INSPIRE

Alliance for a Net Positive Performing Arts Sector

Alliance for a Net Positive

Performing Arts Sector Evaluation

Labour Market Needs Analysis Report

Pearle* – Live Performance Europe

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1. Executive Summary

The ERASMUS+ programme INSPIRE aims to **upscale the green, the digital, entrepreneurial, soft and resilience skills** of existing and prospective performance **production managers, set designers, artistic and stage directors, facilities managers and stage technicians** of the Performing Arts Sector, and to upskill vocational training (VET) and higher education (HE) professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond.

In order to develop a set of training tools and identify the right approaches for providing training and education to professionals in the performing arts, a labour market needs analysis was carried out in all partner countries (Austria, Belgium, Greece, Italy, Spain) to assess professionals' needs and describe the current state- of- affairs.

This report captures the results of the national consultations contrasted with experts on the European level. It includes details on the methodology for the data collection and analysis. Its main content presents the findings from a European wide, but country specific questionnaire that was responded by **235 professionals and educators/ trainers in the performing arts sector** (almost 50 per country). This quantitative approach was complemented by a qualitative methodology at two levels. Firstly, a series of **focus groups and interviews** were carried out on the national level by each partner and on the other hand, a desk research on documents and information available online in regards to the different qualifications for each of the professional profiles addressed by the project. The identification of **existing good practices** in the partner countries complements the report.

At the end of the report, several conclusions and recommendations are listed based on the research. It is clear that performing arts professionals and the trainers consider that all categories of skills are necessary for today's labour market in the performing arts sector. There is clear demand for the cultivation of **soft skills and entrepreneurial/ resilience skills** for all professional categories and a willingness from the sector's professionals to follow further lifelong training on the topics. **Green skills** and the need for a **sustainability manager** were also underlined by many of our respondents, nevertheless it is still considered a technical skill that specific people should process and not an ethos/ attitude and competence embraced by all professionals. Specialised digital skills are in high demand among performing arts professionals, nevertheless the people consulted underline the need of competencies for basic digital communication and collaboration tools.

From the research it became obvious that the current educational and lifelong learning framework does not cater to the skill needs of the professionals and the demands of the market. A few exceptions were identified and can be considered best practices, nevertheless further resources need to be invested for ensuring upskilling for current and prospective performing arts professionals.

2. Introduction to the European Report

This report is part of the Erasmus project INSPIRE – Alliance for a Net Positive Performing Arts Sector. The project INSPIRE aims to upscale the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill vocational training (VET) and higher education (HE) professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its overarching goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centres and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

The purpose of D2.1 (deliverable) Labour Market Needs Report is to map the skills' gaps in VET and HE and the labour market needs of the sector, implement a **needs analysis**, initially in each participating country (Austria, Belgium,

Greece, Italy and Spain) and summarising all the findings in a **European report**. The focus is on **Green, Digital, Entrepreneurial and Resilience & soft skills**. The report also identifies in the partner countries the **best practices** in relation to the skills and the best **training method** for the delivery of the training.

The **main objectives** of the report are the following:

- the **identification of the labour needs and skills' gap in the performing arts sector** in each participating country and on the European level;
- the identification and overview of the **best practices adopted in other vocational and academic training programmes** in the aforementioned fields.

During the process, **235 people** (approx. 50 per country) were involved to ensure the equal representation and the validity of results.

The report provides all relevant information needed for the consortium, in cooperation with the associated partners, the Consultative Body of Experts (CBE) and the national Focus Groups (FGs), to develop the 6 updates to the ESCO profiles (deliverable D2.2).

In accordance with the methodological guidelines provided for the completion of the T2.2, all the partners conducted the needs analysis in their countries. Each national report has been developed while taking into account the documents prepared by Pearle*, as the Lead Partner (LP) of the Task, with the contribution of all the partners. More precisely, the documents developed were:

- Methodological Introduction;
- Outline of questions for the questionnaire and FGs/interviews;
- Desk Research Guidelines;
- National Report Template Guide.

For more information on the developed documents, see Annex I.

All national reports were sent to the LP, in order to integrate the material and formulate the final report. Consequently, the final report represents both a synthesis of the national reports elaborated by the partners resulting from the needs analysis.

The report is structured as follows:

- **Section 3** provides background information on employment in the performing arts sector in Europe and the European framework for training and education
- **Section 4** describes the Identification of Labour Market Needs methodology
- **Section 5** presents the findings from the Questionnaire
- **Section 6** presents the findings from the focus groups
- **Section 7** presents the findings from the desk research and a summary of the best practices
- **Section 8** focuses on the conclusions and recommendations deriving from the national level consultations and the European focus groups.

The report also includes each country's reports and the methodological tools as Annexes. An Annex is also included that provides more information on the EU framework on skills, education and training.

3. The European framework: Employment trends in the performing arts sector and EU guidelines and initiatives on training and education

The INSPIRE project addresses professionals in the performing arts sector. In order to have a better overview of the

current trends in employment in the sector, we provide some basic data from the recent Eurostat cultural statistics.

Furthermore, since the goals of the Erasmus+ Project INSPIRE are closely aligned with these European policies and initiatives in the training and education field, we provide a short overview of recent developments that the project takes into consideration (for more detailed information, see Annex VIII).

3.1.   Employment in the performing arts sector in Europe

According to the classification of economic activities in Europe (NACE), performing arts are mainly situated in NACE division 90 **"creative, arts and entertainment activities"**. Eurostat[1] published in December 2023 cultural statistics based on data of 2021.

Within the cultural sector, **of all cultural enterprises operating in the EU in 2021, the largest number was involved in the "creative, arts, and entertainment activities"** (27.2%). But when looking at the value added by this category it generated in 2021 only **9,1%,** compared to other cultural sectors such as publishing or architecture, on a total of 183, 108 million Euros of added value.

In 2021, SMEs (businesses employing fewer than 250 people) tend to dominate in several branches of the EU's cultural sector and therefore employ most of the EU's workers across the various economic activities relating to culture. Specifically for the "arts and entertainment activities" 79.0 % of the workers were employed by micro enterprises (employing fewer than 10 people).

The **main data** for the performing arts (NACE 'creative, arts and entertainment activities') can be summarised as follows:

Table 1 Data on enterprises in the performing arts sector in Europe (source: Eurostat 2023)

	Number of enterprises (thousands)	Number of persons employed (thousands)	Value added (€ million)
ALL ENTERPRISES	521	523.1	16 748.1
All SMEs	96.7	97.8	96.5
− **micro**	96.0	79.0	71.4
− **small**	0.6	12.0	16.0
− **medium**	0.1	6.8	9.0
Large	0.0	2.2	3.5

It should be noted that most data are estimates or are of a low reliability as the collection of data in several member states is not always accurate. Also, larger entities, such as public theatres may not be included within NACE 90. As they are public bodies, it is likely that they are not included here, although they often employ more than 250 employees.

When looking at employment figures, Eurostat and more precisely the [European Union labour force survey (EU-LFS)](#) provide data on cultural employment of 2022. The EU-LFS includes data according to various socio-economic aspects: age, sex, level of educational attainment, professional status and whether full- or part-time. In a similar way those aspects were also asked to respondents taking part in the survey used for the national reports. It also covers people

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[1] https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics

with a cultural occupation, whether or not they are employed in a cultural economic activity.

In 2022, **cultural employment accounted for 3.8 % of total employment in the EU**, (equal to 7.7 million people). Whereas some cultural sectors see a substantial growth of employment, the picture over time in the "creative, arts and entertainment activities" (NACE R90) experienced a different pattern. There was a growth in the years preceding the pandemic but then it faced a substantial decline in employment in 2020, for known reasons. Yet, in 2022 there was again an important increase and as such even achieved the highest level of employment in a period of 10 years (2012-2022).

Besides general figures on employment in all cultural sectors, recent data are available on the employment characteristics of two groups of cultural occupations (as defined in the ISCO-08 classification) that are in the focus of this labour market research: creative and performing artists (including visual artists, musicians, dancers, actors, film directors, etc.) and authors, journalists and linguists.

In 2022, the European Union had approximately **1.7 million artists and authors** (journalists, linguists), constituting **22 % of all cultural employment**. Among them, around **46.0 % were self-employe**d, a significantly higher proportion compared to both total employment (13.8 %) and the cultural employment of the EU (31.7 %).

In 2022, the full-time employment rate among artists and writers in the EU was 72.6 %, slightly lower than the rates observed for cultural employment (76.5 %) and the overall economy (81.5 %).

In 2022, 85.9 % of all employees in the EU had a permanent employment contract, while among artists and writers, a permanent contract was held by less than three-quarters (73.3 %) of employees.

Beside their main job, some artists and writers have a **second job**. Across the EU, most people (96.1 %) in overall employment held a single job in 2022. Artists and writers were less likely (90.1 %) to have just one job.

3.2. European Regulatory Guidelines and Initiatives

Although the competences in education cooperation lie predominantly with the EU Member States (TFEU Art. 165 and 166)[2], the European Union has taken an active role in bringing additional international dimensions to studying, teaching, researching and making policy in higher education (HE) and vocational educational training (VET). This includes support for Member States in their efforts to provide the best education and training for their citizens. According to the objectives stated in Article 145 of the TFEU, the EU and Member States must work "towards developing a coordinated strategy for employment and particularly for promoting a skilled, trained and adaptable workforce and labour markets responsive to economic change…".

Examples are the creation of the **European Education Area** (EEA), the European Higher Education Area (EHEA)[3] and the establishment of Cedefop, the European Centre for the Development of Vocational Training in 1975[4]. In 1999, the Bologna-Declaration[5] established more comparable, compatible, and coherent systems of higher education in Europe.

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[2] Consolidated version of the Treaty on the functioning of the European Union, Official Journal of the European Union; https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:12012E/TXT:en:PDF, [cited 22.07.2024]

[3] European Higher Education Area, https://ehea.info/Upload/document/ministerial_declarations/Budapest_Vienna_Declaration_598640.pdf [cited 22.07.2024]

[4] Council of the European Union. Council Regulation of 10 February 1975 establishing the European Centre for the Development of Vocational Training (Cedefop) EEC No 337/75, Official Journal of the European Communities, L 39, 13.2.1975 as last amended by Council Regulation EC No 2051/2004. In 2019, the Cedefop founding regulation was replaced by Regulation 2019/128. https://www.cedefop.europa.eu/en/about-cedefop/what-we-do/cedefop-regulation, [cited 22.07.2024]

[5] European Parliament resolution of 28 April 2015 on follow-up on the implementation of the Bologna Process (2015/2039(INI)), https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52015IP0107, [cited 22.07.2024]

The establishment of the European Qualifications Framework for Lifelong Learning (EQF) in 2008[6] and the Council Recommendation on the validation of non-formal and formal learning in 2012[7] were further steps in creating common European guidelines for the recognition of learning outcomes.

In 2020, the European Commission presented the **European Skills Agenda**[8]. It is a five-year plan to help individuals and businesses in the European Union develop more and better skills. A year later, the Commission adopted the Digital Education Action Plan[9] (2021-2027). This policy initiative sets out to create a common vision of high-quality, inclusive and accessible digital education in Europe.

4. Methodology

In an effort to **triangulate data**, both qualitative and quantitative data methods were used to collect information for the needs analysis. The activities related to the task involved:

1. a **quantitative analysis**, carried out through an online survey (see point 3.1 for details)
2. a **qualitative analysis**, conducted through:
   o **interviews/ focus groups** mainly with the national FGs members and respondents of the survey complemented by a number of focus groups on the European level
   o desk research aiming to identify existing educational and training programmes and best practices

Guidelines were provided by the lead of this deliverable and followed by each partner accordingly. The results of the national consultations are included as Annexes in this European report. Furthermore, as the consortium wishes to engage with professionals and training institutions in countries beyond the ones represented by the project partners, we have included in the Annex results from the desk research from **Germany**. We include a number of best practices from this country as well in the best practices section. Finally, we also foresee sharing the questionnaire to collaborators in other countries in the next months. For collaborators interested in compiling available information, we are encouraging the use of the similar methodology so that further evidence on labour needs across Europe can be gathered. In the following sub-sections, we describe how each method was used.

4.1. Primary quantitative research : the Questionnaire

A questionnaire was drafted by the deliverable lead and shared with the partners for feedback. Following the partners' comments, adjustments were made and the questionnaire was translated in the languages of the partners' countries. Google forms were used to ensure consistency among partner countries. The questionnaire was shared with professionals of the cultural and performing arts sector through personalised emails and alumni channels. The timeframe for gathering answers to the questionnaire was between **May and June 2024**.

The online Questionnaire used, consisted of closed-ended survey questions that supported the numerical data collection. The questionnaire included questions of the following types:

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[6] Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning (OJ C 111, 6.5.2008, pp. 1–7), https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32008H0506(01), [cited 22.07.2024]

[7] Council Recommendation of 20 December 2012 on the validation of non-formal and informal learning, (2012/C 398/01)https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2012:398:0001:0005:EN:PDF, [cited 22.07.2024]

[8] European Commission Employment, Social Affairs & Inclusion, https://ec.europa.eu/social/main.jsp?langId=en&catId=89&newsId=9723&tableName=news&moreDocuments=yes

[9] Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, Digital Education Action Plan 2021-2027, Resetting education and training for the digital age, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52020DC0624, [cited 22.07.2024]

- Dichotomous;
- Multiple choice;
- Check-list style (Checkboxes);
- Likert scale (Linear scale);
- Rating (Multiple-choice grid).

The online questionnaire consisted of the following **sections**:

- **Introduction** (providing information regarding the project and the purpose of the survey);
- **Data of respondents** (working sector, position, age group, gender);
- **Green skills**, including questions about the relevance of these skills and the level of mastery of professionals in each country;
- **Digital skills**, including questions about the relevance of these skills and the level of mastery of professionals in each country;
- **Entrepreneurial/ resilience skills**, including questions about the relevance of these skills and the level of mastery of professionals in each country;
- **Soft skills**, including questions about the relevance of these skills and the level of mastery of professionals in each country.

On the above topics, respondents were also asked to give input in case they could identify existing training programmes addressing these skills for performing arts professionals in their countries.

- A section in which respondents could **evaluate the level of mastery** of these skills for themselves and indicate their interest in participating in further training on these topics and in which formats.
- **Final communication** (personal details of those who wish to be kept informed on the progress of the project).

Sample composition

In total, **235 questionnaires** were collected, from a diverse sample of stakeholders. 185 of them (78,72%) defined themselves as **professionals in the performing arts sector**, while 50 (21,28%) work mainly as **educators/ trainers in education and training providing institutions and organisations** in the field of performing arts.

4.1.1. Profile of performing arts professionals

When it comes to the **performing arts professionals**, the 185 respondents have indicated that their actual professional situation is mainly **full-time employees** (49,47%) or **freelance professionals** (25%). A lower percentage represents **founders/directors of companies** in the performing arts sector (10,11%). Only 13 (6,91 %) respondents are currently unemployed.

1.2 What describes best your actual professional situation?
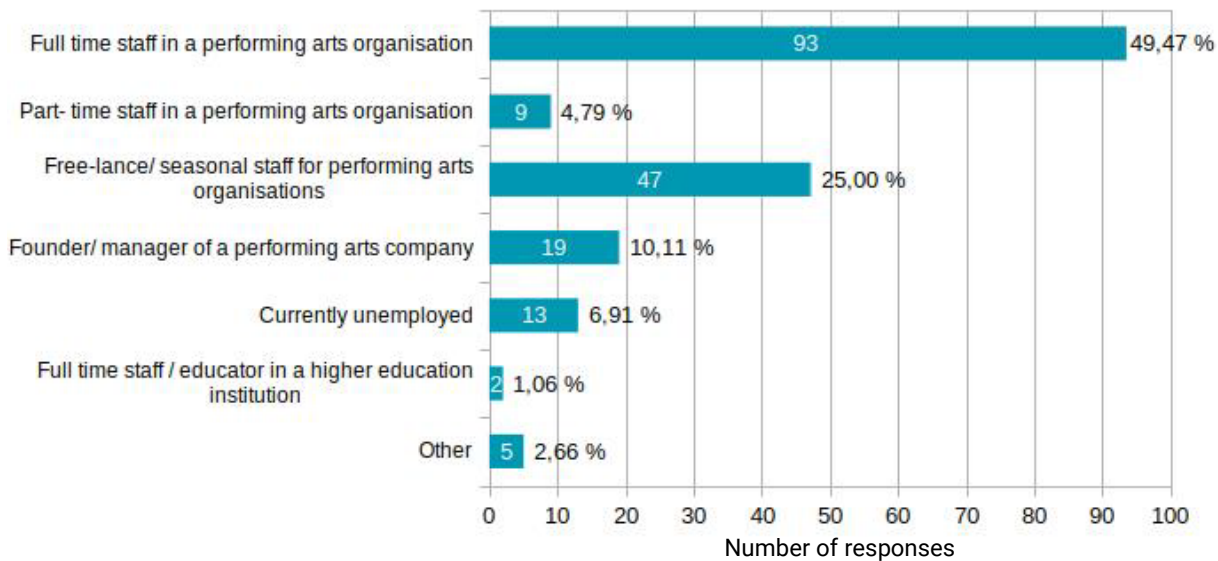
Figure 1 Professional situation of performing arts professionals respondents

The following graph shows the profile of the respondents **per country**.

1.2 What describes best your actual professional situation?
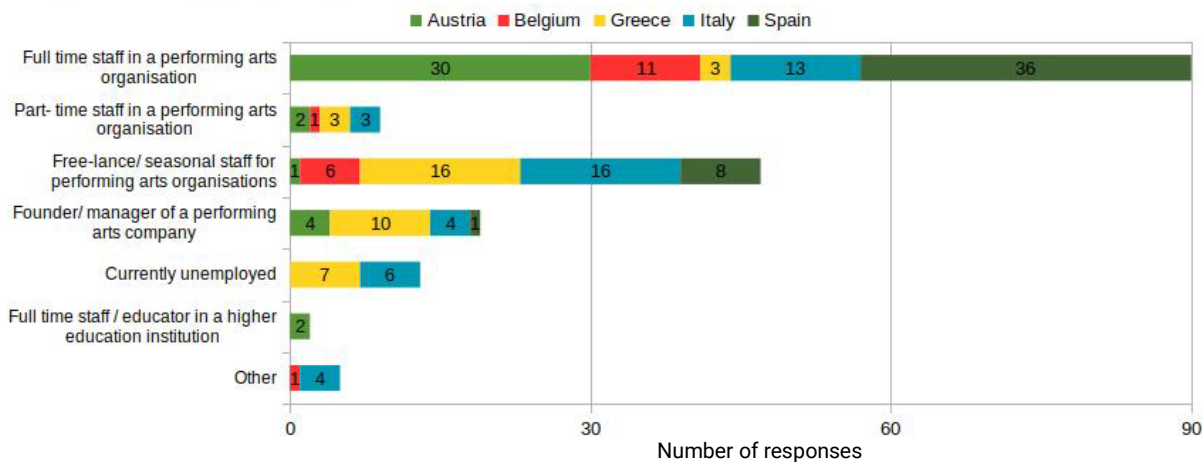
Figure 2 Professional situation of performing arts professionals respondents per country

For those working for a performing arts organisation, the **size of the organisation** is diverse. Most professionals (22,70%) work either in very small organisations (between 1 to 5 employees) or very big organisations of more than 250 employees (27,57%), followed by medium to small organisations (51-100 employees and 6-20 employees).

1.3 If you are working for one performing arts organisation, what is the size of the organisation?

Table 2 Size of the organisations where respondents work

Size of the organisations	Responses	Percent
1-5 employees	42	22,70 %
6-20 employees	27	14,59 %

21-50 employees	16	8,65 %
51-100 employees	26	14,05 %
101-250 employees	23	12,43 %
More than 250 employees	51	27,57 %

When it comes to which **professional profile** best describes respondents' current professional field in the performing arts industry, we see that the majority of respondents (36,27%) chose **technician** as the profile that best describes their work. A high number of our respondents (30,05%) chose "Other" as their answer. This is interesting to take into consideration and underlines the **hybridity of profiles in the sector.** Fewer respondents represent **production managers** (12,44%) and **artistic directors** (10,88%).
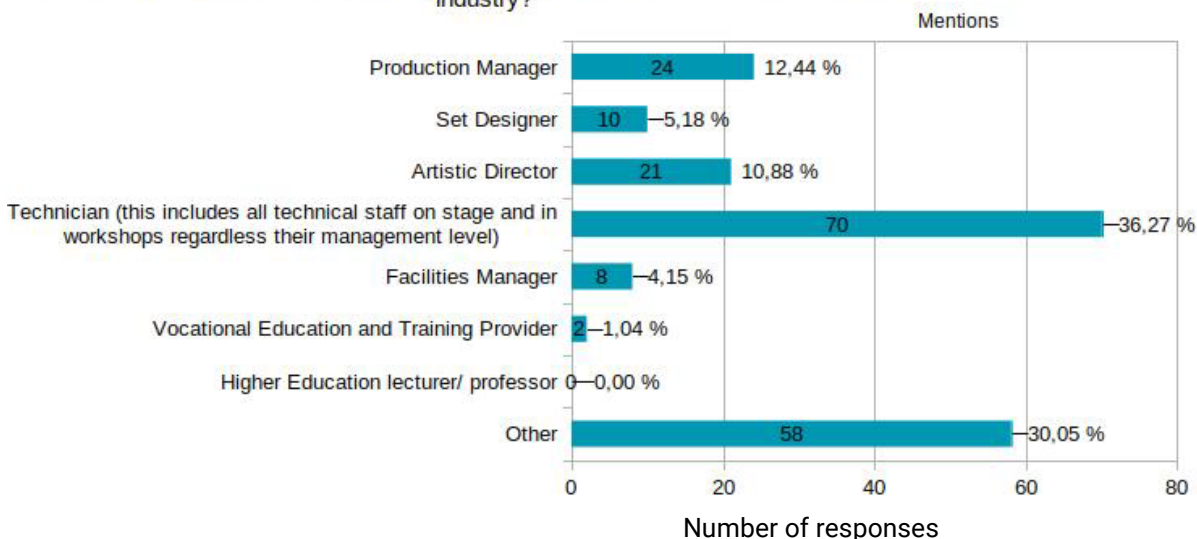
Figure 3 Professional profile of performing arts professionals respondents

When it comes to their **professional experience** in the performing arts sector, we observe that there is a shared spectrum between "more than 25 years" (28,65%), "16 to 25 years" (27,57%) and "6 to 15 years" (24,86%). Their level of responsibility within the organisation they work for is generally high (43,24%), followed by very high (30,27%).

1.5 How many years of professional experience do you have in the performing arts industry?

Table 3 Years of professional experience in the performing arts industry

Years experience	Responses	Percent
1-5 years	35	18,92 %
6-15 years	46	24,86 %
16 to 25 years	51	27,57 %
more than 25 years	53	28,65 %

1.6 How would you rate your level of responsibility within the organisation(s) you work for?

Table 4 Level of responsibility within the organisation respondents work

Level of responsibility	Responses	Percent
Low responsibility	13	7,03%
Medium responsibility	36	19,46%
High responsibility	80	43,24%
Very high responsibility	56	30,27%

When it comes to their **age group**, most of the respondents are within the age group of 35-49 (40%), followed closely by two age groups: 50-64 (29,19%) and 25-34 (24,32%).
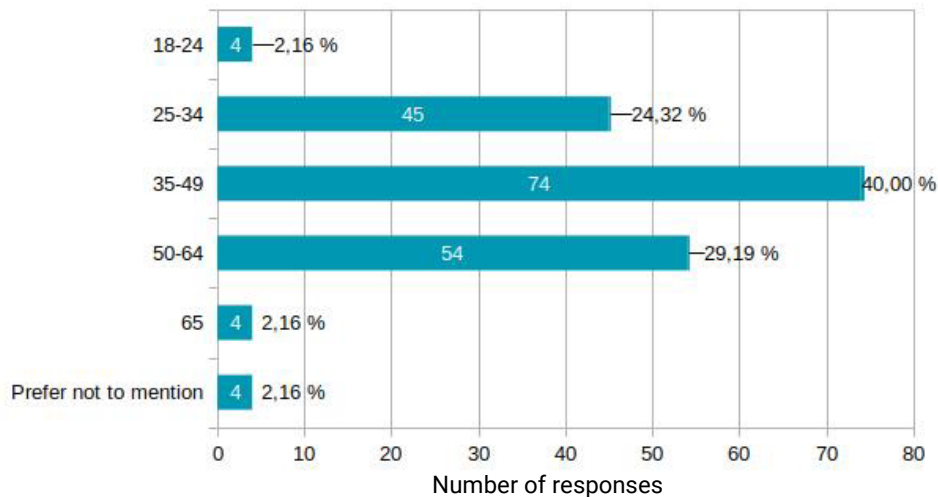
Figure 4 Age group of performing arts professionals respondents

When it comes to their **gender group**, respondents are at **50,81% male** and **42,70% female** (with a small percentage that prefer not to share).
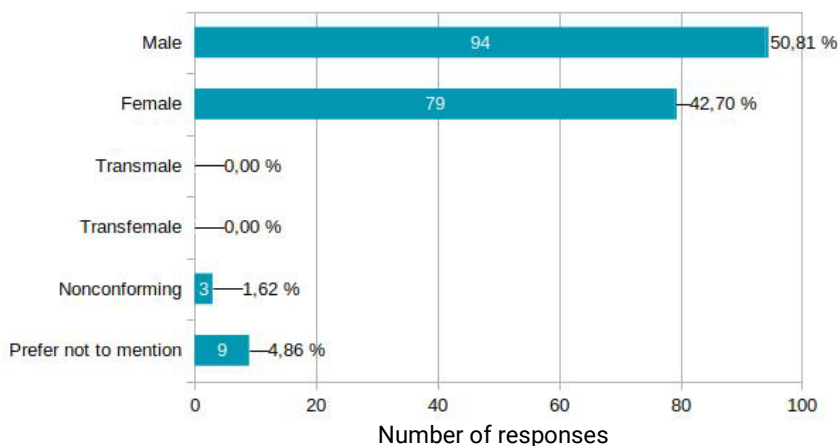
Figure 5 Gender of performing arts professionals respondents

Regarding **performing arts educators/ trainers** that replied to the questionnaire, the majority of them are either part time (28%) or full time (20%) educators in a vocational institution for performing arts :

1.1 What describes best your actual professional situation?
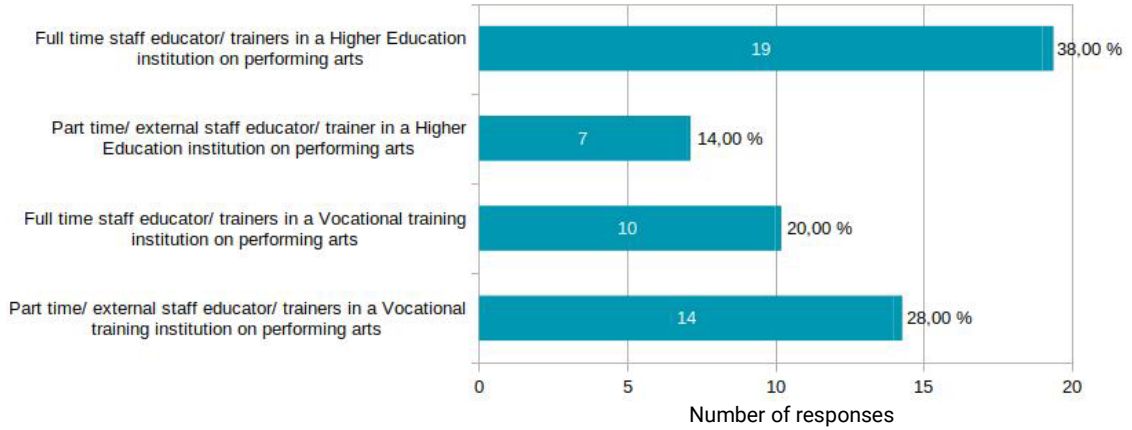
Figure 6 Professional situation of performing arts educators/ trainers respondents

Most of the **training institutions** (32%) that respondents work for are addressing a small number of students (between 15 and 30 students/ trainees)

1.2 If you are working for one performing arts education provider, what is the number of students/ trainees per year (approximately) ?
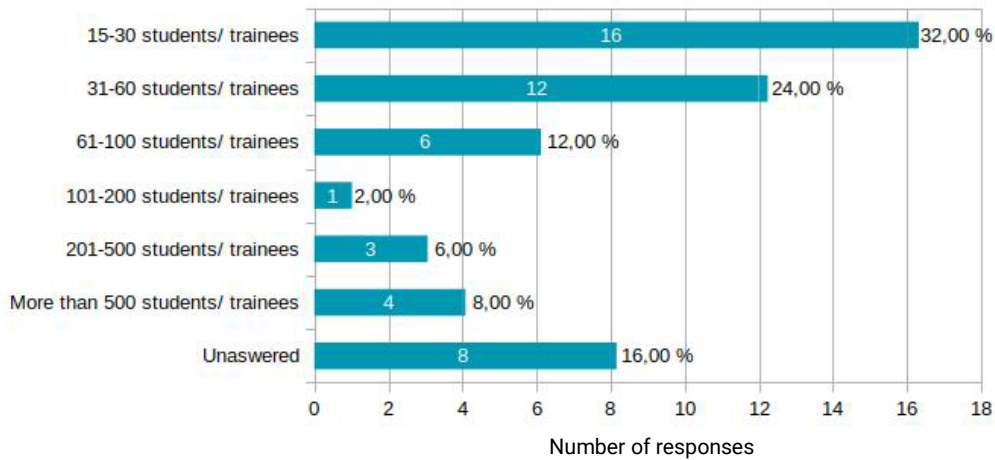
Figure 7 Number of students/ trainees per year for performing arts education providers

When it comes to their **age group**, most of them belong to the 35-49 age group (42%) and the 50-64 age group (38%).

1.4 In which age group do you belong?
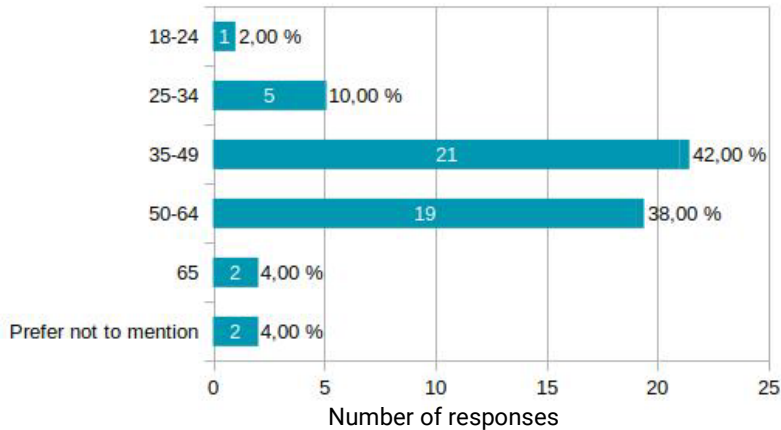
Figure 8 Age group of performing arts education and training respondents

When it comes to their **gender**, 54% are male and 38% female, while others chose not to mention (6%) or being nonconforming (2%).

1.5 Which of the below best describes your gender?
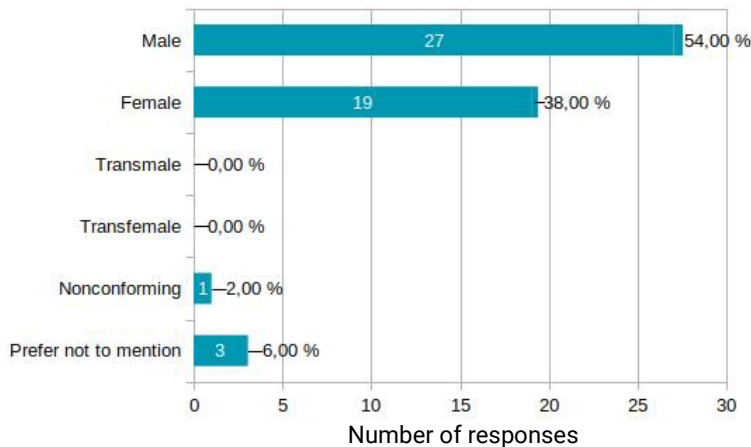
Figure 9 Gender of performing arts education and training respondents

4.2.   Primary qualitative research: the focus groups/ interviews

For the focus groups in each country a methodological guide was provided, and a meeting was organised for all the partners to get support in organising and implementing the focus groups. The focus groups were organised in different ways, including group discussions and individual interviews. **F**ocus group participants were selected based on training and professional experience (including both professionals in the performing arts industry and trainers/ educators) and the discussions in all countries were organised in June 2024.

Table 5 Constitution of participants in national focus groups

COUNTRY	Number of people consulted	COMPOSITION
AUSTRIA	**5**	- Stage manager - Technical manager & Educator - CSR Responsible - Sustainability Manager - Set Designer

BELGIUM	no focus groups were conducted	
GREECE	**6**	- Set designer and educator - Director and Educator - Director - Production manager - Stage technician (2)
ITALY	6	- Production Coordinator - Project Manager - Freelance - Management Control - Stage Manager Assistant - Stage Manager
SPAIN	8	- Technical Director and Environmental Manager - Infrastructures and Sustainability Director - Head of Maintenance and Environment - Director of the Institute of Teatre - Technical Director - Production and Booking

In addition to the national focus group, a series of focus groups with the participation of performing arts professionals and trainers/ educators from all over Europe took place in early July 2024. Most of the respondents had already replied to the questionnaire and had participated in the national focus groups. The purpose of these additional focus groups was to add some qualitative insights to the aggregated findings that are included in this European report. The **names and profiles** of people participating in the European level focus groups are captured in the table below.

Table 6 Participants in pan-European focus groups/ consultations

First name	Last name	Country	Profession	Organisation	Age group
Lavinia	Lamberti	IT	Masters student	Accademia Teatro alla Scala	20-30
Nicolas	Conde	UK/NL/IT	Climate Action Consultant	Accademia Teatro Alla Scala / Freelance	30-40
Kurt	Schulz	AT	Technical Manager	Grazer Spielstätten Orpheum, Dom im Berg und Schloßbergbühne Kasematten GmbH	50-65
Umberto	Bellodi	IT	Coordinator of the Stagecraft Department	Accademia Teatro alla Scala	40-50
Georgina	Ansaldo Giné	ES	Choirs' production coordinator	Fundació Orfeó Català - Palau de la Música Catalana	30-40

Aleix	Soler	ES	Head of studies & teacher	Institut del Teatre	30-40
Bert	Moerman	BE	Vice-president / Head technician	STEPP vzw	40-50
Maite	Pijuan	ES	Head of production	Focus	50-65
Elena	Sale	IT	Production officer	Fondazione Arena di Verona	20-30
Chris	van Goethem	BE	Stage manager	STEPP vzw	50-65
Zuriñe	Cuñas	ES	Production manager	Bitó Produccions	30-40
Michael	Jabbour	AT	Project management in charge of the implementation of the CSRD	Grazer Spielstätten GmbH	40-50
Michele	Pignolo	IT	Stage manager	Accademia Teatro alla Scala	20-30
Andrea	Angeli	Italy	Freelance Videographer & teacher	Accademia Teatro alla Scala	50-65
Oksana	Hizhovska	Ukraine/ IT	Operabase	Information Specialist	20-30
Kostas	Politis	GR	Technical Director	Freelance	50-65
Ilektra	Arzimanoglou	GR	Production manager	National Opera	40-50

4.3. Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups, desk research was undertaken by the project partners in each country to gather relevant information to provide a general overview of the structure of the educational system and interdependencies/relationships between Vocational Training and Higher Education. Therefore, the desk research aimed on one hand to map existing educational offer and identify the gaps in relation to the skills addressed and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted through consulting online resources, past projects run at institutional level and relevant sectoral publications. Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes, and this was also one of the questions addressed during the focus groups.

5. Findings from the questionnaire

In this section we summarise the main findings aggregating the findings from the national questionnaires. In some points we provide specific information per country. The details per country can be found in the respective national reports.

5.1. Findings in relation to green skills

In this section, we present and discuss the findings arising from the questionnaire section on **green skills.** Green skills

were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

We observe that overall, our respondents value quite high the need for green skills and competences for professionals in the performing arts industry. More importantly, c**ompetences and skills in environmental regulations and complianc**e are the highest rated (50%) followed by **raising environmental awareness among audiences** (46%) and **green venue management** (43%).

Surprisingly, the topic of **green touring** is not rated very high (30%). We should consider this in relation with the profile of our respondents, that- as it became clear for the focus groups- they often work for institutions that are not doing touring productions. Those that host touring productions, have explained that they do not have the agency to impose greening practices to them.
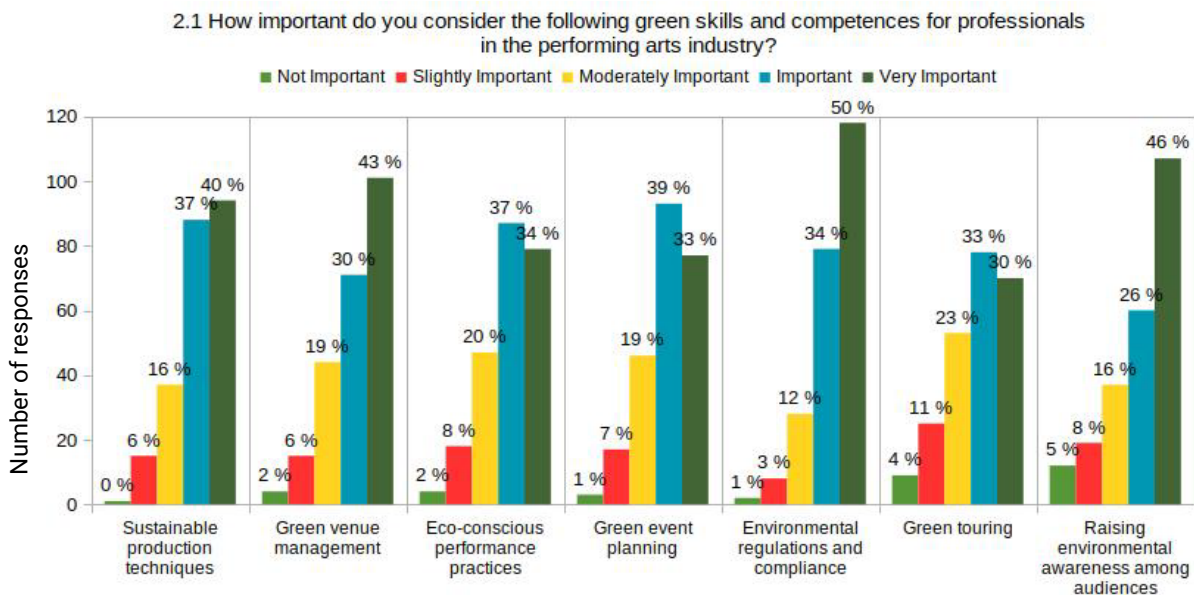
Figure 10 Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these green skills?

Besides the relevance and the high rates received regarding the need for green skills by performing arts professionals, the overall perception is that **the sector does not master these skills**. 82% of our respondents consider that the sector has an average to low competence in green skills. This percentage varies from country to country and depends on the level of existing policies and compliance initiatives that have been put into place in each country and the educational offer available. Respondents could choose from a scale between 1 and 5 where 1 corresponds to not at all and 5 to a very large extent. Results are captured in the Figure 11. Figure 12 gives more insights in regards to the percentage of responses per country.
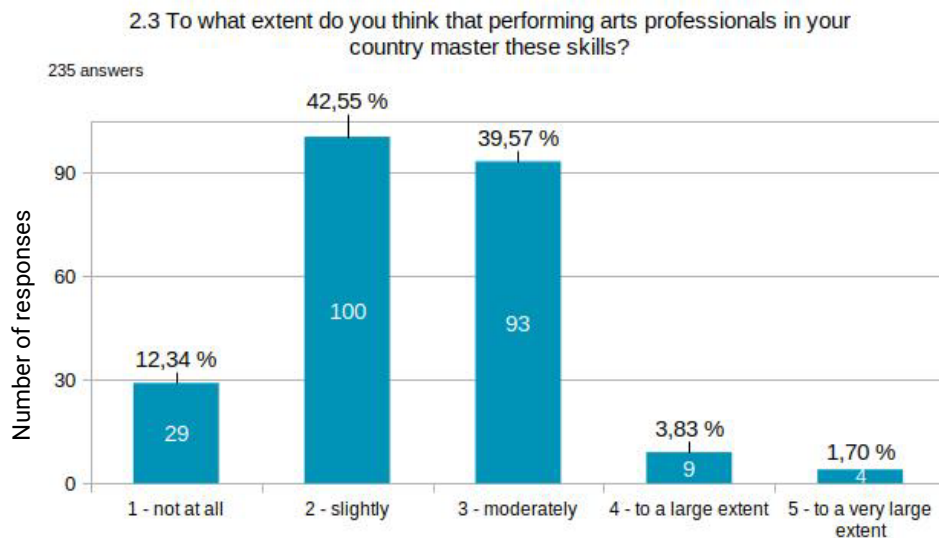
2.3 To what extent do you think that performing arts professionals in your country master these skills?

235 answers

Figure 11 Extent to which respondents consider that performing arts professionals master these skills

2.3 To what extent do you think that performing arts professionals in your country master these skills?
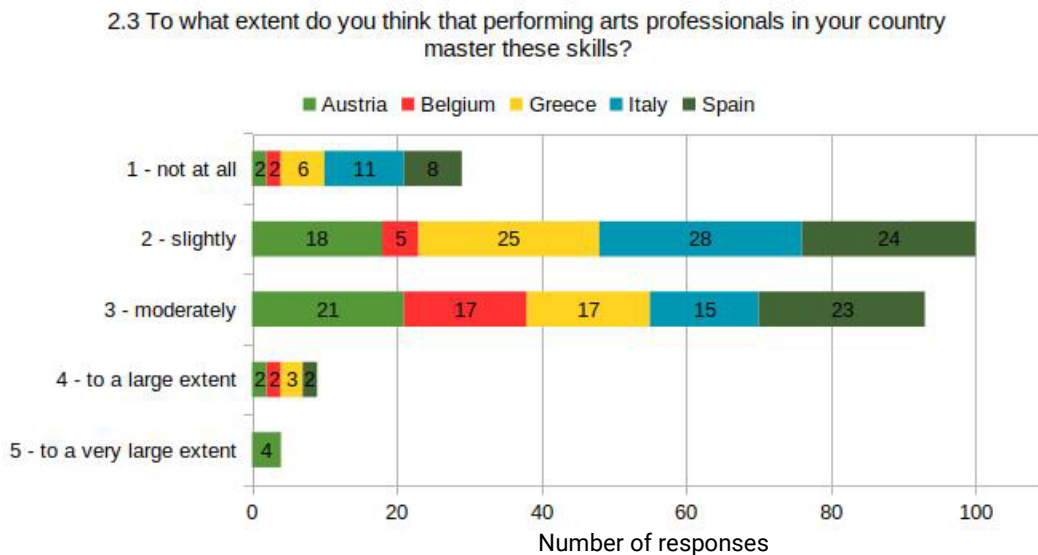
Figure 12 Extent to which respondents consider that performing arts professionals master these skills per country

Q.3 Which professional profiles do you think need mostly the following green skills?

The responses received show us that:

- **Sustainable production techniques** are mostly highly rated for production managers and set designers (22%) followed by technicians (15%), facilities managers and stage directors (13%) and stage directors (12%).
- **Green venue management** skills are mainly needed for facilities managers (29%) followed by production managers (22%) and are less important for the remaining professional profiles.
- **Eco-conscious performance practices** are mostly needed by production managers (23%), followed by artistic directors and technicians (both rated at 17%) and set designers (16%), stage directors (15%) and facilities managers (12%).
- **Green event planning** is mostly necessary for production managers (30%), followed by artistic directors (22%) and less important for the other professional categories.
- **Environmental regulation and compliance** are important for production managers (24%) and facilities managers (21%) followed by technicians (19%), while less important for the other professional categories.

15

- **Green touring skills** are valued very highly for production managers (31%) followed by artistic directors (19%), while not so important for the other profiles.
- **Raising environmental awareness among audiences** is considered as an important skill primarily for artistic directors (29%)
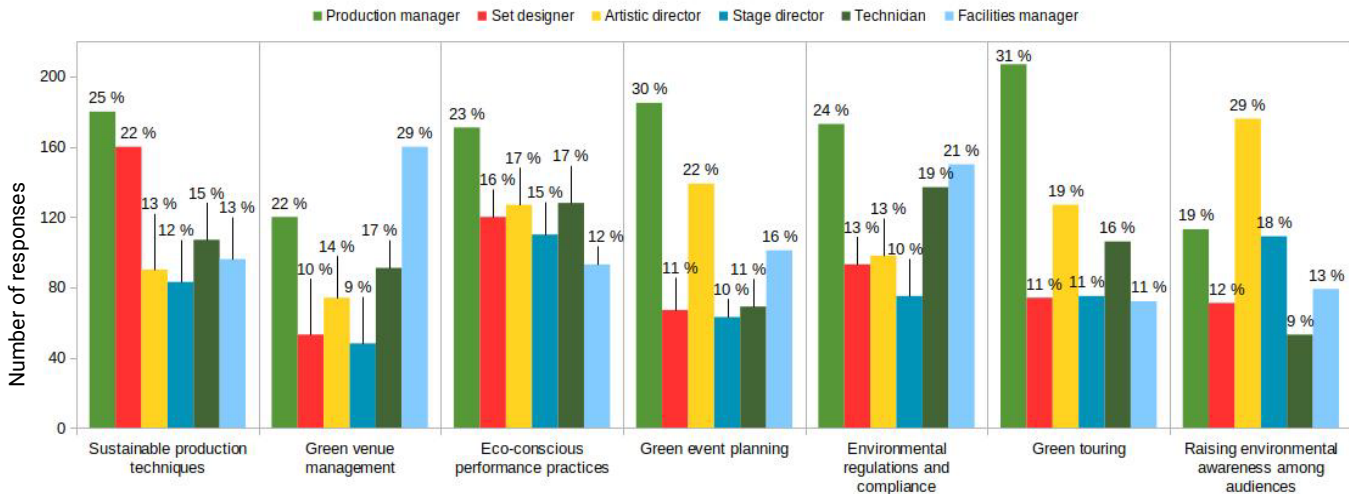
Figure 13 Green skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting sustainable practices in performing arts professionals in your country?

When it comes to the obstacles that performing arts professionals face in adopting sustainability practices and further skills regarding the green transition in the performing arts sector, the majority of our respondents identified the **scarcity of financial resources** as the primary reason (62,13%), followed by **competing priorities between an artistic vision and production choices** (49,36%)
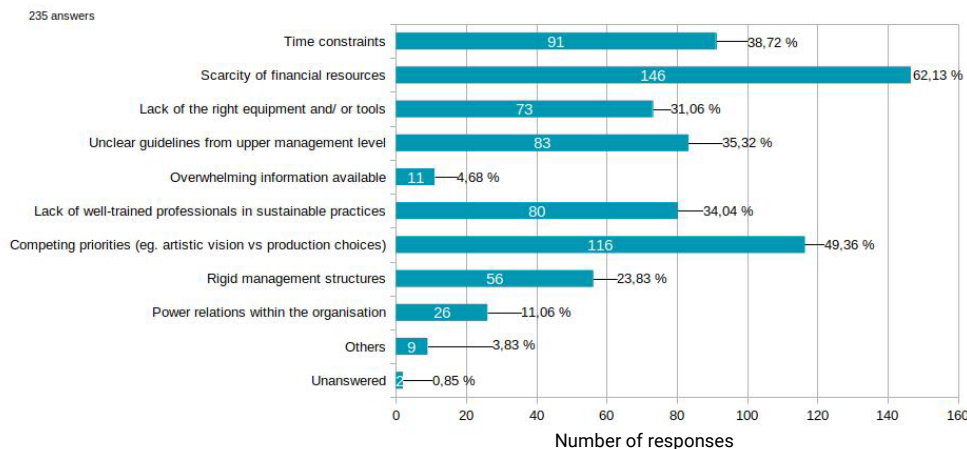
Figure 14 Reasons for encountering difficulties in adopting sustainability practices

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

When it comes to our respondent's opinion in regard to the relevance of a specific occupational profile dealing with

sustainability within the organisation they are working with, 36,17% consider that this is absolutely necessary, while 25,33% consider it necessary and 23,83% are unsure about the need of such a profile. Very few (15,47%) consider that this is almost not necessary or not necessary at all. Respondents could choose from a scale between 1 and 5, where 1 corresponds to a very low extent and 5 to a very large extent. Results are captured in the table below.
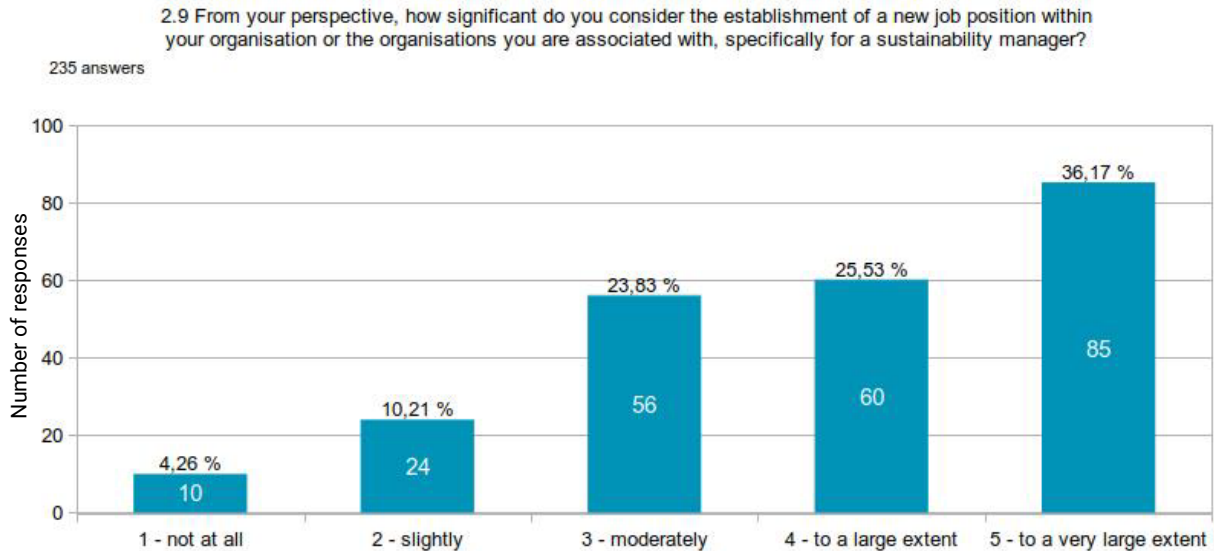
Figure 15 Importance of establishing a sustainability manager profile in performing arts organisations

Q.6 If you are a performing arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

Overall, 17,45% of our respondents mentioned that there is a person dedicated to sustainability management within the organisation(s) they work for. For 60% of our respondents there is not a specific person entitled with this task, while almost 22% either did not find this question relevant to them (we assume that this includes mostly freelancers working for various organisations) or they prefer not to answer.
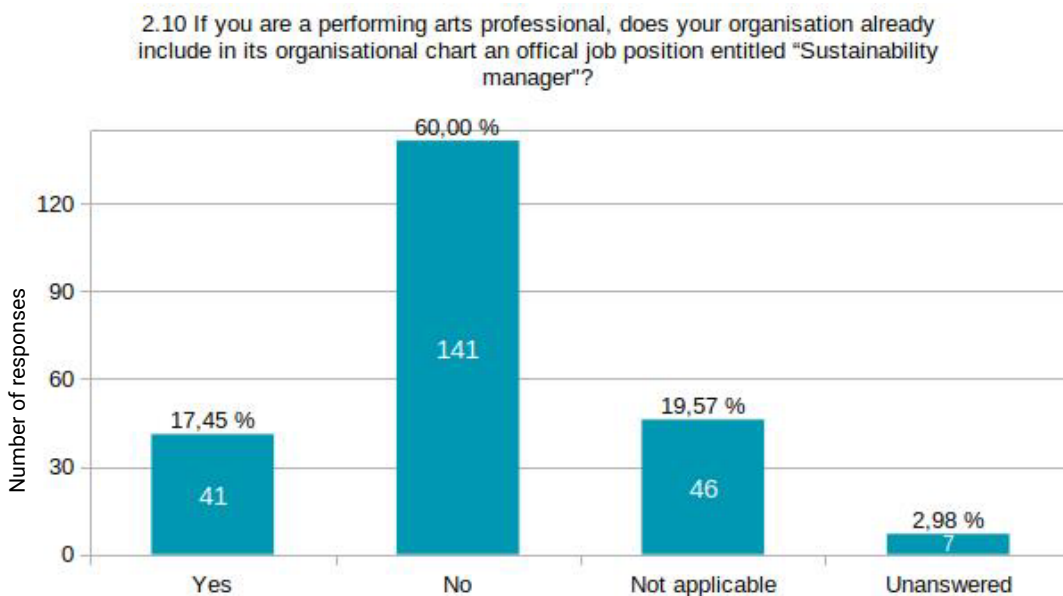
Figure 16 Organisations with an existing professional profile responsible for sustainability among respondents

In regard to this question, it is interesting to see the answers per country.

For **Austria**, slightly more than 45% of the organisations already have a person nominated as sustainability manager. Only 32% have not integrated this function in their entity.

For **Belgium**, 57% of the respondents mention that they do not have a sustainability manager in the organisation(s) they work for, while 19% do have one.

For **Greece**, 73,5% of the respondents reported that this position does not exist. Only 6,1% of the respondents did identify the position within their organisational chart.

For **Italy**, in 62.5% of the cases, this position is not existing. Only 8,3% of the respondents did identify the position within their organisational chart.

For **Spain**, only 12,7% reported having a sustainability manager, while 80% do not have a person dedicated for this task.

As highlighted in the Belgium report, **it is not clear by the way we framed this question whether such a position is full time or a percentage of the time of another occupational profile**.

Q.7 What should the profile of a "sustainability manager" profile include?

Looking into the responsibilities of a potential position of a sustainability manager within an organisation, our respondents rated the most important of them in the following order:

- For **75,32%** of our respondents the responsibility of such a profile should be primarily **designing the overall green strategy of the organisation**.
- **47,23%** consider that this person should be responsible for **implementing sustainability practices.**
- **45,53%** consider that this person should **support technical and production staff with environmentally-friendly choices** and **42,98%** that this person should **advise artistic direction on sustainable techniques**.

Other responsibilities were rated in the following order: **coordinating and/ or delivering training for staff on green approaches in the performing arts** (35,74%), c**ompliance with regulations and standards** (26,38%), **conducting sustainability assessments** (22,55%) and **environment-friendly budgeting and procurement practices** (24,26%).

Figure 17 Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

5.2. Findings in relation to digital skills

In this section we present the results in relation to digital skills.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing

arts industry?

From the answers received, we observe that the most highly rated skills and competences include **basic digital and communication skills** (57%) followed by the **use of digital collaboration and planning tools** (53%). Here we should note that respondents could only choose 3 options.

3.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?
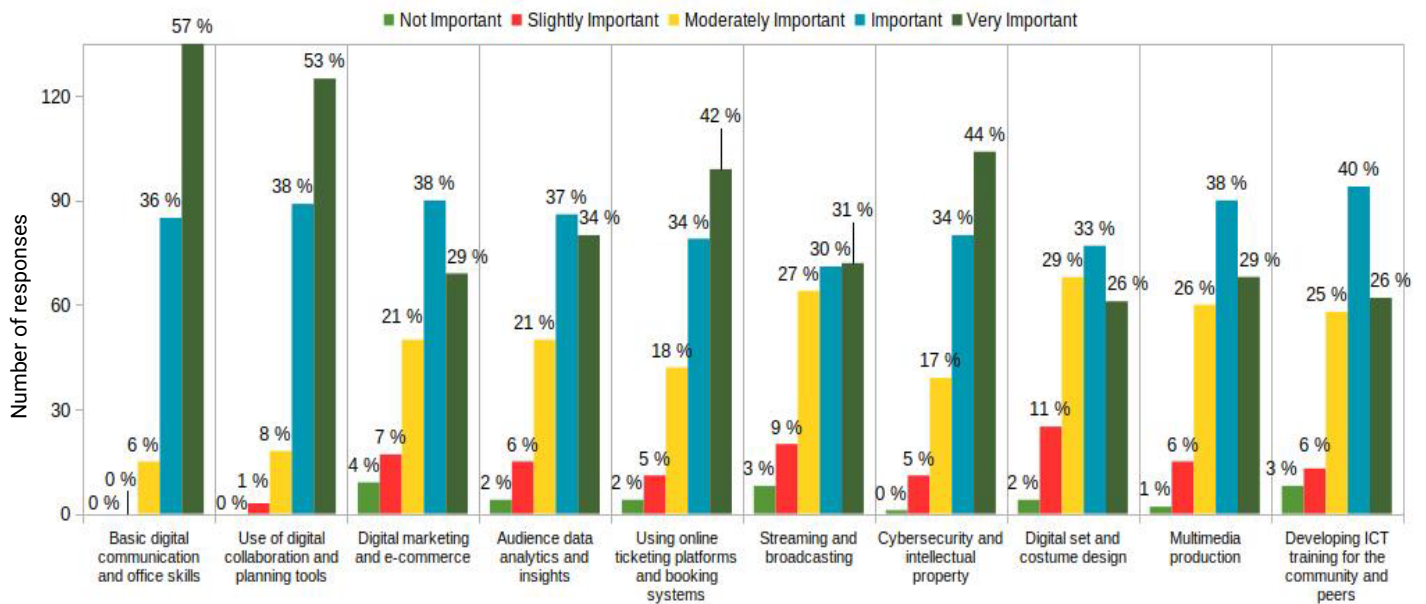
Figure 18 Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals in your country master these digital skills?

In this question, the format of the questionnaires as transferred in the local language varied, therefore the answers are not homogeneous. For Austria, Belgium, and Greece we see that our respondents consider that the majority of professionals in the performing arts in the respective countries **do not master these skills** (62,50%).They were only offered the option to reply Yes or No to this question. For Italy and Spain, the current situation is similar, with 46,73% considering that the level of mastery of these skills is average. They were given the option to choose from a scale between 1 that corresponds to not at all and 5 to a very large extent.
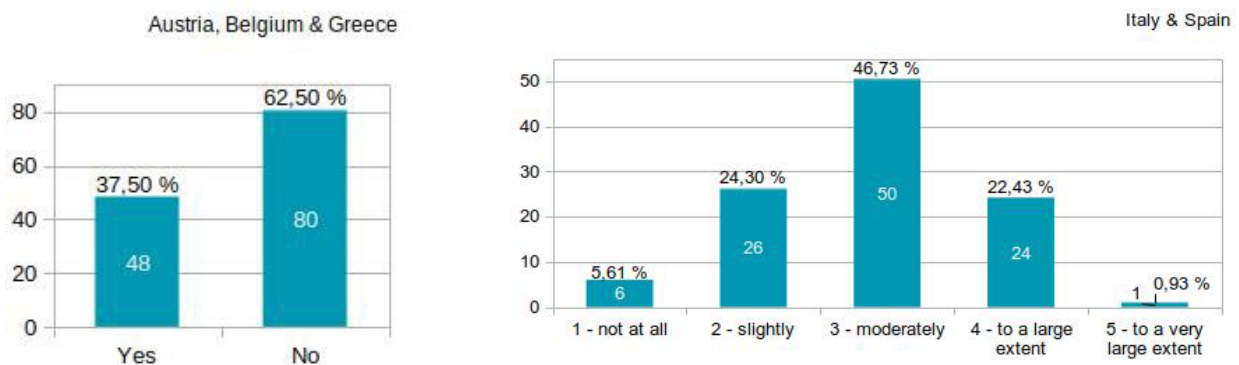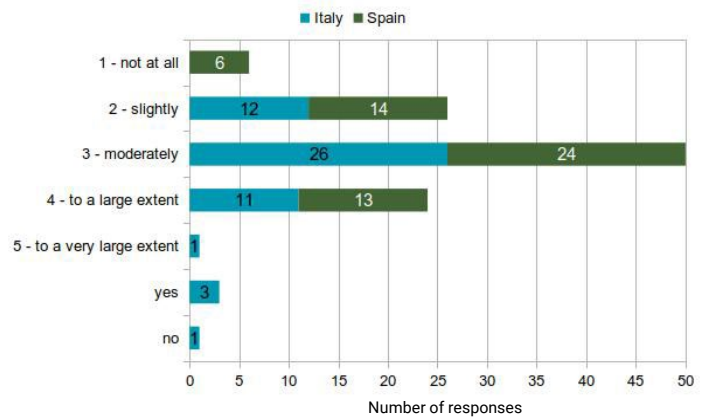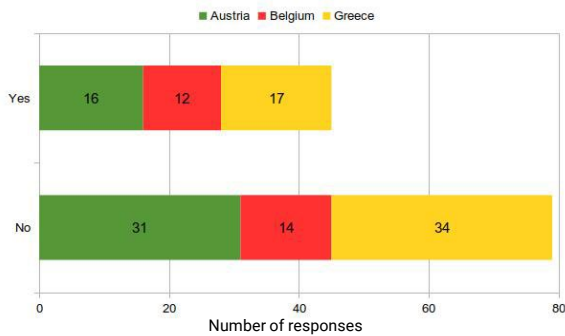
Figures 19 Extent to which respondents consider that performing arts professionals master these digital skills.

Q.3 Which professional profiles do you think need mostly the following digital skills?

The answers receive reveal that the digital skills mostly needed for each professional category are the following:

- **Basic digital communication and office skills** are highly needed by production managers (24%), followed by artistic directors (18%) and technicians and facilities managers (both rated at 16%). For stage directors and set designers the rates were 14% and 12% respectively.
- The **use of digital collaboration and planning tools** are again highly needed by production managers (23%), followed by artistic directors (18%), technicians (16%) and stage directors and facilities managers (both rated at 15%). They are considered a bit less important for stage designers (13%).
- **Digital marketing and e-commerce** skills are mostly considered necessary for production managers (40%) and artistic directors (33%) significantly less important for the other occupational profiles. Similar are the results for **audience data analytics and insights**: they were rated as important for production managers and artistic directors (at 37% and 36% respectively) and less for the other professional categories.
- **Streaming and broadcasting skills** were rated mostly important for production managers (27%), technicians (21%) and artistic directors (20%) and less important for the remaining profiles.
- **Cybersecurity and intellectual property** are deemed important for production managers (24%) and artistic directors (23%) followed by stage directors and facilities managers (15%).
- **Digital set and costume design** are considered necessary for set designers (38%) and less for all the other professional profiles.
- **Multimedia production** is among the skills that production managers(22%) and technicians (21%) should master the most, followed by set designers (18%), stage directors (17%) and artistic directors (15%).
- Finally, **developing ICT training for the community and peers** are primarily considered part of the necessary skills for production managers (26%) followed by artistic directors (18%) and facilities managers (17%).
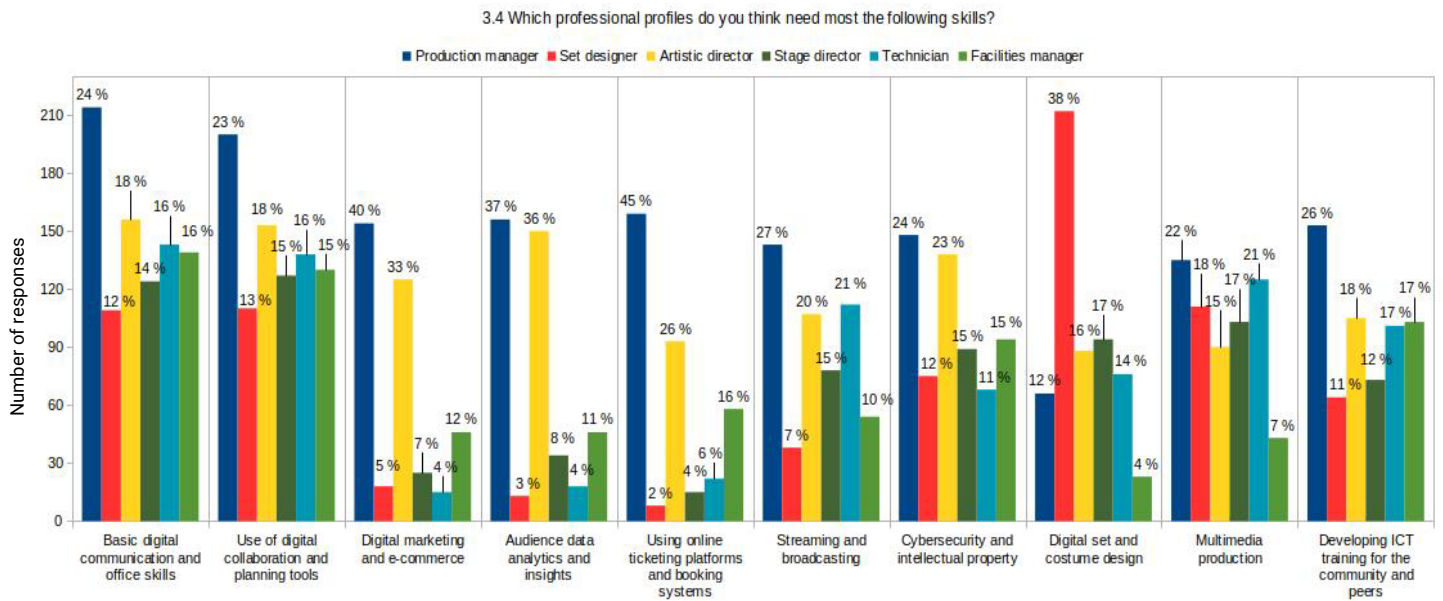
Figure 20 Digital skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

When it comes to the difficulties in adopting digital practices among performing arts professionals, our respondents identified the **scarcity of financial resources** as the primary reason (51, 91%) followed by **lack of well-trained professionals in digital practices** (45,96%) and **lack of the right equipment or tools** (46,81%).

Figure 21 Reasons for encountering difficulties in adopting digital practices

5.3. Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion regarding existing **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

The compilation of the results from all European partners demonstrates that our respondents' rate quite highly entrepreneurial and resilience skills for professionals in the performing arts industry. **Problem solving** stands out with 77% of the respondents agreeing on their importance, followed by **innovative thinking** (63%), **communication and networking** (61%) and **talent and people management** (59%).
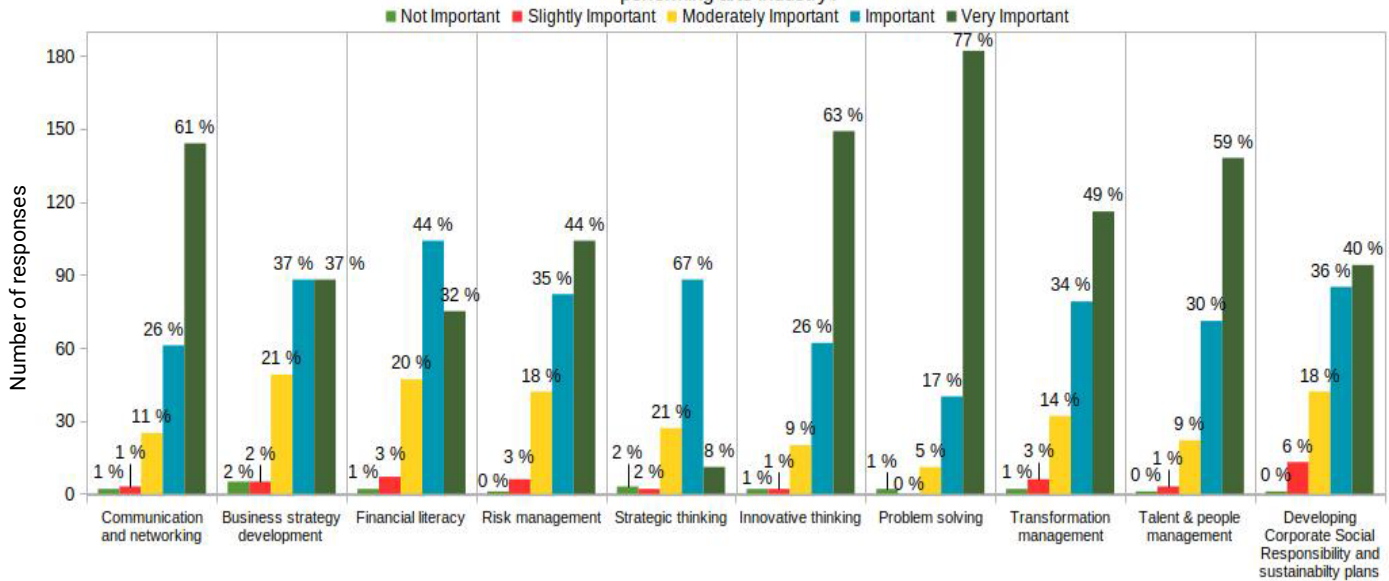
*Figure 22 Importance of entrepreneurial/ resilience skills and competences according to respondents*

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

Overall, our respondents consider that professionals in their respective countries have an **average level of mastery of entrepreneurial/ resilience skills** (58,72%) with only 2,13% considering that the level of competence is high. Respondents could choose from a scale between 1 that corresponds to note at all and 5 to a very large extent. Results are captured in Figure 23 below. Figure 24 shows more details regarding the answers per country.

Figure 23 Extent to which respondents consider that performing arts professionals master these entrepreneurial/ resilience skills

Figure 24 Extent to which respondents consider that performing arts professionals master these entrepreneurial/ resilience skills per country

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

The aggregated results from the national surveys demonstrate that:

- **Communication and networking skills** are mainly needed by production managers (26%) and artistic directors (23%), followed by stage directors (17%) and less from the other professional profiles.
- **Business strategy and development** are primarily skills that artistic directors (35%) and production managers (34%) need, followed by facilities managers (17%). The importance of this skill is very low for the other professional categories.
- **Financial literacy** is highly valued for production managers (32%) and artistic directors (24%), followed by facilities managers (19%). For the other profiles they are valued are of relatively low importance.
- **Strategic thinking** is again highly important for production managers (27%) and artistic directors (27%) and

less for the other profiles.

- **Innovative thinking** is more highly rated for all professional categories. It is highly valued for artistic directors (23%, followed by production managers and stage directors (rated at 18% respectively).
- **Problem solving** is relatively highly valued for all professional categories and most important for production managers (21%) and for technicians (19%), followed by the other categories (16% for artistic directors, 15% for facilities managers and stage directors and 14% for set designers).
- **Transformation management** is mostly important for production managers (23%) followed by artistic directors (22%) and facilities managers (17%).
- **Talent and people management** are mainly valued as important for artistic directors (26%) and production managers (24%) followed by stage directors (20%).
- Finally, developing **corporate social responsibility and sustainability plans** is valued for production managers (29%), artistic directors (25%) and facilities managers (20%).
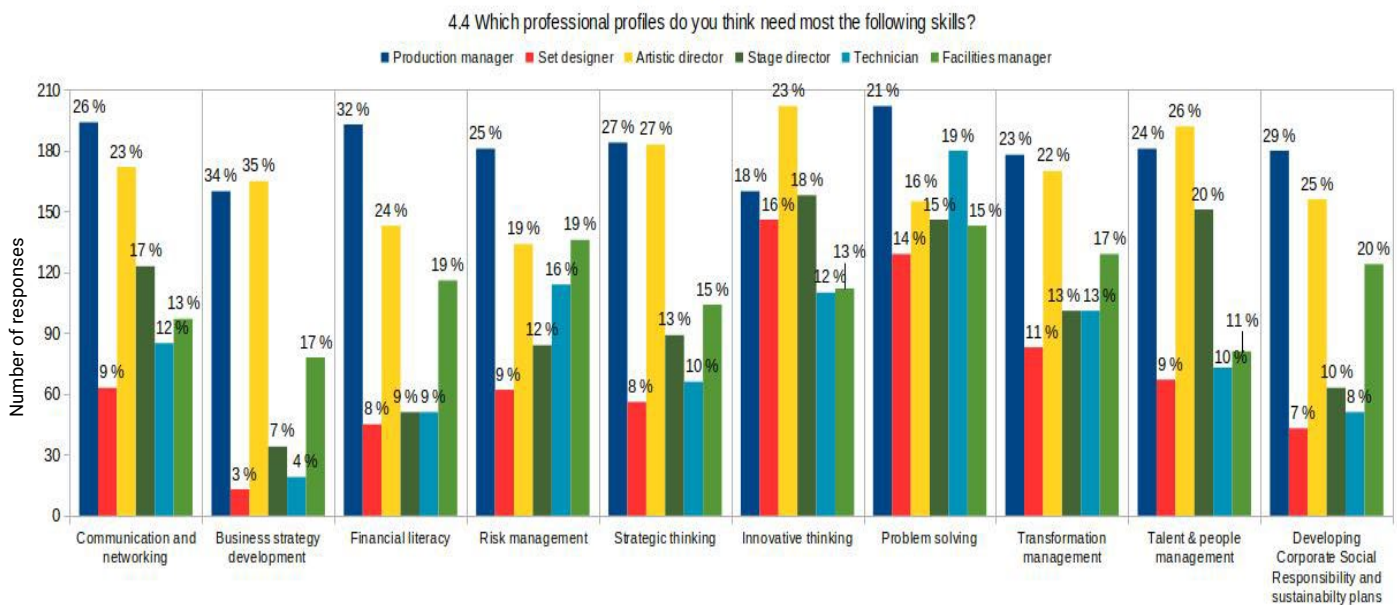
Figure 25 Entrepreneurial/ resilience skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

Most of the respondents' state that the main obstacle for developing and implementing entrepreneurial and resilience skills among performing arts professionals is **time constraints** (50,64%) followed by **scarcity of financial resources** (48,94%) and **lack of well-trained professionals on the topic** (43,40%).

4.5 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

235 answers

Reason	Responses	Percentage
Time constraints	119	50,64 %
Scarcity of financial resources	115	48,94 %
Lack of the right equipment and/ or tools	48	20,43 %
Unclear guidelines from upper management level	79	33,62 %
Overwhelming information available	22	9,36 %
Lack of well-trained professionals on the topic of entrepreneurship and resilience	102	43,40 %
Competing priorities (eg. artistic vision vs production choices)	82	34,89 %
Rigid management structures	72	30,64 %
Power relations within the organisation	54	22,98 %
Others	7	2,98 %
Unanswered	3	1,28 %

Figure 26 Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills

5.4. Findings in relation to soft skills

Respondents were asked to give their opinion regarding existing soft skills for performing arts professionals in their country as well as what they think is needed. **Soft skills** for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

Figure 27 Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

Our respondents consider that p**erforming arts professionals don't really master soft skills**. Only 3,40% consider that they do at a very high level, followed by 22,55% that consider that they do on to a certain extent, while the majority

(48,94%) consider that they have an average mastery of soft skills. Respondents could choose from a scale between 1 that corresponds to a very low extent and 5 to a very large extent. Results are captured in the Figure below. Figure 29 gives more details in regard to the answers per country.

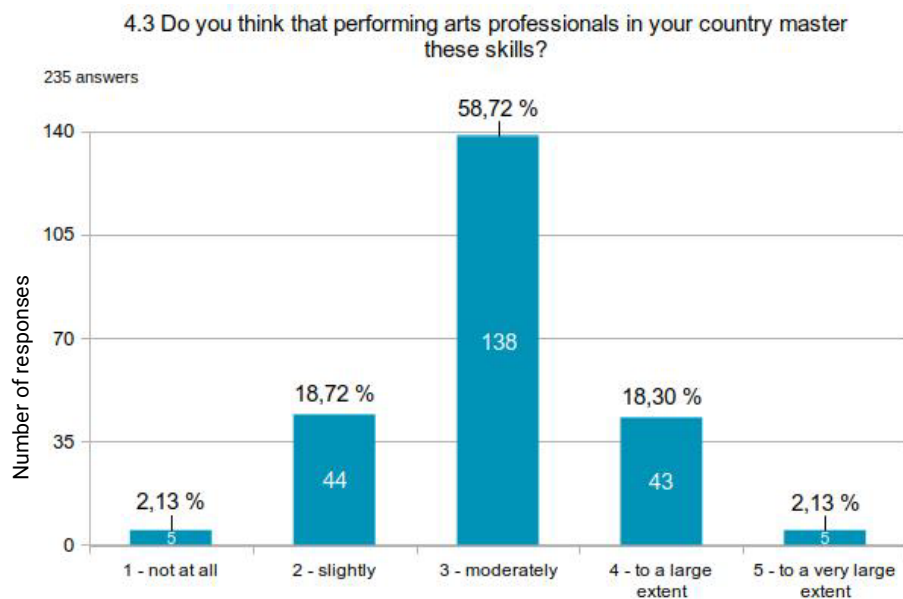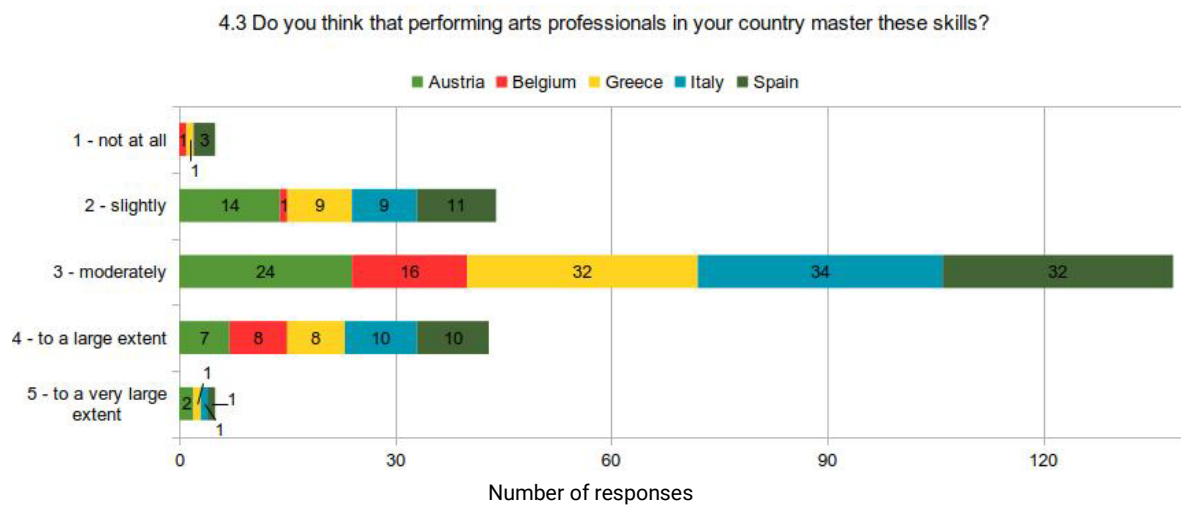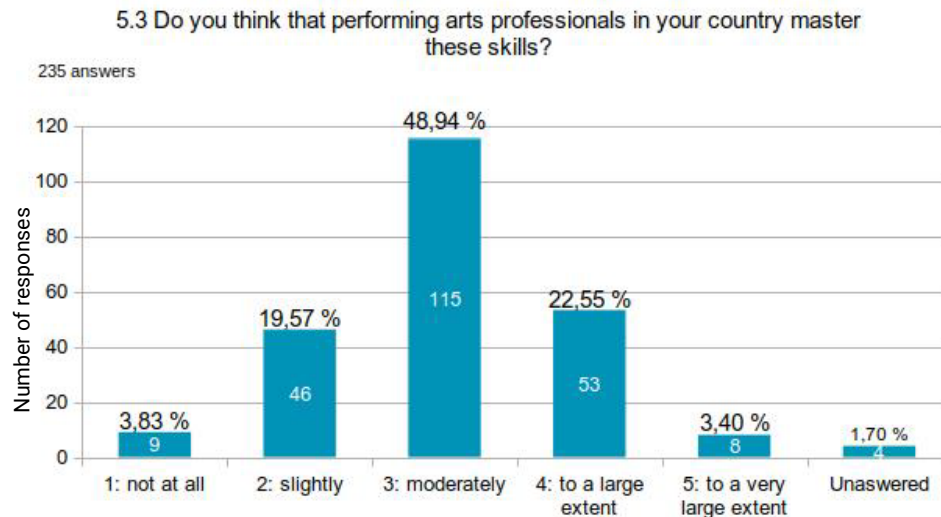*Figure 28 Extent to which respondents consider that performing arts professionals master these soft skills*
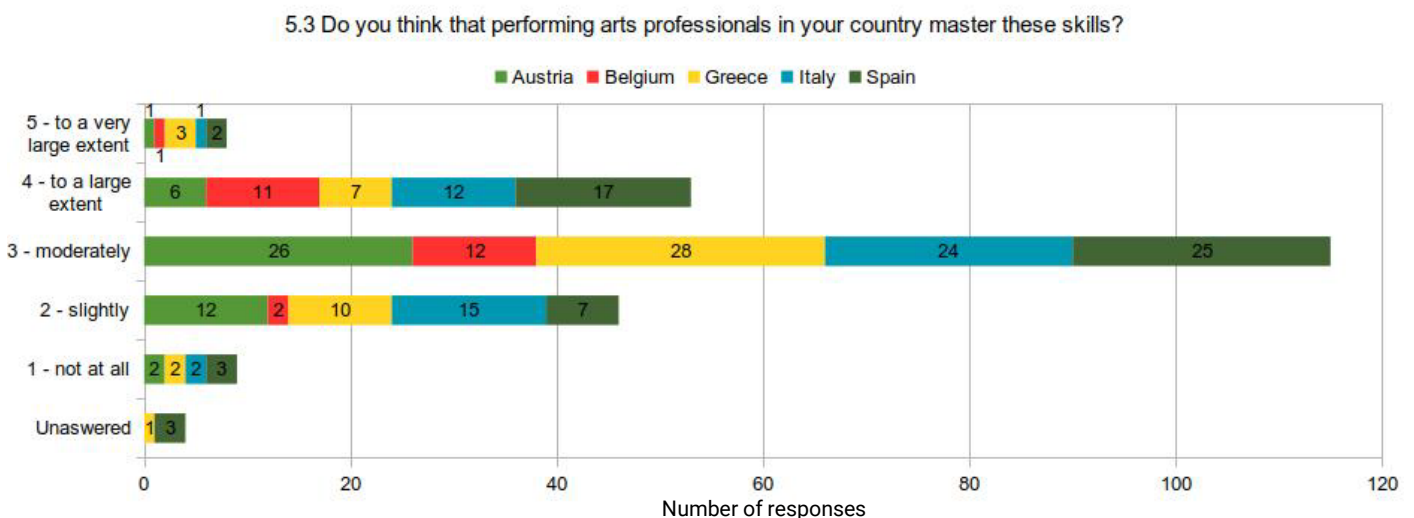
Figure 29 Extent to which respondents consider that performing arts professionals master these soft skills per country

Q.3 Which professional profiles do you think need the following soft skills?

The answers received reveal highly needed soft skills among all professional categories with very slight differences.

- **Flexibility/ adaptability** is highly valued for production managers (20%) and technicians (19%) followed by stage directors and artistic directors (both rated at 17%)
- **Emotional intelligence and empathy** are rated high for stage directors and artistic directors (both rated at 21%), followed by production managers (20%).
- **Leadership and team spirit** are mostly important for artistic directors and production managers (22%) followed by stage directors (20%)
- **Collaboration** is almost equally valued for all professional categories and ranges between 13% and 19%.
- **Lifelong learning** is identified as an important skill primarily for technicians (20%) and production managers

(18%) followed by an almost equal percentage for the other professional profiles (between 14% and 16%).

- **Promoting DEI in the workplace** is mainly seen as important for artistic directors (22%) followed by production managers (20%) and stage directors (18%).
- **Promoting respectful behaviour beyond power relations** is considered as important for artistic managers (21%), production managers (19%) and stage directors (18%).
- Finally, **providing and receiving feedback** is mostly highly valued for production managers (19%) and artistic and stage directors (18% respectively).
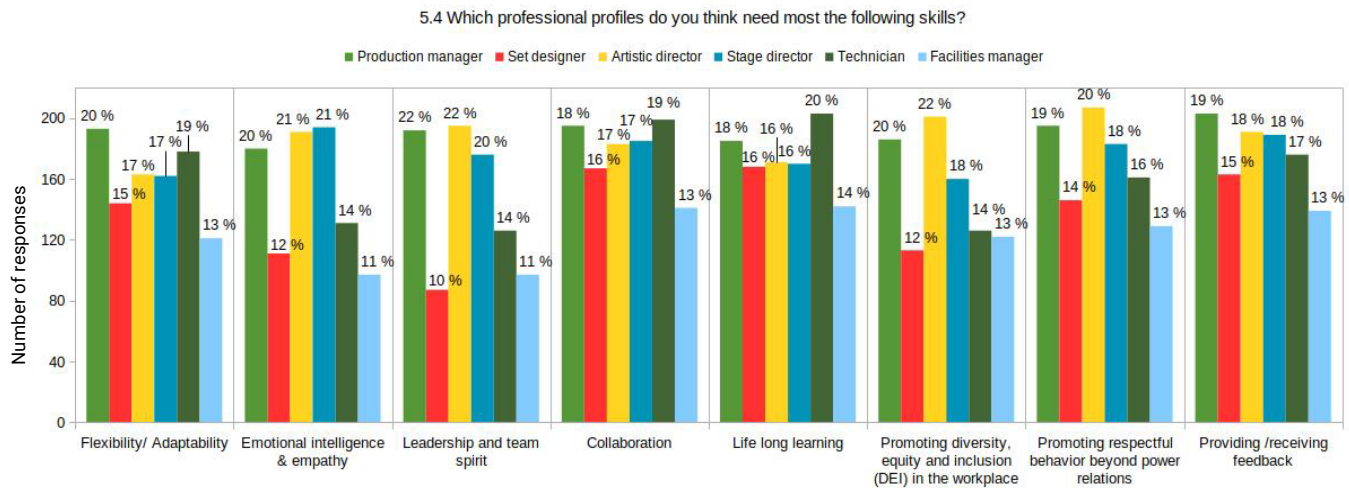
Figure 30 Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

The main difficulties in developing and implementing soft skills among performing arts professionals highlighted by our respondents are **power relations within the organisation** they work for (51,49%) followed by **rigid management structures** (43,83%) and **time constraints** (42,98%).
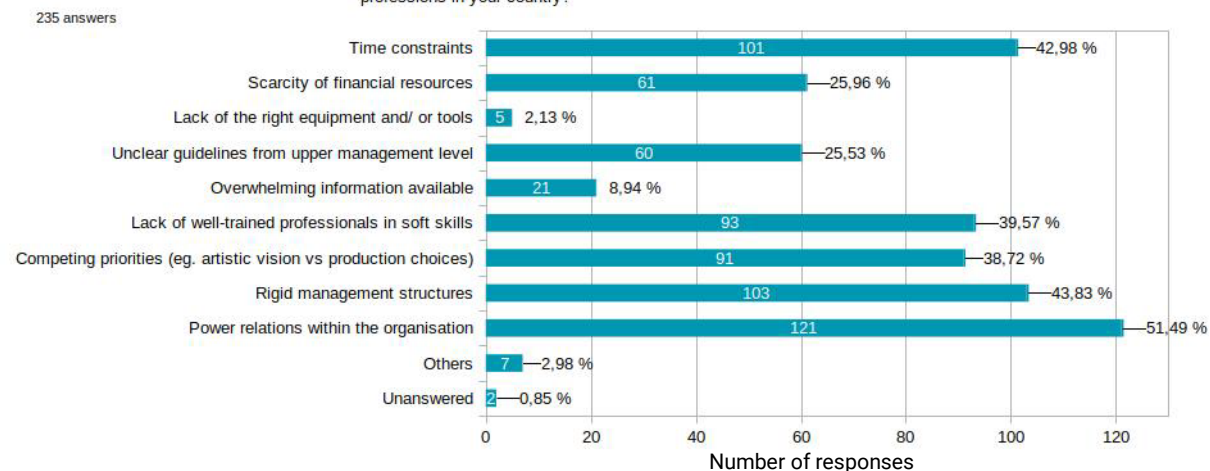
Figure 31 Reasons for encountering difficulties in developing and implementing soft skills

5.5.   Findings in relation to the respondents needs

In this section we provide an overview of the respondents' needs regarding their own green, digital, entrepreneurial/

resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

Our respondents highlighted that they consider that they master **soft skills** to a very large extent (28%) or to a large extent (52%). **Digital skills** were also rated quite high, with 15% of our respondents considering that they master to a very large extent digital skills followed by 49% that consider that they master them to a large extent. When it comes to **green skills**, most of our respondents consider that they have a moderate level of master (41%) while only 7% consider that they master them to a very large extent and 22% of them to a large extent. Finally, **entrepreneurial and resilience skills** were reported as being mastered to a large extent by 37% of the respondents and by 36% moderately. 12% consider that they master these skills to a very large extent, with only 12% mentioning that they master them slightly or not at all (2%).
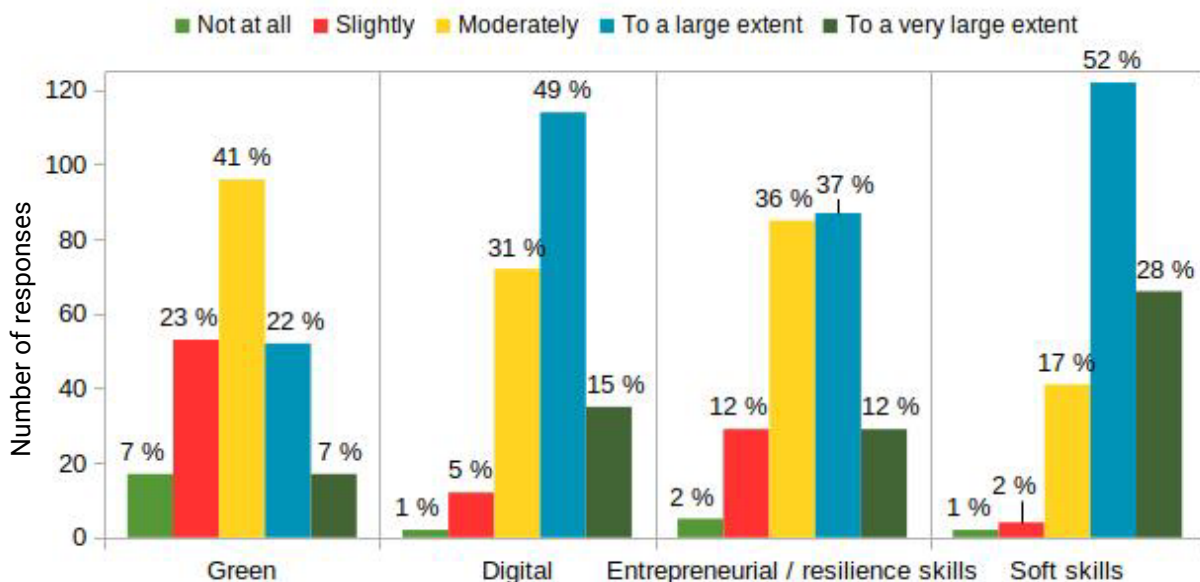
Figure 32 Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

For the majority of our respondents, training on **digital skills** was rated the highest (81% answered that such training would be very valuable and interesting for them) training on **entrepreneurial/ resilience skills** was rated quite high (75% of respondents answered that they were interested in attending such training that would be very interesting and valuable or interesting and valuable for them). Equally high was rated training in **soft skills** (75% answered that they consider this training very interesting and valuable for them). **Green skills** were lower on the answers, reaching 68% of respondents considering that this would be very or relatively valuable and interesting for them.

6.2 How interesting and valuable for your professional development would a training in the following areas be?
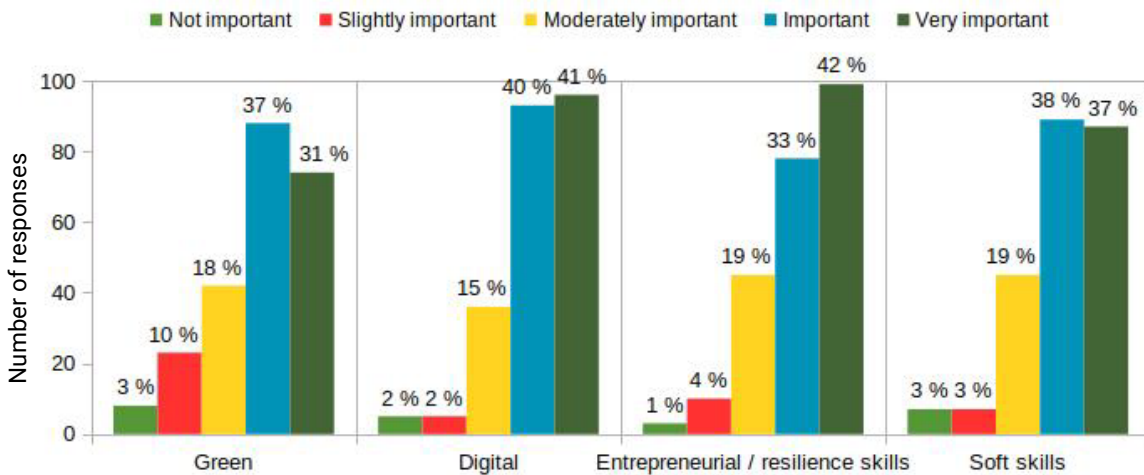
Figure 33 Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

Short workshops and seminars online are considered by our respondents as the most appropriate way to provide training on **green skills**, followed by 43,8% considering **modular and on-demand training for a specific topic** and 40% choosing **collaborative projects and initiatives** as the most relevant type of training.

6.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?
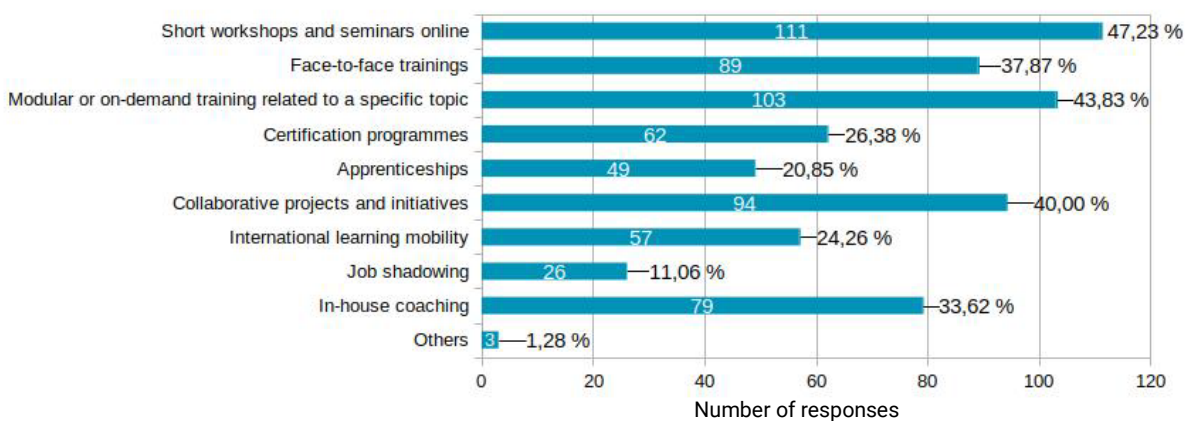
Figure 34 Type of training considered most relevant for cultivating green skills

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

Regarding **digital skills**, we see that our respondents consider that the best type of training to acquire them would be **short workshops and seminars online** (55,47%) followed by **modular on on-demand training related to a specific topic** (48,09%). This result is similar to the one related to green skills. **Face-to-face training** (39,1%) and **certification programmes** (30,64%) were also among the most highly rated answers.
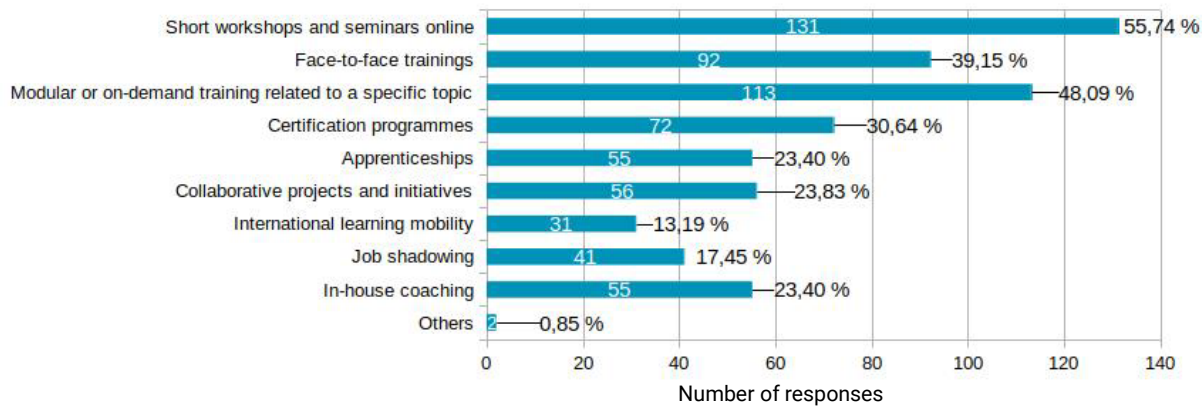
Figure 35 Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

In terms of developing entrepreneurial and resilience skills, our respondents rated **short online workshops and seminars**, as well as **modular on-demand training on specific topics**, equally high (44.22% and 44.68%, respectively). Following closely were **face-to-face training** (39.15%), **collaborative projects and initiatives** (33.19%), and **in-house coaching** (32.77%).
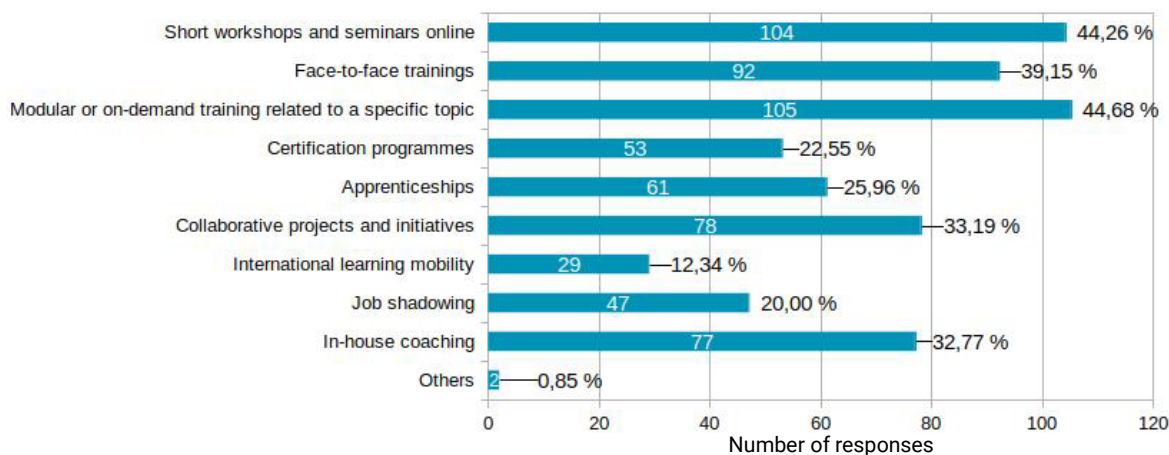
Figure 36 Type of training considered most relevant for cultivating entrepreneurial/ resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

The questionnaire results showed that our respondents consider the most relevant type of training for cultivating soft skills **face-to-face training** (45,11%) followed by **collaborative projects and initiatives** (43,40%) and **in-house coaching** (40,43%).

6.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?
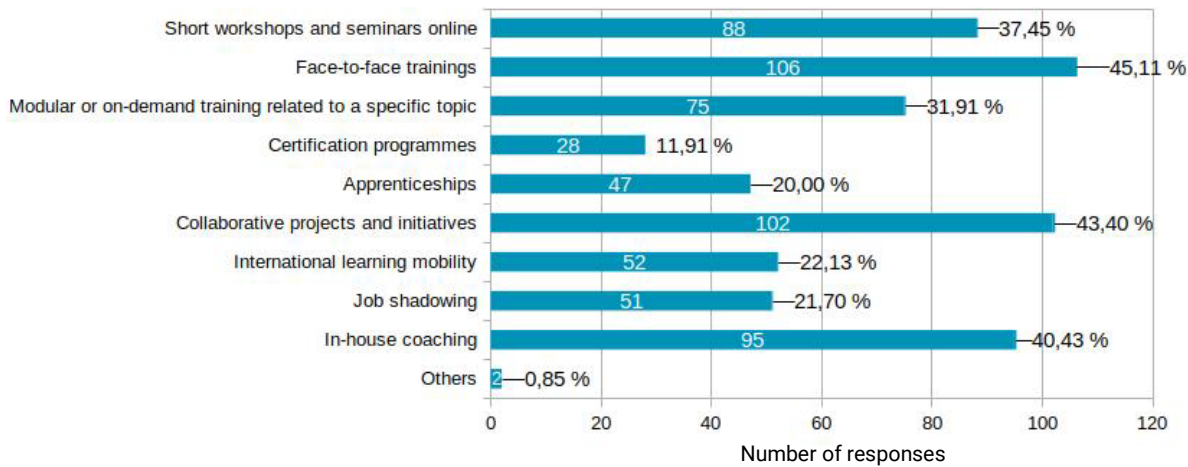
Figure 37 Type of training considered most relevant for cultivating soft skills

6. Findings from the focus groups

Consultations with national focus groups were conducted by the partners in different ways; in most cases the participation was online (considering distances, times and availability) and in some cases consultations were conducted individually.

In addition to the national focus groups, we conducted 5 pan-European focus groups with participation of different profiles and representation from all countries. In this section we summarise the results from the national focus groups and provide some insights from the European focus groups as well.

6.1. Findings in relation to green skills

Overall, all consultations underline the **need of a wider awareness** among professionals in the performing arts for green skills and a **clear recognition of the importance of adopting eco-conscious and sustainable practices.** However, all people consulted underlined the lack of effective and performing arts oriented training on the subject in their respective countries. In Austria, a certification system is in place that has forced big venues to assess their environmental impact and enforce strategies following the Corporate Sustainability Reporting Directive, but there is a long way to adopting an **ecological ethos** within the organisation.

Some of the people consulted mentioned that sustainable practices are already in place within their organisations and the performing arts sector in their countries. Some have underlined that such approaches - for example reuse of costumes- have been mainly motivated by economic reasons (to cut costs) and not because of a clear sustainability mindset (Greek report). Others underlined that there are still disadvantages in applying sustainable practices as often they increase production costs.

In the **European focus groups**, people participating were asked to comment on the results from all the countries. Some of the main points that were addressed are the following:

- the **lack of time** is one of the main barriers that prevent professionals in the sector to implement sustainable practices

"We rush every day so thinking about having other things to think about or to take on our shoulders is like quite impossible" (focus group participant from Italy)

" People say: 'I want to be green, and I want to be sustainable, but I don't have the time now to bother my mind about it'" (focus group participant from Austria)

- there is a need to reconsider **simple gestures to improve sustainability performance** (such as water on stage or printing scripts) but there are established practice within productions that make change harder and there is no agency often within organisations to introduce such changes/
- The issue of **responsibility** for this matter was also raised. And two sides are identified: the individual who would be responsible for something like this and the role of the top management in cultivating a shared responsibility among everyone in the organisation.

"this means that someone has to take this responsibility on their shoulders, and no one wants to implement such a huge thing" (focus group participant from Italy)

"the ethos has to come from within the company" (focus group participant from Austria)

- using digital tools can be an option often to replace non- environment friendly approaches, but the **infrastructure** might be missing in some cases (e.g. lack of internet access in all the building)
- Some **venues and organisations have more possibilities than others**, depending on their size and capacity in staff. For example, storage availability also becomes an issue when venues wish to reuse stage elements.
- In some countries there are already systems in place (for example Austria) and some training available, but most of our respondents have explained that if they are involved in this it has been mainly driven by their **own interest** and they have not received adequate training. **Looking for resources online** has been mentioned as one of the practices for learning about how to do things in a more ecologically responsible way.
- The role that compliances and regulations have to shifting the mindsets of people was also underlined.

"Sometimes you have to have regulations to get things done. And we had a lot of discussion about how we do things and how we're going to work out in this field. And for me, the outcome was to have clear regulations and compliance in our company. This is one of the most important things to get all the people working in this place to get the feeling we are in the same team, we're playing in the same field. (focus group participant from Austria)

Although a participant has highlighted that such frameworks also pose an anxiety within organisations and professionals in the field. But often these policy requirements are not enough for professionals to know what to do on the ground.

"We have to comply with all these regulations but it's true that it's hard to really bring it to the production area. It's not something we talk about when we have production meetings. So, I think there's this gap that should be addressed" (focus group participant from Spain)

- A focus group participant also underlined the need to address the whole performing arts **value chain** to become greener and this would change practices within established organisations as well.
- Having a **sustainability manager** in place was seen as a blessing and a curse. People consulted underlined that often this responsibility and knowledge remains at the hands of one person and does not pass on to the other staff of the organisation. Others have underlined their concern that establishing a **sustainability manager role** within an organisation, might become a role that is not appreciated by colleagues that feel that their work is being checked and that they are forced to change their patterns. Some made a comparison with the Health and Safety role that often puts limitations to their work without necessarily proposing concrete solutions. Overall, participants have underlined that where this role does not exist, professionals operate mainly in terms of individual responsibility rather than something organised within their structures.

"I ended up here because of my way of thinking. Because everything that I try to do it is like a kind of echo and

sustainability connected. So they said, That's yours! (focus group participant from Spain).

- The **role of the performing arts sector to raise awareness** around the ecological transition was also underlined by a focus group participant.

"I personally find that that is where one of the most powerful possible impacts the sector can have is in empowering audiences and empowering communities." (focus group participant from Italy)

- Despite the recognition of the importance of sustainability, significant barriers remain, such as lack of resources, external support and lack of awareness at senior management level for the creation of specific roles dedicated to sustainability. The difficulty in demonstrating the direct economic impact on adopting environmentally friendly approaches also represents a considerable challenge in the sector.
- Finally, one of the points raised is the **controversy between ecological and environmental approaches in the performing arts sector** and the need to have a common vocabulary on what we understand as greens skills (Italian report). In the same report, the notion of **climate justice** and the role that **colonialism** has played in the climate emergency was addressed.

6.2. Findings in relation to digital skills

Participants in the focus groups have underlined that the sector has gone through a big transformation in relation to the use of digital technologies and that professionals do not master such skills. While younger generations are more familiar and adapt easily to technological changes, some older generations might be more resistant. Although many of the people consulted explained that gaining new skills or upskilling existing ones remains at the level of **personal interest and responsibility for lifelong learning**, rather than on the age group in which a professional belongs. These kinds of innovations do require an innovative training methodology, and, in this specific regard, collaborative processes are welcomed and fostered in several practices. Most of the people consulted also highlighted that technology evolves so fast, that keeping up with all technological advancements is very difficult. This means that there is both a **need for specific skills and knowledge of used new software or tools**, but what was underlined was the **need of cultivating the curiosity to learn**. Participants also underlined that some of the digital skills related to the performing arts sector are so specific, that organisations rely a lot on external providers and freelancers and the training systems should also care for those professionals and provide them opportunities for upskilling.

"There are specialty skills and jobs that are often also very well paid and there are very skilful people that get paid very well to do that sort of job. I think that the urgency is more on the how do we use cloud-based document sharing and email and how do we communicate efficiently rather than specialty skills that are more market-driven" (focus group participant from Belgium)

Most importantly, the people we consulted in the European wide focus groups were not surprised that **basic digital communication and collaboration tools were the most highly rated**, as they consider them to be the basis for all professional profiles in the field of performing arts. They underlined that the lack of competences in these basic tools is resulting in losing time and energy and creating ineffective collaborations.

"We are losing lots of time, because of a lack of understanding of the tools we are working every day with, and how to use them to optimise our work. Everybody implements his or her own philosophy the way and it's very often just a workaround." (focus group participant from Austria)

They also underlined that to a certain extent this digital literacy is related to one's curiosity to continue learning.

"We don't know and don't have the time to have the curiosity to look into the tools we are waiting for some genie to tell us how to be looking for the silver bullet" (focus group participant from Austria)

6.3. Findings in relation to entrepreneurial/ resilience skills

Although at first the term entrepreneurial and resilience skills was unfamiliar or not very relevant for performing arts professionals consulted, it was very soon highlighted that such skills are necessary and important for the profile of people that work in the sector.

"Such skills are very important in the performing arts because usually people have a lot of connections with different professionals, with different backgrounds so you need to be resilient and to face problems. I don't know if it's something that someone can improve or learn from scratch how to be entrepreneurial and how to build resilient skills. For sure the motivation is something that helps to be resilient in a difficult situation to solve problems"

(focus group participant from Italy).

Especially **problem solving** was recognised as an important skill, although some highlighted that it might also hinder the capacity of an organisation to cultivate strategic thinking.

*"Problem solving it's a threat and a blessing, too. A threat. What I have experienced is that problem solving is often used as an excuse for a lack of organisation and strategic thinking" (*focus group participant from Austria)

Training on skills in this field is not easy to identify and participants underlined that most professionals learn by doing.

"I guess some of them can be learned in the university schools and everything, but just at a basic level. But I guess also that the main thing is to learn them by working" (focus group participant Austria)

Focus group participants also underlined that learning comes with failing and reported on some training efforts within educational institutions to provide spaces for **experimenting and failing** in simulation exercises. Different colleagues underlined that such skills are often restrained within organisational structures as they might pose a threat to established patterns of work and hierarchies. This came also as a reaction to the fact that innovative thinking was rated high as an important skill for performing arts professionals, while strategic thinking was not so high. Although participants had difficulties in distinguishing between them, they explained that strategic thinking falls more under a skill-set that higher management should possess. A participant suggested that professionals should also learn to what extent they can apply them and when.

Specific focus was given to the need to possess these skills for those that are freelancers, as they provide them with the ability to be flexible in the labour market to stay professionally active.

6.4. Findings in relation to soft skills

Soft skills have been recognised by all focus group participants as very important in the performing arts sector. The professionals consulted underlined that there is a high importance of skills such as continuous learning, self-awareness, initiative, integration capacity, team spirit, responsibility to contribute and innovation. One of the European focus group participants underlined that other kind of skills can be taught (e.g. digital or green) but these ones are very much dependent on the personality of the individuals and the opportunities received for growing those skills within the organisations they work for.

"I received such training when I was promoted, although it is not at the heart of my specialty"

(focus group participant from Belgium)

In some larger organisations, when people become heads of teams they might receive such training, but overall, most of the professionals consulted underline that they have not received such training in their educational path nor in their professional environment. Our consultations with professionals demonstrate that soft skills are highly in demand by

professionals in the field. However, training on these kinds of skills is very limited and people underline that they mainly are inherent to the personality of each individual.

In our European wide focus groups, participants underlined that **collaboration** encompasses most of the other soft skills, and is at the heart of the performing arts sector:

"I think it's all related to collaboration. I mean, if you, if you're collaborating with someone you have to be flexible, you need to have emotional intelligence, just to communicate in a good way to get to the point that you want to get or show leadership". (focus group participant from Spain)

" This means that offices have to talk about what is needed, what can be improved? But if there is no collaboration, then there is not the space to grow." (focus group participant from Italy)

People consulted were also not surprised that **rigid management structures** and **power relations** within performing arts organisations are among the main reasons that people do not manage to develop their soft skills in the workplace.

7. Findings from the desk research

All project partners were given a template as a basis for their desk research. The goal was to illustrate differences and similarities in the national education frameworks, generate a résumé of existing educational programmes for the occupational profiles under review, and to identify best practices and examples as well as gaps between training policies.

7.1. VET and HE

As was to be expected, historical and cultural differences, the diversity of socio-economic realities, expenditure for and access to VET and higher education in the educational systems of the partner countries became evident in the findings. Although qualification frameworks have been revised towards a common European understanding in the last few decades, implementation of 100% transferability remains elusive. There are very different approaches to the organisation of vocational education and training and its place within the education system. [10]
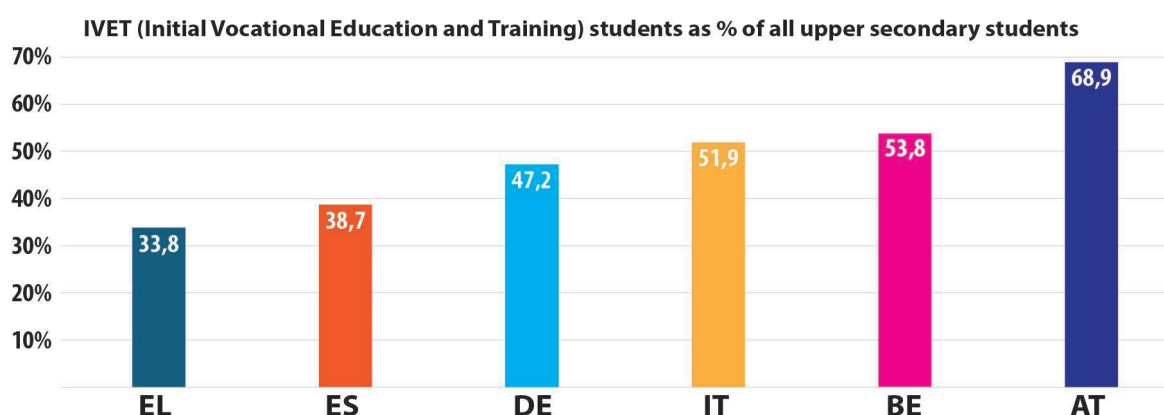
Figure 38 Number of students in upper secondary IVET (ISCED 3) as a percentage of all upper secondary students. (Cedefop calculations based on Eurostat data, UOE data collection on formal education - 2021)

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[10] European Commission / Cedefop / Key indictors on VET, 2024. https://www.cedefop.europa.eu/en/tools/key-indicators-on-vet/countries?country=EU27&pillar=topic1&workingstatus=type3#1, [consulted 22.07.2024]

Current statistics for higher education in the partner countries show that short-cycle programmes (EQF Level 5) are hardly implemented. Spain, however, is a singularity with 524.300 students enrolled in such a programme. The bachelor's degree remains the staple higher education qualification in most EU Member States

Number of students enrolled in tertiary education by ISCED level, 2020/2021 · (x 1.000)
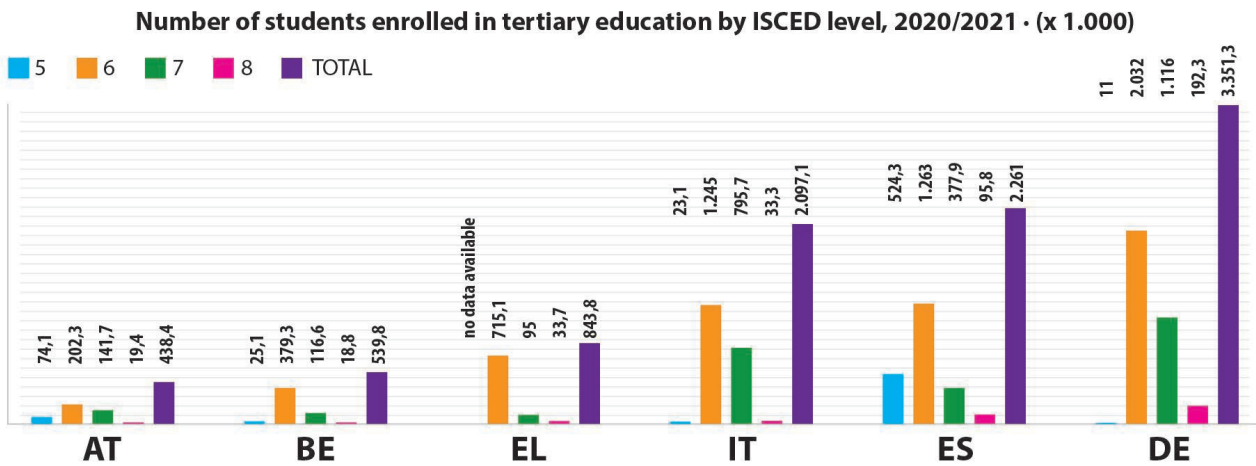
Figure 39 Number of students enrolled in tertiary education by ISCED level, 2020/2021 (x1.000)

ISCED 5 corresponds to short-cycle programmes, ISCED 6 to first-cycle programmes (bachelor programme or equivalent), ISCED 7 to second cycle (master programme or equivalent) and ISCED 8 to third-cycle programmes (doctoral or equivalent)[11].

There have always been challenges when comparing national qualification systems within the EU.

- Sources for data on national qualifications and the ways they present the data differ to a large extent across countries,
- Cultural differences often determine approaches to the organisation of educational systems and the understanding of qualifications and learning outcomes,
- Education, training and learning systems are becoming increasingly diverse and complex.
- In the reporting, it is not always clear how the referenced qualifications correspond to the EQF or QF-EAHE.

7.2. Existing Programmes related to occupations in INSPIRE

Due to the limited resources available to the project partners, the results of the desk research should be understood as exemplary and not empirical.

7.2.1. Artistic Director

The occupational profiles delivered for an "Artistic Director" in the Performing Arts are very diverse. Some partners included design-oriented studies that are not directly related to the sector or "specialist" qualifications such as "costume design". It appears that there are not always specific formal qualifications that are required for the occupation. A typical professional career may begin as a director – the other competences are "learned by doing".

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[11] European Commission / EACEA / Eurydice, 2024. The European Higher Education Area in 2024: Bologna Process Implementation Report. Luxembourg: Publications Office of the European Union, 2024, https://eurydice.eacea.ec.europa.eu/sites/default/files/2024-05/Chapter_1_European_Higher_Education_Area_key_data_0.pdf, [consulted 22.07.2024]

Although there are no clearly defined sets of competences, most of the corresponding qualifications are found in higher education in the EQF levels 6 and 7.

Qualifications noted:

Cultural Administration / Cultural Management / Arts Management and Administration / Art Direction

Gaps Between Training Policies

Most project partners reported that the higher education studies programmes did not explicitly mention covering the skills/competence sets Sustainability / Digitalisation / Entrepreneurship / Resilience/Soft Skills. Many of these are however inherent in the curricula of the study programmes provided. Management studies, for example, include digital, entrepreneurial and soft skills. The establishment of specific study programmes for an Artistic Director for Performing Arts in the EQF Level 7 would appear to be a good solution. The prerequisite EQF 6 qualification could be diverse, as long as it is based on an occupational profile in the Performing Arts.

7.2.2. Facilities Manager (Performing Arts)

There appear to be no specific qualifications available for a performing arts facilities manager. There are very many programmes for facility managers in general and many of these have specific curricula dealing with Sustainability. The competence sets, however, are very diverse in this area, including such topics as energy efficiency, waste management and preventive maintenance. Digitalisation is a necessary part of the studies. Most of the corresponding qualifications are found in higher education in the EQF levels 6 and 7.

Qualifications noted:
Facility Management (Eng) / Business Administration / Construction Management / Engineering.

Gaps Between Training Policies

There are no qualifications with specific competence sets for Performing Arts venues. This is an opportunity for certain higher education institutions with facility management programmes to offer modules specifically designed for the sector.

7.2.3. Performance Production Manager Application: Production Manager

While some partners provided references to courses only directly related to the cultural sector and Performing Arts (BE/EL), there appears to be no consensus on the scope and qualifications for this occupational profile among the partners. Professional management studies were referenced that are not related to the Performing Arts sector. Event Management studies, while related, also do not address all the specific competence sets needed. Qualifications range from the EQF Level 4 (e.g. Event Manager) through vocational educational training to EQF level 7 in higher education.

The Accademia Teatro alla Scala (IT) offers a VET programme in "Stage Management"

Qualifications noted:

Cinema Production Management / Concert Production and Artist Management / Live Performance Production / Production Management Film and TV / Music Production / Event Management / Stage Management

Gaps Between Training Policies

There is no consensus on the specific competence sets for training for this occupational profile in all partner countries. While there are examples (DE – Event Manager + BE – Production Manager) for including the skills that are addressed in the INSPIRE project in the curricula, there are generally few training possibilities related to the ESCO occupation

"performance production manager".

7.2.4. Set Designer Application: Set/Scenic designer

The focus of the training for this occupation lies in artistic competences. There is a basic understanding of the required competence sets for the set designer, with different areas of practice: cinema, television, performing arts, exhibition and interior design. There are many study opportunities available in all of the partner countries. Most of the partners referenced higher education programmes from EQF Levels 6 and 7.

Qualifications noted:

Scenography / Set Design / Interior Design

Gaps Between Training Policies

Some of the higher education programmes include Sustainability in their curricula, but not all. It goes without saying that any form of design today must include digital design tools – although these are very specialised for the sector and address CAD and visualisation software. Depending on the focus of the curricula (arts or arts business), some higher education institutions include management competences.

7.2.5. Stage Director

As with the Set Designer, the Stage Director normally receives artistic training at a higher education institution. Although some do "learn by doing", starting as an actor or actress, and then assisting an established Stage Director. There are many study programmes in all of the partner countries. In general, curricula are similar. Most qualifications are in the EQF levels 6 and 7.

Qualifications noted:

Stage Director / Music Theatre Director / Direction / Playwright / Theatre Director / Actor

Gaps Between Training Policies

As the training is very much based on artistic competences, there are very few or no dedicated training modules for the INSPIRE project skills in most curricula.

7.2.6. Stage Technician

In some of the partner countries, no specific training programmes for stage technicians (EL/ES) were reported, although related occupations in audiovisual studies were mentioned. In Germany and Austria, there are different specific competence sets for "stage technicians" and "event technology specialists". Due to the varied competence sets within the occupation (lighting, sound, video and media, sets, special effects, stage machinery, and power distribution), many technicians specialise in one area. The German Event Technology Specialist (EQF 4) is an "allrounder" with a three-year dual education programme, which includes the INSPIRE project skills set. In ESCO, the stage technician occupational profile examined in INSPIRE is usually listed in the EQF levels 3 and 4, although qualifications can go as far as EQF level 7.

Qualifications noted:

Stage Technician / Event Technology Specialist / Sound and Light Technician / Higher Audiovisual Technician / Assistant Stage Technician / Music Technician / Theatre Technician

Gaps Between Training Policies

Soft skills are often part of training since technicians usually work in teams. Due to the technical aspects of the

occupation, training for digital competences is included in most curricula – generally missing are Sustainability and Entrepreneurship.

7.2.7. Sustainability Manager for the Performing Arts

Partners referenced higher education degrees in EQF levels 6 and 7 that covered a wide range of sustainability topics including production and circular economy. Although these can be directly applicable to the Performing Arts sector, specific training modules for the sector will be needed in the future as regulatory measures are being specifically targeted at the industry (sound and light pollution, energy efficiency, and transportation). In Austria, a specialised course for the film industry is available.

Qualifications noted:

Sustainability Manager / Green Filming Consultant

8. Summary of best practices

The table below describes the best practices (per country) detected during the desk research as mentioned in the national reports.

Country	Best practice
Austria	At the MOZARTEUM University Salzburg students will learn to utilise teamwork with directors (drama and musical theatre) to develop indispensable communication and cooperation skills for the profession, and to also enable a qualitative improvement in performance and artistic outcomes. They shall also acquire the ability to independently explore new fields of knowledge and gather facts and basic knowledge on individual issues through research. https://www.moz.ac.at/de/studium/studienfinder/buehnengestaltung-diplom#studienaufbau-aesthetische-maxime
	In the curriculum of the NDU University – **Bachelor Event Engineering** we find Business and Law (16ECTS) and Soft Skills (20 ECTS), such as: Communication & Presentation; Negotiation & Sales; Staff Management; Conflict Resolution; Crisis Management; Self-Marketing. In the core course content "environment" is included. The **WIFI (Werkmeister VAET)** which is owned by the Chamber of Commerce includes in their training courses entrepreneurial training.
	BSEVITA – Event Technology Specialist in Dual Education: The teaching framework for Vocational education includes basics of entrepreneurial skills. (180 hours of training) This program is valid for the entire Austria. Now only one education facility is training Event Technology Specialists. https://www.bsevita.at/wp-content/uploads/2021/11/Veranstaltungstechnik.pdf
Belgium	The Master program in Cultural Management offered by University of Antwerp is strongly focused on entrepreneurship and management and combines various artistic sectors in application of the knowledge gained, including arts and creative sectors and offers Communication courses, building soft skills.

The Facilities Management Training provided by The Knowledge Academy has a focus on sustainability and green skills to be implemented in creating green facilities. The covers essential aspects of facilities management, with a strong emphasis on sustainability. It includes modules on energy management, sustainable procurement, and continual improvement. Topics such as stakeholder understanding, workplace safety, hazardous materials, and indoor air quality are also addressed, ensuring facilities managers are equipped to implement sustainable practices effectively.

The Audiovisual Arts Bachelor provided by RITCS offers courses on Digital Tools and Advanced Technology and also places emphasis on Entrepreneurship with a 4 ECTS course.

The Interior Design professional Bachelor offered by Thomas More is focused on sustainable ideas. The programme is advertised as based on sustainable ideas and unusual concepts, facilitating the creation of atmospheric, pleasant, sustainable, functional spaces and objects.

The Scenography Bachelor provided by La Cambre provides a course on digital arts and overall digital culture in order to create autonomy in technical, artistic, and cultural knowledge while using a computer and its operating system.

The Institute for Broadcasting Arts (Institut des Arts de Diffusion) offers a Master degree in Dramatic Interpretation that includes Artistic Entrepreneurship courses covering law applied to performing arts, production and management of shows, as well as organisation and management of cultural organisations.

Internships and exposure to the professional environment as offered at the Master in Performing Arts at UCLouvain, can support the discovery of the current and future professional practice of the student.

Courses offered on General Psychology, Introduction to Sociology, and Vocal Formation may improve communication and collaboration skills in addition to numerous other soft skills based on observation and learning about Art History. These classes are offered, for example, in the Drama Bachelor at the Academy of Arts (ARTS², École Supérieure des Arts) and the Royal Conservatory of Liege among others.

Associate degree in stage and event techniques - RITCS[12]

- Sustainability

Curriculum including a sustainability focus, for example the course Electricity incorporates LO1: Safety, well-being and sustainability, which brings attention to sustainability and applicable regulations.

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[12] https://ects.ehb.be/#/trajectory/2/12114

- Digitalisation

Courses emphasise the knowledge and ability to use technical and digital equipment in sound, image, and light, listing among goals, for example LD14.5 Programs sound modes and practices before or during rehearsals.

- Entrepreneurship

Curriculum encourages entrepreneurship in classes, for example through the course Learning in the Workplace, which includes LO11: Entrepreneurship Uses relevant professional, business and market-oriented skills to maintain oneself as a professional event technician and documents completed projects.

- Resilience/soft skills

Curriculum encourages entrepreneurship in classes, for example through the course Learning in the Workplace, which includes LO2: Communication Can properly communicate and consult with artists, colleagues and other relevant parties while taking a specific context into account and LO3: Collaboration Collaborates constructively with various stakeholders in an interdisciplinary, intercultural and/or international creative context.

Greece	The Polygreen Culture & Art Initiative (PCAI), offers an artist-in-residence program dedicated to artistic creativity and alternative practices related to circular economy, sustainability, upcycling, and environmental art. This program provides training and opportunities for artistic directors to explore sustainable practices in their work (PCAI, 2024).
	The museum Vorres offers a training program called EMPACT, which focuses on empathy and sustainability pathways for arts. The program includes workshops and discussions on sustainability and its applications in the arts, providing training for artistic directors (Vorres Museum, 2024).
	The "Sustainable Cultural Management" course, organised by mitos21, Julie's Bicycle, and the Aristotle University of Thessaloniki, focuses on sharing environmental best practices in the performing arts and exploring actions to become more ecological in governance, building management, production, and audience engagement (Michael Cacoyannis Foundation, 2024). The Michalis Kakogiannis Foundation, offers an intensive course on sustainable cultural management, focusing on environmental best practices in the performing arts and exploring actions to promote sustainability.
	The MA in Design at AKTO, titled "Sustainability & Product Innovation" is a graduate program that focuses on the intersection of sustainability and product design. The program covers various aspects of design, including product design, design innovation, industrial product design, conceptual product design, and fashion design, all with a focus on sustainability and innovation (AKTO, 2024).

		MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Digital Spaces & Interactive Media, which includes courses on digital design, interactive media, virtual reality, and augmented reality. This specialisation can provide set designers with the skills to adapt their work to digital contexts (AKTO, 2024).
		The Hellenic American Union (HAU) offers a seminar on "Cultural Entrepreneurship: Designing Business Models for Cultural Organizations". This self-paced online program equips participants with tools to design and develop robust business plans for cultural organisations, covering topics such as entrepreneurship, fundraising strategies, digital marketing, and crisis management (Hellenic American Union, 2024).
		The KPMG Institute offers a seminar on Resilience, which covers topics such as personal and professional stress management, workplace relationships, career management, building resilience, emotional intelligence, time management, building self-confidence and positive stance, and mindfulness. This program can help Facilities Managers of the performing arts develop the necessary resilience skills to effectively manage the challenges they face in their roles (KPMG, 2024).
		The programme from the above that might refer to digitalisation skills is the Diploma in ESG, Sustainable Investing & Compliance, as it provides a useful educational tool aimed at all professionals who undertake monitoring and reporting on the sustainability of the business (Epsilon College, 2024).
Italy		The following practices do represent training experiences which address needs of operators (lifelong learning) or Master program students. No specific certification is provided, except for the overall Degree foreseen by the overall program in which they are embedded. Specifically, in the first case the module is embedded into a I level Master program. • Climate Emergency, Environmental Transformation & Sustainability Strategies In The Performing Arts - Master Executive in Sponsoring and Fundraising per arte e spettacolo, Accademia Teatro Alla Scala; Seminar & Workshop by Nicolás Conde
		Change: Decarbonising Culture CHANGE is a training programme provided by Fondazione Santagata for the development of specific skills that emerged from the need to address issues related to the sustainability of cultural and creative industries (CCIs). This concept emerged in response to the growing awareness regarding the negative effects of human activities on the environment and CHANGE aims to promote the necessary transition towards decarbonization among cultural operators through a structured programme of sharing best practices, case studies, tools, and job-shadowing.10 online lessons dedicated to the economic, social and environmental sustainability of CCI and 2 weeks of job shadowing in host cultural institutions to put into practice what was learnt during the training and develop a project.

	https://www.fondazionesantagata.it/wp-content/uploads/programme-Change-Decarbonising-Culture-EN.pdf
Spain	ECO PLUS (Ecologically Cultural) course (also mentioned in the Italian report): Although not specific to the performing arts profile, this 60-hour EU-funded course, organised in collaboration between Fondazione Ecosistmeni, PROMOPA Fondazione, A SUD and 4 FORM, focuses on sustainability in culture. It offers training on how to integrate sustainable practices into various cultural disciplines, including the performing arts, and addresses topics such as emissions reduction and sustainable resource management.
	Course on Sustainability in the Performing Arts at the University of Barcelona: The University of Barcelona offers a specialised course in sustainability for professionals in the performing arts sector. This course addresses both the theory and practice of sustainability, including efficient resource management, carbon footprint reduction in performing productions, and the implementation of sustainable policies in arts organisations. Students learn how to integrate sustainable practices into all aspects of theatrical production and live events.
	El Matadero, one of Madrid's main cultural centres, has implemented a training program in eco-scenography. This program trains participants in the use of sustainable materials and design techniques that minimise environmental impact. The workshops include modules on recycling scenography, the use of biodegradable materials and energy efficiency in theatre production.
	"Sustainable Theater" project of the Association of Performing Artists of Catalonia (AAEC): The AAEC has developed the "Sustainable Theater" project, which includes a series of workshops and seminars aimed at theatre professionals. These training programs focus on the implementation of sustainable practices in theatre production, waste management, and the use of green technologies. In addition, the project promotes the creation of collaborative networks between theatres and companies to share resources and knowledge on sustainability.
	Sustainability Seminar and Workshop at the Accademia Teatro Alla Scala (Madrid): The Accademia Teatro Alla Scala offers a seminar and workshop focused on sustainability in the performing arts, taught by experts such as Nicolás Conde. These workshops include modules on environmental transformation and sustainability strategies, providing participants with practical tools to implement sustainable changes in their productions and daily operations.

Further, as we mentioned in the methodology section, we have gathered some material from Germany as well where a number of best practices were identified. We include some of them here and the rest of the report can be found in the Annexes.

Germany	**Best practices from sectors close to the performing arts**
	The **Master of Arts in Creative Direction** offered by Pforzheim University encompasses interdisciplinarity and future-proof concepts relevant to emerging markets and social trends. Despite the fact that the terms "sustainability", "digitalisation", "entrepreneurship" and "resilience" are not explicitly mentioned in the course's titles, the courses "Creative Leadership", "Multidisciplinary Design/Intercultural Design", "Design and Innovation" and "New Media/Innovative Integrated" can be assumed to be towards this direction.
	The **Master of Arts in Design & Future Making**, offered by Pforzheim university encompasses a critical and practice-oriented approach to connect craft with digital technologies. The curriculum focuses on the interfaces between traditional and digital production allowing students to experiment with promising technologies and materials. In terms of soft skills, emphasis is put on the development of personal positions, curiosity, imagination and questioning of processes.
	The **Master of Arts in Creative Communication and Brand Management** offered by **Pforzheim University** encompasses interdisciplinarity and future-proof concepts relevant to emergent markets and social trends. Despite the fact that the terms "sustainability" and "resilience" are not explicitly mentioned in the courses titles, the courses "Digital Marketing", "Intercultural Design Project Brand", "Interdisciplinary Induction", "Artificial Intelligence and Creativity", "Entrepreneurship 4.0", "Digital Brand Transformation", "Conflict Management and Leadership" enforce the digitalisation and entrepreneurial skills of students and build interpersonal skills needed to perform in the digital and multidisciplinary market.
	The **MA in Communication Design and Creative Strategies** offered by **HMKW Hochschule für Medien, Kommunikation und Wirtschaft** offers among other courses related to "Intecultural Management", "Critical and Creative Thinking", "Advertising Technology" and "Creative Leadership", but no course is explicitly mentioning sustainability, entrepreneurship or resilience.
	The **Film and TV Production Management degree programme offered by Hochschule Ansbach** is a cooperative degree programme with in-depth practical training. Related courses in terms of "sustainability", "digitalisation", "entrepreneurship" and "resilience/soft skills" include the "Script-Continuity & Datenmanagement" (differences between the digital workflow and the classic previous process with film material), "Leadership" course includes concepts of sustainability, and students are expected to gain a deep understanding of filmmaking in the digital age. A specific course is devoted to the development of soft skills. The students are familiarized with the various strategies for team building and employee motivation, as well as with the various methods of employee management and conflict resolution.
	The workshop in **"THEATRE DIRECTING" offered by the International Performing Arts Institute - NIPAI in Berlin**, consists of distance instruction and in-class sessions totalling 500 hours over 18 months. The programme emphasises on practical experiences, live interactive projects, digital resources and online collaboration. Community engagement, commercial success, and personal growth are at the heart of the programme.

	VET: The Steering Committee (Hauptausschuss) of the Federal Institute for Vocational Education and Training (BIBB) decided in November 2020 on binding changes in the "Application of the Standard Job Profile Positions in Training Practice" called "Four are the future": DIGITIZATION. SUSTAINABILITY. LAW. SAFETY." These are included in the list of professional competences and soft skills in the training regulations guidelines for **all** officially recognized vocations in Germany. Several competence sets are included in the "Environmental Protection and Sustainability" as well as in the "Digitalized World of Work" learning outcomes. These learning outcomes, along with related competence sets that were originally included in the Job Profile Positions in Training Practice, directly affected the training and skills of the "Event Manager" and "Event Technology Specialist". These certifications are both recognized by Europass.

9. Conclusions and recommendations

9.1. Conclusions

The Need Analysis framework has tried to coherently organise a set of information, the synthesis of which was reported first in the national reports and then in this final European report. Evidently, through the synthesis, the Final Report loses some data but allows us to understand the salient points.

- **Green skills**

There is an interest from the sector and from professionals of **different generations**, to develop such skills and competences within the performing arts sector. We observe a high level of concern among younger generations that consider that this element should become part of their educational curricula and lifelong training and practices. Surprisingly though, we observe that professionals don't necessarily consider that they personally need to develop these skills. They place more of a high level of responsibility to the **top management** of performing arts organisations and their capacity to introduce changes in organisational culture. A distinction is also made between the operational side of environmentally friendly approaches that require specific technical knowledge and skills (e.g. carbon footprint impact assessments, energy efficiency, waste management) and the need of an ecological ethos that needs to be part of the consciousness and the attitudes of all professionals in the sector. **Regulations and policies** contribute to changing the existing paradigms in the sector, but professionals need knowledge, skills and competences to navigate around them.

Environmental literacy is considered as necessary by the sector's professionals, but they express their concerns that this might develop into a tick-list that they will have to operationally put in place. Many underlined that the existence of regulations and compliance specific to the performing arts sector on their national levels, have helped them develop skills and competences, but it is challenging to cultivate this environmentally conscious attitude to all staff. Given the particularities of the sector, the need to address both permanent staff within performing arts organisations and freelancers is also an additional challenge. The same applies to touring, where some of the people consulted have underlined that they don't have the power to impose processes on touring companies.

Sustainable audience engagement and the responsibility of the sector to lead by example and contribute to raising awareness among different audiences is also highlighted by the respondents.

The importance of having a **profile of a sustainability manager** within organisations was underlined by a large majority of the professionals consulted, especially in countries where regulations and policy frameworks are still under development (e.g. Greece and Spain). Professionals underlined that such a profile would contribute to enhancing the

knowledge and skills within the performing arts organisations, encourage a culture of cooperation for addressing those issues and provide support to other colleagues with advice and coaching. This profile should function as a cooperative factor and not as an obstacle to the creativity of other team members and needs to have a good knowledge of the performing arts sector's specificities. Nevertheless, many underlined that although such a profile is very much needed at the beginning of designing strategies and procedures within performing arts organisations, this should not be considered a future-proof profession and that skills and competences should be mainstreamed to all professionals in the field and cultivated from top management.

Finally, the research showed that developing green skills is very linked to the other set of skills that the INSPIRE project aspires to address. Green skills are very often related to **digital** skills as going digital in some cases can be also a solution to looking for environmentally friendly practices. But most importantly, it was linked to the **capacity of professionals to think strategically and in innovative ways** and **cultivating a culture of cooperation** within their structures and their collaborators in the wider ecosystem.

Online, modular and on-demand training formats were considered the most appropriate to address the skills gaps in the field. Currently the educational sector and the vocational/ lifelong learning providers do not address green skills adequately and there is a big need to train trainers as well. European projects have contributed a lot in the creation of content and material on the topic, but there is still a big gap in skills development and implementation capacity.

In the long term, it will be necessary to do much more than add "green skills" to existing competence and skills sets and training. Since the ratification and beginning of the implementation of the new **economic strategy** "Green Deal", there have been misconceptions about its complexity and disruptive effects on all parts of the existing economic and social structures. Performing Arts institutions will need to apply business case frameworks that map environmental impacts and place them alongside economic, social, *and* artistic benefits. In a recent Policy Brief from Cedefop, an "interdisciplinary and multidisciplinary approach" to skills is recommended. Training must be developed for "intersectoral transitions" that require lifelong learning. Changes in the way the economy must meet environmental benchmarks will often lead to adaptation of job profiles to accommodate sustainability.

- **Digital skills**

Digital skills are in high demand within the sector. Demand is especially high for speciality skills that are particular to the sector (e.g. multimedia set design, virtual and augmented reality in performances, specific effect and advanced video production or interactive and immersive media) and crucial both for adapting to modern technologies and to reaching wider audiences. The research showed that there is a high expectation on professionals to master such skills, but very few professionals can specialise in specific new technologies adapted to the performing arts sector. These professionals need to develop the capacities to **systematically enhance their digital skills and stay updated with the latest digital trends** allowing them to leverage technology effectively in their careers and productions.

Most importantly, digital skills are needed by all professional profiles in the sector when it comes to **basic office and digital communication tool**s and the **use of digital communication platforms**. As the performance of the sector is largely based on collaboration, they are considered as basic skills that need to be enhanced and further developed. The professionals consulted underlined that although familiarity with such tools might be affected by generation gaps, most professionals need to develop the capacity of looking at this aspect in a lifelong learning perspective, developing the curiosity and capacity to navigate through new technological advancements. Acquiring competences in this field is therefore interlinked with the other skill sets that the INSPIRE project wishes to address, especially entrepreneurial/ resilience and soft skills. The need to develop digital skills was also linked to green skills. Finally, **online, modular and on-demand training formats** were considered the most appropriate to address the skills gaps in the field.

It should be noted that the European Commission has launched several initiatives with the aim to improve digital skills

in all sectors. The "Digital Competence Framework (DigComp) is probably the most well-known. The DigComp Framework aligns with the Digital Education Action Plan 2021-2027 and should be referred to when developing competence sets and training for all occupations. [13]

- **Entrepreneurial/ resilience skills**

Professionals in the performing arts sector give high importance to entrepreneurial skills and underlined their interest in following training in these topics. Our research has shown that they are not getting specialised training in this area, adapted to the performing arts sector and they need to get support in developing such competences. Although some of the skills and competences identified are understood as inherent to the performing arts sector by the professionals consulted, there is a clear indication that time, financial restrictions but especially rigid management structures and little room for initiative due to power relations prevent professionals in developing these skills. Short online workshops and seminars, as well as modular on-demand training on specific topics were the types of training that professionals would appreciate the most, followed by face-to-face training and collaborative projects and initiatives.

- **Soft skills**

Professionals in the performing arts sector rate **very high the importance of all soft skills**. However, they consider that to a very large extent, soft skills are not among the skillset of their colleagues in the workplace and their level of mastery is average. On the other hand, most of them consider that they have a good level of mastery of soft skills themselves, nevertheless they would be very much interested in following related training. Again, rigid management structures and power relations were among the main reasons preventing professionals from developing their skills. For this topic- in contrast with the other set of skills- **face-to-face training**, **collaborative projects and initiatives** and **in-house coaching** were among the most valuable types of training for developing skills in this area.

The European Commission and Cedefop have developed a "Transversal Skills and Competence Model" that include "core skills" and "life skills and competences". The ESCO Member States Working Group and the European Qualifications Framework Advisory Group, mandated experts to refine and structure the existing ESCO terminology on transversal skills and competences. As these are clear guidelines developed by labour market (ESCO) and education (Cedefop/EAHE) policy makers, they should play a role in determining competence sets and skills.

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[13] Cedefop and OECD. (2024). Apprenticeships and the digital transition: modernising apprenticeships to meet digital skill needs. Publications Office of the European Union. Cedefop reference series; 125. http://data.europa.eu/doi/10.2801/074640 , (consulted 22.07.2024)

Figure 5. **The transversal skills and competences model**
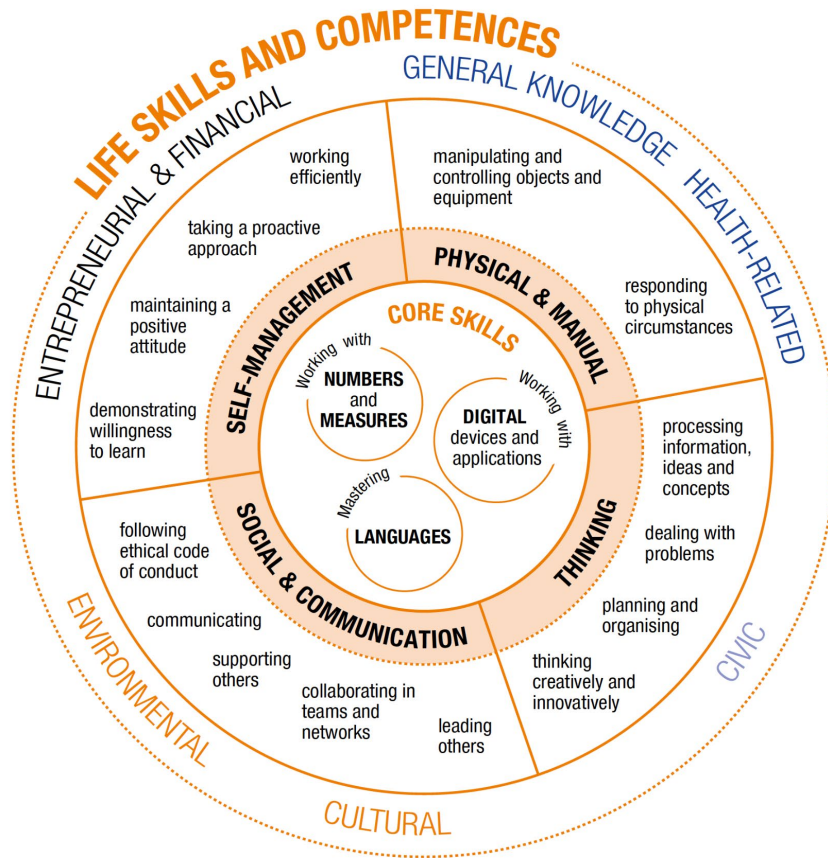
Source: European Commission and Cedefop, 2021.

Figure 40 The transversal skills and competences model

9.2.   Recommendations

Some final recommendations, resulting from the research conducted through the Need Analysis in all partner countries and the European level consultations, lead us to the conclusion that it is necessary and much demanded by the sector to focus both on new highly specialised skills (especially in regards to green approaches and digital transformation requirements) but at the same time entrepreneurial/ resilience and soft skills are needed to prepare professionals to adapt to the economic, social and cultural changes that the sector and society is experiencing.

More precisely, some of the recommendations that come out from the research are summarised below:

- Approaching the training to be offered through addressing strictly the different ESCO profiles might be challenging, as roles in the performing arts are often **hybrid and professionals often move from one role to another**. A special consideration should be placed to professionals that are **freelancers** or work as external collaborators of different organisations.

- Training that the INSPIRE project should offer can focus more on **skills that allow learning to learn** and address personal development and the curiosity to get further specialised training where needed.

- There is a **lack of well-trained trainers on the skills** addressed by the INSPIRE project, which should also be

considered when building the project's training components.

- Professionals need to receive training and guidance that would help them understand the basic principles of sustainability and their relevance to the performing arts sector. A focus should be placed on understanding the **environmental impact** of performing arts and developing the competences and tools to perform these impact assessments (e.g. carbon footprint and waste management in productions). A consideration should be placed on learning how to source materials and manage supply chains sustainably. Currently professionals are concerned about how the entire value chain in the performing arts can adapt to this transition.

- Professionals should be prepared to address the requirements from European regulations, such as the Corporate Social Reporting directive in the near future. Most importantly, the training needed should address how to cultivate an **ecological ethos** both to individuals and top management.

- A **specific profile for sustainability** should not replace the need of providing training on green skills to all professionals in the field.

- Training in **digital skills** should include both basic communication and collaboration tools as well as more specialised, performing arts specific training.

- **Entrepreneurial/ resilience and soft skills** are in high demand and there is little or almost not available training specifically for performing arts professionals.

- **Modular and on-demand training** on specific topics is the main type of training that professionals in the performing arts sector would value. For s**oft skills**, **face-to-face training** is also needed. There is a need to invest in high quality digital/hybrid learning tools: and of ensuring more modern and suitable services for all.

- Whereas the occupations of the study mostly are situated at EQF level 6 and 7 (except for stage technicians who are EQF 3 or 4), there is a gap between the related competences as such levels and the need expressed in the survey and from the focus groups. There is a need to adapt formal education to obtain a broader set of skills.

- There is a clear lack of specific training courses for the occupations researched, which seem to be more of a function in an organisation than an actual occupation. On the other hand, the survey and talks with focus groups learns that a specific training, possibly in the form of a specialised course after having obtained a general degree would allow one to focus on the skills described in this research. Education providers could consider organising specific courses geared towards those occupations.

- Skills should be addressed **transversally** as they are all related to each other in a way or another.

- An effort should be placed in communicating the results of the project to **education/ training providers** and liaising with them for adapting their curricula as well as preparing future generations.

- European policies and guidelines for VET and HE should be consulted and provide the basis for creating competence and skills sets to guarantee the acceptance of learning outcomes in all Member States and European institutions. This would also ensure labour market mobility.

- The **INSPIRE project** can provide a good basis for experimentation because it proposes a coherent approach for the upskilling of competences of performing arts professionals in Europe.

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11. ANNEXES

Annex I – Methodological tools (questionnaire, script for focus groups, desk research guidelines and national report template guide)

Annex II – National report for Austria

Annex III – National report for Belgium

Annex IV – National report for Greece

Annex V – National report for Italy

Annex VI – National report for Spain

Annex VII – Desk research from Germany

Annex VIII – European Competences Framework / Qualifications

Performing arts industry-Labour market needs (INSPIRE project)

This survey is conducted as the **first consultation of the project INSPIRE** that strives for **upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector.** The project also aspires to upskill trainers and educators in the performing arts industry in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. INSPIRE is an ERASMUS+ programme co-funded by the European Union.

250 stakeholders of the Performing Arts industry will be involved in identifying the learning needs of the target groups in the subject area and the market demand, enhancing the system responsiveness to labour market needs. You can be one of them!

The questionnaire will be filed by both professionals working in the performing arts industry as well as educators/ trainers of performing arts professionals.

The survey takes about **20 minutes.** Questions are focused on four main areas : green skills, **digital skills, entrepreneurial/resilience skills and soft skills.** Responses will be treated anonymously and the results will be used for research purposes only.

The deadline for completing the survey is Wednesday the 15 of May.

If you have any questions, please don't hesitate to contact XXXX.

* Indicates required question

1. **1.1 Are you working in the performing arts industry ...** *

   Mark only one oval.

   ( ) As a performing arts professional

   ( ) As an educator / trainer for performing arts professionals   *Skip to question 11*

   1. GENERAL INFO ON RESPONDENTS- Performing arts professionals

2. **1.2 What describes best your actual professional situation?** *

Tick all that apply.

☐ Full time staff in a performing arts organisation

☐ Part- time staff in a performing arts organisation

☐ Free-lance/ seasonal staff for performing arts organisations

☐ Founder/ manager of a performing arts company

☐ Currently unemployed

☐ Full time staff / educator in a higher education institution

☐ Other: _____

3. If you have chosen 'Other' please give details

_____

_____

_____

_____

_____

4. **1.3 If you are working for one performing arts organisation, what is the size of the organisation?**

Tick all that apply.

☐ 1-5 employees

☐ 6-20 employees

☐ 21-50 employees

☐ 51-100 employees

☐ 101-250 employees

☐ more than 250 employees

5. Would you mind sharing with us the name of the organisation for which you are working?

_____

6.   **1.4 Which profile best describes your current professional field in the**   *
     performing arts industry?

Tick all that apply.

☐ Production Manager

☐ Set Designer

☐ Artistic Director

☐ Technician (this includes all technical staff on stage and in workshops regardless their
management level)

☐ Facilities Manager

☐ Vocational Education and Training Provider

☐ Higher Education lecturer/ professor

☐ Other

7.   **1.5 How many years of professional experience do you have in the**   *
     performing arts industry?

Tick all that apply.

☐ 1-5 years

☐ 6-15 years

☐ 16 to 25 years

☐ more than 25 years

8.   **1.6 How would you rate your level of responsibility within the organisation(s)**   *
     you work for?

Tick all that apply.

☐ Low responsibility

☐ Medium responsibility

☐ High responsibility

☐ Very high responsibility

9.   **1.7 In which age group do you belong?** *

Tick all that apply.

☐ 18-24
☐ 25-34
☐ 35-49
☐ 50-64
☐ 65+
☐ Prefer not to mention

10.   **1.8 Which of the below best describes your gender?** *

Tick all that apply.

☐ Male
☐ Female
☐ Transmale
☐ Transfemale
☐ Nonconforming
☐ Prefer not to mention

Skip to question 18

1. GENERAL INFO ON RESPONDENTS- Performing arts educators/ trainers

11.   **1.1 What describes best your actual professional situation?** *

Tick all that apply.

☐ Full time staff educator/ trainers in a Higher Education institution on performing arts
☐ Part time/ external staff educator/ trainer in a Higher Education institution on performing arts
☐ Full time staff educator/ trainers in a Vocational training institution on performing arts
☐ Part time/ external staff educator/ trainers in a Vocational training institution on performing arts
☐ Other: _____

12.   If you have chosen 'Other' please give details

_____

_____

_____

_____

_____

13.   **1.2 If you are working for one performing arts education provider, what is the number of students/ trainees per year (approximately) ?**

Tick all that apply.

- [ ] 15-30 students/ trainees
- [ ] 31-60 students/ trainees
- [ ] 61-100 students/ trainees
- [ ] 101-200 students/ trainees
- [ ] 201-500 students/ trainees
- [ ] more than 500 students/ trainees
- [ ] Other: _____

14.   Would you mind sharing with us the name of the training institution for which you are working?

_____

15.   **1.3 How many years of professional experience as a trainer/ educator in the** *
       performing arts industry do you have ?

Tick all that apply.

- [ ] 1-5 years
- [ ] 6-15 years
- [ ] 16 to 25 years
- [ ] more than 25 years

16.   **1.4 In which age group do you belong?** *

Tick all that apply.

☐ 18-24
☐ 25-34
☐ 35-49
☐ 50-64
☐ 65+
☐ Prefer not to mention

17.   **1.5 Which of the below best describes your gender?** *

Tick all that apply.

☐ Male
☐ Female
☐ Transmale
☐ Transfemale
☐ Nonconforming
☐ Prefer not to mention

2. GREEN SKILLS

Green skills for performing arts professionals encompass the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

18. **2.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?** *

Mark only one oval per row.

	Not important	Slightly Important	Moderately Important	Important	Very important
Sustainable production techniques	◯	◯	◯	◯	◯
Green venue management	◯	◯	◯	◯	◯
Eco-conscious performance practices	◯	◯	◯	◯	◯
Green event planning	◯	◯	◯	◯	◯
Environmental regulations and compliance	◯	◯	◯	◯	◯
Green touring	◯	◯	◯	◯	◯
Raising environmental awareness among audiences	◯	◯	◯	◯	◯

19. **2.2 Are there any further areas that you could suggest as part of green skills for**
professionals in the performing arts industry ?

_____

20. **2.3 To what extent do you think that performing arts professionals in your country master these skills?** *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	To a great extent

21. **2.4 Which professional profiles do you think need most the following skills?** *

Tick all that apply.

	Production manager	Set designer	Artistic director	Stage director	Technician	Facilities manager
Sustainable production techniques	☐	☐	☐	☐	☐	☐
Green venue management	☐	☐	☐	☐	☐	☐
Eco-conscious performance practices	☐	☐	☐	☐	☐	☐
Green event planning	☐	☐	☐	☐	☐	☐
Environmental regulations and compliance	☐	☐	☐	☐	☐	☐
Green touring	☐	☐	☐	☐	☐	☐
Raising environmental awareness among audiences	☐	☐	☐	☐	☐	☐

22. **2.5 Which are in your opinion the main reasons for the difficulties in**   *
     adopting sustainability practices in performing arts professions in your
     country? (you can choose up to 3 answers)

     Tick all that apply.

     ☐ Time constraints

     ☐ Scarcity of financial resources

     ☐ Lack of the right equipment and/ or tools

     ☐ Unclear guidelines from upper management level

     ☐ Overwhelming information available

     ☐ Lack of well-trained professionals in sustainable practices

     ☐ Competing priorities (eg. artistic vision vs production choices)

     ☐ Rigid management structures

     ☐ Power relations within the organisation

     ☐ Other: _____

23. **2.6 Do you know of any specific vocational training programmes or modules**
     in your country tailored for performing arts professionals to enhance their
     green skills ? If yes, please give details and include website links where
     possible.

     _____

     _____

     _____

     _____

     _____

24. **2.7 Do you know of any specific higher education programmes or modules**
     tailored for performing arts professionals to enhance their green skills in
     your country? If yes, please give details and include website links where
     possible.

     _____

     _____

     _____

     _____   *

     _____

25. **2.8 Do you know of any other entities providing life long trainings or modules for performing arts professionals to enhance their green skills in your country (eg. professional bodies/ private initiatives) ? If yes, please give details and include website links where possible.**

_____

_____

_____

_____

_____

26. **2.9 From your perspective, how significant do you consider the**   *
     establishment of a new job position within your organisation or the
     organisations you are associated with, specifically for a sustainability
     manager?

     Mark only one oval.

	1	2	3	4	5	
Not	○	○	○	○	○	Very important

27. Do you wish to explain further?

_____

_____

_____

_____

_____

28.   **2.10 If you are a performing arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?**

Mark only one oval.

◯ Yes

◯ No

◯ Not applicable

29.   **2.11 What should the profile of a "sustainability manager" profile include?**   *
       (please choose up to 3)

Tick all that apply.

☐ Designing the overall green strategy of the organisation

☐ Conducting sustainability assessments

☐ Implementing sustainable practices

☐ Advising artistic direction on sustainable techniques

☐ Supporting technical and production staff with environmental- friendly choices

☐ Coordinating and/ or delivering training for staff on green approaches in the performing arts

☐ Compliance with regulations and standards

☐ Environment-friendly budgeting and procurement practices

☐ Other

3. Digital skills

Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

30. **3.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?**   *

Mark only one oval per row.

	Not important	Slightly Important	Moderately Important	Important	Very important
Basic digital communication and office skills	⬭	⬭	⬭	⬭	⬭
Use of digital collaboration and planning tools	⬭	⬭	⬭	⬭	⬭
Digital marketing and e-commerce	⬭	⬭	⬭	⬭	⬭
Audience data analytics and insights	⬭	⬭	⬭	⬭	⬭
Using online ticketing platforms and booking systems	⬭	⬭	⬭	⬭	⬭
Streaming and broadcasting	⬭	⬭	⬭	⬭	⬭
Cybersecurity and intellectual property	⬭	⬭	⬭	⬭	⬭
Digital set and costume design	⬭	⬭	⬭	⬭	⬭
Multimedia production	⬭	⬭	⬭	⬭	⬭
Developing ICT training for the community and peers	⬭	⬭	⬭	⬭	⬭

Mark only one oval per row.

31. **3.2 Are there any further areas that you could suggest as part of digital skills for professionals in the performing arts industry ?**

_____

32. **3.3 Do you think that performing arts professionals in your country master these skills?**   *

Mark only one oval.

◯ Yes

◯ No

33.   **3.4 Which professional profiles do you think need most the following skills?** *

Tick all that apply.

	Production manager	Set designer	Artistic director	Stage director	Technician	Facilities manager	Other
Basic digital communication and office skills	☐	☐	☐	☐	☐	☐	☐
Use of digital collaboration and planning tools	☐	☐	☐	☐	☐	☐	☐
Digital marketing and e-commerce	☐	☐	☐	☐	☐	☐	☐
Audience data analytics and insights	☐	☐	☐	☐	☐	☐	☐
Using online ticketing platforms and booking systems	☐	☐	☐	☐	☐	☐	☐
Streaming and broadcasting	☐	☐	☐	☐	☐	☐	☐
Cybersecurity and intellectual property	☐	☐	☐	☐	☐	☐	☐
Digital set and costume design	☐	☐	☐	☐	☐	☐	☐
Multimedia production	☐	☐	☐	☐	☐	☐	☐
Developing ICT training for the community and peers	☐	☐	☐	☐	☐	☐	☐

34. **3.5 Which are in your opinion the main reasons for the difficulties in**   *
     adopting digital practices in performing arts professions in your country?
     (you can choose up to 3 answers)

     Tick all that apply.

     ☐ Time constraints
     ☐ Scarcity of financial resources
     ☐ Lack of the right equipment and/ or tools
     ☐ Unclear guidelines from upper management level
     ☐ Overwhelming information available
     ☐ Lack of well-trained professionals in digital practices
     ☐ Competing priorities (eg. artistic vision vs production choices)
     ☐ Rigid management structures
     ☐ Power relations within the organisation
     ☐ Other: _____

35. **3.6 Do you know of any specific vocational training programmes or modules**
     in your country tailored for performing arts professionals to enhance their
     digital skills ? If yes, please give details and include website links where
     possible.

     _____

     _____

     _____

     _____

36. **3.7 Do you know of any specific higher education programmes or modules**
     tailored for performing arts professionals to enhance their digital skills in
     your country? If yes, please give details and include website links where
     possible.   *

     _____

     _____

     _____

     _____

37. **3.8 Do you know of any other entities providing life long trainings or modules for performing arts professionals to enhance their digital skills in your country (eg. professional bodies/ private initiatives) ? If yes, please give details and include website links where possible.**

_____

_____

_____

_____

_____

4. ENTREPRENEURIAL/ RESILIENCE SKILLS

Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

38. **4.1 How important do you consider the following entrepreneurial/ resilience** *
    skills and competences for professionals in the performing arts industry?

Mark only one oval per row.

	Not important	Slightly Important	Moderately Important	Important	Very important
Communication and networking	○	○	○	○	○
Business strategy development	○	○	○	○	○
Financial literacy	○	○	○	○	○
Risk management	○	○	○	○	○
Strategic thinking	○	○	○	○	○
Innovative thinking	○	○	○	○	○
Problem solving	○	○	○	○	○
Transformation management	○	○	○	○	○
Talent & people management	○	○	○	○	○
Developing Corporate Social Responsibility and sustainabilty plans	○	○	○	○	○

39. **4.2 Are there any further areas that you could suggest as part of entrepreneurial/ resilience skills for professionals in the performing arts industry ?**

_____

_____

_____

_____

_____

40. **4.3 Do you think that performing arts professionals in your country master these skills?**   *

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	To a great extent

41. **4.4 Which professional profiles do you think need most the following skills?**   *

Tick all that apply.

	Production manager	Set designer	Artistic director	Stage director	Technician	Facilities manager
Communication and networking	☐	☐	☐	☐	☐	☐
Business strategy development	☐	☐	☐	☐	☐	☐
Financial literacy	☐	☐	☐	☐	☐	☐
Risk management	☐	☐	☐	☐	☐	☐
Strategic thinking	☐	☐	☐	☐	☐	☐
Innovative thinking	☐	☐	☐	☐	☐	☐
Problem solving	☐	☐	☐	☐	☐	☐
Transformation management	☐	☐	☐	☐	☐	☐
Talent & people management	☐	☐	☐	☐	☐	☐
Developing Corporate Social Responsibility and sustainabilty plans	☐	☐	☐	☐	☐	☐

42. **4.5 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country? (you can choose up to 3 answers)**   *

Tick all that apply.

- [ ] Time constraints
- [ ] Scarcity of financial resources
- [ ] Lack of the right equipment and/ or tools
- [ ] Unclear guidelines from upper management level
- [ ] Overwhelming information available
- [ ] Lack of well-trained professionals in digital practices
- [ ] Competing priorities (eg. artistic vision vs production choices)
- [ ] Rigid management structures
- [ ] Power relations within the organisation
- [ ] Other: _____

43. **4.6 Do you know of any specific vocational training programmes or modules in your country tailored for performing arts professionals to enhance their entrepreneurial/ resilience skills ? If yes, please give details and include website links where possible.**

_____

_____

_____

_____

_____

44. **4.7 Do you know of any specific higher education programmes or modules tailored for performing arts professionals to enhance their entrepreneurial/ resilience skills in your country? If yes, please give details and include website links where possible.**

_____

_____

_____

_____

_____

45. **4.8 Do you know of any other entities providing life long trainings or modules for performing arts professionals to enhance their entrepreneurial/ resilience skills in your country (eg. professional bodies/ private initiatives) ? If yes, please give details and include website links where possible.**

_____

_____

_____

_____

_____

46. **4.9 In your view, to what extent the following aspects should be addressed in an entrepreneurial skills/ resilience skills development programme for performing arts professionals ?** *

Mark only one oval per row.

	Not at all	Slightly important	Fairly important	Important	Very important
Communication and networking	○	○	○	○	○
Business strategy development	○	○	○	○	○
Financial literacy	○	○	○	○	○
Risk managent	○	○	○	○	○
Strategic thinking	○	○	○	○	○
Innovative thinking	○	○	○	○	○
Problem solving	○	○	○	○	○
Transformation management	○	○	○	○	○
Talent & people management	○	○	○	○	○
Change management	○	○	○	○	○
Servant leadership	○	○	○	○	○
Coaching	○	○	○	○	○

5. SOFT SKILLS

Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

47. **5.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?**   *

Mark only one oval per row.

	Not important	Slightly Important	Moderately Important	Important	Very important
Flexibility/ Adaptability	⬭	⬭	⬭	⬭	⬭
Emotional intelligence & empathy	⬭	⬭	⬭	⬭	⬭
Leadership and team spirit	⬭	⬭	⬭	⬭	⬭
Collaboration	⬭	⬭	⬭	⬭	⬭
Life long learning	⬭	⬭	⬭	⬭	⬭
Promoting diversity, equity and inclusion (DEI) in the workplace	⬭	⬭	⬭	⬭	⬭
Promoting respectful behavior beyond power relations	⬭	⬭	⬭	⬭	⬭
Providing /receiving feedback	⬭	⬭	⬭	⬭	⬭

48. 5.2 Are there any further competences that you would suggest as part of **soft skills for performing arts professionals**?

_____

49. **5.3 Do you think that performing arts professionals in your country master these skills?**

Mark only one oval.

	1	2	3	4	5	
Not	◯	◯	◯	◯	◯	To a great extent

50. **5.4 Which professional profiles do you think need most the following skills?** *

Tick all that apply.

	Production manager	Set designer	Artistic director	Stage director	Technician	Facilities manager
Flexibility/ Adaptability	☐	☐	☐	☐	☐	☐
Emotional intelligence & empathy	☐	☐	☐	☐	☐	☐
Leadership and team spirit	☐	☐	☐	☐	☐	☐
Collaboration	☐	☐	☐	☐	☐	☐
Life long learning	☐	☐	☐	☐	☐	☐
Promoting diversity, equity and inclusion (DEI) in the workplace	☐	☐	☐	☐	☐	☐
Promoting respectful behavior beyond power relations	☐	☐	☐	☐	☐	☐
Providing /receiving feedback	☐	☐	☐	☐	☐	☐

51. **5.5 Which are in your opinion the main reasons for the difficulties in**   *
     developing and using soft skills among performing arts professions in your
     country? (you can choose up to 3 answers)

Tick all that apply.

☐ Time constraints

☐ Scarcity of financial resources

☐ Unclear guidelines from upper management level

☐ Overwhelming information available

☐ Lack of well-trained professionals in soft skills

☐ Competing priorities (eg. artistic vision vs production choices)

☐ Rigid management structures

☐ Power relations within the organisation

☐ Other: _____

6. Your skills and training needs

52. **6.1 To what extent do you consider that you have the following skills?** *

Mark only one oval per row.

	Not at all	Slightly	Moderately	To a large extent	To a very large extent
Green skills	○	○	○	○	○
Digital skills	○	○	○	○	○
Entrepreneurial/ resilience skills	○	○	○	○	○
Soft skills	○	○	○	○	○

53. **6.2 How interesting and valuable for your professional development would a** * **training in the following areas be ?**

Mark only one oval per row.

	Not important	Slightly important	Moderately imporant	Important	Very important
Green skills	◯	◯	◯	◯	◯
Digital skills	◯	◯	◯	◯	◯
Entrepreneurial/ resilience skills	◯	◯	◯	◯	◯
Soft skills	◯	◯	◯	◯	◯

54. 6.3 What type of **training** do you believe is most relevant for cultivating **green** * **skills** among professionals in the performing arts industry? (up to 3 choices)

Tick all that apply.

☐ Short workshops and seminars online
☐ Face-to-face trainings
☐ Modular or on-demand training related to a specific topic
☐ Certification programmes
☐ Apprenticeships
☐ Collaborative projects and initiatives
☐ International learning mobility
☐ Job shadowing
☐ In-house coaching
☐ Other: _____

55.   6.4 What type of **training** do you believe is most relevant for cultivating **digital**   *
       skills among professionals in the performing arts industry? (up to 3 choices)

Tick all that apply.

☐ Short workshops and seminars online

☐ Face-to-face trainings

☐ Modular or on-demand training related to a specific topic

☐ Certification programmes

☐ Apprenticeships

☐ Collaborative projects and initiatives

☐ International learning mobility

☐ Job shadowing

☐ In-house coaching

☐ Other: _____

56.   6.5 What type of **training** do you believe is most relevant for cultivating   *
       entrepreneurial **skills** among professionals in the performing arts industry? (up
       to 3 choices)

Tick all that apply.

☐ Short workshops and seminars online

☐ Face-to-face trainings

☐ Modular or on-demand training related to a specific topic

☐ Certification programmes

☐ Apprenticeships

☐ Collaborative projects and initiatives

☐ International learning mobility

☐ Job shadowing

☐ In-house coaching

☐ Other: _____

57.   6.6 What type of **training** do you believe is most relevant for cultivating **soft**   *
       skills among professionals in the performing arts industry? (up to 3 choices)

       Tick all that apply.

       ☐ Short workshops and seminars online
       ☐ Face-to-face trainings
       ☐ Modular or on-demand training related to a specific topic
       ☐ Certification programmes
       ☐ Apprenticeships
       ☐ Collaborative projects and initiatives
       ☐ International learning mobility
       ☐ Job shadowing
       ☐ In-house coaching
       ☐ Other: _____

58.   If you have chosen Other in any of the questions above (6.3 to 6.6), please give
       details if you wish.

       _____

       _____

       _____

       _____

       _____

NEXT STEPS

       We would like to thank you for your time in responding to this questionnaire.
       We wish to continue being in touch with you.

59.   Do you wish to add something else that we should take into consideration
       regarding the labor market needs of performing arts professionals?

       _____

       _____

       _____

       _____

60. Do you wish to be further involved in the next phases of the programme
(participate in consultations/ receive updates/ participate in pilots)   *

Mark only one oval.

◯ Yes

◯ No

61. If yes, would you mind sharing your e-mail address with us?

_____

THANK YOU!

You are now ready to submit your answers!

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<div style="border:1px solid">

Focus group Guidelines INSPIRE

</div>

What is a focus group ?

Focus groups are a qualitative research methodology that addresses respondents in a group setting. The group should comprise a small number of carefully selected people (maximum 6) who discuss a given topic. Participants are encouraged to share their insights on a given topic and share opinions, feedback and knowledge. The value of the focus groups is that is allows an understanding of how people think and gives more insights when it comes to why, what and how questions. The purpose of the focus group is not to arrive to a consensus or to an agreement, instead it aims to gather various vies points.

In this methodological guide, focus groups should be understood as a method to get qualitative information from experts/ informants. These people could be members of the Consultative Body of Experts- CBE or the Focus Groups- FGs designated by project partners for the overall INSPIRE project, but they can also be other people experts in the field.

What is the purpose of the INSPIRE project needs assessment focus groups?

- Contribute to the needs analysis to map the skill gaps in the educational field and the labour market needs in each country for performing arts professionals
- Discuss main questionnaire findings with key experts from the performing arts field (professionals/ educators) allowing them to comment and to give feedback in a qualitative way.
- Gather qualitative data to include in the national report.

Target group for the focus groups

You should identify **5-6 people** that have specific expertise in the field. You can choose to contact people that have answered the questionnaire or members of your advisory teams. These can be professionals in the performing arts field or educators/ trainers for performing arts professionals. Take note of the profile (age, professional experience, etc) of each focus group participant and capture it in the relevant part of the national report.

If you don't manage to find an adequate moment to gather all 6 people together, you can also organise two smaller sessions or do individual interviews.

Make sure that the composition of your focus group represents participants with varied profiles in the performing arts industry.

Clarification: Please don't confuse the INSPIRE project terminology with the terms used in qualitative research. For the INSPIRE project, Focus Groups (FGs) are part of the external bodies that assist the project. They will be created with participation of end-useds appointed by the partner with sector specific expertise. The purpose of the INSPIRE project FGs will be to contribute to the project evaluation, review and curricula development/ testing (as per project proposal, see p. 18). As discussed the participants of the focus group you will run for the needs assessment can be members of your consultative bodies, but it is not a condition for participation.

Preparation

The focus group participants might be people that have already answered the questionnaire. This will help them feel more prepared to understand the purpose and content of the focus group. If they have not participated in the survey, you might want to share with them the questionnaire for their information before the focus group.

Consent form

Please ask the participants of your focus group to sign a consent form.

Recording

The discussion should be audio-recorded and ideally transcribed. In case participants do not wish to be recorded, you should appoint a note-taker. The note-taker should try to capture the main issues discussed and ideally keep exact quotes that can be used in the national report to illustrate some findings.

Our suggestion is that even you record the conversation, ask a colleague to support with notetaking. This will save you time afterwards when you try to identify the key elements that stand out and should be included in the report.

Duration

You need around **2 hours** for running the focus group (depending on the size of the group as well).

Format

You can either chose to conduct the focus group online (eg. on zoom platform) or offline in a physical meeting. There are advantages to both approaches. If you decide to go for an online session, then you can record directly on your computer and get a (mediocre) transcription of the conversation that you need to revise to have a more accurate version. This will allow you also to gather information from participants that might be living in different locations in your country.

The role of the moderator

It is important that you Identify a good focus group moderator. It can be someone from the project team with experience in qualitative research or an external collaborator. If you don't have experience, follow the guidelines closely and trust your capacity to moderate a conversation without interfering too much. Leave room to the participants to engage in meaningful conversations based on the questions you pose to them and avoid dominating the conversation or making your own comments on their answers. The moderator should be as neutral as possible. The moderator's role is also responsible for conducting the discussion in a way that all views are expressed, and all participants are encouraged to participate in the discussion. He/ she should avoid that a discussion is dominated by one or few

participants, prompting those more reserved to take an active role in the discussion.

How do you run the focus group?

1. Explain to participants the purpose of the focus group.
2. Ask them to give their consent for being recorded.
3. Have a colleague to support you with logistics and note taking.
4. Get relevant information on their profile.
5. Focus the conversation on the main subthemes: sustainability skills/ digital skills/ entrepreneurial and resilience skills/ soft skills. You can use some of the graphs that have gathered questionnaire respondents' opinions on skills gaps and needs and ask focus group participants to comment on them.
6. Consider that for a 2 hours session you will need to devote at least **20 minutes to each topic.** For the sustainability profile consider devoting additionally 15 minutes. This will leave you around 20-25 minutes for the introductions and closing of the session.
7. Not all participants need to reply to all questions but you need to have substantial input to better understand/ interpret some trends and capture the needs of the sector in your country.
8. Allow time to also discuss a bit deeper the sustainability manager profile.
9. Discuss what is missing from the current education provision and what is need for performing arts professionals.
10. Thank the participants and explain to them the next steps.
11. You can find a focus group script below but feel free to adapt according to how the conversation develops.

Proposed script for the interview

i) Background information to the project

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centers and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

▪ 250 stakeholders of the Performing Arts Sector will be involved in identifying the learning needs of the target groups in the subject area and the market demand, enhancing the system responsiveness to labour market needs
▪ 540 professionals and VET trainers active in the in Performing Arts sector will be upskilled in the field of sustainable productions, forming this way a transnational community empowered with upgraded skills, able to coach and offer art performances with a positive impact to the society and the environment

▪ 10.000 professional working in the Performing Arts Sector, VET providers, teachers, trainers, HEIs, governmental carriers, public agencies and policymakers will be reached through the dissemination and exploitation activities

We have already run a survey for gathering the opinions of performing arts professionals on their needs regarding sustainability, digital, entrepreneurial/ resilience and soft skills and we wish to complement these findings with some qualitative insights from experts in the field.

Thank you for taking the time to participate in this focus group. The **purpose** of this focus group is :

- To contribute to the needs analysis to map the skill gaps in the educational field and the labour market needs in each country for performing arts professionals.
- To discuss main questionnaire findings with key experts from the performing arts field (professionals/ educators) allowing them to comment and to give feedback in a qualitative way.
- To gather qualitative data to include in the national report.

You are encouraged to share your opinions to the questions that we will address to you. Out of respect, please refrain from interrupting your colleagues. You are not obliged to necessarily respond to all the questions, but feel free to share your insights and personal thoughts on the topics raised.

We wish to audio-record the focus group. Nevertheless, your responses will remain confidential, and no names will be included in the final report. Do you agree on this? We would also like to ask you to sign the consent form if you haven't done so already.

ii)   Presentation of participants

I would first like to invite each participant to present him/ herself. Please share with us your job title, years of experience in the performing arts industry, your education and background and what does your work consist of.

iii)   [1]Focus on sustainability skills

Questions to address:
- *What do you understand as sustainability skills?*
- *Are there existing training/ education practices in your country regarding sustainability skills for performing arts professionals? What is your opinion about them ? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Do you consider the establishment of a sustainability manager profile in performing arts organisations in your country necessary? Why?*

---

[1] For all these subthemes, you might wish to share the graph from the questionnaire that captures the respondents opinion to stimulate the conversation and then ask your focus group participants to comment on it.

- *How feasible do you consider such a development? What is needed to achieve this?*
- *Who could benefit from training on sustainability ? What should be its content and format?*

iv)   Focus on digital skills

Questions to address:
- *What do you understand as digital skills?*
- *Are there existing training/ education practices in your country regarding digital skills for performing arts professionals? What is your opinion about them ? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Who could benefit from training on digital skills ? What should be its content and format?*

v)   Focus on entrepreneurial/ resilience skills

Questions to address:
- *What do you understand as entrepreneurial/ resilience skills?*
- *Are there existing training/ education practices in your country regarding entrepreneurial/ resilience skills for performing arts professionals? What is your opinion about them ? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Who could benefit from training on entrepreneurial/ resilience skills ? What should be its content and format?*

vi)   Focus on soft skills

Questions to address:
- *What do you understand as soft skills?*
- *Are there existing training/ education practices in your country regarding soft for performing arts professionals? What is your opinion about them ? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Who could benefit from training on soft skills ? What should be its content and format?*

vii)   Suggestions

Do you have any further suggestions on how to address these skills gaps?

viii)   End of interview

Thank you very much for participating in this focus group. Would you be happy/ available to join other consultation moments during the INSPIRE project in order to give your feedback? Would you be interested in participating in other phases of the project?

If you wish to know more about the INSPIRE project, its activities and outcomes, please follow +++.

Thank you again for your time.

INSPIRE

T2.2 Identification of Labour Market Needs
(a) Identify and summarise the best practices (approx. 6) in other VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, an the best training methods for th delivery of the trainings

TEMPLATE FOR THE NATIONAL PARTNERS REPORTS

1. Introduction: VET and HE *in your country*

Please use the link at the Eurydice-website for your country:

https://eurydice.eacea.ec.europa.eu/national-education-systems

Example for Germany:

https://eurydice.eacea.ec.europa.eu/national-education-systems/germany/overview

These provide a general overview of the structure of the educational system and interdependencies/relationships between Vocation Educational Training and Higher Education.

If applicable, very short commentary.

2. Existing Programmes related to occupations in INSPIRE

Following: information regarding expected qualifications and VET/HE certifications for each occupation with incorporation/translation of EQF-Levels. Should there be no programme(s) available, then this should be noted as such.

Occupations are listed alphabetically…

2.1 Artistic Director

Information about VET/HE for artistic directors in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

2.1.1 Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

2.1.2 Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation–
especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

2.1.3 Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

FOLLOWING: THE SAME STRUCTURE FOR EACH OCCUPATION

2.2   Facilities Manager

2.3   Performance Production Manager *Application: Production Manager*

2.4   Set Designer *Application: Set/Scenic designer*

2.5   Stage Director

2.6   Stage Technician *Application: Theatre/StageTechnician*

      As discussed, there can be a wide interpretation on what is understood by 'stage technician' or 'theatre technician'.

2.7   Sustainability Manager for the Performing Arts

      Application: Sustainable development manager

3.   Conclusions

Reflection of the results with suggestions for frameworks and approaches.

Further notes:

There is currently NO ESCO Occupation: Sustainability Manager for the Performing Arts

Please use the ESCO occupational descriptions found in ESCO (as provided by Chris van Goethem on April 4th) for orientation on the occupational profile:

2.1   Artistic Director
http://data.europa.eu/esco/occupation/db4f28ff-c208-4830-ab8b-4b07776db134
2.2   Facilities Manager
http://data.europa.eu/esco/occupation/b42c5ed4-c6e4-4694-934f-96127719cc43

2.3   Performance Production Manager
http://data.europa.eu/esco/occupation/03632d98-0ae3-4dd2-941c-3b48de9a0219
2.4   Set Designer
http://data.europa.eu/esco/occupation/874a2080-a9b6-46a9-8662-c9b7d4208f73
2.5   Stage Director
http://data.europa.eu/esco/occupation/8a451ae2-3c31-4f35-90af-6275b1b02f93
2.6   Stage Technician
http://data.europa.eu/esco/occupation/acb6b99a-6c13-482a-81b1-8b5614e0153e
2.7   Sustainability Manager
http://data.europa.eu/esco/occupation/2cf2b905-3308-4b5d-8e8d-633fc7a3f3ce

Should there be differences in the occupational profiles of the programmes, or in the understanding of the occupation in your country, these can be mentioned in the information at the beginning of each occupation.

INSPIRE

T2.2 Identification of Labour Market Needs

1. Executive Summary

Write a summary of your report (2-3 paragraphs)

2. Introduction to the National Country Reports

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centers and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills
- **Map existing educational offer and identify and summarise the best practices (approx. 6**) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings from XX (mention the specific country).

The findings are the results of a **Needs Analysis**, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp, DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, a focus group survey of 6 people (either gathered consulted simultaneously in a workshop or through individual interviews. In addition, desk research was carried out by the partners in each country, aiming to identify up to 6 good practices per country.

In XXX (add the country) the analysis was carried out by XXX (add the partners involved).

The report is structured as follows:
Section 3 describes the Identification of Labour Market Needs methodology
Section 4 presents the findings from the Questionnaire
Section 5 presents the findings from the focus groups
Section 6 presents the findings from the desk research
Section 7 focuses on the conclusions and recommendations deriving from the national level consultations.

3.   Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections we describe how each method was used in the of XXX (add the country).

3.1 Primary quantitative research : the Questionnaire

A questionnaire was received by the deliverable lead and – after comments from all partners were received and necessary adjustments were made- it was translated in XX (add the language-s of your country). Google forms was used to ensure consistency among partner countries.

The questionnaire was shared with XXXX (add the profiles of people) through XXX (add the channels for reaching out to your targets, eg. newsletters, personalised emails, posts on social media…). The timeframe for gathering answers to the questionnaire was from XX to XX (add the specific dates).

In X (add the country), X (add number of) questionnaires were collected, from a diverse sample of stakeholders.

Out the respondents, X (add percentage) work as performing arts professionals and X X (add percentage) as an educator/ trainer for performing arts professionals.

When it comes to the **performing arts professionals**, respondents have indicated that their actual professional situation is (add a commentary with percentages on the actual professional situations of people, whether they are full time staff or part time staff, and give details if they have responded "other)

Insert Figure 1. Professional situation of performing arts professionals respondents

For those working for one performing arts organisation, the **size of the organisations** is XXX (add details from questions 1.3 regarding the size of the organisation). Among the organisations for which respondent work, we can find: XXX (add details if available).

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see that XXX (add details from questions 1.4 regarding the profile).

Insert Figure 2. Professional profile of performing arts professionals respondents

When it comes to their **professional experience in the performing arts sector**, we observe that +++ (add commentary from answer 1.5) Their level of responsibility within the organisation they work for is (add commentary from answer 1.6).

When it come to their **age group**, XXX (add commentary from answer 1.7).

Insert Figure 3. Age group of performing arts professionals respondents

When it come to their **gender group**, respondents XXX (add commentary from answer 1.7).

Insert Figure 4. Gender of performing arts professionals respondents

Regarding **performing arts educators/ trainers** that replied to the questionnaire, their actual professional situation is (add commentary from question 1.1 on the on the educators/ trainers profile and add comments if they have also replied Other).

Insert Figure 5. Professional situation of performing arts educators/ trainers respondents

The number of students/ trainees in the performing arts education institutions/ organisations our respondents are working ==(add commentary from question 1.2 on the on the educators/ trainers profile and add comments if they have also replied Other).== Some of the education/ training institutions for which our respondents work include : ==(add details from the questionnaire answers).==

Insert Figure 6. Number of students/ trainees per year for performing arts education providers

Their level of experience ==(add commentary from question 1.3 regarding years in the performing arts industry).==

When it come to their **age group**, ==XXX (add commentary from answer 1.4).==

Insert Figure 7. Age group of performing arts education and training respondents

When it come to their **gender**, ==XXX (add commentary from answer 1.4).==

Insert Figure 8. Gender of performing arts education and training respondents

3.2 Primary qualitative research: the focus groups/ interviews

For the focus groups a methodological guide was provided and a meeting was organised for all the partners to get support in organising and implementing the focus groups. The focus groups in ==XX (add country),== were organised in the following manner: ==(add information about whether you did one group session or individual interviews).==

In the case of ==XX (add country),== the focus group participants were selected based on ==XXX (add your criteria).== X groups (or interviews) on ==ADD DATE== were conducted and the profiles of the people that participated are summarised in the following box. In total X people were consulted via focus groups, out of which ==X== were professionals in the performing arts industry and ==X== from the education sector.

Date of focus group/ interview	Name of person	Actual professional title	Age group	Gender	Years of experience in the performing arts industry	Short CV highlighting relevant experience

The findings from the focus groups are included in XX

3.3 Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups, a **desk research** was undertaken by the project partners in each country to gather relevant information in ordert o provide a general overview of the structure of the educational system and interdependencies/relationships between Vocation Educational Training and Higher Education. Therefore the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

Desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted through consulting online resources and/ or (please add what other sources of information did you use). Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes and this was also one of the questions addressed during the focus groups.

Criteria for identifying the good practices in this country were +++.

4. Findings from the questionnaire

4.1 Findings in relation to green skills

Respondents were asked to give their opinion in regard to existing **Green skills** for performing arts professionals in their country as well as what do they think is

needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

Add a commentary on the findings and make reference to some percentages. Please also add a commentary if your respondents gave some suggestions of further areas that could be considered as part of green skills for professionals in the performing arts industry.

Insert Figure 9. Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 10. Extent to which respondents consider that performing arts professionals in XXX master these skills

Q.3 Which professional profiles do you think need most the following green skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 11. Green skills needed in relation to professional profile

Q.4 Which are in your opinion for the difficulties in adopting sustainability practices in performing arts professionals in your country?

Add a commentary on the findings and refer to some percentages. Explain that they had up to 3 options to choose.

Insert Figure 12. Reasons for encountering difficulties in adopting sustainability practices

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the

organisations you are associated with) specifically for a sustainability manager?

Give the exact percentage of the responses and add a commentary on the findings. Please add comments if people gave more information.

Q.6 If you are a professional arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

Give the exact percentage of the responses and add a commentary on the findings.

Q.7 What should the profile of a "sustainability manager" profile include?

Add a commentary on the findings and refer to some percentages. Explain that they had up to 3 options to choose.

Insert Figure 13. Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2 Findings in relation to digital skills

Respondents were asked to give their opinion in regard to existing **Digital skills** for performing arts professionals in their country as well as what do they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

*Add a commentary on the findings and make reference to some percentages.
Please also add a commentary if your respondents gave some suggestions of further areas that could be considered as part of digital skills for professionals in the performing arts industry.*

Insert Figure 14. Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 15. Extent to which respondents consider that performing arts professionals in XXX master these digital skills

Q.3 Which professional profiles do you think need most the following digital skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 16. Digital skills needed in relation to professional profile

Q.4 Which are in your opinion for the difficulties in adopting digital practices in performing arts professions in your country?

Add a commentary on the findings and refer to some percentages. Explain that they had up to 3 options to choose.

Insert Figure 17. Reasons for encountering difficulties in adopting digital practices

4.3 Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion in regard to existing **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what do they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

Add a commentary on the findings and make reference to some percentages. Please also add a commentary if your respondents gave some suggestions of further areas that could be considered as part of entrepreneurial/ resilience skills for professionals in the performing arts industry.

Insert Figure 18. Importance of entrepreneurial/ resilience skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

Add a commentary on the findings and make reference to some percentages.

==Insert Figure 19.== *Extent to which respondents consider that performing arts professionals in* ==XXX== *master these entrepreneurial/ resilience skills*

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

Add a commentary on the findings and make reference to some percentages.

==Insert Figure 20.== *Entrepreneurial/ resilience skills needed in relation to professional profile*

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

Add a commentary on the findings and refer to some percentages. Explain that they had up to 3 options to choose.

==Insert Figure 21.== *Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills*

4.4 Findings in relation to soft skills

Respondents were asked to give their opinion in regard to existing **soft skills** for performing arts professionals in their country as well as what do they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

Add a commentary on the findings and make reference to some percentages.

Please also add a commentary if your respondents gave some suggestions of further areas that could be considered as part of soft skills for professionals in the performing arts industry.

Insert Figure 22. Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 23. Extent to which respondents consider that performing arts professionals in XXX master these soft skills

Q.3 Which professional profiles do you think need most the following soft skills?

Add a commentary on the findings and make reference to some percentages.

Insert Figure 24. Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

Add a commentary on the findings and refer to some percentages. Explain that they had up to 3 options to choose.

Insert Figure 25. Reasons for encountering difficulties in developing and implementing soft skills

4.4 Findings in relation to the respondents needs

In this section we provide an overview of the respondents needs in regard to their own green, digital, entrepreneurial/ resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

Add a commentary on the findings and refer to some percentages.

<mark>Insert Figure 26.</mark> *Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills*

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

Add a commentary on the findings and refer to some percentages.

<mark>Insert Figure 27.</mark> *Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development*

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

Add a commentary on the findings and refer to some percentages. Mention that respondents only had 3 choices.

<mark>Insert Figure 28.</mark> *Type of relevant considered most relevant for cultivating green skills*

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

Add a commentary on the findings and refer to some percentages. Mention that respondents only had 3 choices.

<mark>Insert Figure 29.</mark> *Type of relevant considered most relevant for cultivating digital skills*

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

Add a commentary on the findings and refer to some percentages. Mention that respondents only had 3 choices.

<mark>Insert Figure 30.</mark> *Type of relevant considered most relevant for cultivating entrepreneurial/ resilience skills*

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

Add a commentary on the findings and refer to some percentages. Mention that respondents only had 3 choices.

Insert Figure 31. *Type of relevant considered most relevant for cultivating soft skills*

Please add comments if respondents have given any additional answers/ suggestions.

5. Findings from the focus groups

Here develop on your findings that came out from the conversations with the professionals in the sector. Make sure you address reflections on:

5.1 Findings in relation to digital skills

5.2 Findings in relation to green skills

5.3 Findings in relation to entrepreneurial/ resilience skills

5.4 Findings in relation to soft skills

6. Findings from the desk research

6.1 VET and HE *in X (add your country)*
Please use the link at the Eurydice-website for your country:
https://eurydice.eacea.ec.europa.eu/national-education-systems
Example for Germany:
https://eurydice.eacea.ec.europa.eu/national-education-systems/germany/overview
These provide a general overview of the structure of the educational system and interdependencies/relationships between Vocation Educational Training and Higher Education.
If applicable, very short commentary.

6.2 Existing Programmes related to occupations in INSPIRE

Following: information regarding expected qualifications and VET/HE certifications for each occupation with incorporation/translation of EQF-Levels. Should there be no programme(s) available, then this should be noted as such.

Occupations are listed alphabetically…

6.2.1 Artistic Director

Information about VET/HE for artistic directors in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.2 Facilities manager

Information about VET/HE for facilities managers in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Artistic Director	Cultural Administration	Master of Arts	state funded

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.3 Performance Production Manager *Application: Production Manager*

Information about VET/HE for performance production managers in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Performance Production manager	Cultural Administration	Master of Arts	state funded

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.4 Set Designer *Application: Set/Scenic designer*

Information about VET/HE for set designers in relation to the ESCO occupational profile. If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Set designer	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.5 Stage Director

Information about VET/HE for stage directors in relation to the ESCO occupational profile. If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Stage director	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation–
especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.6 Stage Technician *Application: Theatre/StageTechnician*

As discussed, there can be a wide interpretation on what is understood by 'stage technician' or 'theatre technician'.

Information about VET/HE for stage technicians in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.

Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Stage technician	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation–
especially regarding:

- Sustainability

- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

6.2.7 Sustainability Manager for the Performing Arts *Application: Sustainable development manager*

Information about VET/HE for stage technicians in relation to the ESCO occupational profile.

If possible: number of employed in the sector with the occupation/qualification.
Should there be no statistics available, then this should be noted as such.

Existing Programmes of Education Providers · qualification & curricula

If possible: existing programmes with a link to the programme & specific name of qualification and certification. Please specify if the programmes are state-funded or privately funded.

Example:

Occupation	Qualification	Certificate	Funding
Stage technician	*Cultural Administration*	*Master of Arts*	*state funded*

https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

- Sustainability
- Digitalization
- Entrepreneurship
- Resilience/soft skills

Should there be nothing available, then this should be noted as such.

Further notes:

There is currently NO ESCO Occupation: Sustainability Manager for the Performing Arts

Please use the ESCO occupational descriptions found in ESCO (as provided by Chris van Goethem on April 4th) for orientation on the occupational profile:

2.1   Artistic Director
http://data.europa.eu/esco/occupation/db4f28ff-c208-4830-ab8b-4b07776db134
2.2   Facilities Manager
http://data.europa.eu/esco/occupation/b42c5ed4-c6e4-4694-934f-96127719cc43
2.3   Performance Production Manager
http://data.europa.eu/esco/occupation/03632d98-0ae3-4dd2-941c-3b48de9a0219
2.4   Set Designer
http://data.europa.eu/esco/occupation/874a2080-a9b6-46a9-8662-c9b7d4208f73
2.5   Stage Director
http://data.europa.eu/esco/occupation/8a451ae2-3c31-4f35-90af-6275b1b02f93
2.6   Stage Technician
http://data.europa.eu/esco/occupation/acb6b99a-6c13-482a-81b1-8b5614e0153e
2.7   Sustainability Manager
http://data.europa.eu/esco/occupation/2cf2b905-3308-4b5d-8e8d-633fc7a3f3ce

Should there be differences in the occupational profiles of the programmes, or in the understanding of the occupation in your country, these can be mentioned in the information at the beginning of each occupation.

7. Conclusions and recommendations

7.1 Conclusions

Reflection of the results with the findings from the needs analysis and the mapping.

7.2   Recommendations

8. References

Alliance for a Net Positive

Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex II – Austrian National Report

Akademie der OETHG

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1. Executive Summary

The national needs analysis report provides a comprehensive overview of the labour market demands and educational gaps within the performing arts sector in Austria. Conducted under the INSPIRE project, the analysis focuses on identifying specific challenges and opportunities related to sustainability, digitalisation, entrepreneurial skills, and resilience/soft skills. Through qualitative research and desk reviews, the report maps existing educational offerings and highlights best practices in vocational education and training (VET) and higher education (HE) programs.

The findings reveal that while there are substantial training programs available, there is a significant need for more integrated and customised training solutions. Specifically, the report emphasises the necessity for mandatory, comprehensive training in entrepreneurial and resilience skills, which are currently underrepresented in existing curricula. By addressing these gaps, the performing arts sector can better align with the demands of sustainable development and enhance the professional capabilities of persons employed in the performing arts across Austria.

2. Introduction to the National Country Reports

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centres and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills
- **Map existing educational offer and identify and summarise the best practices (approx. 6)** in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings from Austria.

The findings are the results of a **Needs Analysis**, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp, DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, a focus group survey of 6 people (either consulted simultaneously in a workshop or through individual interviews. In addition, desk research was carried out by the partners in each country, aiming to identify up to 6 good practices per country.

In Austria the analysis was carried out by the Akademie der OETHG.

The report is structured as follows:

> **Section 3** describes the Identification of Labour Market Needs methodology
> **Section 4** presents the findings from the Questionnaire

Section 5 presents the findings from the focus groups

Section 6 presents the findings from the desk research

Section 7 focuses on the conclusions and recommendations deriving from the national level consultations.

3. Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections, we describe how each method was used in Austria.

3.1. Primary quantitative research: the Questionnaire

A questionnaire was received by the deliverable lead and – after comments from all partners were received and necessary adjustments were made- it was translated in German. Google forms was used to ensure consistency among partner countries.

The questionnaire was shared with professionals and stakeholders in the Austrian performing arts industry. It was also shared with members and member institutions of the OETHG association through newsletter and direct personalised e-mails and direct contact.

The period for gathering answers to the questionnaire was from April 26th through June 24th.

In Austria, 46 questionnaires were collected, from a diverse sample of stakeholders. *(E-Mail Database Akademie der OETHG with 4941 recipients and the OETHG member E-Mail Database with 281 recipients. The questionnaire was sent via Pearle* to the members of the Austrian Stage Association – Bühnenverein)*

Out the respondents, 82,6% work as performing arts professionals and 17,4% as an educator/ trainer for performing arts professionals.

When it comes to the **performing arts professionals**, respondents have indicated that their actual professional situation is full time employee. A smaller percentage (7.7%) run a company or are managing an organisation. One person replied, "retired with the following remark: *"Since 2021, continuation of the theatre business as a one-person operation alongside retirement; previously, for more than 40 years, the business operated with approximately 3 to 5 employees annually".*
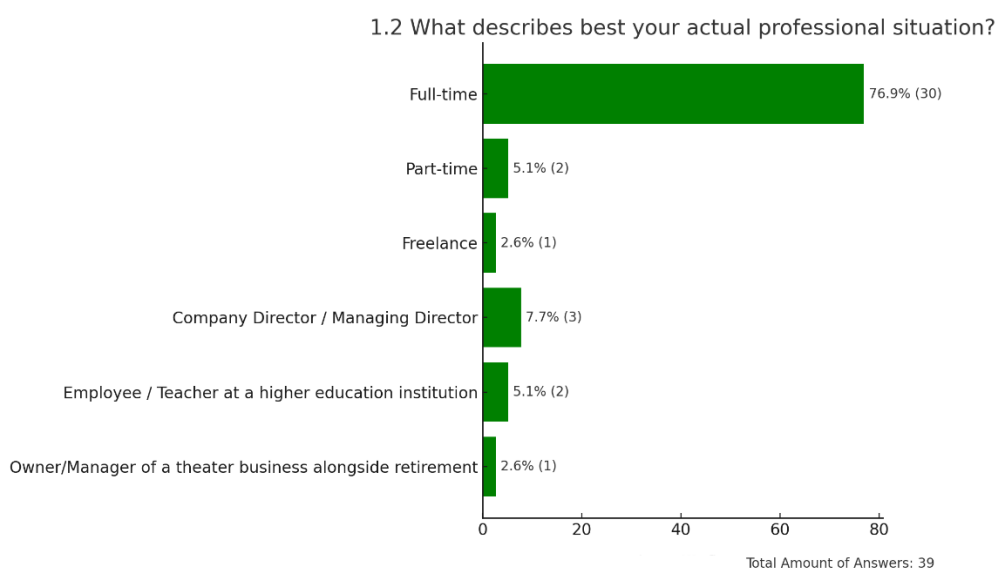
Figure 1 Professional situation of performing arts professionals' respondents

For those working for one performing arts organisation, **the size of the organisations** is more than 250 employees. Among the organisations for which respondents work, we can find: 8 persons who work for performing arts venues under 50 persons. Many of the respondents work for large performing arts venues such as "Bregenz Festival", "Salzburg Festival" or regional performing arts theatres. The state theatre system (State Opera, Burgtheater, Volksoper and the workshops) account for approximately 3000 full-time employees

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see that 59% of the responses came from technicians. This may be because our association and therefore our academy are focused on technical professions in the realm of performing arts and events.

1.4 Which profile best describes your current professional field in the performing arts industry?

Profile	Count
Technician (This includes all technical staff on stage and in workshops, costume and makeup, regardless of their management level)	23 (59.0%)
Project development (projects that are NOT directly related to events)	1 (2.6%)
Production Manager	5 (12.8%)
Actor/Puppeteer/Jack of all trades	1 (2.6%)
Technical Director	1 (2.6%)
Artistic Director	2 (5.1%)
Theater educator	1 (2.6%)
Former Commercial Director	1 (2.6%)
Management	1 (2.6%)
Stage Management	1 (2.6%)
Dramaturgie /Creative Development	1 (2.6%)
Facility Manager	1 (2.6%)

Total Amount of Answers: 39

Figure 2 Professional profile of performing arts professionals' respondents

When it comes to their **professional experience in the performing arts sector**, we observe that more than 52,6% have an experience of more than 25 years in the field. Their level of responsibility within the organisation they work for is extremely high with over 70%. Many of our members and stakeholders are senior managers, as we count many technical directors to our core members.

When it comes to their **age group**, 46% are between 50 and 64 years old. This is not surprising, as we have many senior managers in our contact base.
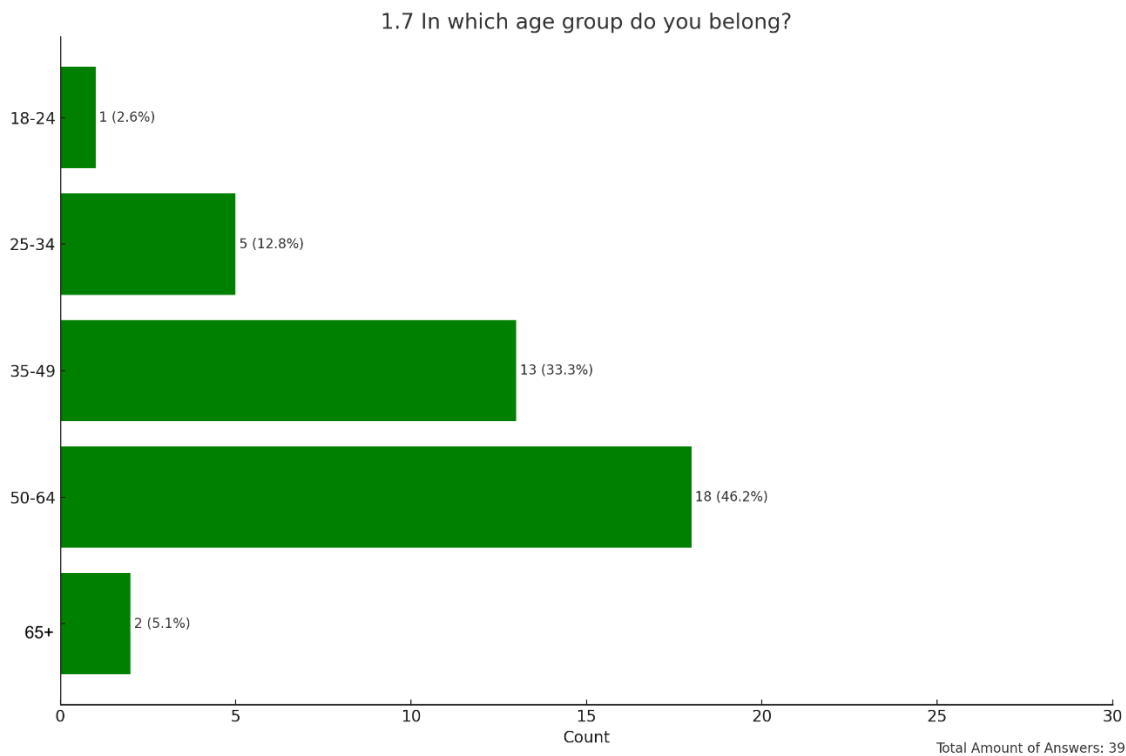
1.7 In which age group do you belong?

Figure 3 Age group of performing arts professionals' respondents

When it comes to their **gender group**, almost 60% of the respondents are male and only 36% are female, which reflects very well the actual situation in the sector in Austria. But we are observing an ongoing change, with larger female participation in our recent training courses (gender counts were very equal in our most recent course – and we estimate in a few years we will see more gender equality.)
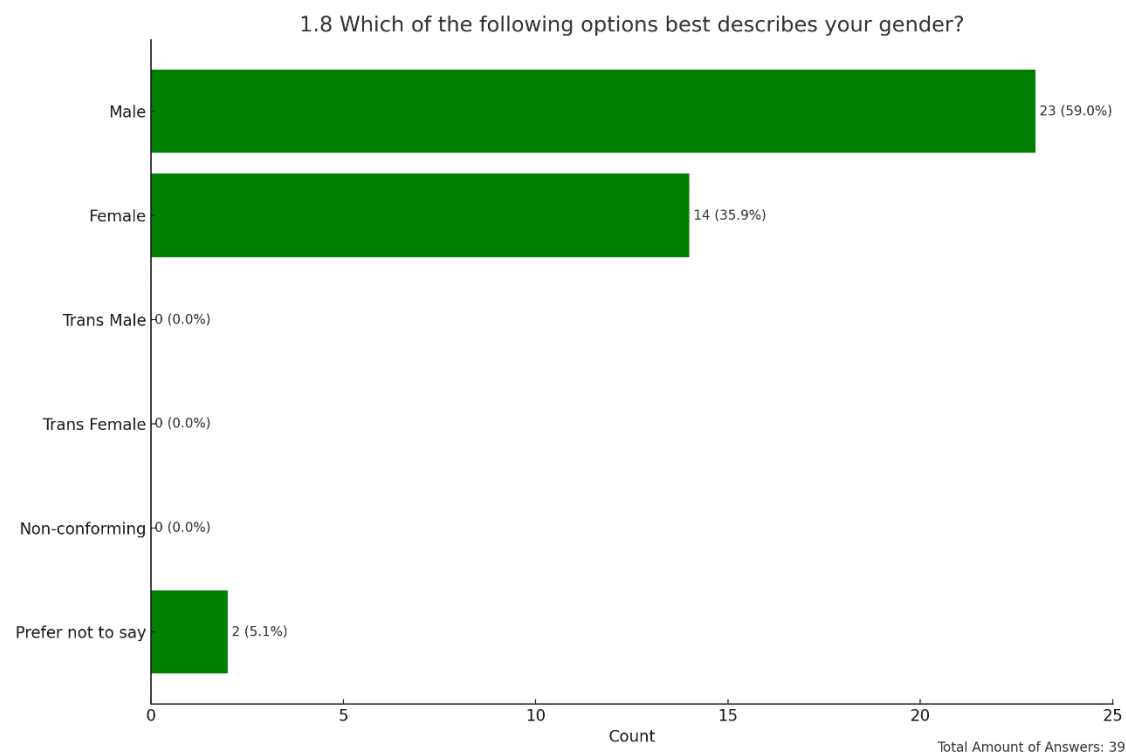
1.8 Which of the following options best describes your gender?

Figure 4 Gender of performing arts professionals' respondents

Regarding **performing arts educators/ trainers** that replied to the questionnaire, 25% are part time employed. Some of the educators are also active as performing arts professionals and are independent instructors – for VET facilities such as the "Akademie der OETHG".

1.2 What describes best your actual professional situation?

Category	Count
Full-Time Staff: Educator, Trainer at a University of Performing Arts	1 (12.5%)
Freelance Trainer and Stage Technician	1 (12.5%)
Part-Time: External employee at FH for Cultural Management; working as a freelance Transformation Manager for sustainable culture	1 (12.5%)
Part-Time Staff: External Employee, Educator, Trainer at a University of Performing Arts	2 (25.0%)
Full-Time at a Vocational Education Institution	1 (12.5%)
Full-Time Staff: Educator, Trainer at a Vocational Education Institution for Performing Arts	1 (12.5%)
CEO OETHG	1 (12.5%)

Total Amount of Answers: 8

Figure 5 Professional situation of performing arts educators/ trainers' respondents

The number of students/ trainees in the performing arts education institutions/ organisations our respondents are working are small or very large. Some of the education/ training institutions for which our respondents work includes University Mozarteum Salzburg, FH Kufstein or independent training facilities.

1.3 If you work for an educational institution for performing arts, how many students or trainees are approximately trained there per year?
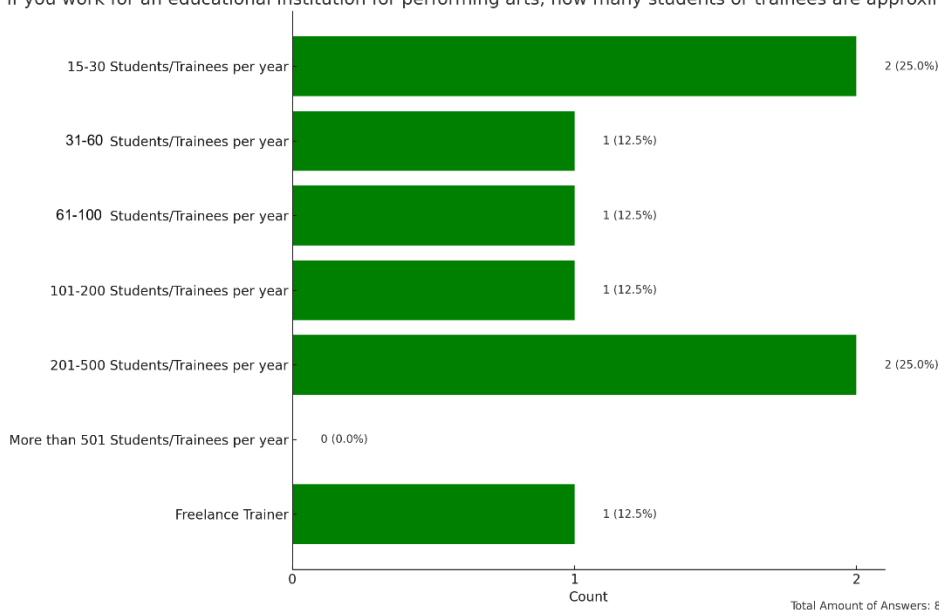
Category	Count
15-30 Students/Trainees per year	2 (25.0%)
31-60 Students/Trainees per year	1 (12.5%)
61-100 Students/Trainees per year	1 (12.5%)
101-200 Students/Trainees per year	1 (12.5%)
201-500 Students/Trainees per year	2 (25.0%)
More than 501 Students/Trainees per year	0 (0.0%)
Freelance Trainer	1 (12.5%)

Total Amount of Answers: 8

Figure 6 Number of students/ trainees per year for performing arts education providers

Their level of experience is equally distributed with a peak of 37,5% for the group with an experience between 6 and 15 years.

When it comes to their **age group**, over 62.5% are over 50. This may reflect that many instructors and trainers are senior technicians and have found time and interest to share their knowledge and experiences with the coming generations.
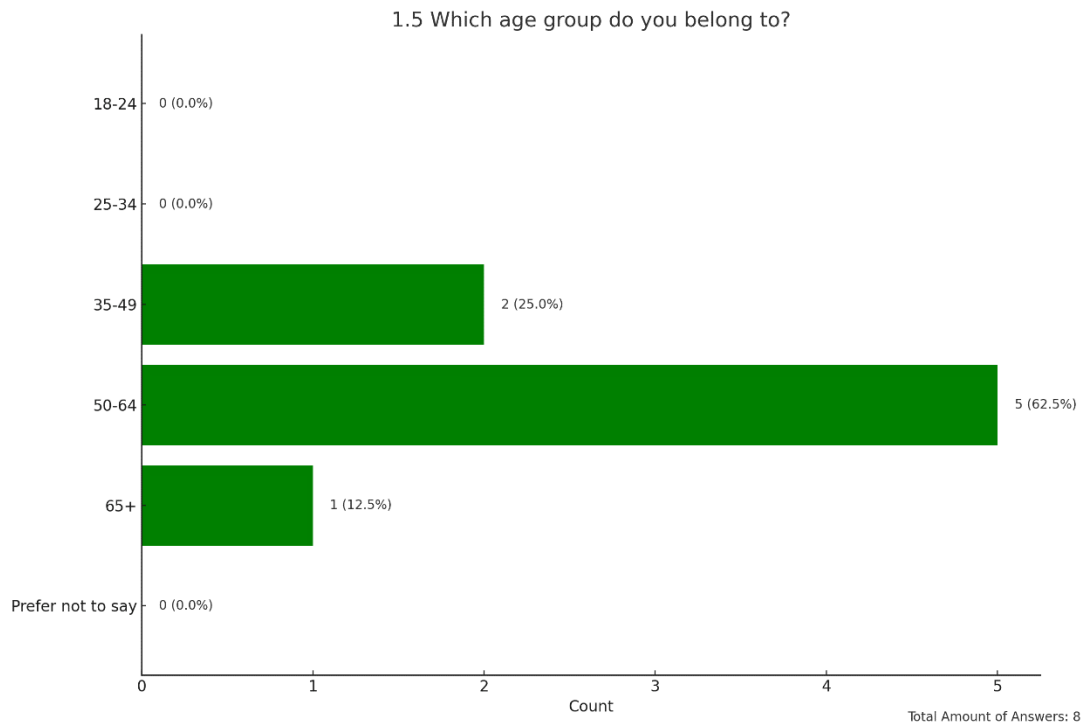
Figure 7 Age group of performing arts education and training respondents

When it comes to their **gender**, 50% are male.
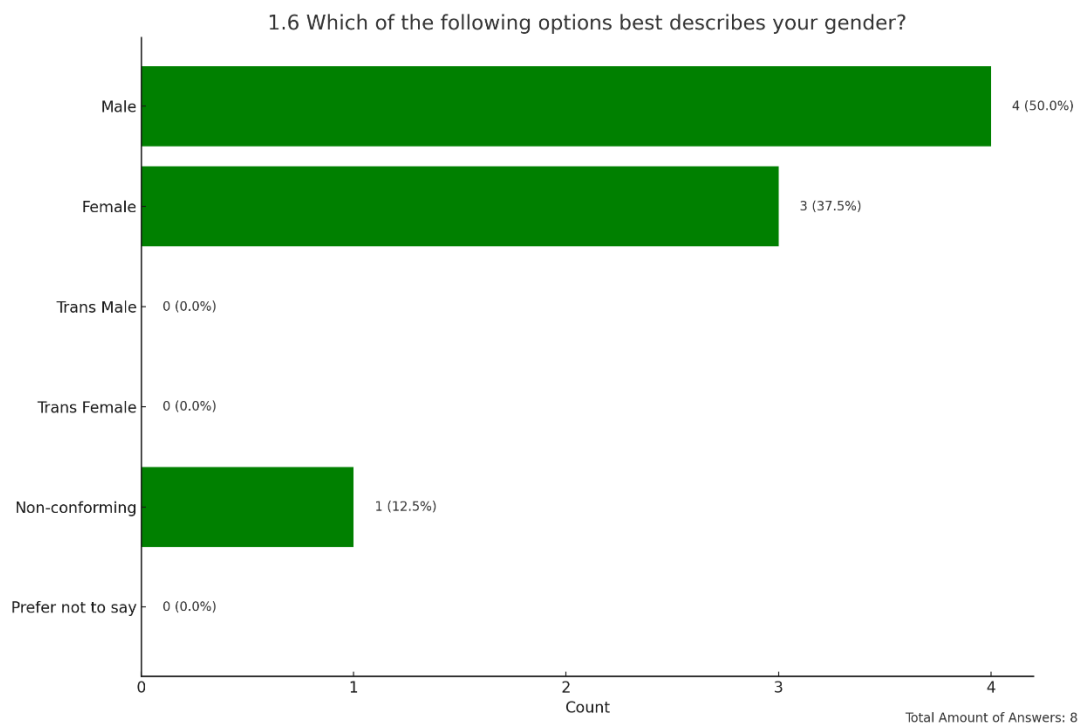
Figure 8 Gender of performing arts education and training respondents

3.2. Primary qualitative research: the focus groups/ interviews

For the focus groups a methodological guide was provided and a meeting was organised for all the partners to get support in organising and implementing the focus groups. The focus groups in Austria were organised in the following manner: We have conducted multiple interviews on ZOOM. This was necessary to bridge different geographic locations (Salzburg, Graz, Vienna).

In the case of Austria, the focus group participants were selected based on their occupational profile and interest in the topics of the INSPIRE project. Two focus groups on Friday, 28th June and Monday, 1st July were conducted and the profiles of the people that participated are summarised in the following box. In total 5 people were consulted via focus groups, out of which 4 were professionals in the performing arts industry and 1 from the education sector. Another person (production manager) was scheduled for an interview, but due to an unexpected high workload could not attend our interview session.

Focus group/ interview	Name of person	Actual professional title	Age group	Gender	Years of experience in the performing arts industry	Short CV highlighting relevant experience
28.06.24	Johanna Wildling	Stage manager & Dramaturg	25-34	F	2	n.A
	Andreas Greiml	Technical manager & Educator	50-64	M	30	LINK
1.07.24	Michael Jabbour	CSR Reporting Officer	50-64	M	27	LINK
	Ingol Reinhardt	Sustainability Manager	35-49	M	14	n.A
	Ralph Zeger	Set Designer	50- 64	M	20	https://www.ralphzeger.de/vita

Johanna Wildling holds a degree in Theatre Studies and is currently finalising her master's thesis. Her academic journey has been complemented by extensive practical experience across various facets of theatre, including roles as assistant director, set design assistant, and dramaturgy assistant.

Presently, Johanna serves as a stage manager at the Lower Austria State Theatre, where she plays a pivotal role in theatre technology, particularly stage operations. Notably, she also contributes actively to sustainability initiatives.

Beyond her technical proficiency, Johanna Wildling excels in forging connections with performers and possesses a comprehensive understanding of diverse aspects of theatre operations. These multifaceted insights significantly enhance her capabilities in theatre management. Soon, Johanna will transition to the dramaturgy department at the Tyrolean State Theatre.

Andreas Greiml is the Head of Event Technology at Mozarteum University Salzburg.

Greiml's professional journey commenced with studies in mechanical engineering at the Higher Technical College, followed by a brief exploration of architecture before transitioning to a focused apprenticeship in carpentry. These formative experiences endowed him with practical skills that proved indispensable in his subsequent career in theatre.

In 1996, Greiml achieved certification as a theatre master in Munich and concurrently earned a lighting master qualification in Austria. His pursuit of further education in art and craft education in 2001 was complemented by a return to Mozarteum University Salzburg in 2007, where he assumed leadership of the event technology department.

Greiml's career exemplifies his dedication to harmonising technology and artistic expression in theatre. His adept management of intricate technical demands, coupled with his role in nurturing creativity and innovation, underscores his leadership at Mozarteum University Salzburg, enriching the institution's cultural fabric and educational mission.

Ingo Reinhardt is a dedicated professional at Theaterservice Graz[1], a subsidiary of Bühnen Graz, where he serves as the Sustainability Officer and Coordinator.

Ingo Reinhardt has been an integral part of "Bühnen Graz [2]" for 14 years. His journey in the performing arts sector began with his background as a master tailor, a profession he pursued for several years.

Reinhardt's role has evolved over the years. Initially part of the costume department, he now works in project and event management, with a strong focus on sustainability coordination. His upbringing instilled in him a deep awareness of sustainability, which he now passionately integrates into his professional responsibilities.

Michael Jabbour is a long-standing employee of Grazer Spielstätten [3], a subsidiary of Bühnen Graz, where he has been an integral part since 1997 as a dedicated sound technician.

In 2010, he transitioned into administration, taking on responsibilities in event management and later production management. Since 2020, Jabbour has focused on project management and development. He collaborates closely with Ingo Reinhardt on sustainability initiatives, overseeing the project management aspects to ensure seamless implementation and coordination of sustainability projects across the organisation.

Jabbour is also involved in corporate social reporting (CSR), striving to create a unified approach while respecting the autonomy of subsidiary companies.

Ralph Zeger began his career with an apprenticeship as a theatre painter at the Staatstheater Augsburg, followed by studying stage and costume design under Jürgen Rose in Stuttgart. His early professional experiences included assistantships at the Staatstheater Stuttgart, the Salzburg Festival, and the Burgtheater Wien.

Since 2001, Zeger has been working as a freelance stage and costume designer, contributing to theatres and opera houses across Germany and internationally.

In addition to his design work, Zeger has shown a deep commitment to exploring and addressing the opportunities, challenges, and possibilities of climate-conscious design and sustainable production practices. This interest was furthered by his completion of a Theatre and Music Management program at LMU Munich [4] in 2020, where his well-received diploma thesis focused on these themes.

Since 2021, Ralph Zeger has been a board member of the German Association of Scenographers [5], where he also leads the Working Group on Ecological Sustainability. His expertise and passion for sustainability in the arts have led him to various teaching and speaking engagements at institutions and events such as Weißensee Academy of Art Berlin, MUK Vienna, Hochschule Mainz, HFBK Hamburg, documenta fifteen in Kassel, LMU Munich, and Kunstfest Weimar.

The findings from the focus groups are included in Chapter 5. "Finding from the focus groups". The audio recordings of the interviews are stored on BASECAMP.

3.3. Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups, desk research was undertaken by the project partners in each country to gather relevant information to provide a general overview of the structure of the educational system and

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[1] **Theaterservice Graz**: https://art-event.buehnen-graz.com/
[2] **Bühnen Graz**: https://www.buehnen-graz.com
[3] **Grazer Spielstätten**: https://spielstaetten.buehnen-graz.com/
[4] **LMU Munich**: https://www.lmu.de/de/
[5] **Szenografie-Bund**: https://www.szenografen-bund.de/

interdependencies/relationships between Vocational Educational Training and Higher Education. Therefore, the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

Desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted through consulting online resources, information from institutional programs and publications relevant to performing arts and the national labour agency.

Furthermore, respondents to the questionnaire were invited to share information they had on relevant programs, and this was also one of the questions addressed during the focus groups.

Criteria for identifying the good practices in this country were based on sector-specific national recognition and compliance with legal regulations.

4. Findings from the questionnaire

4.1. Findings in relation to green skills

Respondents were asked to give their opinion regarding existing **green skills** for performing arts professionals in their country as well as what they think is needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

Green competencies are highly valued in the performing arts sector. Compliance with environmental regulation and compliance are very important for most of the respondents, with over 50% approval. Sustainable production techniques and raising of environmental awareness among audiences are seen to be of an equally high importance (50% approval) to the respondents.

Further insights given by the participants with regards to process changes related to sustainability:

- Think first, then plan
- Produce with minimal energy consumption
- Sustainable procurement, digitalization, and paperless working
- Sustainable competence in design, sustainable competence in human resources, work deployment, and human energy
- Disposal control and recycling assessment
- Awareness-raising in the industry
- Advertising, gastronomy, and audience transportation/travel
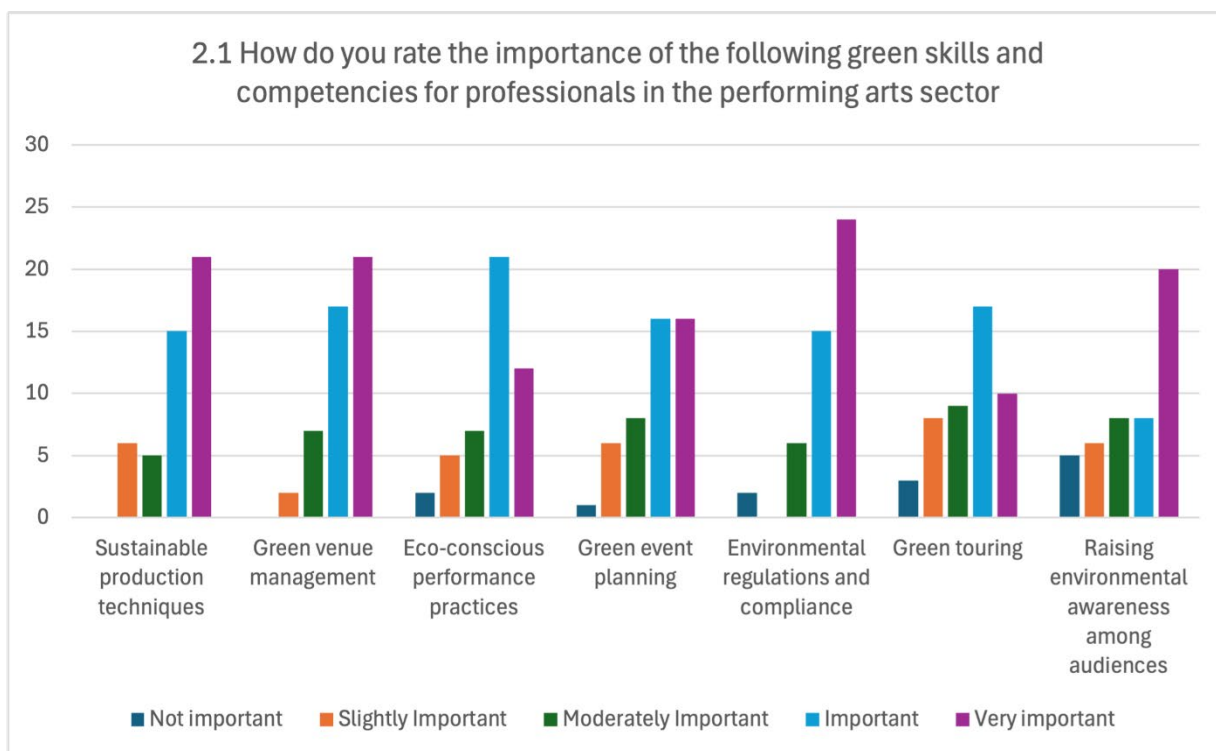
Figure 9 Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

The overall perception is medium with 80% between 2 (low) and 3 (medium). We should note that recently theatres and venues in Austria are enticed to apply for a "Green Certificate". It also is part of subsidy and support programmes initiated by the government.
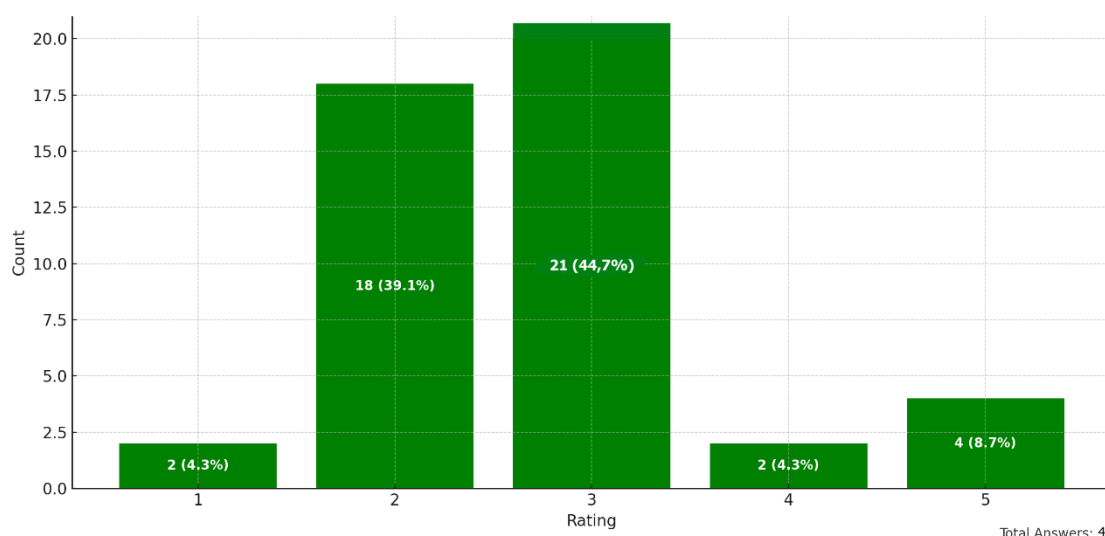
Figure 10 Extent to which respondents consider that performing arts professionals in Austria master these skills

Q.3 Which professional profiles do you think need most of the following green skills?

In Austria a significant percentage of green skills are mainly required by production managers (see also event management). Over 80% of the respondents request that production managers need the most skills in the categories of "sustainable production techniques"; "green venue management";"eco-conscious performance practices", "Green touring".

Over 70% see set designers need the most skills regarding sustainable production techniques.

It is in the realm of the artistic director of a performing arts venue to raise awareness with members of the audience. In this case over 80% have attributed the largest responsibility to this professional profile.
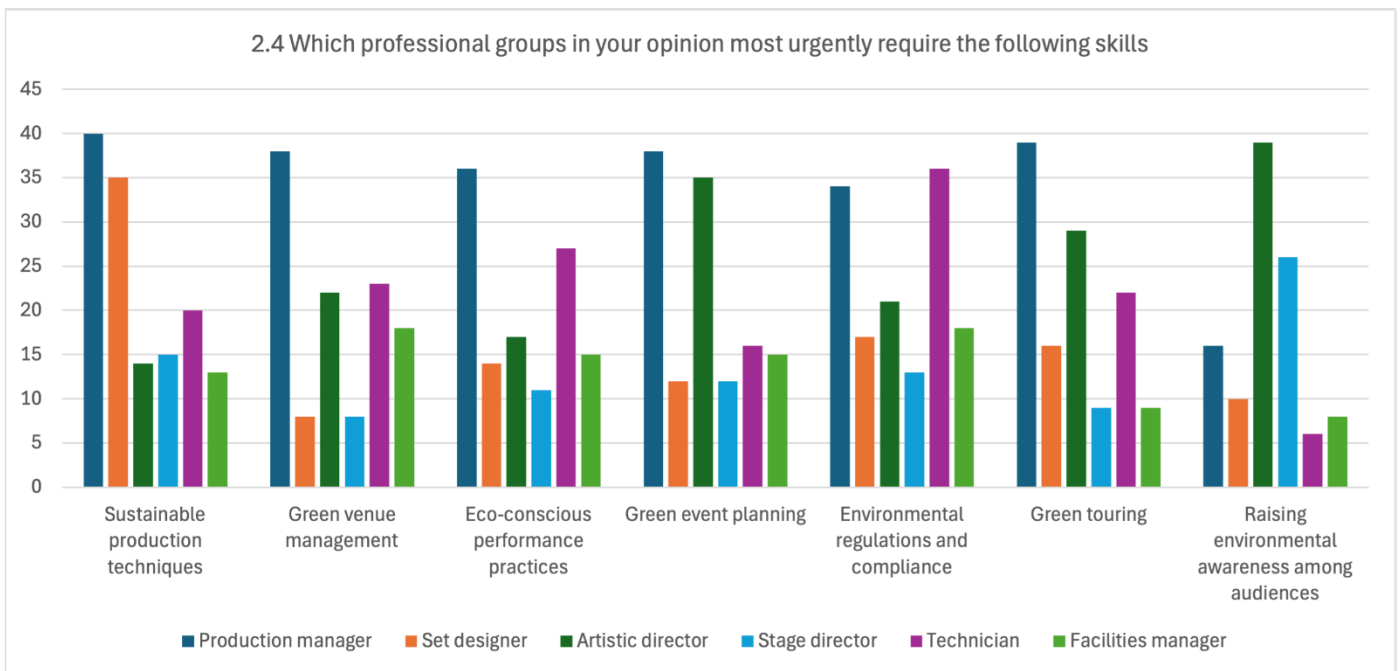
Figure 11 Green skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting sustainability practices in performing arts professionals in your country?

Respondents had the possibility to choose up to three reasons. 70% saw the greatest difficulty in competing priorities (e.g. artistic vision vs production choices) followed by scarcity of financial resources (48%). Management structures and power relations are also a reason that the adoption of sustainability practices is not adhered to. (combined total of 40%).
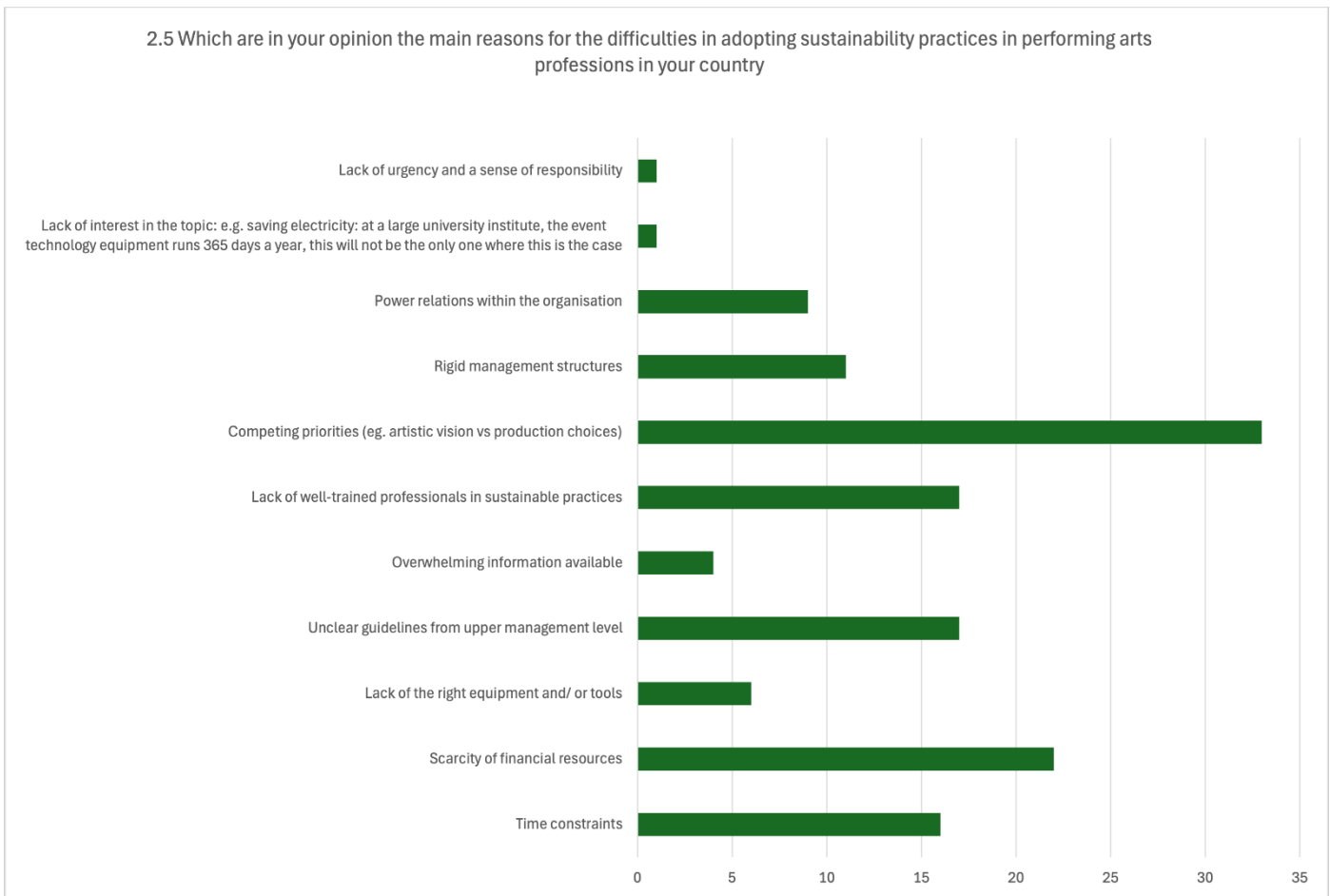
2.5 Which are in your opinion the main reasons for the difficulties in adopting sustainability practices in performing arts professions in your country

Figure 12 Reasons for encountering difficulties in adopting sustainability practices

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

Overall more than 70% of the respondents consider the establishment of a sustainability manager as important. We may also make a remark, that due to new EU mandated reporting requirements. We would like to make a remark that only 48,9% of the respondents have answered that the establishment of a sustainability manager is "Very important" and 19.1% have rated it as important.(CSR – Corporate Social Responsibility) large performing arts entities are required to install sustainability managers.

Slightly less than 20% of the respondents gave a critical answer and have replied that the establishment of a sustainability manager is not very important. Some of the more critical comments against installing a dedicated sustainability manager included:

- Most of this activity is funded only as a part-time job. Could environmental subsidies provide financial support for the businesses?
- Currently, there are sufficient resources distributed among several people from different departments who jointly manage sustainability agendas and make substantial progress. In our theatre, a dedicated position for this is not necessary. Implementation must be carried out by the existing personnel.
- The required sustainability impacts all areas of management. The necessary changes that come with it are more than just a green badge for the departments and the company; they will trigger significant changes. To ensure these changes are positive, professionals in the field are needed.
- Otherwise, it will be neglected within the organisation due to a lack of understanding, because art does not

limit itself.

Q.6 If you are a professional arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

Slightly more than 45% of the organisations already have a person nominated as sustainability manager. Only 32% have not integrated this function in their entity.

This may depend on the size of the performing arts organisation itself. Minor festivals and smaller performance venues are not affected by regulations. They also do not profit from additional subsidies when they take certain sustainable measures.

Q.7 What should the profile of a "sustainability manager" profile include?

In this question respondents had the possibility to choose up to three options. Most of the respondents saw that the main responsibility was to design and lead the overall green strategy of the organisation (72%). More than 55% of the respondents stated that they understand the function to advise the artistic direction on sustainable practices and support the technical and production staff with environmentally-friendly choices (52%). Interestingly the coordination and delivery of training for staff on green approaches has a remarkably high value of 37%.

Figure 13 Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2.   Findings in relation to digital skills

Respondents were asked to give their opinion regarding existing **Digital skills** for performing arts professionals in their country as well as what they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

Most highly rated is the need for basic digital skills. (50% approval in the categories important and very important).

Interestingly there is a peak in necessity to have skills with regards to cybersecurity and intellectual property. 50% of the respondents saw the development of ICT training for the community and peers as particularly important. Other higher values of importance with close to 50% are "Using online ticketing platforms and booking systems" as well as "Cybersecurity and intellectual property"

We received additional 5 suggestions in regard to digital skills, as these were focused on handling E-mail and the use of other basic office software tools. (Answering and forwarding of E-Mails. This can be interpreted as a certain importance to "Netiquette"). Other respondents saw an importance with the use of CAD programs and basic knowledge using graphic software.

Figure 14 Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

According to our respondents a large majority (66%) of the performing arts professionals do not master sufficiently digital skills.
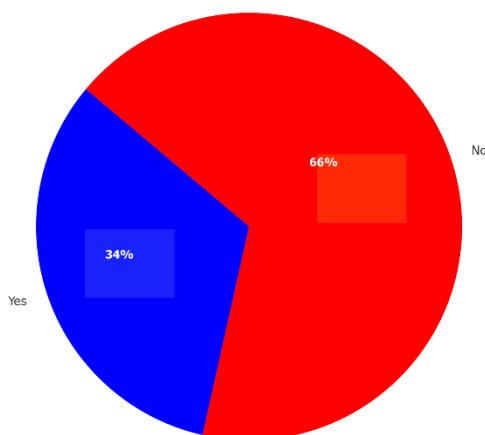
Figure 15 Extent to which respondents consider that performing arts professionals in Austria master these digital skills

Sustainable production techniques are mostly highly rated for production managers (80%) and artistic directors (74%). Green venue management is rated for production manager (80%) and technicians , facility managers and artistic managers (50%). Eco-conscious performance practices are mostly needed by production managers (46%) followed by technicians (57%).Raising environmental awareness among audiences is considered as an important skill primarily for artistic directors (82%) followed by stage directors (55%).
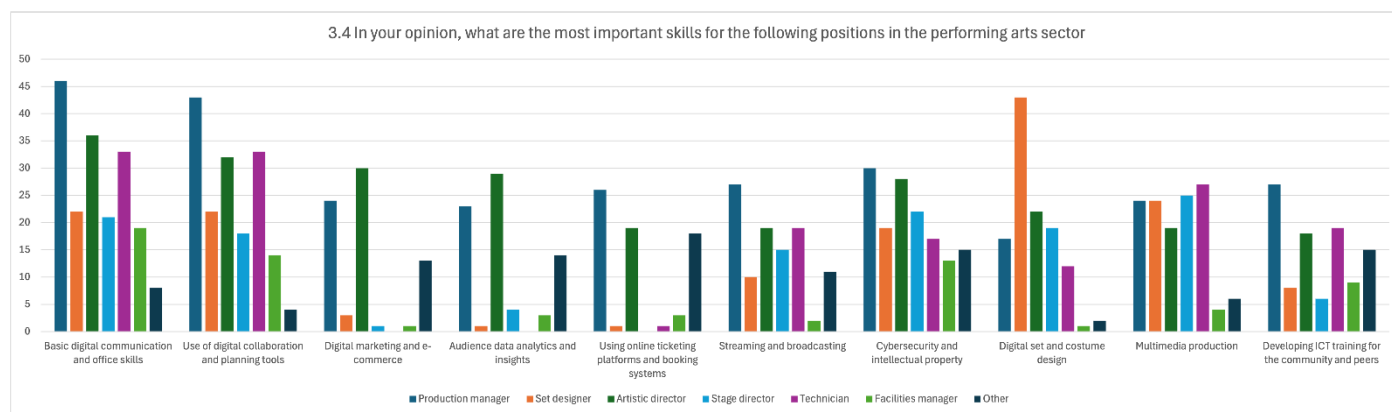
Figure 16 Digital skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

Respondents could choose among three options. Time constraints (45%), scarcity of financial resources (45%) and lack of well-trained professionals (45%) as the major reasons for organisations and performing arts professionals not to adopt digital practices. One answer even gave as an answer that "pen and paper" do not require updates.

Figure 17 Reasons for encountering difficulties in adopting digital practices

4.3.   Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion about existing **Entrepreneurial/ resilience skills** for performing arts

professionals in their country as well as what they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

Most important entrepreneurial/ resilience for professionals in the performing arts are communication and networking, innovative thinking and problem solving. (Averages are for all professional profiles far above 50%) The use of collaboration software has also been valued as very important, with far more than 50% for all professional profiles. This may be caused by the fact that Performing arts production is creative and requires quick and novel solutions to realise artistic vision as a collaborative effort.

Other skill sets such as: Financial literacy; Transformation management; Talent & people management and development of Corporate Social Responsibility (CSR) are important, but in comparison to above-mentioned topics far less important. (< 10%)

For set designers the use of digital set and costume design was judged to be very important with 90% approval.
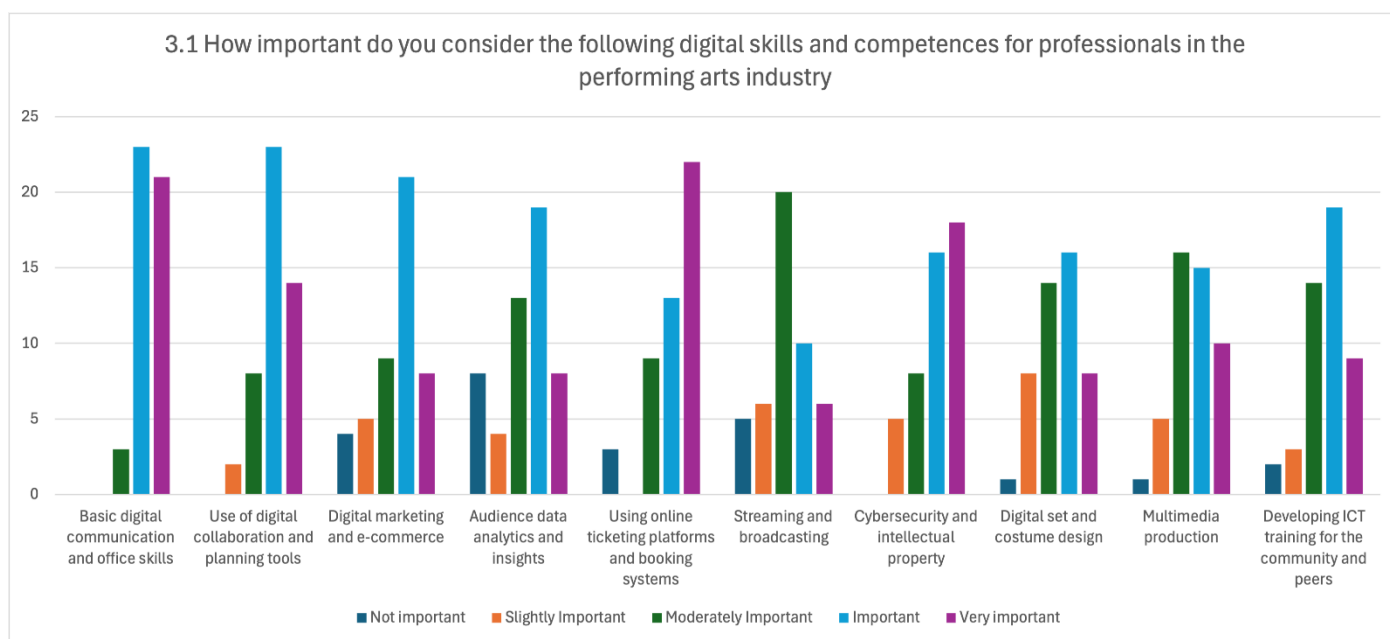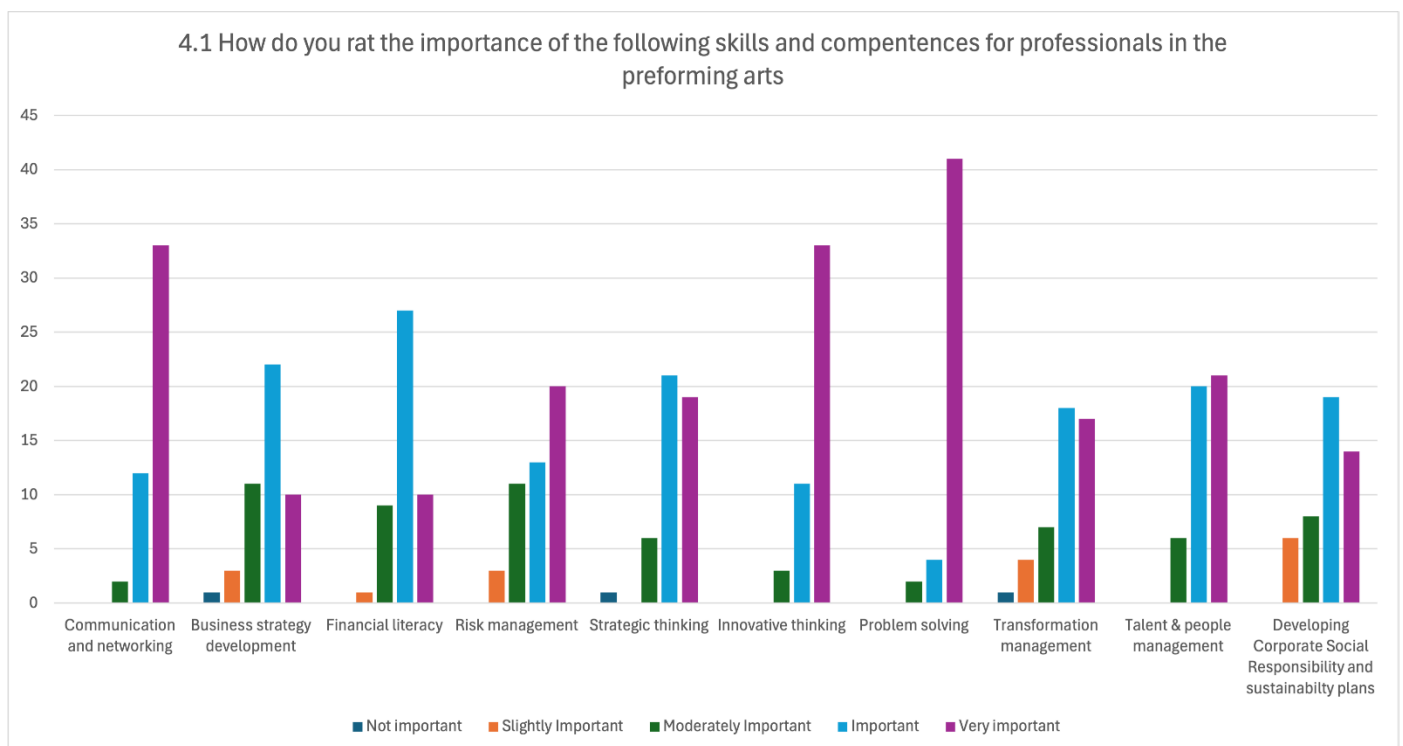

Figure 18 Importance of entrepreneurial/ resilience skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

The overall perception on this regard is quite appropriate (52% gave sufficient knowledge as a response).

4.3 To what extent do you believe that professionals in performing arts in your country possess the aforementioned competencies?
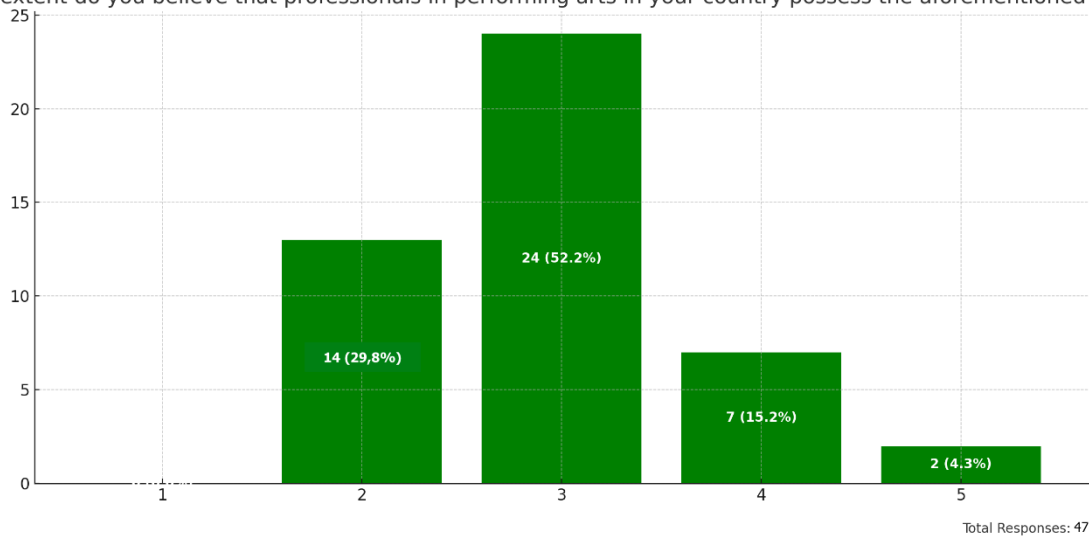
Total Responses: 47

Figure 19 Extent to which respondents consider that performing arts professionals in Austria master these entrepreneurial/ resilience skills

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

Production managers and artistic directors require the most entrepreneurial skills in the range far above 50%. When looking at the development of CSR and sustainability plans facility managers need additional skills.

Communication and networking skills are mainly needed by production managers (85%) and artistic directors (72%), followed by stage directors (60%) and less from the other professional profiles.

Business strategy and development are primarily skills that artistic directors (76%) and production managers (64%) need. The importance of this skill is very low for the other professional categories.

Financial literacy is highly valued for production managers (85%) and artistic directors (70%),. For the other profiles they are valued are of relatively low importance.

Risk management ist important for production managers (80%) and artistic directors (62%)

Strategic thinking is again highly important for production managers (60%) and artistic directors (80%) and less for the other profiles.

Innovative thinking is more highly rated for all professional categories. It is highest valued for artistic directors (85%).

Problem solving is relatively highly valued for all professional categories (>50%)

Transformation management is mostly important for production managers (72%) followed by artistic directors (62%) and facilities managers (46%).

Talent and people management are mainly valued as important for artistic directors (76%) and production managers (75%)

Finally, developing corporate social responsibility and sustainability plans are most equally valued for artistic directors (68%) and production managers (68%).
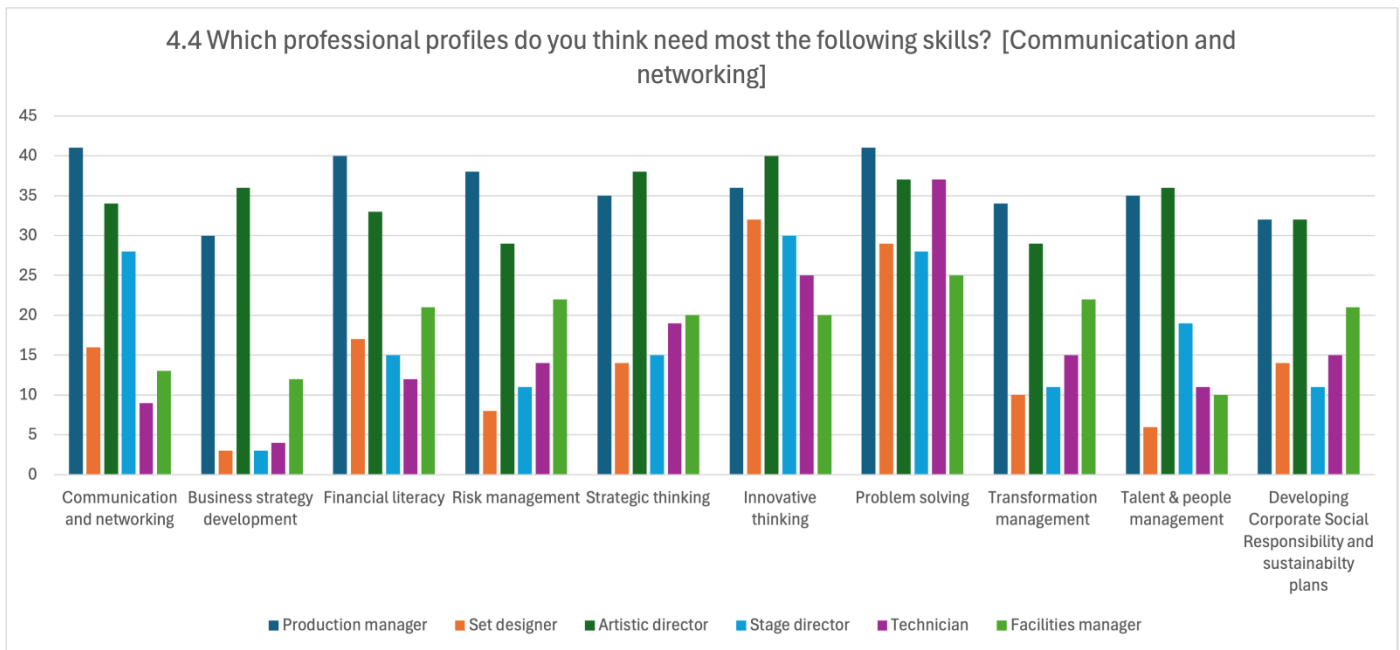
Figure 20 Entrepreneurial/ resilience skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

Respondents could choose three reasons. A large majority of respondents (all above 40%) claim that time constraints, competing priorities and power relations within the organisation cause difficulties. Unclear guidelines from upper management level (37%) go very well with previously mentioned power relations as one of the major causes prohibiting the development of entrepreneurial/resilience skills. 37% of the respondents replied that the lack of well-trained professionals was also a reason for difficulties.
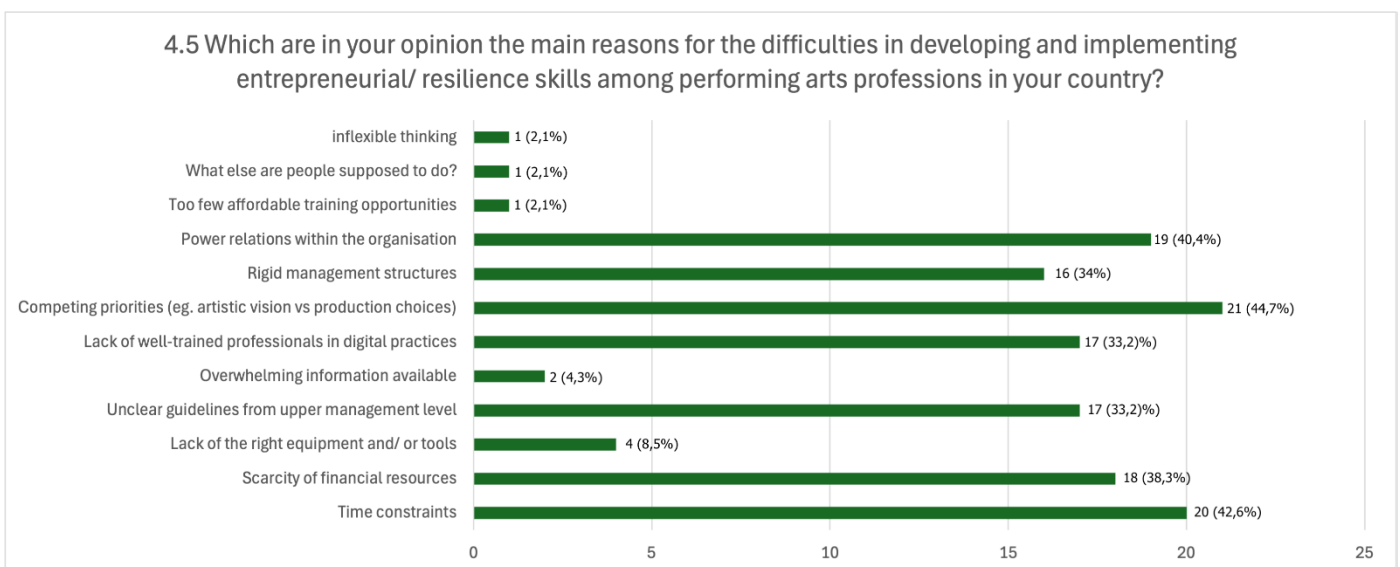
Figure 21 Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills

4.4. Findings in relation to soft skills

Respondents were asked to give their opinion about existing **soft skills** for performing arts professionals in their country as well as what they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and

emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

The topic of soft skills is particularly relevant for respondents in all considered aspects. All soft skills are perceived to be very important, with overall 64% approval. Interestingly promoting diversity, equity and inclusion (DEI) in the workplace has only received an approval rate of 50%. The promotion of respectful behaviour beyond power relations had a very high importance (72%) as well as collaboration (75%)

When asked if there were any further competences that the respondents would suggest as part of soft skills for performing arts professionals, we received the following suggestions:

- Practical thinking
- Error culture
- Reliability
- All important aspects were mentioned
- Polite behaviour
- Sense of responsibility
- Recognising and reducing psychological stress in the workplace
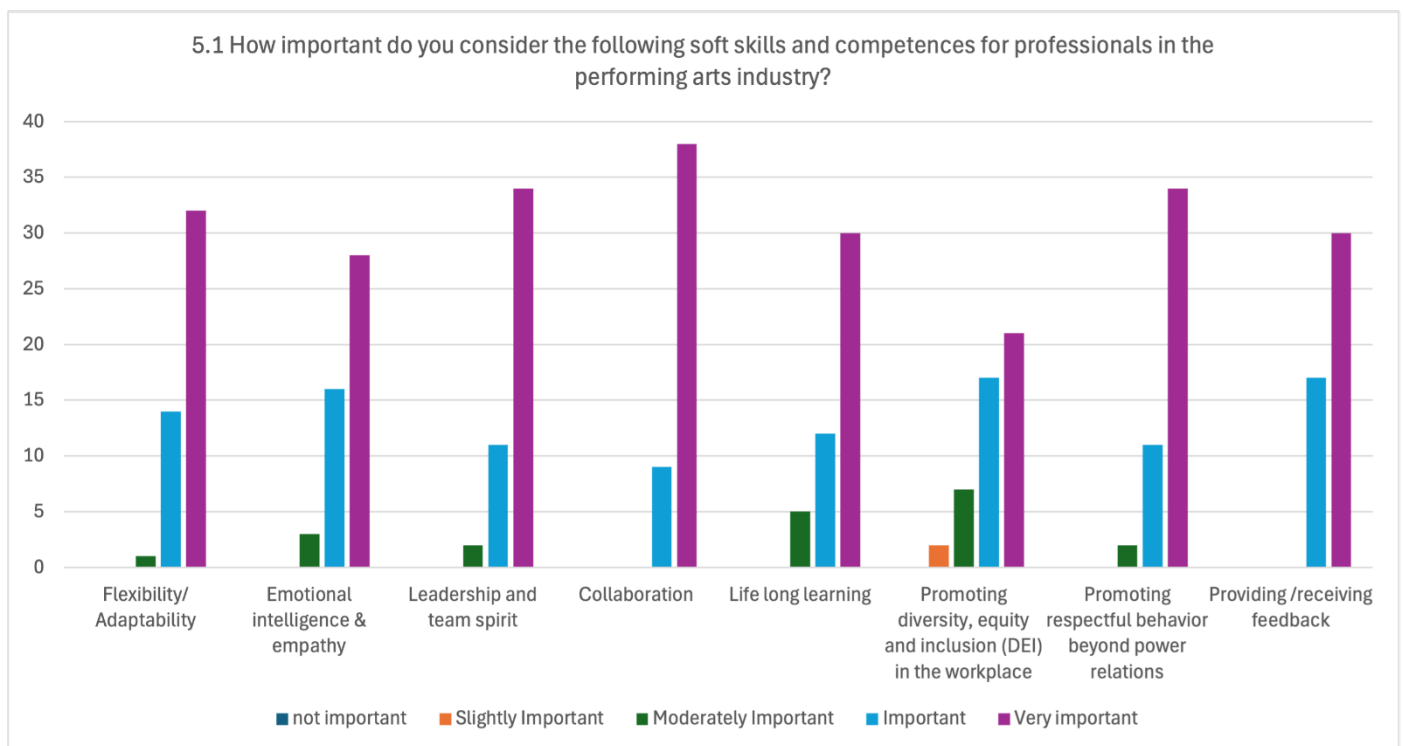
Figure 22 Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

The overall perception on this regard is quite appropriate / average.54,3% of the respondents gave "3" in terms of mastering soft skills.
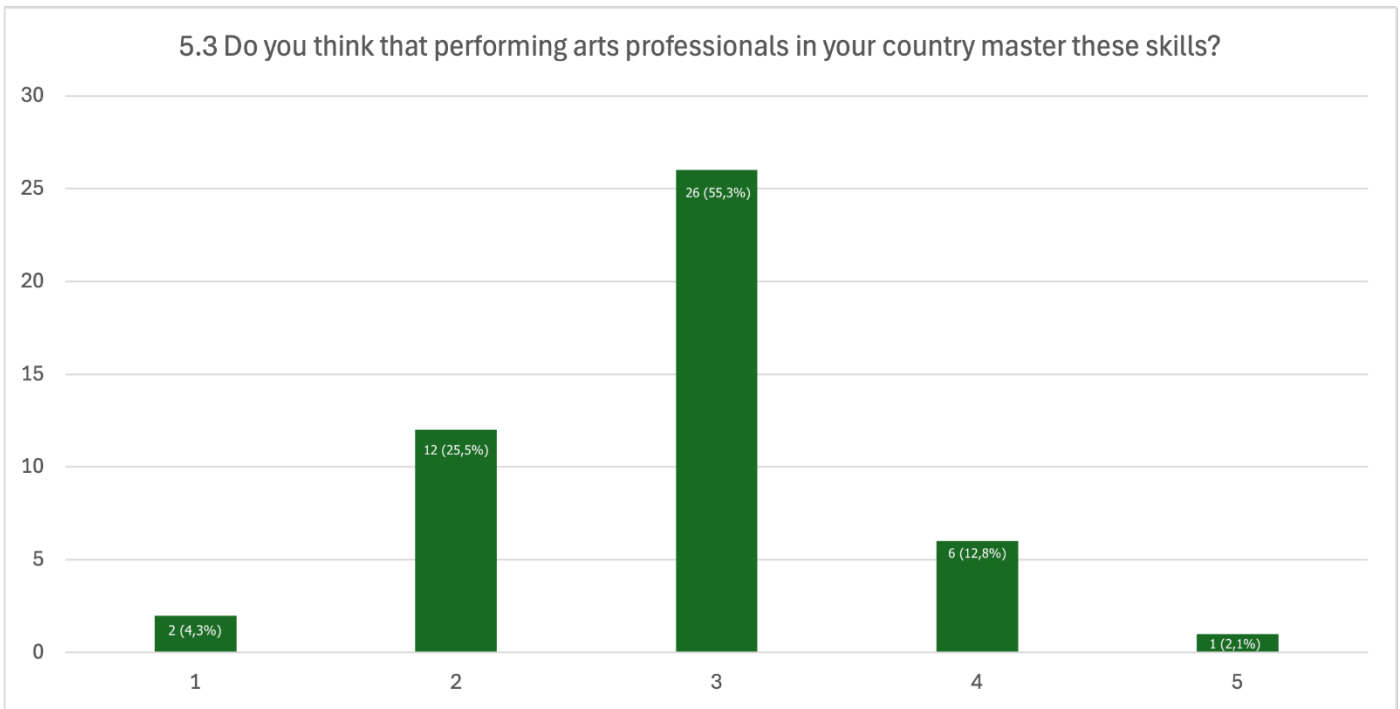
Figure 23 Extent to which respondents consider that performing arts professionals in Austria master these soft skills

Q.3 Which professional profiles do you think need the following soft skills most?

All professional profiles require a remarkably elevated level of soft skills. (> 80%) Flexibility and Adaptability are important skill sets for production management and technical departments (> 85%), as these must deal with the realisation of artistic visions. On the other hand, directors are required to have an important level of emotional intelligence and empathy (>85%). The artistic management is required to have leadership and team spirit building skills. (90%)

All professional profiles on an equal level must have skills providing and receiving feedback. This is due to the highly collaborative environment
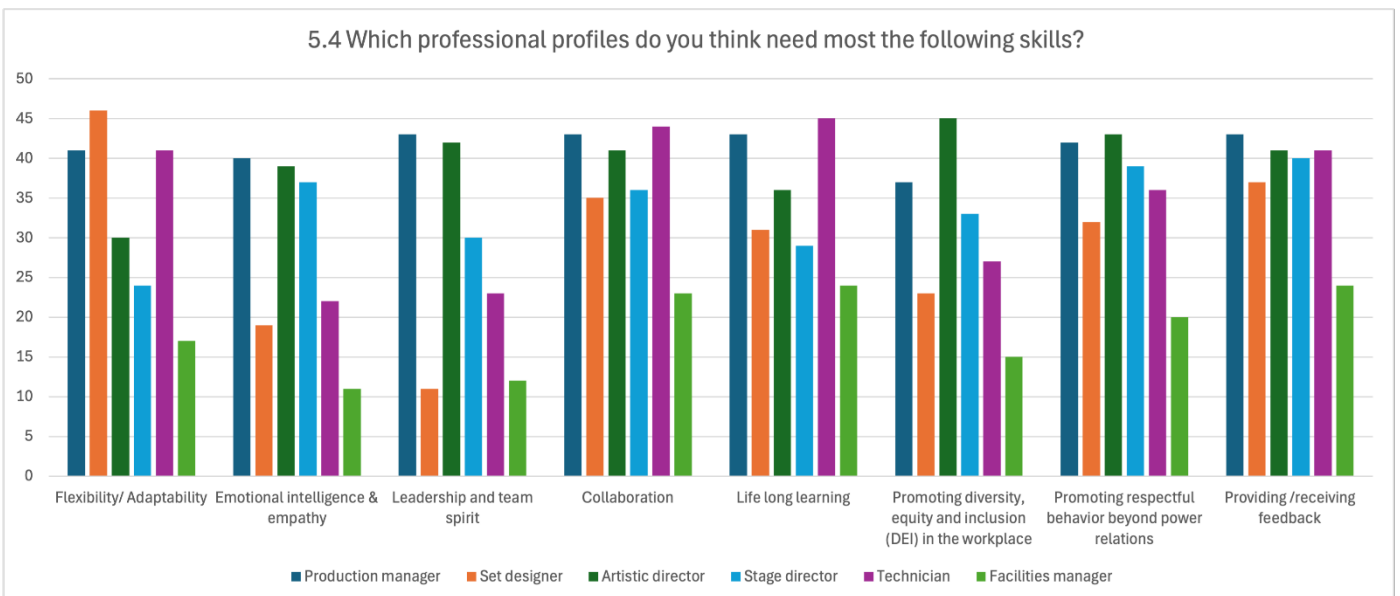
Figure 24 Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

Most respondents' state that the main reasons are time constraints (47,8%), the power relations within the institution (45%) and rigid structures (43%). Up to three items could be chosen, as well additional reasons were added, such as stress and reluctance to give up individual comfort zones.

5.5 Which are in your opinion the main reasons for the difficulties in developing and using soft skills among performing arts professions in your country?

- Historical "camp thinking" art vs. technology/administration
- Low measurability, low appreciation (figures are more meaningful)
- Everyone is stressed and nobody wants to leave their comfort zone
- Power relations within the organisation
- Rigid management structures
- Competing priorities (eg. artistic vision vs production choices)
- Lack of well-trained professionals in digital practices
- Overwhelming information available
- Unclear guidelines from upper management level
- Lack of the right equipment and/ or tools
- Scarcity of financial resources
- Time constraints

Figure 25 Reasons for encountering difficulties in developing and implementing soft skills

4.5.   Findings in relation to the respondents needs

In this section we provide an overview of the respondents' needs about their own green, digital, entrepreneurial/ resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

The main needs are assessed with regard to the green competences. 50% consider being slightly skilled. Respondents are quite confident to a large extend in relation to digital, entrepreneurial skills and soft skills
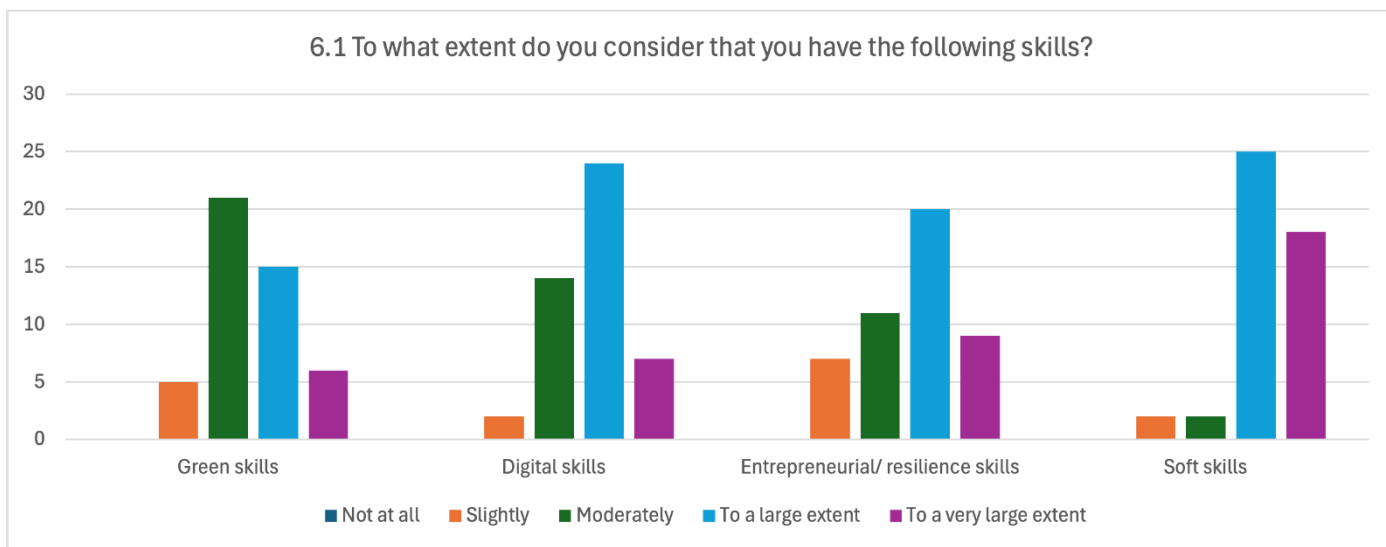
Figure 26 Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

Soft skills are considered important as well as entrepreneurial skills. Green and digital skills are on a slightly lower level. This is interesting because it does not follow previous assessed needs. For a majority of our respondents in Austria, soft skills were rated at the the highest level: (76% in the category important and very important). Digital skills are very important with a rating of close to 80% and entrepreneurial skills also in the same range. Green skills have a total of 82% but a larger portion of the respondents sees the need for training only as important.
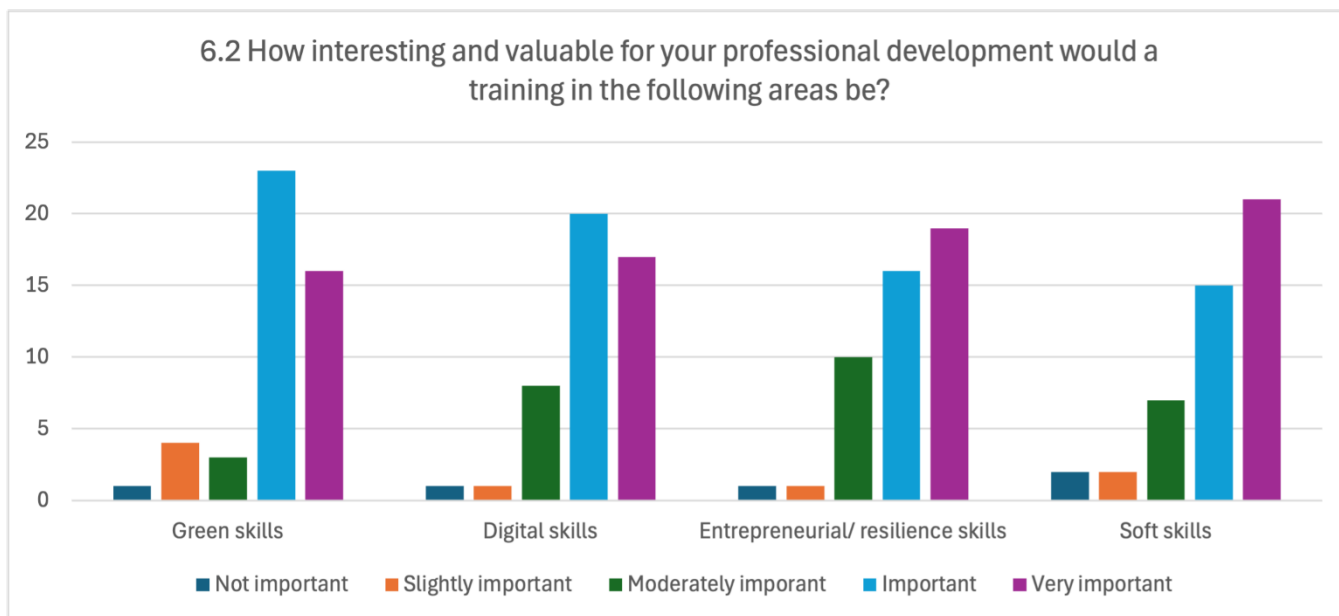
Figure 27 Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

The preferred training format is modular and needs oriented (69,6%). Particularly important is in-person face-to-face (52%) as well as short workshops and seminars online (43,5%). In-house coaching (34,5%) is a preferred method to develop skills, a trend we have recently noticed in our own training programmes.

Here again the respondents were able to choose up to three options.
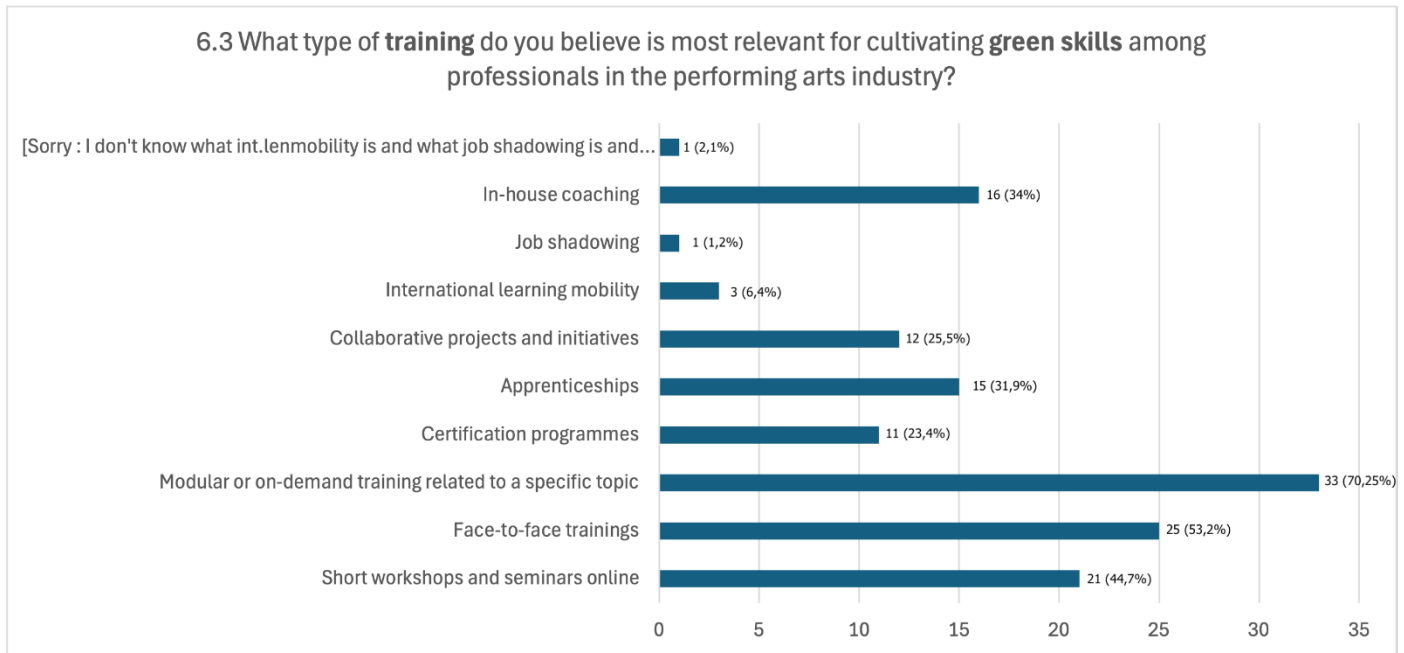
Figure 28 Type of training considered most relevant for cultivating green skills

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

Here again we see a similar preference as in the above answered questions. Digital skills could also work well with online seminars (54.3%). Here again the respondents were able to choose up to three types of training.

Figure 29 Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

Over 60% of the respondents answered that apprenticeships are best to develop entrepreneurial skills. Short workshops and seminars are felt as the main source of relevant training for these specific skills (37%) together with modular training (67%).

Respondents were able to choose up to three types of training.
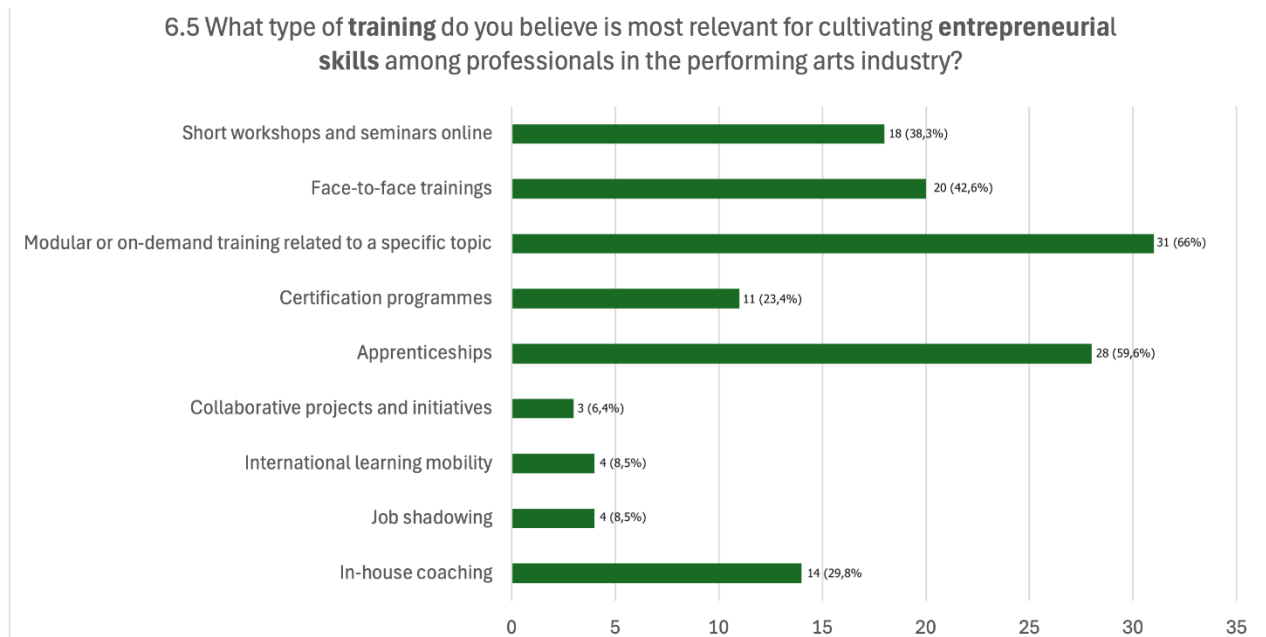
6.5 What type of training do you believe is most relevant for cultivating entrepreneurial skills among professionals in the performing arts industry?

- Short workshops and seminars online — 18 (38,3%)
- Face-to-face trainings — 20 (42,6%)
- Modular or on-demand training related to a specific topic — 31 (66%)
- Certification programmes — 11 (23,4%)
- Apprenticeships — 28 (59,6%)
- Collaborative projects and initiatives — 3 (6,4%)
- International learning mobility — 4 (8,5%)
- Job shadowing — 4 (8,5%)
- In-house coaching — 14 (29,8%)

Figure 30 Type of training considered most relevant for cultivating entrepreneurial/ resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

While modular training according to need (58.7%) and short workshops and online seminars (52%) remain popular, respondents also favour in-house coaching (45.7%) and collaborative projects and initiatives (41%) as alternatives.

Respondents were able to choose from up to three types of training.

6.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

- Short workshops and seminars online — 25 (53,2%)
- Face-to-face trainings — 18 (38,3%)
- Modular or on-demand training related to a specific topic — 27 (57,4%)
- Certification programmes — 5 (10,6%)
- Apprenticeships — 8 (17%)
- Collaborative projects and initiatives — 19 (40,4%)
- International learning mobility — 4 (8,5%)
- Job shadowing — 4 (8,5%)
- In-house coaching — 21 (44,7%)

Figure 31 Type of training considered most relevant for cultivating soft skills

Comments respondents have given and any additional answers/ suggestions.

- Broader focus on gender issues, discrimination, and inclusion to be included in the programme
- Social competence is especially important
- Adapting vocational training to meet requirements, retaining employees

5. Findings from the focus groups

Interview Responses

Johanna Wildling, Andreas Greiml, Michael Jabbour, Ingo Reinhardt, Ralph Zeger

5.1. Findings in relation to green skills

Question addressed:

- *What do you understand as sustainability skills?*
- *Are there existing training/ education practices in your country regarding sustainability skills for performing arts professionals? What is your opinion about them? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Do you consider the establishment of a sustainability manager profile in performing arts organisations in your country necessary? Why*
- *How feasible do you consider such a development? What is needed to achieve this?*
- *Who could benefit from training on sustainability? What should be its content and format?*

Johanna Wildling emphasised the importance of sustainability badges highlighting the need for ongoing education and awareness in evolving sustainability practices. She stressed the significance of understanding and adhering to legal regulations pertaining to sustainability, advocating for clear communication of these standards from senior management to all departments. She suggested that sustainability training should be integrated into regular practices, tailored to the specific needs of each department within theatre organisations.

Andreas Greiml discussed the positive impact of having a sustainability officer within their organisation, focusing on the reuse of materials in theatre production to reduce costs. He acknowledged the challenges in waste management but emphasised the financial benefits of sustainable practices, such as the efficient use of stage lighting filters. Andreas also highlighted the delicate balance between artistic expression and sustainable choices, noting the complexities involved in integrating sustainability into artistic decisions without compromising creativity.

Both Johanna and Andreas supported the idea of establishing a dedicated sustainability manager in theatre organisations to streamline sustainability efforts and ensure compliance with best practices. They agreed on the importance of regular training sessions tailored to different departments to enhance sustainability competencies across the board. They also emphasised the value of ongoing knowledge exchange among sustainability officers from various institutions to foster continuous improvement in sustainable theatre practices.

Ralph Zeger highlighted the importance of training cultural industry professionals to become transformation managers, emphasising the need for comprehensive knowledge on CO2 balance and broader sustainability practices. He discussed how practical applications of such training vary by location and institutional needs. Zeger also addressed the need for better digital documentation and organisation of resources in theatres, such as costume and set inventories, to enhance efficiency and sustainability. He supported the idea of shared responsibility for sustainability across all departments, with a dedicated coordinator to oversee initiatives.

Ingo Reinhardt reflected on the differences in training applications between Germany and Austria, noting that many programs are Germany-specific. He mentioned existing opportunities for sustainability training, including legally required certifications like waste management officers. Reinhardt emphasised the importance of collaboration with external experts, particularly for technical and energy-related issues in theatres. He also stressed the need for continuous education and training to keep up with rapid technological advancements, suggesting efficient and flexible methods to adapt to evolving job roles. Reinhardt further highlighted the complexity of managing sustainability in

large organisations with multiple departments and stakeholders, advocating for a person or team to oversee and support sustainability initiatives.

Michael Jabbour shared his experience with implementing ecological sustainability and environmental certification in his company. He discussed the challenges of integrating sustainability into everyday operations, often hindered by budget constraints. Jabbour noted the prevalence of niche marketing around sustainability, which frequently lacks practical application. He argued against centralising sustainability responsibilities in one role, suggesting that sustainability should be an integrated effort across departments to ensure effective implementation. Jabbour also pointed out the difficulties in implementing structural changes due to the autonomy and varying needs of artistic departments, suggesting that while administration can propose sustainability initiatives, final decisions often lie with the artistic leadership.

General Observations:

- All participants agreed on the necessity of integrating sustainability across all departments in theatres, rather than isolating it within a single role.
- There was a consensus on the importance of continuous education and training to adapt to technological advancements and evolving job roles.
- The need for better digital documentation and organisation of resources was recognized to enhance efficiency and sustainability.
- The discussion highlighted the challenges of implementing sustainability initiatives due to existing organisational structures and resistance to change.

5.2. Findings in relation to digital skills

Question addressed:

- *What do you understand as digital skills?*
- *Are there existing training/ education practices in your country regarding digital skills for performing arts professionals? What is your opinion about them? Are there any good practices?*
- *What is still missing? What do you think are the needs of the professionals in the sector? Are they different depending on the profile?*
- *Who could benefit from training on digital skills? What should be its content and format?*

Johanna Wildling: Digital competencies are crucial for enhancing efficiency and sustainability in the performing arts. Utilising digital tools like tablets can reduce paper usage and streamline work processes. Digital skills are sometimes included in training programs, but there could be improvements in communication systems and tailored training to enhance the skills of individuals and departments.

Andreas Greiml: Digital competencies should be viewed as essential tools for simplifying work. Although there are existing systems like Microsoft 365 and Teams, they often face limitations due to internal regulations. The sector needs functional platforms to improve communication and coordination. Training on digital competencies should be comprehensive, addressing the specific needs of individuals and departments, and should be based on frameworks like Digi Comp.

General Observations:

- Both emphasise the importance of digital tools in reducing inefficiencies and paper usage.
- There is a need for better communication systems and platforms within the performing arts sector.
- Tailored training programs are essential to address the specific needs of professionals in distinct roles.
- Digital competencies are viewed as vital for the evolution and sustainability of the performing arts industry.

Ralph Zeger began by discussing his own limited engagement with digital tools, admitting a preference for traditional methods despite recognizing the younger generation's embrace of 3D design and other digital technologies. Zeger emphasised the widespread use of basic digital tools like Word and Excel in theatres but noted the challenges in advancing beyond these basics. He described a major project his organisation has been working on for two years—a unified digital platform for theatres to manage and share material resources, such as set elements and props. Despite the clear need for such a system, Zeger mentioned obstacles such as funding and the complexity of digitising extensive inventories, emphasising the need for sophisticated algorithms and tagging systems to make the platform truly functional.

Michael Jabbour shared his perspective on the practical challenges of implementing digital tools in the workplace. He critiqued the traditional approach of introducing software without adequately addressing specific needs at individual workstations. Jabbour highlighted resistance to change, noting that staff often prefer familiar, albeit inefficient, systems over new ones. He stressed the importance of tailoring digital solutions to actual workflow requirements and lamented the time-consuming process of transitioning to new digital systems. Jabbour also mentioned the rapid pace of technological changes, which can make it difficult to stay up to date unless one is continuously engaged with the technology.

Ingo Reinhardt discussed the complexity of managing digital data in theatres, particularly regarding data privacy and the sharing of personal information, such as costume measurements. He described the stringent processes and approvals required to handle such data, highlighting the significant role of data protection regulations. Reinhardt also touched on the broader benefits of digitalization, such as improved efficiency and resource management, but acknowledged the challenges in implementing and maintaining digital systems, especially in large organisations with varied needs.

General Observations:

- All participants acknowledged the importance of digital competences in modern theatre operations, though they recognized varying levels of adoption and proficiency.
- There was a consensus on the necessity of practical, tailored digital training that addresses specific workplace needs rather than generic software capabilities.
- The discussion highlighted significant barriers to digital implementation, including resistance to change, data privacy concerns, and the continuous evolution of technology.
- Participants emphasised the potential benefits of digital tools for improving efficiency and resource management, while also noting the challenges in achieving widespread adoption and integration across departments.

5.3. Findings in relation to entrepreneurial/ resilience skills

Johanna Wildling mentioned that entrepreneurial skills are essential for effectively managing an organisation, particularly in leadership roles. Resilience is also crucial, involving the ability to manage energy, think long-term, and steer the company effectively. Despite these ideals, larger institutions often struggle to maintain resilience and appreciation for staff, unlike smaller establishments where individual well-being is more easily monitored.

Andreas Greiml believes that staff is the most valuable asset in a theatre, yet it is often overlooked by leadership. Buzzwords like "resilience" and "entrepreneurial skills'' are frequently mentioned but not genuinely implemented. Training in these areas is necessary but currently underutilised. Existing training programs at the Akademie der OETHG cover aspects like safety and stage technology, with some focus on project management as an entrepreneurial skill. There is room for improvement, especially in recognizing the needs of individuals during high-pressure times.

Ingo Reinhardt emphasised the critical importance of entrepreneurial skills, particularly in scenarios where there is

not a consistent influx of funds. He believes these skills are necessary for managing and sustaining theatre operations. Additionally, he highlighted the need for resilience to bounce back from economic challenges. Ingo pointed out the lack of structured emergency communication plans, a gap that became evident during the COVID-19 pandemic. He appreciates the existing offerings in entrepreneurial training but notes they may not be specific to Austria or the theatre industry.

Ralph Zeger acknowledged the importance of entrepreneurial and resilience skills but admitted they are not his primary focus area. He discussed the challenge of appealing to diverse audience segments and the necessity for innovative approaches to attract new demographics. Ralph raised concerns about the effectiveness of current training programs in addressing these unique challenges and questioned how such skills can be taught effectively. He suggested that training should focus on resilience and adaptability, helping professionals navigate the specific challenges of theatre management and audience engagement.

Michael Jabbour noted the importance of resilience in maintaining operations despite financial and time constraints. He highlighted the differences between public and private theatre management, particularly in terms of financial pressures and operational freedoms. Michael emphasized the need for more structured entrepreneurial skills training tailored to the unique challenges of public and private theatre management. He suggested a balanced approach that provides freedom for artistic expression while ensuring financial stability and operational efficiency.

General Observations:

- **Need for Entrepreneurial Skills** All participants agreed on the necessity of entrepreneurial skills to manage and sustain theatre operations, particularly in financial planning and management.
- **Importance of Resilience:** Resilience was universally recognized as crucial for dealing with economic challenges and operational disruptions.
- **Training Gaps:** There is a consensus on the lack of structured training programs specific to the theatre industry that address both entrepreneurial and resilience skills.
- **Audience Engagement:** Innovatively engaging diverse audience segments is a common challenge that needs to be addressed through effective training and adaptable strategies.
- **Balanced Approach:** Training should provide a balance between artistic freedom and financial/operational management to ensure the sustainability and growth of theatre operations.

    Larger institutions face challenges in maintaining staff well-being compared to smaller ones. Improved recognition of individuals needs to be improved during stressful periods can enhance overall performance and success.

Training:

- There is a need for mandatory, comprehensive training in these skills, which should include project management and soft skills.
- Current training programs cover necessary technical skills but lack mandatory components for entrepreneurial and resilience competencies.
- Both individuals and entire organisations would benefit from structured and obligatory training in these areas.

5.4. Findings in relation to soft skills

Johanna Wildling stated that soft skills include the ability to communicate effectively and empathetic with others. It is important that communication is not only about delegating tasks but also ensuring that employees understand why certain tasks need to be done. This enhances engagement and productivity. Appreciation and the willingness to listen are also essential elements of social skills.

Andreas Greiml emphasises that social skills, particularly communication skills, are crucial. However, there is often a lack of these skills, leading to inefficient communication and misunderstandings. There is a gap between the recognized importance of these skills and their actual implementation in daily work. Despite the awareness of their significance, there is a lack of systematic training and appropriate platforms.

General Observations:

- Social skills are essential for the efficient functioning of a theatre.
- There is a lack of structured and mandatory training in these areas.
- Communication should be clear and understandable to foster employee understanding and motivation.
- Appreciation and listening are central components of effective social skills.
- Larger institutions often face more challenges in consistently implementing these skills.

Training:

- Currently, there are no comprehensive training programs for soft skills in performing arts education.
- Existing programs, such as those at the "Akademie der OETHG"[6], could be expanded to systematically include soft skills and social competencies.
- A shift in awareness and stronger support from leadership is necessary to integrate the importance of social skills into the organisation.

Ingo Reinhardt highlighted the significance of soft skills, describing them as essential cross-functional abilities critical for personnel at theatres. He emphasised their integration into coaching sessions offered at their organisation, focusing on resilience and burnout prevention. Ingo suggested that professional support is crucial for addressing sensitive issues like workplace misconduct and stressed the need for specialised training to handle such situations effectively.

Ralph Zeger acknowledged the presence of workshops at his institution that target soft skills but expressed scepticism about their integration into daily operations. He noted the broader availability of topics like body language, conflict management, and communication skills but questioned their effectiveness without a more ingrained cultural adoption within the theatre. Ralph suggested that soft skills training should be more customised to meet the diverse needs of theatre professionals.

Michael Jabbour provided insights into the existing soft skills training in his domain, citing programs focused on digital competence, body language, and conflict management. He echoed concerns about the fragmented implementation of these skills within theatre operations, suggesting a more cohesive approach that aligns training with organisational culture. Michael highlighted the logistical challenges of lengthy training sessions and proposed shorter, more targeted formats to facilitate broader participation and practical application.

- Existing Training Practices: All participants acknowledged the presence of soft skills training, although they differed in their assessments of its effectiveness and integration into daily practice.
- Customization and Integration: There was a consensus on the need for tailored training programs that align with the specific roles and challenges within the theatre sector.
- Professional Benefit: The discussion emphasised that all theatre professionals, from technicians to managers, could benefit from enhanced soft skills training to improve communication, conflict resolution, and organisational resilience.

Overall, while soft skills training exists within the theatre sector, there is a call for more comprehensive, culturally

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[6] **Akademie der OETHG** – Führungskräfte Seminar: https://www.akademie-oethg.at/seminar/fk-fuehrungskraefteseminar-meister-in-lt-kollektivvertrag-2024/

integrated programs that address specific challenges and roles, ensuring practical relevance and widespread adoption.

5.5.   General Remarks and Final Thoughts

Ingo Reinhardt expressed the need for thoughtful consideration regarding the challenges and opportunities facing theatres today. He emphasised the importance of not over-administrating processes, suggesting that while it is beneficial to have support systems in place, there is a balance needed to avoid excessive bureaucratic overheads. He highlighted the financial pressures on theatres and the necessity for clear communication between cultural institutions and governing bodies regarding regulatory frameworks. Ingo underscored the complexity of applying general legislative standards to diverse theatre operations and advocated for practical adaptations that account for the unique demands of each institution.

Ralph Zeger echoed Ingo's sentiments, emphasising the need for streamlined administrative processes within theatres. He shared experiences from his institution's efforts to optimise operations and increase production efficiency. Ralph discussed the reduction of interdepartmental friction and the implementation of quicker administrative turnaround times, which facilitated a more agile and productive workflow. He pointed out the challenges of maintaining efficiency amidst administrative changes and emphasised the importance of maintaining clarity and efficiency in operational procedures.

Michael Jabbour reflected on successful administrative optimizations that led to increased production outputs at his theatre. He described their transition to a more efficient administrative model, which significantly reduced bureaucratic delays and improved overall operational efficiency. Michael stressed the importance of clear communication and streamlined processes in sustaining productivity, noting the pitfalls of excessive bureaucracy and the need for continuous adaptation to new circumstances. He highlighted the benefits of strategic planning and collaborative problem-solving in overcoming operational challenges.

All participants highlighted the importance of streamlined administrative processes and efficient communication within theatres to enhance productivity and reduce bureaucratic hurdles. There was a consensus on the necessity for theatres to adapt quickly to changes in regulations and operational environments while maintaining clarity and effectiveness in their processes. The interviews underscored the value of collaborative efforts and strategic planning in optimising theatre operations, ensuring smooth workflow and enhanced performance outcomes.

Overall, the participants provided insights into the ongoing challenges and successful strategies in theatre management, emphasising the need for adaptive leadership and streamlined administrative practices to sustain artistic excellence and operational efficiency in the performing arts sector.

6. Findings from the desk research

6.1. VET and HE in Austria

https://eurydice.eacea.ec.europa.eu/national-education-systems/austria/overview

Higher education [7]

Across our four higher education sectors, a total of over 390.000 students registered to study here in Austria. The majority of these enrolled at one of the 22 public universities. The number of students at the 21 universities of applied sciences is increasing constantly, as you can see from the overview. The same can be said of numbers opting for one of the 17 accredited private universities.

At the central level, the Federal Ministry of Education, Science and Research is responsible for universities, universities of applied sciences and university colleges of teacher education. For all of them basic regulation is done by federal law, although public universities, universities of applied sciences and private higher education institutions (private HEIs) are organised as autonomous self-governing bodies.

In higher education a wide variety of instruments are used to manage and improve governance structures. Such instruments include a sophisticated reporting system, a variety of performance figures and indicators, managerial accounting, performance agreements with universities and development plans at the system level as well as the institutional level. Our universities vary according to their legal basis and funding models, as well as the subjects they offer. This is particularly the case with the fourth sector, the 14 university colleges of teacher education. Together with the public universities, these colleges are responsible for the initial and continued training and development of teaching staff (teacher education).

Second and Tertiary cycle of education:

Schools at the secondary and post-secondary non-tertiary level can – depending on the selected school type – provide well-founded or in-depth general education on the one hand and, on the other, prepare pupils at various levels for entry into working life (general education is also taught at these schools, though). Two school types at this level also lead pupils directly to the higher education entrance qualification, which gives them access to programs at universities, including universities of applied sciences.

Vocational education and training take place in the "Duales System". Training is carried out in two places of learning: at the workplace and in a Berufsschule (vocational school). Apprentice and apprenticeship profession „Dual education" courses for skilled trades (sometimes known as "sandwich courses") provide practical, tailor-made preparation for working life for anyone who has completed compulsory schooling. The training on these courses is focused on business and practical skills. [8]

An example for "dual System" training is the event specialist. Theatre and performing arts venues can be workplace training locations. Many performing arts crafts specialists are trained in the dual system. (Stage / Event Specialist, carpenters, metal workers, makeup artists, costume technical staff – with exception of costume designers for example, office and support personal)

The training is based on the job profiles (training regulations) issued by the Ministry of Labour and Economy and the apprenticeship contract. The apprentice signs with a company, which regulates the various rights and duties of the contractual partner.

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[7] **Austria's higher education system** (Federal Ministry Education, Science & Research) https://www.bmbwf.gv.at/en/Topics/Higher-education---universities/Higher-education-system.html

[8] **Austrian Government** – Education and training: https://www.oesterreich.gv.at/en/themen/bildung_und_ausbildung/lehre-und-berufsbildende-schulen/Seite.333100.html

Federal Act on the Vocational Education and Training of Apprentices (Federal Law) (BAG or "Berufsausbildungsgesetz regulates vocational training of apprentice, such as: apprenticeable trades, authorised apprenticeship trainers, apprenticeship relationship and contract, period of apprenticeship, training regulations, pre-apprenticeship phase (to better include disadvantaged youths with placement impediments); subsidies for company-based apprenticeship training and training of apprentices at interworks training centres; crediting of school education for apprenticeship training.

Adult learning and VET programmes may lead to legally regulated qualifications (also called formal qualifications). They include second-chance programmes, for example: These are programmes that aim at the acquisition of qualifications by adults in the formal education sector

- compulsory schooling qualification (Pflichtschulabschluss),
- apprenticeship-leave certificate (Lehrabschlussprüfung),
- final certificate from schools for people in employment (Berufsreifeprüfung).

Overview of QA measures and processes in Austria by HE/VET education areas

Tertiary Level:

- various measures regulated by the Federal Act on Quality Assurance in Higher Education (HS-QSR): accreditations of higher education institutions / studies and audits of internal university quality management
- Agency for Quality Assurance and Accreditation Austria (AQ Austria)
- Quality Assurance Council for teacher training courses

Adult Education and VET:

- Ö-Cert - Quality framework for adult education in Austria
- Federal Institute for Adult Education St. Wolfgang
- KEBÖ - Conference of Adult Education Institutions in Austria
- wba - continuing education academy
- in-service training and upskilling programmes for adult educators at tertiary level
- IEB - Adult Education Initiative
- NQF - National Qualifications Framework

6.2.   Existing Programmes related to occupations in INSPIRE

Performing Arts Human Resources Market Overview Austria:

According to the statistics agency of Austria there were in 2020 20.253 persons employed in the field of performing arts, out of which 13.693 were dependent employees.[9] A high percentage of entrepreneurial activities in the domain of performing arts are micro-enterprises with a maximum of 9 employees.

ÖNACE 2008,[10] cultural Domaine		Companies			Employed on 31.10.2020		
		Total	Mikrocompanies[1]		Total	Dependent employed	
			absolute	in %		absolute	in %
9001	Performing Art	5 122	5 060	98,8	14 062	9 185	65,3

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[9] **Statistic Austria** https://www.statistik.at/fileadmin/pages/378/4_Kap11_Tabelle_Kw1_bis_Kw2_2020.ods
[10] **STATISTICS AUSTRIA, Workplace Census.** Created on 02.03.2023. – The definition of the cultural sector has been updated according to the "Guide to Eurostat culture statistics, 2018 edition.") From a theoretical perspective, the code is not primarily culture-related, but for pragmatic reasons, it is included in the cultural sector. – 1) Companies with a maximum of 9 employees. In the domain "Music Instrument manufacturers" were not included in this overview.

9002	Services for Performing Arts	1 780	1 734	97,4	3 736	2 146	57,4
9004	Management of Performing Art facilities	147	113	76,9	2 455	2 362	96,2

6.2.1. Artistic Director (German: Intendant)

According to the Austrian Stage Association: *"As an artistic director, one should have clear ideas about the artistic profile they can and want to create at a theatre and with which productions and people this goal can realistically be achieved. Additionally, an elevated level of stress resistance and especially a significant amount of negotiation skills are required. Knowledge in stage and music law, skills in personnel management, and business administration knowledge are also indispensable prerequisites. Certainly, there are artistic directors who were hired solely for their artistic abilities. However, they are usually supported by a managing director with extensive competencies.*[11]*"*

There is no formal training in Austria, but HE programs in arts administration or continuing education courses in theatre and music management are a choice. Degrees in German studies, art history, literature, and theatre studies are considered a good foundation for this profession. Those aspiring to become an artistic director should make themselves known early, network, and work in leadership positions to demonstrate their abilities.[12]

The total count of artistic directors in major Austrian theatres and festivals is low. (approx. 30 high profile persons) In smaller venues theatres the artistic director is in most cases also the managing director ("Verwaltungsdirektor") responsible for finance and human resources among others.

Another path to artistic direction could also stem from an education and training as "Theatre, film and media studies scientist" (Theaterwissenschaftler). There are multiple HE courses offered at Austrian Universities. Bachelor and Master Studies possible. Graduates of the bachelor's programme are qualified for a career in a wide range of occupational fields that require an analytical understanding of the history and social dependence of theatre, film and media aesthetics. These include traditional and innovative professions in theatre, film and media production, distribution and reception, in arts, organisation and communication as well as academic and administrative activities at public institutions, research institutions and universities.

Existing Programmes of Education Providers qualification & curricula

Occupation	Qualification	Certificate	Funding
Theatre Studies	*NQR6*	*BA*	*State funded*
Theatre Studies	*NQR7*	*MA*	*State funded*

University of Vienna
Universitätsring 1 1010 Vienna
https://studieren.univie.ac.at/en/bachelordiploma-programmes/theatre-film-and-media-studies-bachelor

- Students: 1550
- Graduates in the last academic year: 117
- Number of semesters needed for graduation (median): 8,0

University of Vienna
Universitätsring 1 1010 Vienna
https://studieren.univie.ac.at/en/degree-programmes/master-programmes/theatre-film-and-media-studies-master/

- Students: 377
- Graduates in the last academic year: 35
- Number of semesters needed for graduation (median): 7,7

Best Practices and Examples

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[11] **Österreichischer Bühnenverein** – Berufsbilder: https://www.buehnenverein-oesterreich.at/berufe-am-theater/
[12] **Deutscher Bühnenverein** – Berufsbilder https://berufe-am-theater.de/intendantin/

nothing available.

Gaps between Training Policies

nothing available

6.2.2. Facilities manager

no statistics available,

An overly broad range of education and training possibilities exist in Austria for facility managers. These are not specific for performing arts venues. Detailed information will be too large for the scope of the INSPIRE project to list all the training facilities.

People who work as Facilities Managers may have studied programs or were trained at education facilities unrelated to theatrical studies, such as business administration, construction management, or engineering.

The Qualifications range from **NQR 5 to NQR 7/8** depending on the depth of studies and career path. In most cases facility managers will follow training in higher VET schools.

Detailed Information for Austria may be found at:

- Information source according to Austrian Work Agency: *https://bis.ams.or.at/bis/beruf/877?language=en*
- *Further Training possibilities:* https://www.berufslexikon.at/berufe/1839-Facility-ManagerIn/#ausbildung

Existing Programmes of Education Providers qualification & curricula

Occupation	Qualification	Certificate	Funding

Best Practices and Examples

nothing available

Gaps between Training Policies

nothing available

6.2.3. Performance Production Manager *Application: Production Manager*

no statistics available

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding
Eventmanagemer	NQR 7	MSc	private

FH St. Pölten – University of applied Sciences
Campusplatz 1 – 3100 St. Pölten
https://weiterbildung.fhstp.ac.at/lehrgaenge/eventmanagement-master/ausbildungsinhalte

Occupation	Qualification	Certificate	Funding
Culture & Event Mngr	NQR 6	BSc and MSc	private

FH Kufstein Tirol International Business School GmbH
6330 Kufstein
https://www.fh-kufstein.ac.at/eng/Sports-Culture-Events-Management

Occupation	Qualification	Certificate	Funding
Film Production	NQR 5	BA	state funded

Universtität für Musik und darstellende Kunst Wien
Anton-von-Webern-Platz 1. 1030 Wien
https://www.mdw.ac.at/1310/

Best Practices and Examples

FH St. Pölten: Interdisciplinary Skills (10 ECTS) and entrepreneurial skills (15ECTS) are mentioned in the program.

FH-Kufstein – Tirol *has a strong focus on sports, but also teaches in the cultural field. In the cultural field, the graduates work as managers of cultural institutions, curators and cultural economists. They perform tasks for private as well as public, commercial as well as non-commercial providers of cultural services. The spectrum of tasks ranges from management, coordination and planning tasks to project management tasks, program planning, financing, promoting culture, presentation, marketing and consulting. They play an active role in shaping the cultural environment and represent the interests of creative artists.*

Figure SEQ Figure * ARABIC 32:
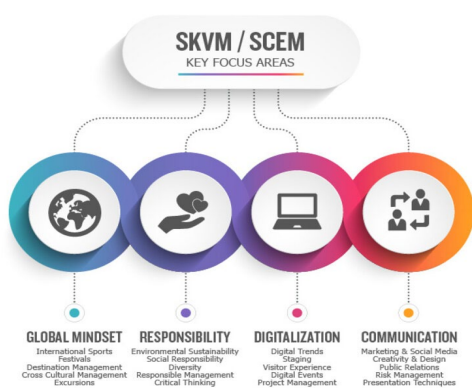
The bachelor program is based on the principles of business administration and economics, this degree program offers a sound education in the sports and cultural sciences as well as in sports, culture and event management. The combination of theoretical and practical elements in the curriculum encourages students to think and act analytically, innovatively and creatively.

The master program has been developed as a management degree in the synergetic areas of sports, culture as well as event management with a strong international focus. The program is entirely taught in English by academic and field experts from around the world. The main emphasis lies on the development of strategic and leadership skills. Central to this program are analysis and conception as well as research and its application.

A link to the master program curriculum is presented here: https://www.fh-kufstein.ac.at/eng/study/master/sports-culture-event-management-ft/curriculum

Gaps between Training Policies

We would like to mention an art field closely related to performing arts that should not be overlooked here: Currently in film productions in Austria it is (almost) mandatory to follow "green producing" regulations. This is especially important to prove when applying for grants and subsidies for film projects. There are sustainability and green managers currently being educated in Austria. (s.a. sustainability manager)

6.2.4. Set Designer Application: Set/Scenic designer

Even though there is no fixed training path, the education usually takes place at an art academy. Before starting the typically three-year bachelor's degree program, it is advisable to complete an internship at a theatre and at least one year of practical work in the painting studio to acquire the necessary stage and lighting technical knowledge.[13]

The following subjects are taught in the program: design exercises, model making, painting techniques, lighting

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[13] **Deutscher Bühnenverein** – Berufsbilder: https://berufe-am-theater.de/#b05

technology, art and theatre history, costume and style studies, dramaturgy, calligraphy, perspective, architecture, computer-aided design (CAD), and life drawing. For the application, you must demonstrate a special aptitude for the profession by submitting a portfolio with work samples.

no statistics available

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding
Stage Designer	NQR 7	Mag.art	state funded

Hochschule für Musik und darstellende Kunst Graz
Leonhardstraße 15; A-8010 Graz
Diploma Program Stage Design
https://www.kug.ac.at/studium/studienangebot

Occupation	Qualification	Certificate	Funding
Bühnengestaltung	NQR 7	Master of Arts	state funded

Mozarteum Salzburg
Hochschule für Musik und darstellende Kunst
Alpenstraße 48, A-5020 Salzburg
https://www.moz.ac.at/de/studium/studienfinder/buehnengestaltung-diplom

Occupation	Qualification	Certificate	Funding
Stage and Film Design	NQR 7	Mag.art	state funded

Universität für Angewandte Kunst Wien
1010 Wien, Oskar Kokoschka-Platz 2
https://www.dieangewandte.at/institute/bildende_und_mediale_kunst
https://buehne.dieangewandte.at

Occupation	Qualification	Certificate	Funding
Scenographer	Diploma NQR 7	Master of Arts	state funded

Akademie der bildenden Künste
1010 Wien, Schillerplatz 3
https://www.akbild.ac.at/de/studium/studienrichtungen/buhnengestaltung

Best Practices and Examples

At the MOZARTEUM University Salzburg students will learn to utilise teamwork with directors (drama and musical theatre) to develop indispensable communication and cooperation skills for the profession, and to also enable a qualitative improvement in performance and artistic outcomes. They shall also acquire ability to independently explore new fields of knowledge and gather facts and basic knowledge on individual issues through research[14].

Gaps between Training Policies

In most of the diploma programs stage designers there are no fixed subject/courses regarding sustainability,

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[14] **Mozarteum university** – General Information Study Set Designer: https://www.moz.ac.at/de/studium/studienfinder/buehnengestaltung-diplom#studienaufbau-aesthetische-maxime

entrepreneurship, resilience or soft skills. Digitalization is focused on CAD drawing and construction.[15]

Most stage design curricula therefore offer a strongly practice-oriented course of studies guarantees excellent results in cooperation with a variety of theatrical fields, and advance each student's respective artistic abilities.

6.2.5. Stage Director

no statistics available

Existing Programmes of Education Providers · qualification & curricula

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Occupation	Qualification	Certificate	Funding
Stage director	NQR 7	Master of Arts	state funded

Max Reinhardt Seminar
Penzinger Strasse 9, 1140 Wien
https://www.maxreinhardtseminar.at/studium/bewerbung-regie/
https://www.mdw.ac.at/1304/

Occupation	Qualification	Certificate	Funding
Music theatre Director	NQR 7	Mag. art.	state funded

Universtität für Musik und darstellende Kunst Wien
Anton-von-Webern-Platz 1. 1030 Wien
https://www.mdw.ac.at/1276/

Occupation	Qualification	Certificate	Funding
Direction (Regie)	NQR 7	Master of Arts	state funded

Mozarteum Salzburg
Hochschule für Musik und darstellende Kunst
Alpenstraße 48, A-5020 Salzburg
https://www.moz.ac.at/en/study/course-finder/thomas-bernhard-institute/direction

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Best Practices and Examples

nothing available

Gaps between Training Policies

nothing available

6.2.6. Stage Technician Application: Theatre/Stage Technician

In Austria as well as in Germany stage technicians may originate from a large variety of Professions or activities such as event technology specialist or related apprenticeships like locksmith, carpenter/joiner, woodworker, or ropemaker provide a good foundation for the diverse tasks of a stage technician. Since stage or event technicians, in addition to their core craft skills, also work broadly in event technology, it is advisable to familiarise them with the new work

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[15] **KUG Graz** – Diploma program stage design:
https://www.kug.ac.at/fileadmin/01_Kunstuniversitaet_Graz/Studium/STPM/Curriculum/EN/Curriculum_Buehnengestaltung_englisch.pdf

environment through supervised internships[16].

There is no regulated training for stage technicians, but an apprenticeship (dual education) as an event technology specialist is advisable. Rigging masters and stage managers must have professional experience and acquire additional qualifications.[17]

The Austrian Bühnenverein advises: *"…that an event technology specialist working in theatre should have a technical interest and be willing to engage with the specific conditions of an artistic environment. They must be open to the artistic ideas and designs of directors and set designers and collaborate with them to find the best solutions, without losing sight of technical and financial constraints. The following skills are necessary: technical understanding, manual dexterity, creativity in solving technical-artistic problems, teamwork, reliability, a sense of responsibility, temporal flexibility, and resilience. Computer and English skills facilitate work in many areas. For the state-recognized training as an event technology specialist, a secondary school diploma is required."*

Training and certificates are equivalent in Germany and Austria. Approximately 50 persons are trained and educated in Austria as event technology specialists. Currently there are over 2000 event specialists.

In the interview, Andreas Greiml requested not to use the term "Bühnen Techniker" (Stage Technician) but to refer to the profession as "Event Techniker" (Event Specialist). The author believes that the entire range of technical staff who support the artistic goals of a production should be included. (lighting, sound, costume, props, makeup and a wide range of other specialists)

Existing Programmes of Education Providers qualification & curricula

Occupation	Qualification	Certificate	Funding
Event Engineering	*NQR 6*	*BA*	*private*

New Design University
Mariazeller Straße 97a, A-3100 St. Pölten
https://www.ndu.ac.at/en/study/bachelors-courses/event-engineering

Occupation	Qualification	Certificate	Funding
Event Tech. specialist	*NQR 4*	*Lehrabschluss*	*state funded*

Berufsschule für Elektro-, Veranstaltungs- und Informationstechnik BSEVITA
Mollardgasse 87, 1060 Wien
https://www.bsevita.at/veranstaltungstechnik
Austrian Dual Education (s.a. Austrian VET System)

Occupation	Qualification	Certificate	Funding
Stage technician	*Fachkenntnisse*	*Acc. §62 – H&S*	*private*

Akademie der OETHG
Taubergasse 60, A-1170 Wien
https://www.akademie-oethg.at/seminar/fk-v-allgemeiner-kursteil-2025

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[16] **Deutscher Bühnenverein** – Berufe am Theater: https://berufe-am-theater.de/#b06
[17] **Österreichischer Bühnenverein** (Austrian Stage Association) Berufe am Theater: https://www.buehnenverein-oesterreich.at/berufe-am-theater/

Occupation	Qualification	Certificate	Funding
Werkmeister VAET	Fachkenntnisse	Werkmeister	private

WIFI Oberösterreich
Wiener Straße 150, 4021 Linz
https://www.wifi-ooe.at/kurs/9410-werkmeisterschule-veranstaltungs-und-eventtechnik-1-jahrgang
https://www.akademie-oethg.at/seminar/fk-v-allgemeiner-kursteil-2025

Best Practices and Examples

In the curriculum of the NDU University – **Bachelor Event Engineering** we find Business and Law (16ECTS) and Soft Skills (20 ECTS), such as: Communication & Presentation; Negotiation & Sales; Staff Management; Conflict Resolution; Crisis Management; Self-Marketing. In the core course content "environment" is included.

BSEVITA – Event Technology Specialist in Dual Education: The teaching framework for Vocational education includes basics of entrepreneurial skills. (180 hours of training) This program is valid for the entire Austria. Now only one education facility is training Event Technology Specialists. (see https://www.bsevita.at/wp-content/uploads/2021/11/Veranstaltungstechnik.pdf)

The WIFI (Werkmeister VAET) which is owned by the Chamber of Commerce include in their training courses entrepreneurial training.

Gaps between Training Policies

Training for stage technicians according to the Austrian H&S regulations is focused by legal requirements on H&S and theatre technology / stage lighting technology. The legal framework is part of workplace H&S safety inspection, and it is mandatory in Austria. The Akademie of the OETHG offers additional courses on management skills. These include project management, leadership and communication. To become a responsible technician there is an agreement with theatre operators and trade unions, that the personal shall follow this course.

6.2.7. Sustainability Manager for the Performing Arts Application: Sustainable development manager

Existing Programmes of Education Providers · qualification & curricula

We have not identified any courses that are focused on sustainability and theatrical performing arts. A wide range of institutions offer courses in general sustainability. It is possible to receive a Qualification on NQR V from a VET Training institution or a Qualification on NQR 7 or 8 from a tertiary HE institution for agriculture, Technik or management. [18]

Since early 2021, the Austrian Film Institute (ÖFI), FISA (Film Location Austria), BMKÖS (Federal Ministry for Arts, Culture, Public Service, and Sport), and Vienna Film Fund (FFW) have adapted their funding guidelines to recognize additional costs for sustainable productions certified under Environmental Label UZ 76. The aim is to steadily increase the number of sustainable productions in Austria.

Starting in 2023, recognized Green Filming projects will receive an additional 5% on their repayment (amortisation). This means that with ÖFI+, projects can achieve up to 35%, and with FISA+, more than 55% in funding support.[19]

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[18] **AMS (Labour Market Service)** – Vocational Information Service BIS: https://bis.ams.or.at/bis/beruf/957-Umwelt-%20und%20NachhaltigkeitsmanagerIn?query=Sustainability-ManagerIn&query_transformed1=SustainabilityManagerIn&query_transformed2=Sustainability+ManagerIn&phrase_search=1&language=en

[19] **Ritz Film:** https://ritzlfilm.at/de/green-filming

Occupation	*Qualification*	*Certificate*	*Funding*
Green Filming Consultant	*ÖNORM EN ISO/IEC17024*		*private*

Zertifizierungsstelle des WIFI Österreich
Wiedner Hauptstraße 63; 1045 Wien
https://zertifizierung.wifi.at/zertifizierungwifiat/certified_green_film_producing

Occupation	*Qualification*	*Certificate*	*Funding*
Green Filming Consultant		*Evergreen Prisma*	*private*

LAFC LOWER AUSTRIAN FILM COMMISSION
3109 St. Pölten
https://www.lafc.at/greenguide/transfer.php?ggid=2

Best Practices and Examples

nothing available

Gaps between Training Policies

The two programs offer only "green" training. Other issues are not taken care of. This training is intended for persons already on the job, such as production managers.

ESCO Profiles compared to Austrian job descriptions according to AMS (Austrian Labour Market Service)

In Austria, there appears to be a certain reluctance to fully adopt ESCO terminology. The Austrian employment agency's website, which provides occupational profiles according to the International Standard Classification of Occupations (ISCO-08/ESCO), presents a slightly different organisational structure. In this report, we have included links to both systems for reference.

Several professional profiles included in the INSPIRE program are not reflected in the Austrian occupational profiles or in the corresponding educational programs.

2.1   Artistic Director

- http://data.europa.eu/esco/occupation/db4f28ff-c208-4830-ab8b-4b07776db134
- https://bis.ams.or.at/bis/beruf/1192-Kultur-%20und%20EventmanagerIn?query=Intendant&phrase_search=1&language=en

2.2   Facilities Manager

- http://data.europa.eu/esco/occupation/b42c5ed4-c6e4-4694-934f-96127719cc43
- https://bis.ams.or.at/bis/beruf/877-Geb%C3%A4udetechnikingenieurIn?query=facility&query_transformed1=Facility&phrase_search=1&language=en

2.3   Performance Production Manager

- http://data.europa.eu/esco/occupation/03632d98-0ae3-4dd2-941c-3b48de9a0219
- https://bis.ams.or.at/bis/beruf/1192-Kultur-%20und%20EventmanagerIn?query=Intendant&phrase_search=1&language=en

2.4   Set Designer

- http://data.europa.eu/esco/occupation/874a2080-a9b6-46a9-8662-c9b7d4208f73
- https://bis.ams.or.at/bis/beruf/639-B%C3%BChnenbildnerIn?language=en

2.5   Stage Director

- http://data.europa.eu/esco/occupation/8a451ae2-3c31-4f35-90af-6275b1b02f93
- https://bis.ams.or.at/bis/beruf/1264-Film-%2C%20B%C3%BChnen-%20und%20MedienschaffendeR?language=en&query=regisseur&phrase_search=1

2.6   Stage Technician

- http://data.europa.eu/esco/occupation/acb6b99a-6c13-482a-81b1-8b5614e0153e
- https://bis.ams.or.at/bis/beruf/456-VeranstaltungstechnikerIn?language=en
- https://bis.ams.or.at/bis/beruf/195-B%C3%BChnenarbeiterIn?language=en

2.7   Sustainability Manager

- http://data.europa.eu/esco/occupation/2cf2b905-3308-4b5d-8e8d-633fc7a3f3ce
- https://bis.ams.or.at/bis/beruf/957-Umwelt-%20und%20NachhaltigkeitsmanagerIn?language=en&query=NachhaltigkeitsbeauftragteR&phrase_search=1

7. Conclusions and recommendations

7.1. Conclusions

The national report for Austria highlights several key areas where skills development is crucial for the performing arts sector. These areas include green skills, digital competencies, entrepreneurial abilities, and soft skills.

There is a growing interest among Austrian professionals in the performing arts sector to develop green skills, particularly among younger generations who believe these should be part of their education and training. However, many professionals feel that the responsibility for environmental initiatives lies with top management rather than with themselves.

Digital skills are in high demand, especially those specific to the performing arts, such as multimedia set design and virtual reality applications. There is a high expectation for professionals to master these skills, but a gap exists in specialised training. Basic digital skills are also necessary for effective collaboration and communication within the sector.

Austrian professionals place high importance on entrepreneurial skills but note a lack of specialised training tailored to the performing arts. Time constraints, financial limitations, and rigid management structures often hinder the development of these skills.

Soft skills are very highly valued and training is in high demand. Power dynamics and rigid management structures are cited as barriers to developing soft skills.

Currently, there is dedicated support for sustainable practices in the performing arts institutions in Austria. This is due to various initiatives by the current government and the junior GREEN coalition partner, " Die Grünen – Die Grüne Alternative". The responsibility for the cultural sector lies with the GREEN political party, which has enabled the implementation of several important sustainability measures in recent years. The willingness of theatres and performing arts institutions to adopt these practices depends significantly on the extent of public support they receive for their efforts. We would particularly like to highlight the Austrian Eco-label for Theatres and the Eco-label for Events. These measures also serve as effective public relations tools.

In the next legislative period, there is a concern that "The Greens" may no longer be part of the government. In the current situation, there is a risk that many initiatives, along with the associated funding measures and regulations, could be rolled back. We have seen this, for example, in the recent heavily debated EU RENATURE proposal. Additionally, Austria is lagging in achieving climate goals due to internal conflicts within the government between The Greens and the ÖVP (People's Party).

In the field of education, young people, who are increasingly aware of the climate crisis, are demanding a greater inclusion of green content in their curriculum. A noteworthy example is the voluntary seminars and initiatives at the Stage Design Institute of the Mozarteum Salzburg.

In the area of digitalization, both the Chamber of Commerce (Wirtschaftsförderungsinstitut WIFO) and the federal government in Austria have launched significant initiatives and implemented a comprehensive digitalization strategy. This strategy will have a significant impact on both vocational training and continuing education. Formal training programs are being implemented gradually, and it is a lengthy process to update curricula.

Economic and entrepreneurial skills are demanded in sectors dominated by industry. However, in the arts, there is still a prevailing view that financial and economic considerations hinder creativity. The guiding principle is that "Art must be Free".

Regarding soft skills, these are becoming increasingly important in the performing arts. Recently, Austria has seen

several "Me Too" complaints. This challenges the traditional principle of the theatre director who has authority over everything and everyone. Today, most people working in the arts are in precarious employment, with a large supply of artists willing to endure many inconveniences in their pursuit of artistic employment. However, this is not the case in the technical and non-performing sectors. These individuals demand to be involved in decision-making processes and must be convinced of the meaningfulness of their work. Moreover, Austria is currently facing a shortage of skilled workers in the supportive services of the performing arts.

Already, larger performing arts institutions must prepare for the upcoming European regulation on "Corporate Social Reporting (CSR)." Currently, this affects only a few major performing arts organisations in Austria, and the relevant officers are being currently appointed. It is expected that we will gain further insights into the overall sustainability situation within these institutions from these reports. (Sustainability in sense of *ecological*, *economic* and *social* aspects are to be kept in balance)

7.2.   Recommendations

In some cases, job titles and profiles we have defined for the INSPIRE program are too narrowly defined. It would be advisable to consider an expansion. For example, the designation of the artistic director (no specific training programs are available) is often narrowly framed. However, it would be important to explore to what extent his/her employees and collaborators can also benefit from the planned educational measures. There is a high probability that, for example, dramaturges or employees in the artistic administration office, such as schedulers, may lead the artistic direction of a performing arts institution later in their careers. In this case chosen ESCO profiles become stifling, limiting our target group.

For persons currently active in the performing arts, time management plays a crucial role. Therefore, concise and focused continuing education programs are essential for acquiring new knowledge efficiently. Achieving the goals of INSPIRE projects in established education and training institutions with legally fixed training guidelines may pose challenges, as policy adjustments would be necessary in such cases. In our experience, this process in Austria requires a significant amount of time and effort. It involves engaging with social partners and aligning everything according to higher objectives and political directives. Fortunately, dedicated educators across all training institutions are advocating for innovative measures and integrating them into their teaching practices.

We must remain confident for the goals of the INSPIRE project to be accepted. Effective communication will be necessary to convince relevant groups of the necessity for comprehensive further education and adaptation to current circumstances. This approach aims to achieve professional resilience while enabling the performing arts sector to evolve successfully in the coming years.

8. References

Labour Market Information Performing Arts in Austria

Austrian Parliament – Arts and Culture Report 2022
https://www.parlament.gv.at/aktuelles/pk/jahr_2023/pk0879

Statistic Austria - Cultural economy
https://www.statistik.at/en/statistics/population-and-society/culture/cultural-economy
https://www.statistik.at/statistiken/bevoelkerung-und-soziales/kultur/theater-und-musik

Statistic Austria - Fields of science Performing Arts
https://fsk.statistik.at/en/fields-of-science/science/604006

Statista - Statistiken zum Kunst- und Kulturmarkt in Österreich
https://de.statista.com/themen/4555/kunst-und-kulturmarkt-in-oesterreich/

Education in Austria

Bildungswege in Österreich 2022/23
Media: Bundesministerium für Bildung, Wissenschaft und Forschung
44. Edition Wien, 2022
Apprenticeship system

Dual Vocational Education and Training in Austria
Owner and Publisher:
Federal ministry of Labour and Economy (BMAW)
Stubenring 1, A1010 Vienna Austria
17. revised edition
Vienna, May 2023

BeSt³-Handbuch für Beruf, Studium, Weiterbildung
Owner and Publisher:
Arbeitsmarktservice Österreich, 1200 Wien
Ministerium für Bildung, Wissenschaft und Forschung, 1010 Wien
Vienna, February 2024

Berufe Medien, Kultur, Unterhaltung
Owner and Publisher:
Arbeitsmarktservice
9. Edition 2016

Sustainable Practices:

Handlungsempfehlung
Orchester des Wandels
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Betrieblicher Umweltschutz und Umwelttechnologie
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Digital Practices

National strategic roadmap for the Austrian Digital Decade - Digital Austria
Media owner, publisher and editor:
Federal Ministry of Finance, Johannesgasse 5, 1010 Vienna
Overall implementation: Section V - Division V/A/2 Legislation and Master Data Register
Authority, E Government Strategy and EU and International Affairs
Vienna, 2023. Status: 27.11.2023

> *The Digital Austria Act combines 117 measures and 36 digitalisation principles to reshape digitalisation in Austria. Applicable data protection principles and barrier-free accessibility are considered. Due to the speed of the digital transformation and the many new application possibilities, there is an opportunity to update the federal government's digitalisation programme and thus secure Austria's prosperity in the* future.

Digitalisation / Digitalisierung
Media owner, publisher and editor of Website:
Federal Chancellery of Austria, Ballhausplatz 2, 1010 Vienna
Website: www.bundeskanzleramt.gv.at/agenda/digitalisierung.html

> *This website highlights the government policies advancing digitalisation in Austria. Making Austria fit for the digital transformation. Understanding digitalisation as an opportunity for society and the economy and driving forward the expansion of digital administration.*

Digital Wachsen – Digital Growth
Media owner, publisher and editor of Website:
WKO – Austrian Chamber of Commerce
2nd Edition January 2024

> *Digital Growth Strategy in Austria by Chamber of Commerce.*
> *Website: https://site.wko.at/digitalisierungsstrategie/home.html#start*

Entrepreneurial Initiatives:

EntreComp4Transition - Building upon the EntreComp Framework for a green and Digital Transition
> *Website: https://entrecomp4transition.eu*
> *The project aims to combine EntreComp, DigComp and GreenComp in innovative learning materials along four learning paths to help develop entrepreneurial (HE and VET Education).*

Digital Environmental Education in VET (DEED) project

Website: https://www.youtube.com/channel/UCwvwDtFrIGL1ILLFVj_bRkw

> *The Erasmus+ funded project is developing a green competence training program, aligned with GreenComp. The training is structured into micro-lessons to allow VET teachers and trainers to choose and incorporate them into their teaching.*

INSPIRE

Alliance for a Net Positive Performing Arts Sector

Alliance for a Net Positive Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex III – Belgian National Report

STEPP, ReadLab Brussels

Document Information

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1. Executive Summary

This is the national report on labour market needs and gaps in education in the framework of the performing arts sector in Belgium. The report offers insights into challenges and opportunities present in Belgium and relating to sustainability, digitalisation, entrepreneurial skills, and resilience/soft skills.

Those insights have been identified through the completion of an online questionnaire and a desktop research. Engaging a focus group is also envisaged in the near future, since it was not possible to collect experts' feedback during this time of the year.

As a result, the report has found what skills are mostly needed currently in the Belgian performing arts labour market, what are the main obstacles to mainstreaming sustainable practices in the sector, and answers to further pressing questions raised by the INSPIRE project. Additionally, the desk research carried out by the INSPIRE partners in Belgium highlights existing programmes and occupations and also identifies training gaps as well as best practices.

2. Introduction to the National Country Report

INSPIRE strives to upscale the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centres and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills
- **Map existing educational offer and identify and summarise the best practices (approx. 6)** in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings in Belgium (mainly Flanders).

The findings are the results of a **Needs Analysis**, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp, DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, a focus group survey of 6 people (either gathered consulted simultaneously in a workshop or through individual interviews. In addition, desk research was carried out by the partners in each country, aiming to identify up to 6 good practices per country.

In Belgium the analysis was carried out by STEPP and ReadLab Brussels.

The report is structured as follows:

> **Section 3** describes the Identification of Labour Market Needs methodology
> **Section 4** presents the findings from the Questionnaire
> **Section 5** presents the findings from the focus groups
> **Section 6** presents the findings from the desk research

Section 7 focuses on the conclusions and recommendations deriving from the national level consultations.

3. Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections, we describe how each method was used in the analysis of Belgium.

3.1. Primary quantitative research : the Questionnaire

A questionnaire was received by the deliverable lead and – after comments from all partners were received and necessary adjustments were made- it was translated in Dutch and French . Google forms was used to ensure consistency among partner countries.

The questionnaire was shared with 1000 culture professionals, members of OKO, through their newsletter, 400 technicians, members of STEPP, through a Flash newsletter Email dedicated to the subject and 40 professionals of the educational field, members of the OOP, "informal encounter of theatre-technical education and training" through a personalised email. The timeframe for gathering answers to the questionnaire was from 1/5/2024 till 1/7/2024.

In Belgium 22 questionnaires were collected, from a diverse sample of stakeholders.

Out of the respondents, 68 % work as performing arts professionals and 32% as an educator/ trainer for performing arts professionals.

When it comes to the **performing arts professionals**, respondents have indicated that their actual professional situation is Full time employed (46.7 %), Freelance workers (40% if we include the others) working in an external contractor workshop (6.7 %) Part time (6.7 %). The details in the "others" section show that often freelancers work for several organisations and/or education. One freelancer is retired, but still works.
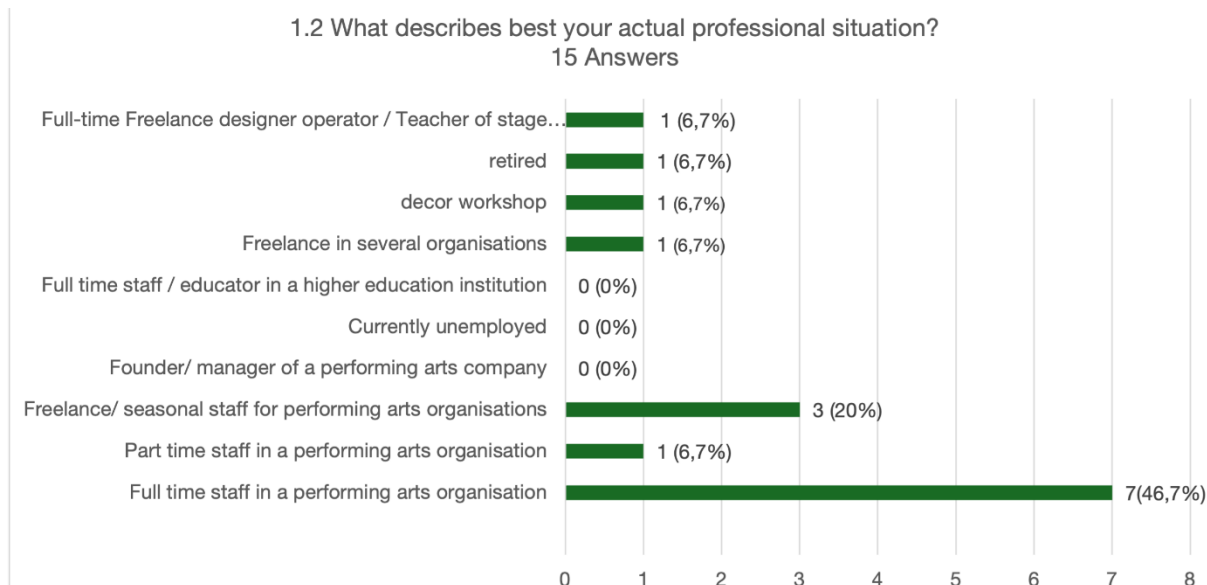
Figure 1 Professional situation of performing arts professionals respondents

For those working for one performing arts organisation, the **size of the organisations** is mainly 6-10 employees (33%) and 21-50 employees (33%). Some work in small (1-5) organisations (13%) of large (51-100) organisations (13%) one works for a The Opera and ballet Opera gent- Antwerpen. Culture centres, performing arts companies as well as service

providers and independent workshops are represented.

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see that most are technicians (86%) followed by production manager (7%) or an artistic director (7%).
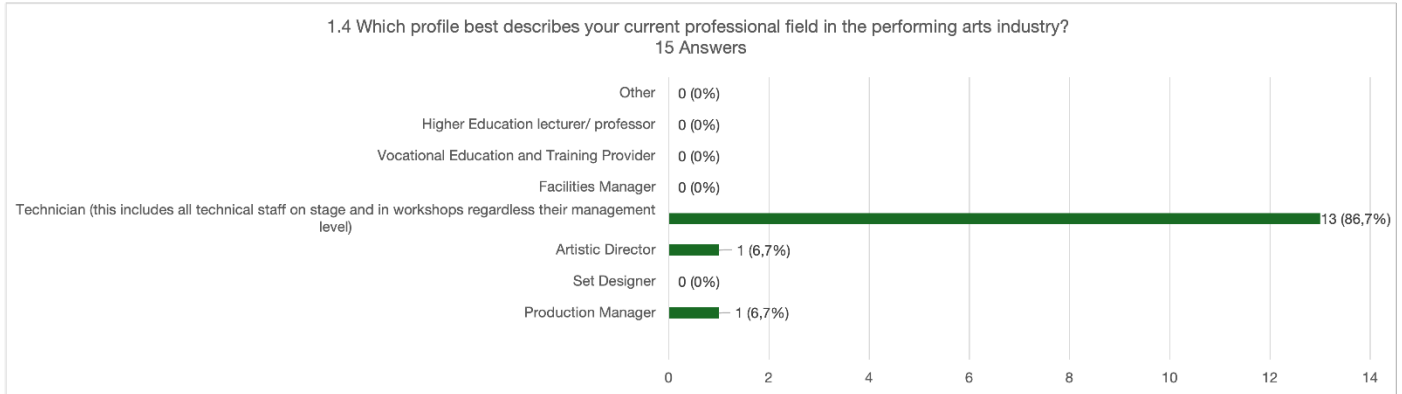
Figure 2 Professional profile of performing arts professionals respondents

When it comes to their **professional experience** in the performing arts sector, we observe that the majority of respondents have more than 25 years (40%) or 16-25 years (33%) of experience. Their level of responsibility within the organisation they work for is (add commentary from answer 1.6). Most perceive their responsibility as large (53%) followed by very large (27%) or medium (20%)

When it come to their **age group**, we see that that major group is 35-49 (47%) and 50-46 (33%)
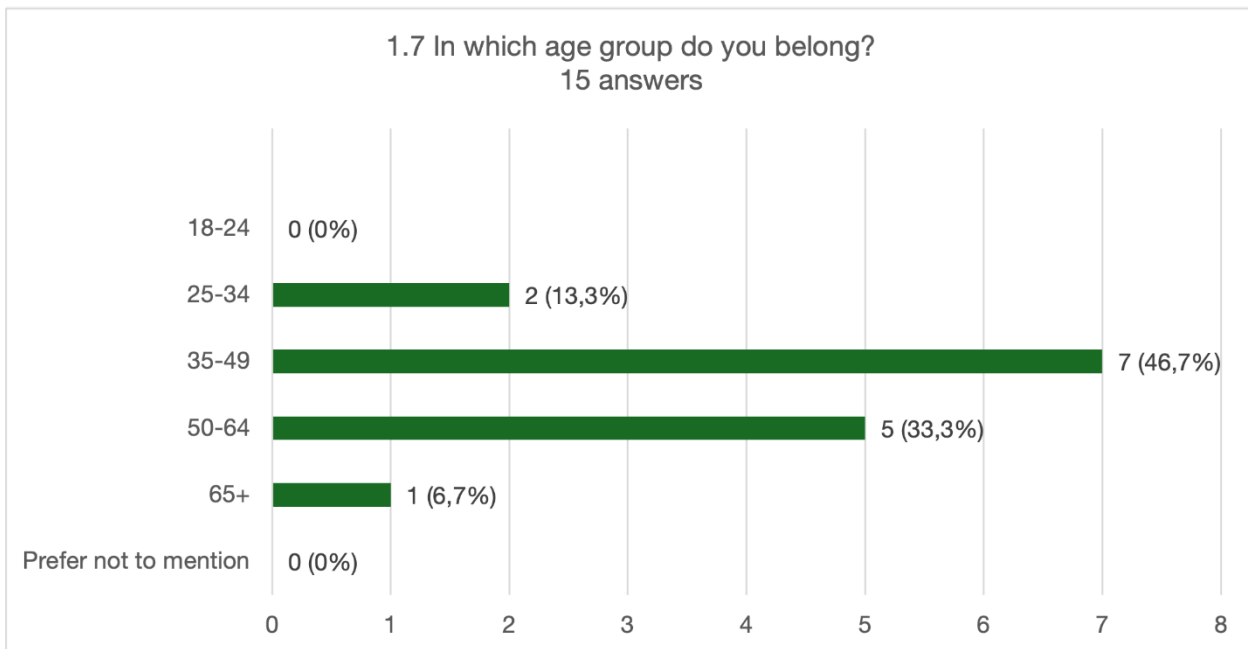
Figure 3 Age group of performing arts professionals respondents

When it comes to their **gender group**, respondents are 73% male and 27% female. This seems to be a slight overrepresentation in comparison with the sector reality.
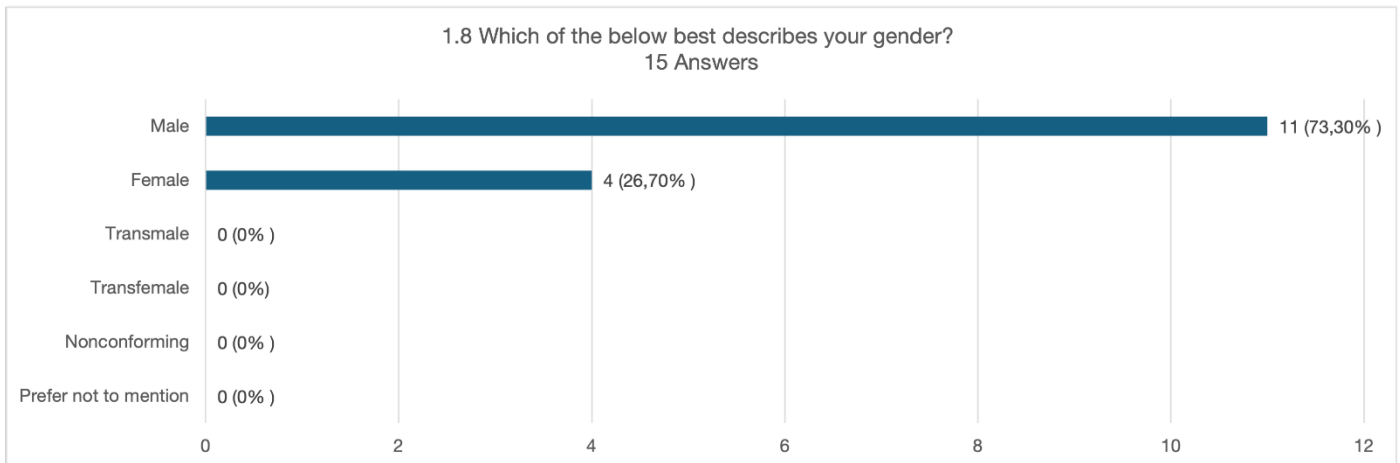
Figure 4 Gender of performing arts professionals respondents

Regarding **performing arts educators/ trainers** that replied to the questionnaire, their actual professional situation is varied. 47 % work in higher education, 63 % work in secondary education or professional education, of which one coordinator. One combines the educator function with career development training and coaching. The only full time positions are in higher education or coordinating.
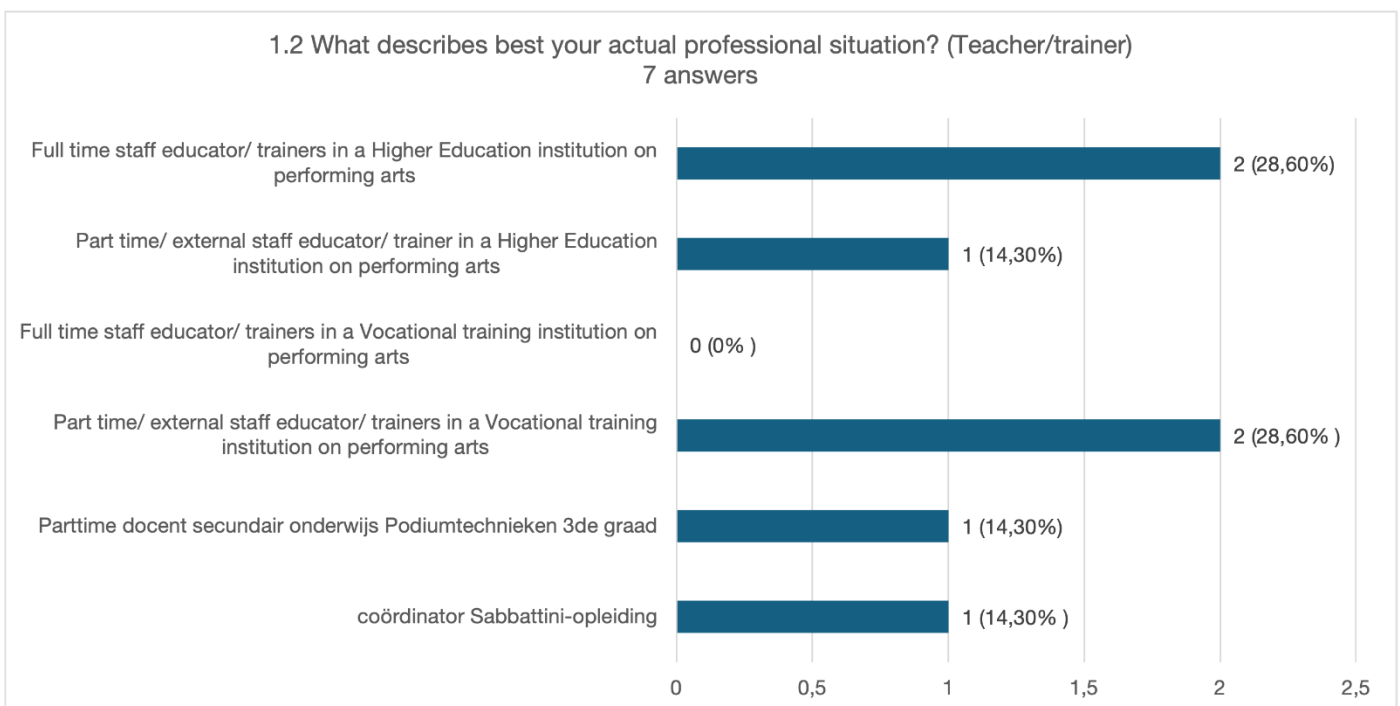
Figure 5 Professional situation of performing arts educators/ trainers respondents

The number of students/ trainees in the performing arts education institutions/ organisations our respondents are working varies from 9 to 100 with the main group between 15 and 30 students. We want to note here that this doesn't say anything about the size of a class or working group. Groups are split over different level-years or split in smaller groups based on specialisation or to be workable in practice based learning. Some of the education/ training institutions for which our respondents work include : RITCS (Higher education EQF5 & 6), De Stemstroom Antwerpen (Secondary technical education EQF4), CVO De Verdieping (Adult education EQF4), Edugo campus Glorieux (Dual professional education EQF3), Sabbattini (Training program unemployment service EQF 3), Podiumkunsten sociaal

Fonds & Association de Techniciens Professionnels du Spectacle (Short training providers).

Their level of experience 71% has between 6 and 15 years of work experience as a trainer or teacher.
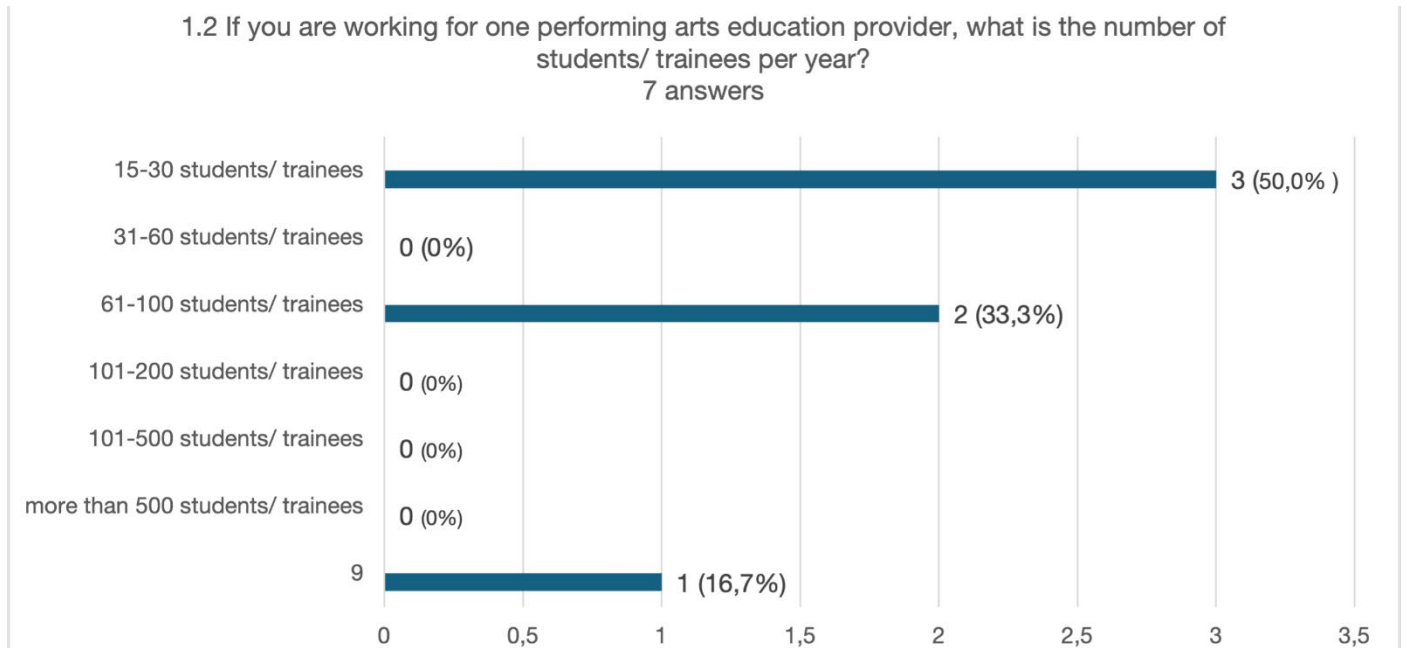
Figure 6 Number of students/ trainees per year for performing arts education providers

When it come to their **age group**, this rather equally distributed over the different age categories, with a peak in the category 50-64. In combination with the teaching experience, this shows a typical influx of experienced professionals in education.
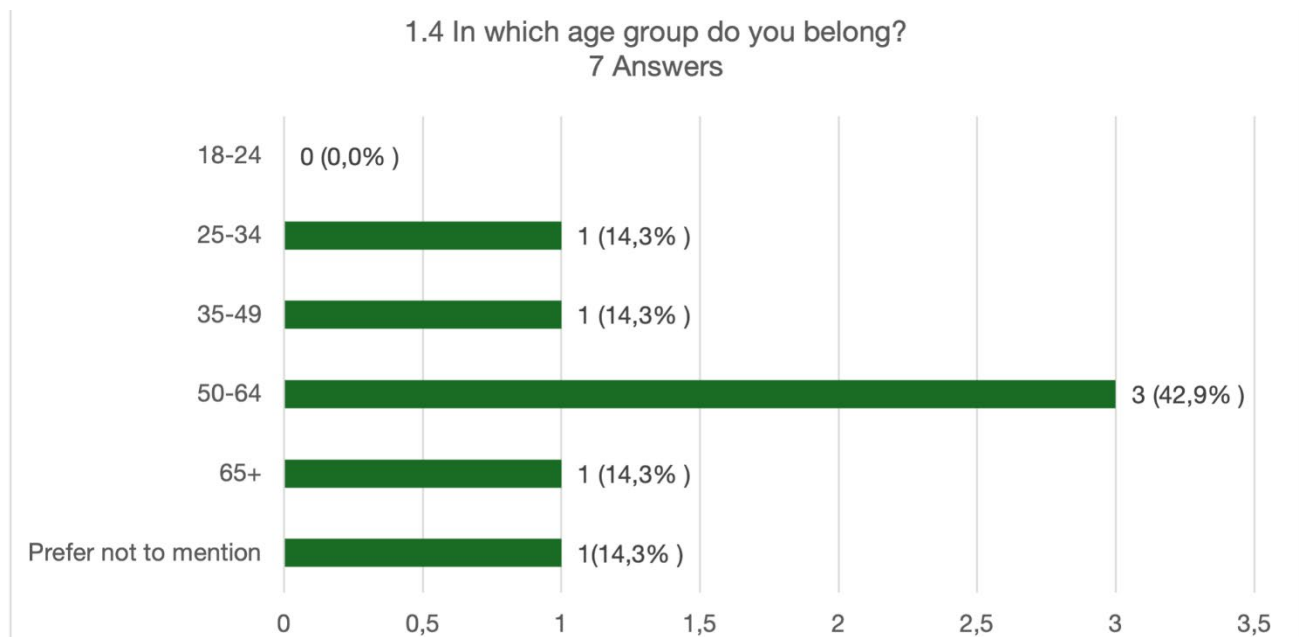
Figure 7 Age group of performing arts education and training respondents

When it comes to their gender, respondents are 71% male and 14% female. This seems to be a slight overrepresentation in comparison with the sector reality.
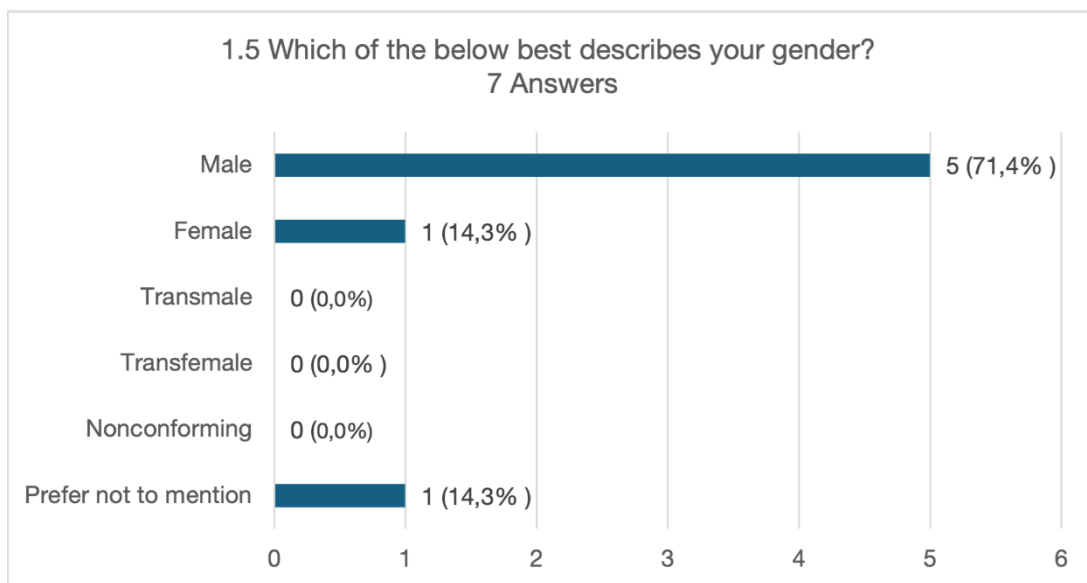
Figure 8 Gender of performing arts education and training respondents

3.2. Primary qualitative research: the focus groups/ interviews

The sectoral planning in Belgium made it impossible to bring a focus group together with the foreseen timing. The theatrical season flowed directly into the festival season which created a very high workload. The stress on the labour market makes that especially technical profiles are hard to reach. This shortage made that professionals that had committed to participate cancelled last minute for work reasons. We have planned a new focus group after the summer, and so after this report.

3.3. Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups, **a desk research** was undertaken by the project partners in each country to gather relevant information in order to provide a general overview of the structure of the educational system and interdependencies/relationships between Vocational Educational Training and Higher Education. Therefore the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

Desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted through consulting online resources and/ a (non-public) report from the ESSENCE project titled Overview of existing qualifications for sound specialists at or around EQF5 in Austria, Belgium, Germany, the Netherlands, Sweden, and Switzerland. Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes and this was also one of the questions addressed during the focus groups.

Criteria for identifying the good practices in this country were accredited educational programs directly forming the educational paths of professionals of the targeted profiles, complying with one or more of the key researched aspects:

sustainability, digitalisation, entrepreneurship, resilience/soft skills.

4. Findings from the questionnaire

4.1.   Findings in relation to green skills

Respondents were asked to give their opinion in regard to existing **Green skills** for performing arts professionals in their country as well as what they think is needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

The respondents put the different field of application of green skills in following order (based on the two highest options) Building management 18%, Production techniques 16%, Regulations 15%, Performance practice 14%, Event planning 13%, Travel 12%, Audience awareness 11%. In the commentaries, the reuse, share, standardisation of materials for production practice are core, including green IT practices. In general the results seem to reflect areas where the most long term impact can be made.

Figure 9 Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

The mastering of green skills by performing arts professionals is perceived average (63%).
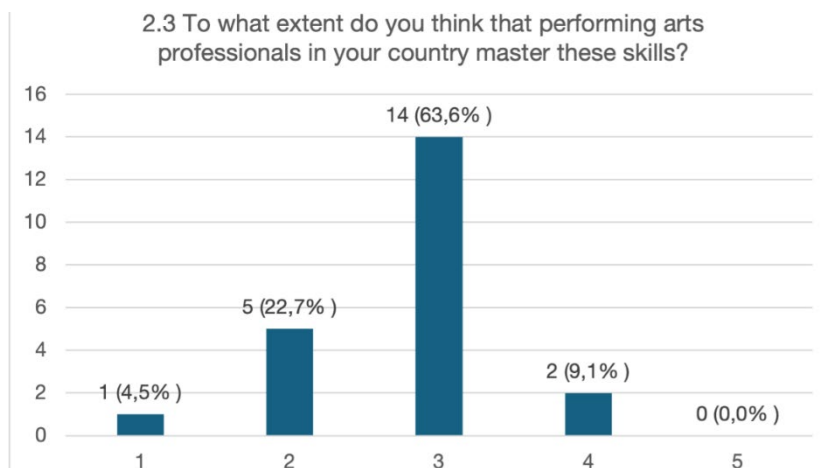
Figure 10 Extent to which respondents consider that performing arts professionals in Belgium master these skills

Q.3 Which professional profiles do you think need most the following green skills?

The division of the skill sets over the occupations clearly follows the job descriptions. In other words, the skill sets are perceived more important when the practitioner has more impact in the domain.

The Sustainable production techniques (Set designer 77%, Production leader 59%, Technician 59%, Artistic director 41%, Stage director 41%, Facilities manager 41%) and Environmental performance practices (Production leader 77%, Set designer 59%, Artistic director 82%, Stage director 64%, Technician 64%, Facilities manager 23%) score high on all occupations. This seems logic as this is the core of the performing arts and needs involvement of all professionals.

Environmental regulations and compliance (Facilities manager 82%, Production leader 73%, Technician 64%, Set designer 41%, Artistic director 36%, Stage director 27%) score high for technical occupations, while Raising environmental awareness among the public (Artistic director 77%, Stage director 50%, Facilities manager 41%, Production leader 36%, Set designer 18%, Technician 14%) scores high for more artistic and responsibility carrying functions.
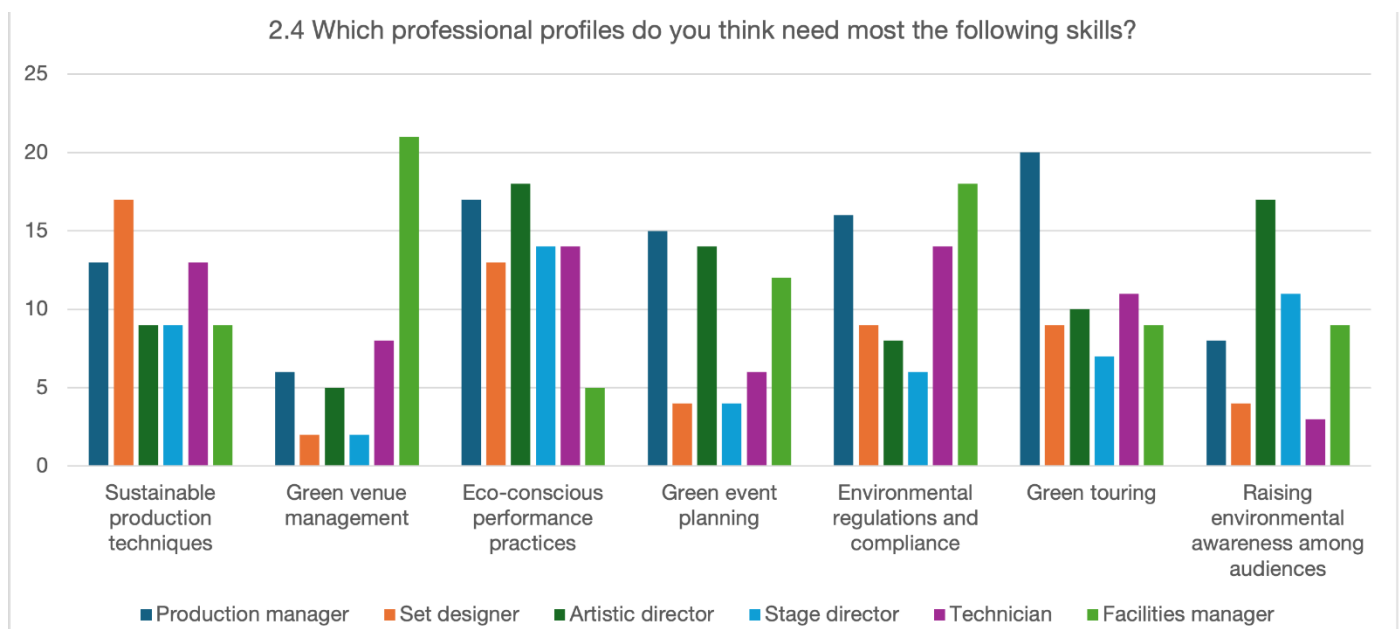
Figure 11 Green skills needed in relation to professional profile

competence for the facility manager, while Green travel (Production leader 91%, Technician 50%, Artistic director 45%, Set designer 41%, Facilities manager 41%, Stage director 32%) is typical for production managers and green event planning (Production leader 68%, Artistic director 64%, Facilities manager 55%, Technician 27%, Set designer 18%, Stage director 18%) seems to be for leading functions.

Q.4 Which are in your opinion the difficulties in adopting sustainability practices in performing arts professionals in your country?

In the difficulties that one experiences the top 3 are lack of financial resources (86%), time pressure (59%) and competing priorities (50%). These are three elements that are typical for the performing arts sector that has little influence on its budget and works with strict deadlines. (We note here that the participants could provide 3 choices).

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

2.5 Which are in your opinion the main reasons for the difficulties in adopting sustainability practices in performing arts professions in your country?
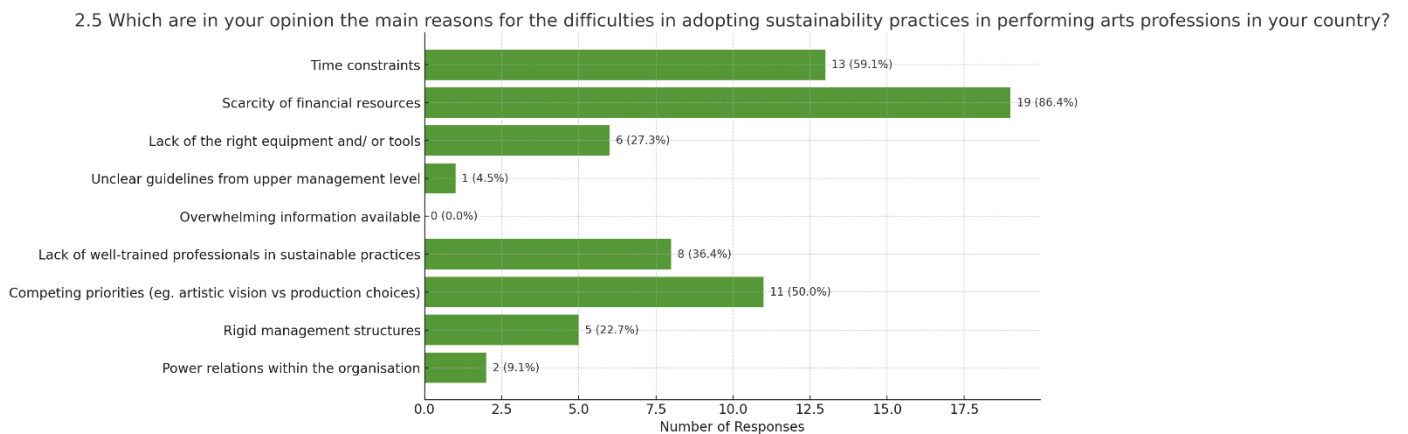
Figure 12 Reasons for encountering difficulties in adopting sustainability practices

The need for a new position is received with mixed responses. (low 5% – rather negative 27% - medium 31% - rather positive 28 % and positive 14%). The reactions clarify the answers. Several respondents mention the lack of financial means making a new function not realistic. In organisations where the function exists, they seem to focus on buildings rather than on practice. Multiple respondents say it is a common responsibility that could benefit from coaching rather than an extra manager (maybe on sectoral level).

Q.6 If you are a professional arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

57% of the organisations do not have a sustainability manager, while 19% do have one. We need to note here that some organisations are dependent on a larger unit, a city or community that has a sustainability manager for the whole of the organisation. From previous comments it was clear that culture was not a priority in these functions. We also need to note that it is not clear if this is a full-time function or something that is taken on top of another function. (cfr. Health and safety manager).

Q.7 What should the profile of a "sustainability manager" profile include?

Respondents could choose three options. The design of an overall strategic plan has the highest priority (64%), followed by supporting technical and production staff. On the third place ex aequo, implementing sustainable practices (32%) and purchase and budgeting (32%). Training staff and advising artist leadership follows with each 27 %. Surprisingly low are sustainability assessments (18%) and rules and regulations (14%), skills that would typically be part of a managing job (cfr. Health and safety manager), but are not perceived important.

Figure 13 Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2. Findings in relation to digital skills

Respondents were asked to give their opinion in regard to existing **Digital skills** for performing arts professionals in their country as well as what they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

The top three of important skills in the performing art sector are Basic digital communication and office skills (0% - 0% - 14% - 18% - 68%), Use of digital tools for collaboration and planning (0% - 5% - 0% - 41% - 55%), and Cyber security and intellectual property (0% - 5% - 9% - 32% - 55%). These high scores can be explained by the fact that these are needed by all professionals. While Digital marketing and e-commerce (14% - 9% - 23% - 36% - 18%), Analysis of

audience data and insights (5% - 9% - 23% - 41% - 23%) and Using online ticketing platforms and booking systems (5% - 0% - 23% - 55% - 18%) are only important for a small section of the professionals that are working in FOH services. The same effect occurs with Streaming and broadcasting (9% - 14% - 18% - 41% - 18%), Digital set and costume design (5% - 18% - 14% - 50% - 14%) and Multimedia production (5% - 18% - 23% - 41% - 14%) that are mainly useful for the technical and design staff. Develop ICT training for the community and colleagues (14% - 5% - 14% - 55% - 14%) seems to perceived mixed, with an peek in the important section.

The respondents mention networking (IT) and system integration as essential for the sector. Another important element is the translation of digital designs into useful technical drawings for the workshop.
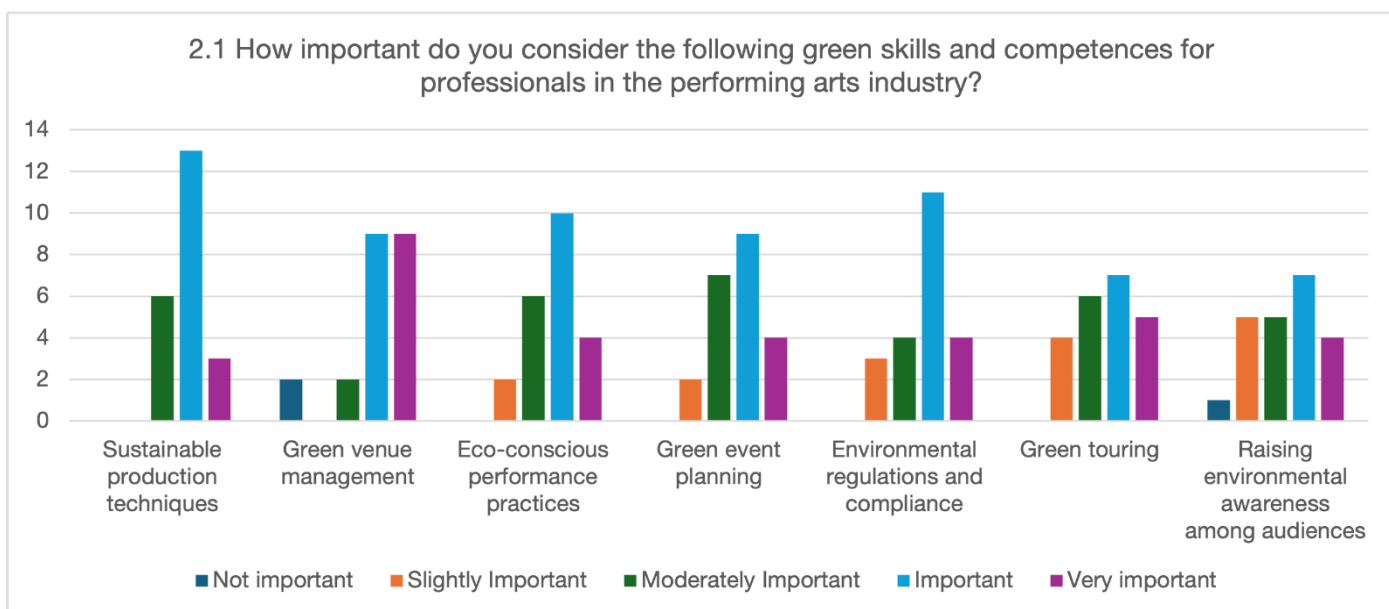
Figure 14 Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

The respondents perceive the digital skills in the sector rather low, with 46% of professionals not meeting the needed skills standard. On one hand is this unexpected in a sector that uses digital tools rather intensively. But on the other hand it could be explained by the speed of development in digital tools and the limited training opportunities and time to spend on them.
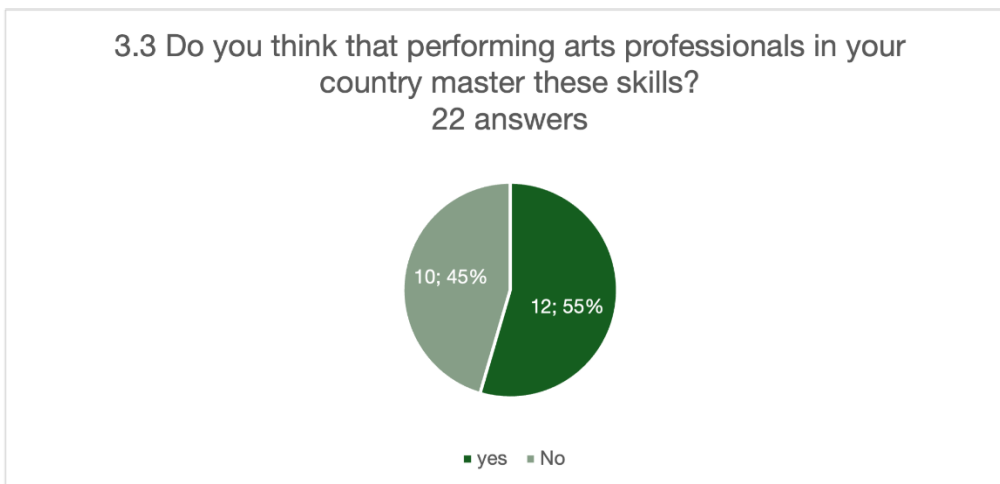
Figure 15 Extent to which respondents consider that performing arts professionals in Belgium master these digital skills

Q.3 Which professional profiles do you think need most the following digital skills?

The figures about the relationship between skill sets and profiles follow the trend of the importance of the skill sets. **Basic digital communication and office skills** (Production leader 91%, Artistic director 82%, Technician 82%, Facilities manager 77%, Stage director 68%, Set designer 55%, Other 14%), **Use of digital tools for collaboration and planning** (Production leader 91%, Facilities manager 91%, Technician 82%, Stage director 64%, Set designer 55%, Artistic director 55%, Other 14%) and **Cyber security and intellectual property** (Facilities manager 73%, Artistic director 68%, Production leader 64%, Stage director 50%, Set designer 45%, Technician 45%, Other 14%) are perceived needed for all profiles, while **Digital marketing and e-commerce** (Production leader 45%, Artistic director 64%, Stage director

36%, Facilities manager 32%, Other 18%, Set designer 9%, Technician 5%), **Analysis of audience data and insights** (Artistic director 82%, Production leader 50%, Facilities manager 50%, Stage director 36%, Set designer 9%, Other 9%, Technician 5%) and **Using online ticketing platforms and booking systems** (Facilities manager 64%, Production leader 55%, Artistic director 50%, Other 23%, Stage director 18%, Set designer 9%, Technician 9%) mainly are important to management functions. **Streaming and broadcasting** (Technician 82%, Stage director 68%, Artistic director 68%, Production leader 50%, Facilities manager 36%, Set designer 18%, Other 14%) and **Multimedia production** (Technician 82%, Production leader 64%, Artistic director 59%, Stage director 50%, Facilities manager 41%, Set designer 36%, Other 9%) are needed by technical profiles and **Digital set and costume design** (Set designer 95%, Artistic director 50%, Stage director 50%, Production leader 45%, Technician 36%, Facilities manager 14%, Other 0%) by designers. Interesting to see is that for the last group also the "costumers and executers need the same skills set. **Develop ICT training for the community and colleagues** (Facilities manager 64%, Production leader 45%, Artistic director 45%, Technician 45%, Stage director 41%, Set designer 36%, Other 23%) scores relatively low.
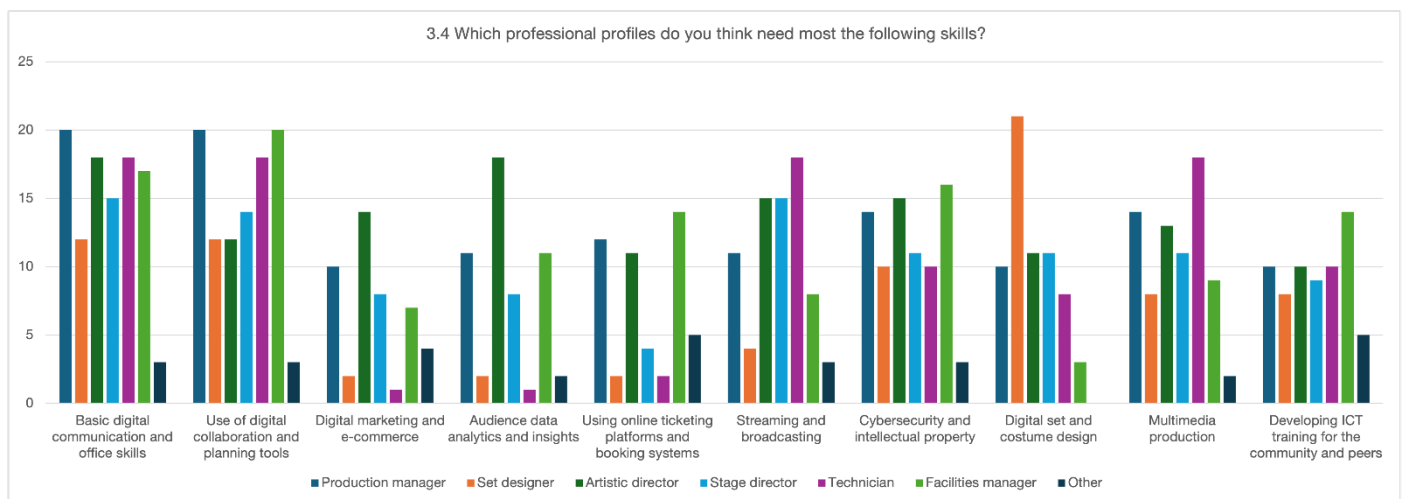
Figure 16 Digital skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

For this question, the respondents could give up to 3 answers. The lack of financial means is the most important factor (50%), followed by time pressure and lack of appropriate equipment (41%), the lack of trained professionals (36%), rigid management structures (32%) and other priorities (23%). Most of these factors are related, a lack of financial means often leads to lack of time to train and to lack of investment in equipment. The rigid management structures do not fit in this line, but can possibly be explained by the fact that some of the respondents work in organisations that are part of a larger structure like a city.

The respondents seem to be well informed about existing product training and organisations like Betterlive and STEPP that organise training or the higher education programs that provide courses.

3.5 Which are in your opinion the main reasons for the difficulties in adopting digital practices in performing arts professions in your country?
22Answers

Figure 17 Reasons for encountering difficulties in adopting digital practices

4.3. Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion about existing **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what do they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

Problem solving and Risk management are perceived the highest importance (20 for important + verry important) followed by networking (18), innovative thinking (16), strategic thinking and people management (15), financial (14), corporate social responsibility (12) transformation management (11) and strategies (10).

As most of the respondents are employees, the figures fit better an intrapreneurial profile. The high value given to risk management could be explained by a confusion with risk analysis in health and safety.

One of the respondents states that art organisation should be based on a common feeling, rather than blunt management, that ruins a lot.

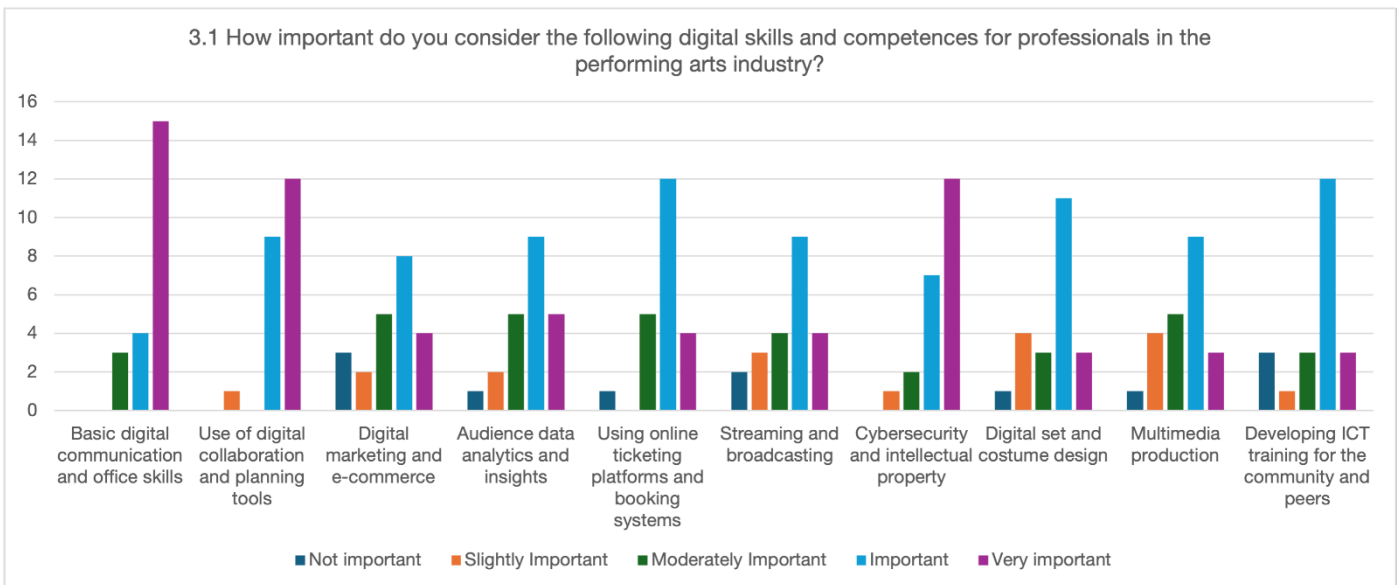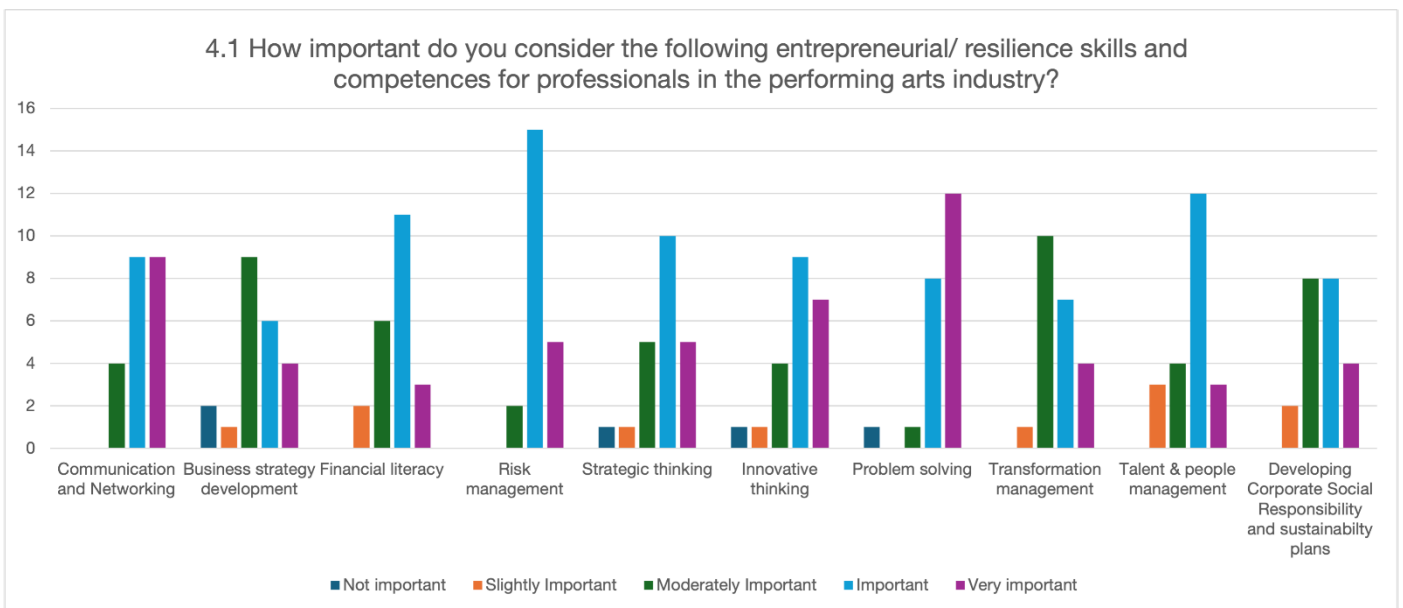*Figure 18 Importance of entrepreneurial/ resilience skills and competences according to respondents*

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

The mastering of entrepreneurial skills by professionals is perceived medium (64%) to good (32%). Taken in account that part of the skill sets questioned are also core skills for practitioners in the field, this is a rather low figure.
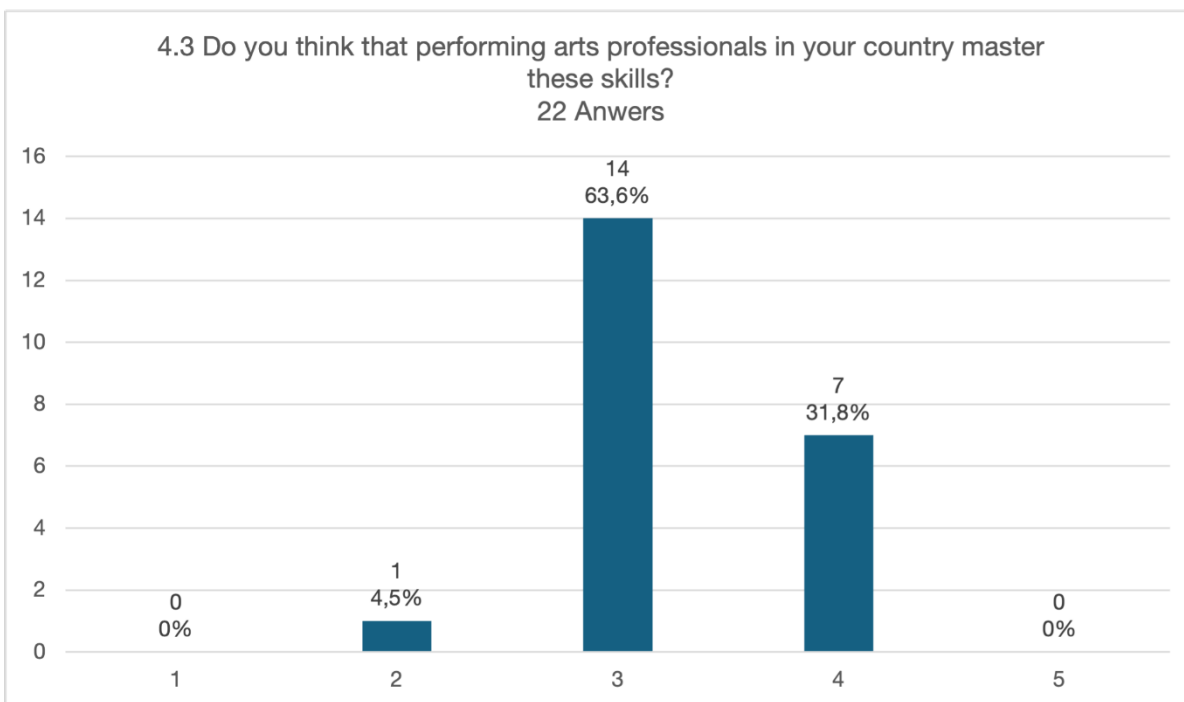
Figure 19 Extent to which respondents consider that performing arts professionals in Belgium master these entrepreneurial/ resilience skills

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

The relation between the occupations and the skill sets follows the logic of the functions in an organisation with mostly employed professionals. Communication, networking, innovative thinking and problem solving are expected for

everyone, while developing company strategies, strategic thinking, transformation management and the corporate social responsibility are clearly dedicated to leading profiles. It is remarkable that the designer, technician and the director, who are often independent workers are not considered leading profiles in this context. Only in financial literacy they are moderately mentioned. The reason for this is probably that, even if they are independent, they are treated as employed in their relation with the organisation and have limited influence on this relation.

Figure 20 Entrepreneurial/ resilience skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

Respondents could choose up to 3 reasons. Main problems mentioned are time pressure (59%) and lack of financial means (54%) followed by unclear guidelines of higher management (32%) and rigid management structures (27%). This gives the impression of an ecosystem that doesn't take / have time for long term strategies and is focused on the

immediate needs. This seems to be consolidated by a management system that does not allow / encourage entrepreneurial thinking. Most respondent don't seem to be aware of training or education for these skill sets.

Figure 21 Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills

4.4.   Findings in relation to soft skills

Respondents were asked to give their opinion in regard to existing **soft skills** for performing arts professionals in their country as well as what do they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

In general soft skills score high in importance. If we only consider the highest level, cooperation (17) and flexibility (15) score high. If we consider the two highest levels, flexibility (21), cooperation (20), leadership and team spirit (20), emotional intelligence (19) Long life learning (19) giving feedback (19) respectful behavior in leading functions (18) diversity and inclusion (17). Diversity and inclusion also scores the highest on the lowest two levels (3).

One of the respondents that HR is mainly an administrative service and not a service that takes in account the human potential.
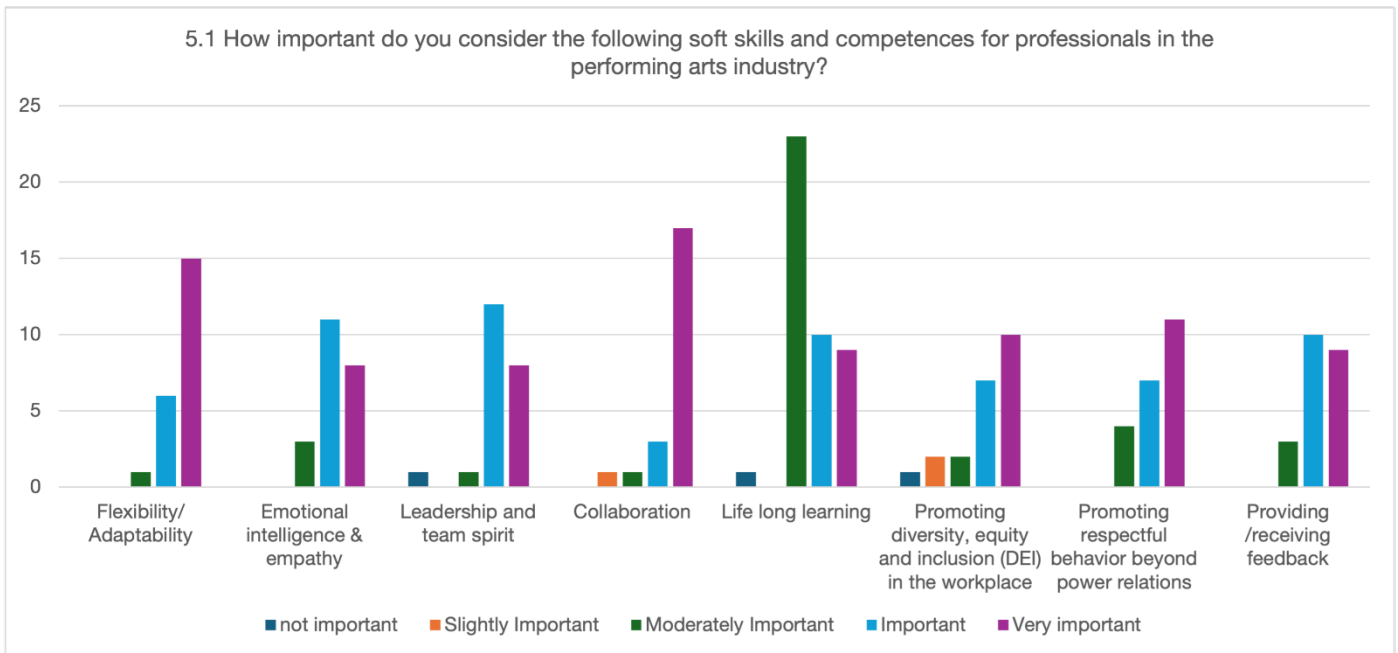
Figure 22 Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

The respondents consider the mastering of soft skills moderate to good.
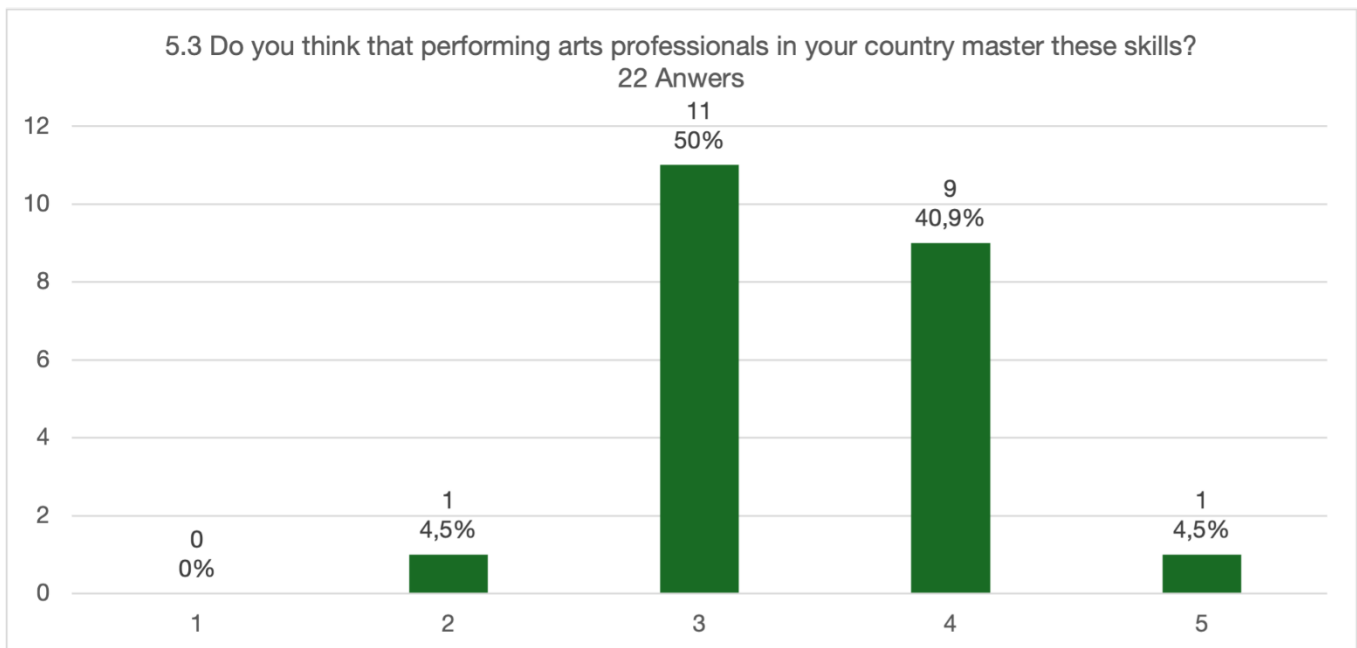
16

Figure 23 Extent to which respondents consider that performing arts professionals in Belgium master these soft skills

Q.3 Which professional profiles do you think need most the following soft skills?

Flexibility, cooperation, lifelong learning and feedback score high for all functions. respectful behavior in leading functions, diversity and inclusion and emotional intelligence score higher in leading functions. Leadership and team spirit seem more related to the execution of the artistic production, with the technical staff scoring relatively high and the facility manager relatively low. The designer surprisingly scores low on emotional intelligence and leadership.
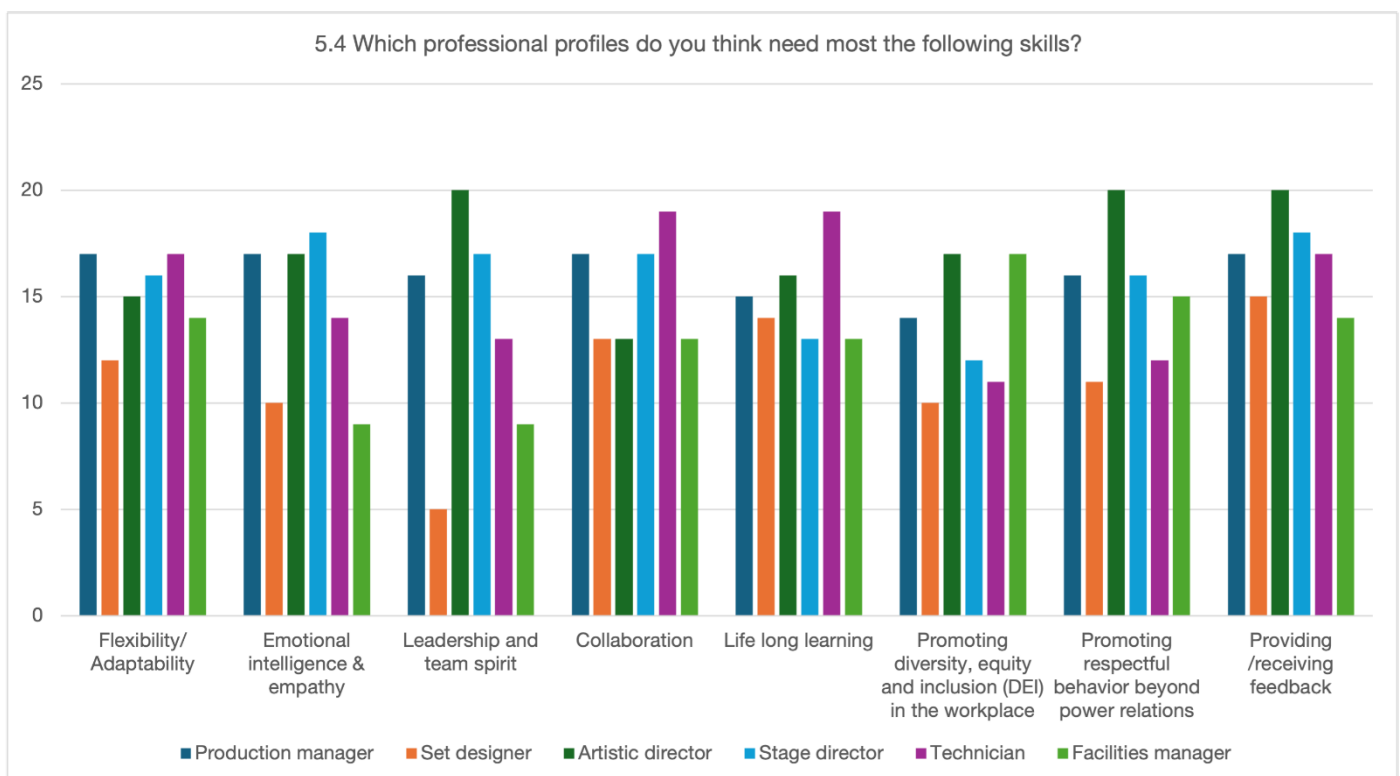
Figure 24 Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

The respondents see power relations within the organisation (50%) as the main obstacle to develop soft skills. Secondary reasons are time pressure (36%), lack of financial means (31%), lack of trained professionals (31%), and rigid management structures (31%). This seems to indicate that there is limited willingness on an organisational level to improve soft skills and make financial means or training available to do so.
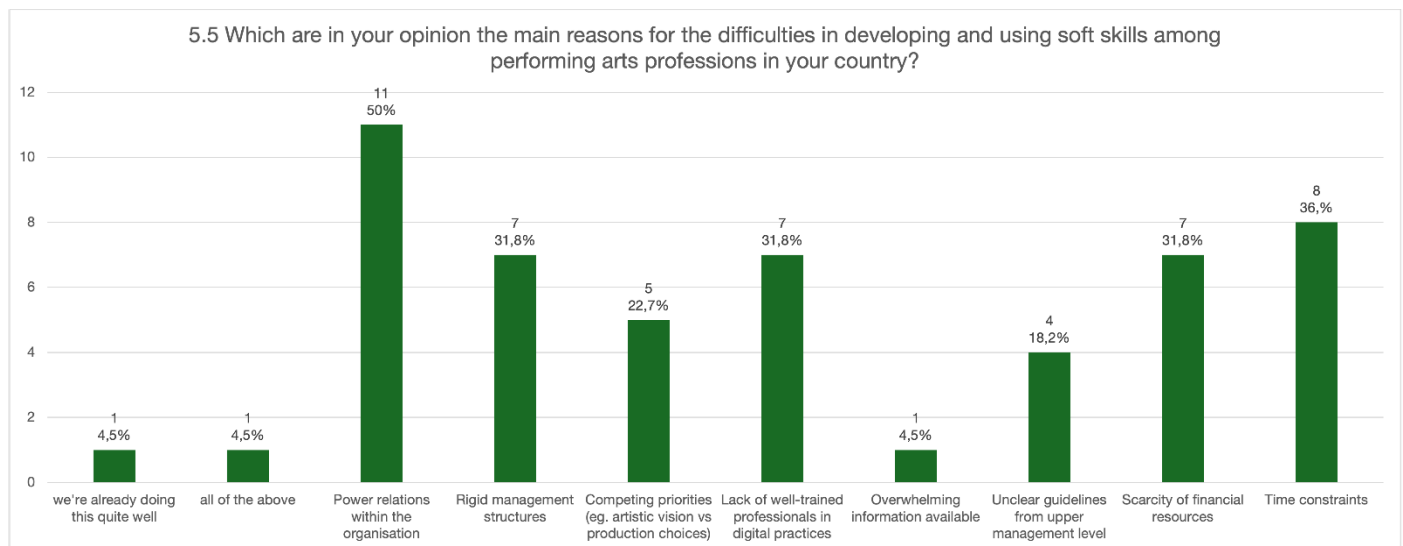
Figure 25 Reasons for encountering difficulties in developing and implementing soft skills

4.5.   Findings in relation to the respondents needs

In this section we provide an overview of the respondents needs in regard to their own green, digital, entrepreneurial/ resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

The respondents evaluate themselves (based on the highest two levels) confident in their digital skills (17), entrepreneurial skills (14), and soft skills (14), but way less on their green skills (9). But a significant part consider their skills average for soft skills (7) entrepreneurial skills (7) green skills (7) digital (5). For green skills a significant part (6) score themselves as low.
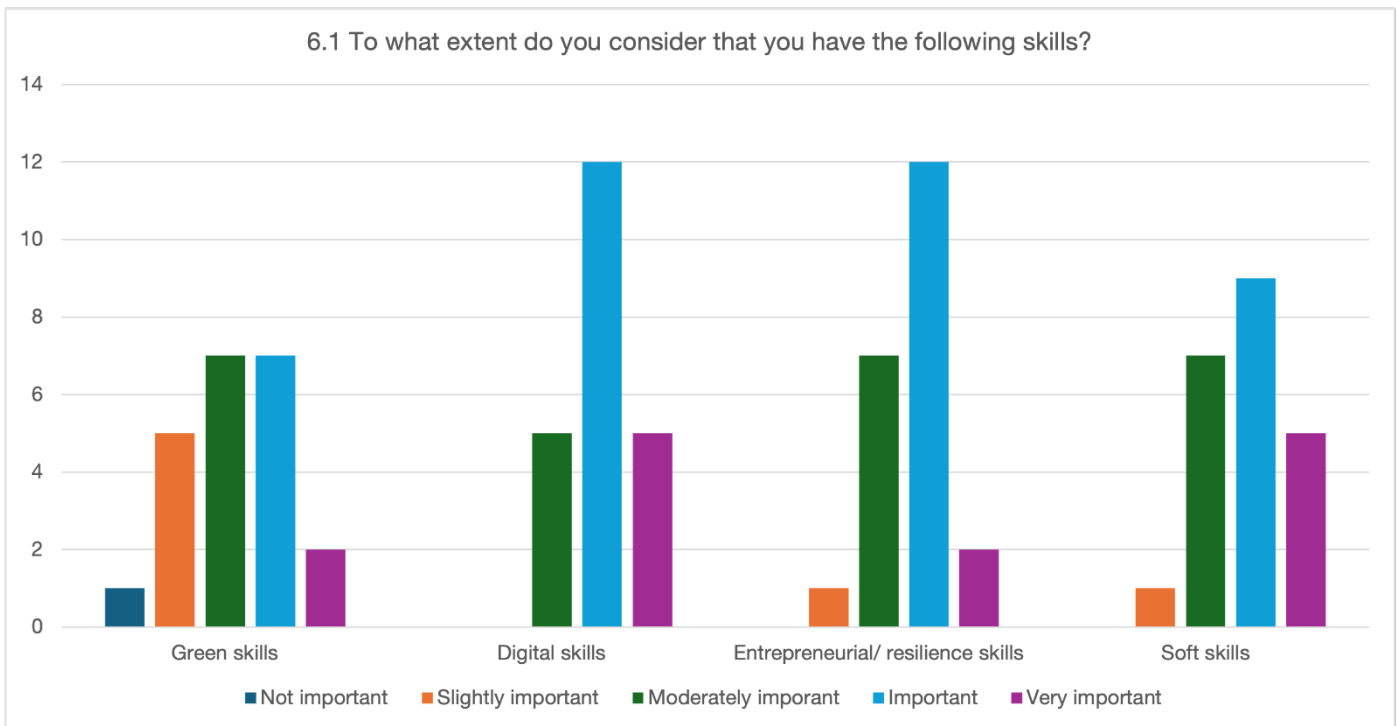
Figure 26 Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

The usefulness of professional development is considered the highest for digital skills, followed by entrepreneurial and soft skills. The usefulness for green skills shows a more spread image of usefulness. These figures are in contrast with how respondents evaluate themselves on the mastering of the skills. It looks like the better one masters a skill, the more need for extra training is perceived.

Figure 27 Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

The respondents could choose up to 3 types of training they would prefer for a green set. Inhouse coaching (59%) and short workshops (59%) and modular on-demand training (55%) are clearly perceived as the most appropriate methods, followed by cooperation projects (41%). This could be described as short and flexible knowledge transfer sessions in combination with coached in-house hands-on experiences.
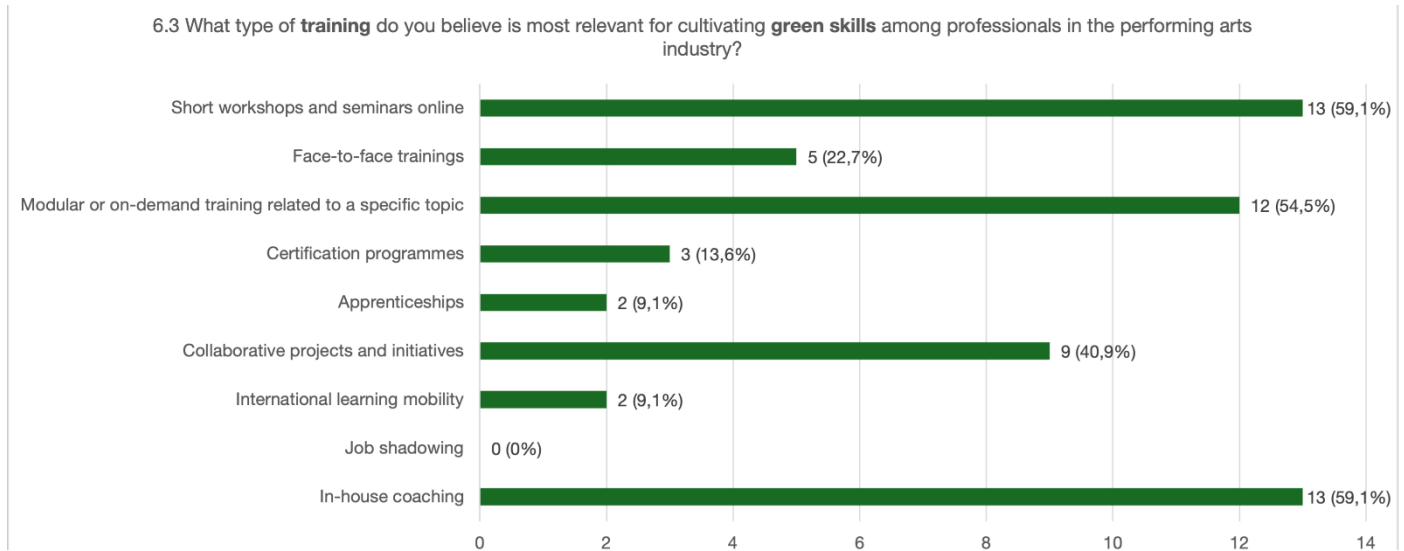
Figure 28 Type of training considered most relevant for cultivating green skills

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

The respondents could choose up to 3 types of training they would prefer for a digital skill set. short workshops (73%) and modular on-demand training (68%) are clearly perceived as the most appropriate methods, followed by Inhouse coaching (41%) cooperation projects (32%) and face-to-face training (32%). In relation to green skills the focus is more on short and flexible knowledge transfer sessions and less on coaching.
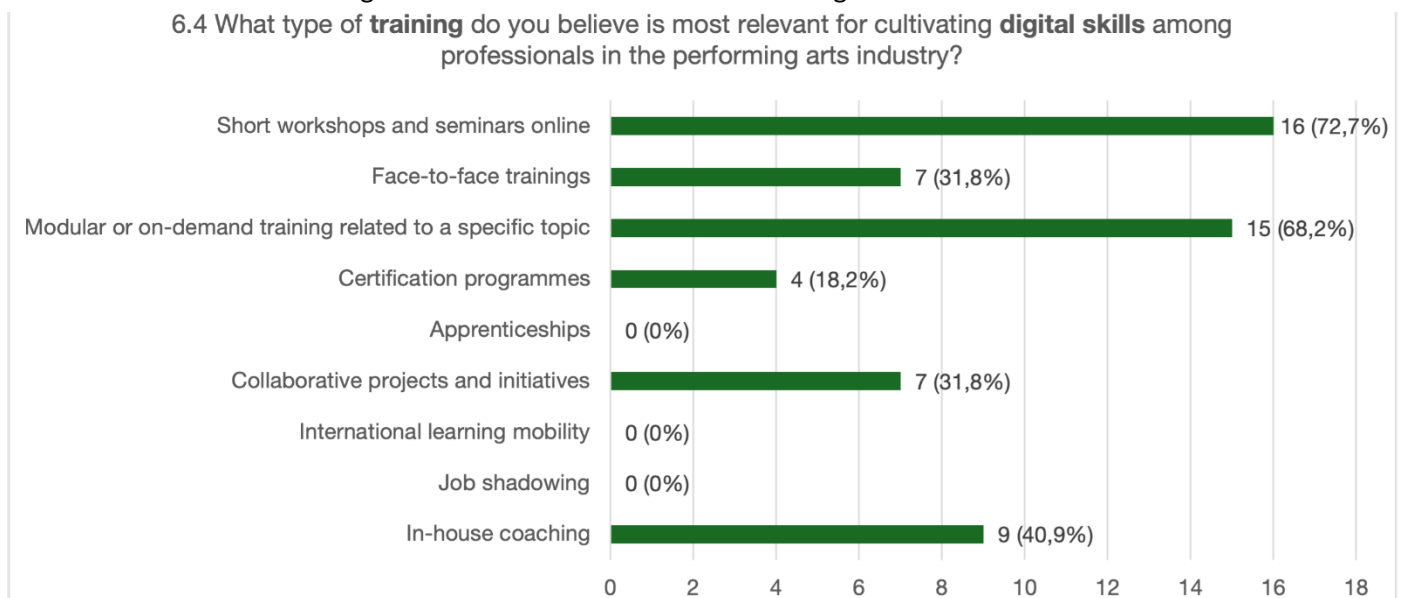
Figure 29 Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

The respondents could choose up to 3 types of training they would prefer for a entrepreneurial skill set. Short workshops (59%) and modular on-demand training (54%) are clearly perceived as the most appropriate methods, followed by cooperation projects (41%) and inhouse coaching (32%) or face-to-face training (32%). In relation to green and digital skills the focus is more on less and flexible knowledge transfer sessions and less on coaching, but more on cooperation projects.
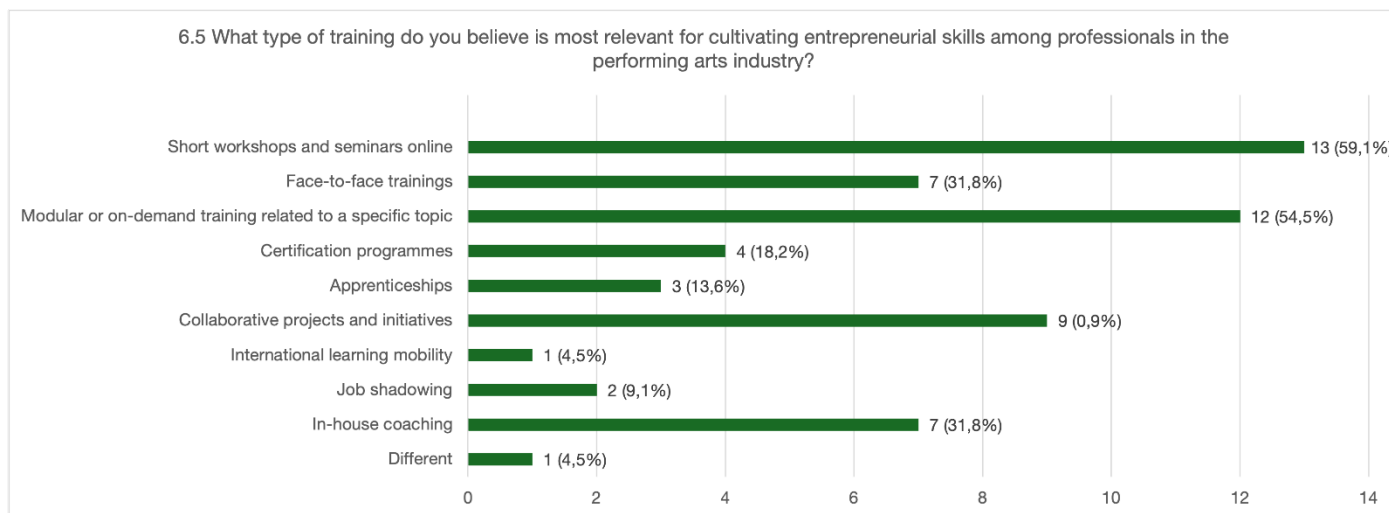
Figure 30 Type of training considered most relevant for cultivating entrepreneurial/ resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

The respondents could choose up to 3 types of training they would prefer for a soft skill set. Inhouse coaching (68%) and face-to-face training (59%) are clearly perceived as the most appropriate methods, followed by short workshops (41%) , modular on-demand training (36%) and by cooperation projects (36%). In relation to the other skills the focus is more on an individual approach, which seems to fit the subject.

One respondent adds that, in relation to labour needs, we need to take into account the general crisis in the sector, the abundance of burnout and unhappiness at work due to increasing and irrational economic and profitability pressures. 55% of respondents want to be further involved in the next phases of the project.
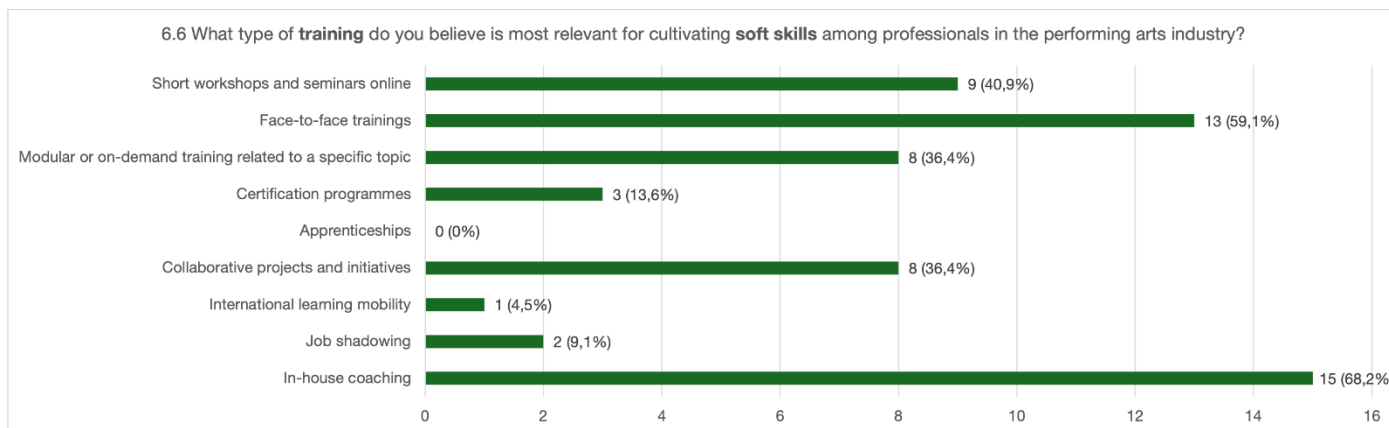
Figure 31 Type of training considered most relevant for cultivating soft skills

5. Findings from the desk research

5.1. VET and HE *in Belgium*

In Belgium[1,2], the responsibility towards education is divided between the federal government and the Flemish, French, and German communities. Although the Communities retain most of the authority, the federal government establishes the start and end of compulsory education and the diploma requirements. Education in each Community is conducted in the language of the community.

Three distinct educational networks can be distinguished in Belgium. First, the **GO! Education (Flemish Community) / Public Education (French Community),** which is the official education. Second, there is **government-aided public education**, which are schools run by municipal or provincial authorities. Lastly, there is **government-aided private education** composed primarily of Catholic schools, but also including some alternative schools like Freinet, Montessori, or Steiner.

Education is compulsory between the ages of 5 to 18, allowing for home-schooling. Full-time education is required until the age of 15, after which part-time schooling may be combined with vocational training.

Primary education consists of pupils between the ages of 6 to 12, while secondary education ranges from the ages of 12 to 18. **Secondary education** is split into three different stages and can consist of various types of education, including general (EQF4), technical (EQF4), artistic (EQF4), and vocational (EQF3). In Flanders, these various types of education are offered from the second stage.

Alternating learning and working is permitted from the ages of 15 or 16, allowing students to engage in practical training in workplaces or training centres alongside part-time education. Such training providers are SYNTRA in Flanders, CEFA and IFAPME in the French Community.

Higher education in Belgium is comprised of the following three levels:

- **Higher vocational education**: Graduaten (EQF5) in the Flemish educational system are professionally oriented programmes situated in between secondary education and professionally oriented bachelor programmes. In the French Community, higher dual vocational education combines workplace skills acquisition with higher education institution instruction.
- **Bachelor Programs**: Professionally or academically oriented (EQF6), typically lasting three years (180 credits). The professionally oriented Bachelors are considered VET and do not give direct access to Masters in Flanders.
- **Master Programs**: (EQF7) Focused on advanced knowledge, generally lasting one or two years (60 or 120 credits).

In Flanders, the VDAB (the unemployment office) has a wide range of "reschooling and/or upscaling" training programs, including one for technical theatre.

Lastly, **lifelong learning** is encouraged and includes part-time education in the arts and adult education, providing opportunities for continuous learning and obtaining recognised qualifications.

5.2. Existing Programmes related to occupations in INSPIRE

The occupations are listed alphabetically. Statistics on employment are not available in national and regional statistics due lack of granularity. Figures about unemployment-vacancies are not accurate enough because most employment

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[1] https://eurydice.eacea.ec.europa.eu/national-education-systems/belgium-flemish-community/overview

[2] https://eurydice.eacea.ec.europa.eu/national-education-systems/belgium-french-community/overview

is arranged outside the traditional channels.

5.2.1. Artistic Director

The Artistic Director profile is based on the ESCO code 1349.3 and refers to a role of leadership in artistic projects or cultural organisations[3]. The role of Artistic Director encompasses a variety of artistic fields, including music, dance, theatre, etc. and may also be found within the domains of audiovisual and cinema. An Artistic Director builds professional experience throughout time, as artistic directors are frequently former directors with a background in the field[4]. This role is often built upon experience, particularly in directing[5], although there are programs on art management and culture management. These are often done by art students that want a career change.

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Cultural Manager	*Cultural Management*	*Master (EQF 7)*	*State Funded*	*https://www.uantwerpen.be/nl/studeren/aanbod/alle-opleidingen/cultuurmanagement-studeren/?gad_source=1*
Heritage expert	*Curatorial Studies*	*Postgraduate degree (EQF 7)*	*State Funded*	*https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=1579*
	Business and art	*Training Certificate*	*State Funded (VDAB, unemployment office)*	*https://www.vdab.be/opleidingen/aanbod/O-AMI-909000/Bisart__Business_and_art*
	Various list of courses, webinars and trainings in arts, cultural affairsm sustainability, etc.	*Course Certificate*	*Private*	*https://www.cultuurloket.be/opleidingen*

Best Practices and Examples

● Entrepreneurship

The Master program in [Cultural Management offered by University of Antwerp](#) is strongly focused on entrepreneurship and management and combines various artistic sectors in application of the knowledge gained, including arts and creative sectors.

● Resilience/Soft Skills

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[3]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2Fdb4f28ff-c208-4830-ab8b-4b07776db134

[4] https://metiers.siep.be/metier/directeur-directrice-artistique/

[5] https://metiers.siep.be/metier/directeur-directrice-artistique/

The Master program in Cultural Management offered by University of Antwerp offers Communication courses, building soft skills.

Gaps between Training Policies

No gaps have been identified.

5.2.2. Facilities manager

The Cultural Facilities Manager profile is based on the ESCO code 1431.1 and is responsible for the operations within cultural services, including the theatre, museums, and concert venues[6]. However, the Facilities Manager profile is applicable to various domains beyond performance arts. The educational background of professionals may be diverse and range from technical (VET) to higher education (Master).

Existing Programmes of Education Providers qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Facility Manager	Facility Management	Master (EQF 7)	State Funded	https://hepl.be/fr/master-facility-management
Facility Manager	Facility Management	Training Course Certificate	Private	https://www.theknowledgeacademy.com/be/courses/industry-training/facilities-management-training/
Facility Manager	Facility Management	Course Certificate	Private	https://www.odisee.be/fm-professionals
Facility Manager	Facility Management	Postgraduate Degree (EQF 6)	State Funded	https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=2426

Best Practices and Examples

The Facilities Management Training provided by The Knowledge Academy has a focus on sustainability and green skills to be implemented in creating green facilities. The covers essential aspects of facilities management, with a strong emphasis on sustainability. It includes modules on energy management, sustainable procurement, and continual improvement. Topics such as stakeholder understanding, workplace safety, hazardous materials, and indoor air quality are also addressed, ensuring facilities managers are equipped to implement sustainable practices effectively.

Gaps between Training Policies

The existing programs focus on general real estate management and not on specific cultural facilities

5.2.3. Performance Production Manager *Application: Production Manager*

The Performance Production Manager profile refers to the ESCO code 1431.1.2 and encompasses roles of producing

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[6]   https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F6066ed14-ace3-4352-b656-2b621fd7bc88

performance events, including procurement of materials, staff matters, logistics among others[7].

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Production Manager	Cinema Production Management	Master (EQF 7)	State Funded	https://www.iad-arts.be/formations/production
Production Manager	Concert Production and Artist Management	Higher School of Arts Certificate (lifelong learning)	State Funded	https://www.iad-arts.be/formations/production
Production Manager	Live Performance Production	Certificate (lifelong learning)	State Funded	https://www.iad-arts.be/formations/production
Production Manager	Audiovisual Production	Certificate (lifelong learning)	State Funded	https://www.iad-arts.be/formations/production
Production Manager	Audiovisual Arts	Bachelor (EQF 6)	State Funded	https://www.ritcs.be/nl/opleidingen/audiovisuele-kunsten-2#trajecten
Event Manager	Event Management	Bachelor (Professional) (EQF 6)	State Funded	https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=57
Event Manager	Communication : Event, concept and organization	Bachelor (Professional) (EQF 6)	State Funded	https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=69
Event Manager	Organization and management (Office management) : Event and project management	Bachelor (Professional) (EQF 6)	State Funded	https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=76

Best Practices and Examples

- Digitalization

The Audiovisual Arts Bachelor provided by RITCS offers courses on Digital Tools and Advanced Technology.

- Entrepreneurship

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[7]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F03632d98-0ae3-4dd2-941c-3b48de9a0219

The [Audiovisual Arts Bachelor provided by RITCS](#) also places emphasis on Entrepreneurship with a 4 ECTS course.

Gaps between Training Policies

The training offered is mainly focussed on media or music production and less on performing arts.

5.2.4. Set Designer Application: Set/Scenic designer

The Designer role encompass a multitude of ESCO profiles, including the following: set designer (ESCO code 3432.5)[8], sound designer (ESCO code 3521.1.7)[9], performance light designer (ESCO code 2166.11)[10], performance video designer (ESCO code 2166.12)[11], and costume designer (ESCO code 2163.1.2)[12]. The designer profile can be part of the theatres and cultural institutions, although it may also branch out into events such as exhibitions or museums. In Belgium, it is generally higher education that prepares professionals for these roles, the education offers consisting of Bachelor and Master degrees[13].

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Set Designer	Scenography	Bachelor (EQF 6)	State Funded	https://www.lacambre.be/fr/formations/scenographie
Set Designer	Scenography	Bachelor (EQF 6)	State Funded	https://beauxartsdeliege.be/bachelier-en-scenographie/
Set Designer	Scenography	Master (specialised) (EQF 7)	State Funded	https://beauxartsdeliege.be/master-specialise-en-scenographie/
Set Designer	Scenography	Master (advanced) (EQF 7)	State Funded	https://beauxartsdeliege.be/master-approfondi-en-scenographie/
Set Designer	Scenography	Bachelor (EQF 6)	State Funded	https://www.ateliers-stluc.be/formation/bachelier-en-scenographie/
Set Designer	Scenography	Master (EQF 7)	State Funded	https://insas.be/cursus/masters/master-theatre-et-techniques-de-communication-specialite-scenographie-decors-et-costumes/

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[8]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F874a2080-a9b6-46a9-8662-c9b7d4208f73

[9]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F790c8dca-f624-4bdc-ac16-27bc13ead188

[10]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F068df7d1-516f-4829-b339-294cb0cf6318

[11]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2Fc995fe34-0909-4ce3-b7b7-97945efede56

[12]https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2Fd1b1dfdf-7d60-430a-b569-7dd71b2ebeaa

[13] https://metiers.siep.be/metier/scenographe/

Set Designer	Scenography	Training Certificate	State Funded	https://academieantwerpendko.org/scenografie
Interior Designer	Interior Design	Bachelor (professional) (EQF 6)	Private	https://thomasmore.be/nl/opleidingen/professionele-bachelor/interieurvormgeving/interieurvormgeving/mechelen/basistraject
Interior Designer	Interior Design	Bachelor (professional) (EQF 6)	Private	https://www.luca-arts.be/nl/interieurvormgeving-campus-brussel-sint-lukas-bachelor
Interior Designer	Interior Design	Bachelor (professional) (EQF 6)	State Funded	https://schoolofartsgent.be/studeren/opleidingen/interieurvormgeving

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

● Sustainability

The Interior Design professional Bachelor offered by Thomas More is focused on sustainable ideas. The programme is advertised as based on sustainable ideas and unusual concepts, facilitating the creation of atmospheric, pleasant, sustainable, functional spaces and objects.

● Digitalisation

The Scenography Bachelor provided by La Cambre provides a course on digital arts and overall digital culture in order to create autonomy in technical, artistic, and cultural knowledge while using a computer and its operating system.

Gaps between Training Policies

No gaps have been identified.

5.2.5. Stage Director

The Stage Director profile is identified in the ESCO code 2654.1.6[14]. A Stage Director leads a theatre company or group, organising shows for various venues, such as theatres, cultural centres, and festivals. Given the leadership aspect of the role and the required overview, this profile is generally based on higher education (master degree) and extensive experience in theatres in roles such as actor or director[15].

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Actor	Drama	Master (EQF 7)	State Funded	http://www.legato3.be/icrbGuest

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[14] https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F8a451ae2-3c31-4f35-90af-6275b1b02f93

[15] https://metiers.siep.be/metier/metteur-metteuse-scene/

				ode_CURSUS_84
Actor	*Drama*	*Master (EQF 7)*	*State Funded*	*https://www.artsaucarre.be/cms/ wp- content/uploads/2023/06/TH_23_ 24_MASTER.pdf*
Actor	*Drama*	*Bachelor (EQF 6)*	*State Funded*	*https://www.artsaucarre.be/cms/ wp- content/uploads/2023/06/TH_23_ 24_BAC.pdf*
Actor	*Drama*	*Master (EQF 7)*	*State Funded*	*https://horizon.student- crlg.be/en_US/programme/24-25- master-en-theatre-et-arts-de-la- parole-art-dramatique-5677*
Actor	*Performing Arts*	Master *(EQF 7)*	*State Funded*	*https://uclouvain.be/prog-2023- thea2m*
Actor	*Performing Arts*	*Master (EQF 7)*	*State Funded*	*https://www.ulb.be/fr/programme /ma-arts-1*
Actor	*Dramatic Interpretation*	*Master (EQF 7)*	*State Funded*	*https://www.iad- arts.be/formations/interpretation- dramatique*
Actor	*Dramatic Interpretation*	*Master (EQF 7)*	*State Funded*	*https://insas.be/cursus/masters/m aster-interpretation-dramatique-2/*
Director	*Theatre and Communication Techniques*	*Master (EQF 7)*	*State Funded*	*https://insas.be/cursus/masters/m aster-theatre-et-techniques-de- communication/*
Director	*Drama – Directing and Writing*	*Bachelor (EQF 6) and Master (EQF 7)*	*State Funded*	*https://www.ritcs.be/nl/opleidinge n/drama-regie-schrijven-2*

Best Practices and Examples

Information about best practices and examples in VET/HE in relation to each occupation– especially regarding:

● Entrepreneurship

The Institute for Broadcasting Arts (Institut des Arts de Diffusion) offers a Master degree in Dramatic Interpretation that includes Artistic Entrepreneurship courses covering law applied to performing arts, production and management of shows, as well as organisation and management of cultural organisations.

Internships and exposure to the professional environment as offered at the Master in Performing Arts at UCLouvain,

can support the discovery of the current and future professional practice of the student.

● Resilience/soft skills

Courses offered on General Psychology, Introduction to Sociology, and Vocal Formation may improve communication and collaboration skills in addition to numerous other soft skills based on observation and learning about Art History. These classes are offered, for example, in the [Drama Bachelor at the Academy of Arts (ARTS², École Supérieure des Arts)](#) and the [Royal Conservatory of Liege](#) among others.

Gaps between Training Policies

Information about gaps in VET/HE training/education – especially regarding:

No specific courses are dedicated to sustainability, digitalization, or entrepreneurship.

5.2.6. Stage Technician Application: Theatre/Stage Technician

The Stage Technician profile can be identified through ESCO code 3435.25.5[16], although there is a wide range of additional ESCO profiles that would cover this role. Technical education for theatre in Flanders is part of secondary education, specifically for levels 3 and 4, encompassing full-time and dual education. This specialisation can be followed as adult education (CVO), as education for independent workers (Syntra) and is also offered within the regional unemployment sector (VDAB). A distinction is made between the diplomas issued by education institutes and professional certification.

This profile is also offered within higher education for levels 5, 6, and 7. These may include graduates, a professional bachelors and an academic bachelors, which may then continue to a master's program[17].

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Assistant Stage Technician	*Assistant Stage Technician*	*Certificate (EQF3)*	*State Funded*	[*https://www.vlaanderen.be/opleidingsdatabank/assistent-podiumtechnicus*](https://www.vlaanderen.be/opleidingsdatabank/assistent-podiumtechnicus)
Stage Technician	*Stage Technician*	*Diploma technical secondary education (EQF 4)*	*State Funded*	[*https://pro.katholiekonderwijs.vlaanderen/download/content/0575ac51-cd63-4576-b797-1722f890ca0c/attachments/SRP_Podiumtechnieken.pdf*](https://pro.katholiekonderwijs.vlaanderen/download/content/0575ac51-cd63-4576-b797-1722f890ca0c/attachments/SRP_Podiumtechnieken.pdf)
Theatre Technician	*Stage Technician*	*Bachelor (professional) (EQF 6)*	*State Funded*	[*https://www.ritcs.be/nl/opleidingen/podiumtechnieken*](https://www.ritcs.be/nl/opleidingen/podiumtechnieken)
Stage Technician	*Audio Visual Arts*	Bachelor (professional) *(EQF 6)*	*State Funded*	[*https://www.ritcs.be/nl/opleidingen/audiovisuele-kunsten*](https://www.ritcs.be/nl/opleidingen/audiovisuele-kunsten)

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[16] https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2Facb6b99a-6c13-482a-81b1-8b5614e0153e

[17] Overview of existing qualifications for sound specialists at or around EQF5 in Austria, Belgium, Germany, the Netherlands, Sweden, and Switzerland, ESSENCE

Music Technician	Pop and Rock, music technics	Bachelor (EQF 6)	State Funded	https://www.pxl.be/muziektechniek
Stage and Event Technician (4 tracks: Sound, Lighting, Video and Stage Mechanics)	Stage and Event Techniques	Graduate / associate degree (EQF5)	State Funded	https://www.ritcs.be/nl/opleidingen/nieuw-graduaat-podium-en-eventtechnieken
Sound and light technician			State Funded	http://performat.be/public/regie-de-spectacle/
Sound Technician	Sound	Bachelor (EQF 6)	State Funded	https://insas.be/site/wp-content/uploads/2022/01/Grille-BA-SON-2021-22.pdf
Sound Technician	Radio, Television, Multimedia - Sound	Master (EQF 7)	State Funded	https://insas.be/site/wp-content/uploads/2022/01/Grille-M-RTM-Son-2021-22.pdf

Best Practices and Examples

Associate degree in stage and event techniques - RITCS[18]

- Sustainability

Curriculum including a sustainability focus, for example the course Electricity incorporates LO1: Safety, well-being and sustainability, which brings attention to attention to sustainability and applicable regulations.

- Digitalization

Courses emphasize the knowledge and ability to use technical and digital equipment in sound, image, and light, listing among goals, for example LD14.5 Programs sound modes and practices them in, before or during rehearsals.

- Entrepreneurship

Curriculum encourages entrepreneurship in classes, for example through the course Learning in the Workplace, which includes LO11: Entrepreneurship Uses relevant professional, business and market-oriented skills to maintain oneself as a professional event technician and documents completed projects.

- Resilience/soft skills

Curriculum encourages entrepreneurship in classes, for example through the course Learning in the Workplace, which includes LO2: Communication Can properly communicate and consult with artists, colleagues and other relevant parties while taking a specific context into account and LO3: Collaboration Collaborates constructively with various stakeholders in an interdisciplinary, intercultural and/or international creative context.

Gaps between Training Policies

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[18] https://ects.ehb.be/#/trajectory/2/12114

Information about gaps in VET/HE training/education – especially regarding:

● Sustainability
● Digitalization

Considering that this profile is heavily reliant on technology and digital systems, digital education is included in most curricula.

● Entrepreneurship

Certain programs do not address entrepreneurial skills at all, or this information is not available publicly.

● Resilience/soft skills

Most programs do include courses on soft skills, although often these are limited to Communication.

5.2.7. Sustainability Manager for the Performing Arts Application: Sustainable development manager

The Sustainability Manager profile can be identified through ESCO code 1213.8 and refers to guiding the design and implementation of measures ensuring sustainable manufacturing processes and compliance of products with environmental regulations[19]. The focus on sustainability in Belgium resulted in numerous educational opportunities to pursue this profile, ranging from higher education degrees (Bachelor, Master), to short training courses and even evening classes for adults[20]. Although there is no profile specifically applied to the arts sector, the topics covered by the programs are numerous and widespread, including production and circular economy, directly applicable to the performance arts sector.

Existing Programmes of Education Providers · qualification & curricula

Occupation	Qualification	Certificate	Funding	Link
Sustainability Manager	Sustainable Development	Master (EQF 7)	State Funded	https://www.kuleuven.be/programmes/master-sustainable-development
Sustainability Manager	Sustainable Development	Master (EQF 7)	State Funded	https://sbsem.ulb.be/studies/teaching-sustainable-development-at-sbs-em
	Sustainability	Microcredentials	State Funded	https://www.vub.be/en/studying-vub/all-study-programmes-vub/bachelors-and-masters-programmes-vub/sustainability
Sustainability Manager	Environmental and Prevention Management	Master (EQF 7)	State Funded	https://www.onderwijskiezer.be/v2/hoger/hoger_detail.php?richting=841

Best Practices and Examples

● Entrepreneurship

KU Leuven has a community dedicated to entrepreneurship (KICK) that fosters innovative ideas and encourages

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[19]   https://esco.ec.europa.eu/en/classification/occupation?uri=http%3A%2F%2Fdata.europa.eu%2Fesco%2Foccupation%2F2cf2b905-3308-4b5d-8e8d-633fc7a3f3ce

[20] https://www.ecoconso.be/fr/content/quelle-formation-pour-travailler-dans-lenvironnement

entrepreneurship.

<u>Gaps between Training Policies</u>

There are no minor, major, or specific courses dedicated to performance art.

Further notes:

There is currently NO ESCO Occupation: Sustainability Manager for the Performing Arts

6. Conclusions and recommendations

6.1. Conclusions

In a nutshell, Belgian respondents see some of the aforementioned skills as more specific to one occupation rather than broadly applicable to more occupations. In regards to soft skills, respondents of the INSPIRE survey in Belgium evaluated the reception of soft skills in the community from moderate to good. Furthermore, lack of financial resources, time pressure, and competing priorities were named as the biggest obstacles in adopting sustainability practices in performing arts professionals in Belgium. A trend highlighting the pressing need for mainstreaming sustainability in the sector is the fact that 57% of relevant Belgian organisation do not have a sustainability manager. Belgian respondents identified the following skills in high demand: Inhouse coaching, face-to-face training, short workshops, modular on-demand training, and cooperation projects.

Finally, the desk research in Belgium explored the programmes and occupations currently existing in Belgium. The report identified profiles and documented training gaps as well as best practices including sustainability, entrepreneurship, digitalisation, and others. Below follows a list of the occupations mentioned in the report:

- Artistic Director
- Facilities Manager
- Production Manager
- Set/Scenic designer
- Stage director
- Theatre/Stage technician
- Sustainable development manager

INSPIRE

Alliance for a Net Positive Performing Arts Sector

Alliance for a Net Positive

Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex IV – Greek National Report

UoP, PI4SD, ReadLab

Document Information

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Project Number	**101139932**
Start Date	**01/01/2024**
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Document Name	**Labour Market Needs Report - Greek National Report**
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VER01	04.07.2024	-	-	Development of the first draft by UoP, PI4SD, ReadLab
VER02	09.07.2024	ReadLab	-	The second draft developed by UoP, PI4SD and ReadLab
VER03	10.07.2024	PI4SD	PEARLE	Review of the document and changes implemented in both format and text.
VER04	22.07.2024	ReadLab		Review and adjustments of the document based on comments made by PEARLE

Document Location

The latest version of this controlled document is stored in BaseCamp

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1. Executive Summary

This national report provides a comprehensive overview of the labour market demands and educational gaps within the performing arts sector in Greece. Conducted under the INSPIRE project, the analysis focuses on identifying specific challenges and opportunities related to sustainability, digitalisation, entrepreneurial skills, and resilience/soft skills. Through qualitative research- focus groups with experts in the field-, the circulation of an online survey and desktop research, the report maps existing educational offerings and highlights best practices in vocational education and training (VET) and higher education (HE) programs.

The findings reveal that while there are some training programs available for Artistic Directors, Stage Directors, and Set Designers, there is a significant shortage of customised courses for Facilities Managers and Sustainability Managers in the performing arts sector, with professionals often having broader educational backgrounds. Moreover, there are very limited training programs focusing on sustainability, digitalisation, entrepreneurship and resilience/soft skills within the sector.

A significant need for more integrated and customised training solutions in all skills highlighted by ESCO- green, entrepreneurial, digital and soft skills- is evident when analysing the results of the questionnaire. Specifically, the report emphasises the necessity for mandatory, comprehensive training in entrepreneurial and resilience skills, as well as digital and green skills, which are currently underrepresented in existing curricula for the six (6) job profiles and the role of Sustainability Manager for the sector.

By addressing these gaps, the performing arts sector in Greece can better align with the demands of sustainable development and enhance the professional capabilities of persons employed.

2. Introduction to the Greek National Report

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centers and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills

- **Map existing educational offer and identify and summarise the best practices (approx. 6)** in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial

skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings from Greece.

The findings are the results of a **Needs Analysis**, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp, DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, a focus group survey of 6 people (gathered either consulted simultaneously in a workshop or through individual interviews. In addition, desk research was carried out by the partners in each country, aiming to identify up to 6 good practices per country.

In Greece the analysis was carried out by 3 partners.

The report is structured as follows:

Section 3 describes the Identification of Labour Market Needs methodology

Section 4 presents the findings from the Questionnaire

Section 5 presents the findings from the focus groups

Section 6 presents the findings from the desk research

Section 7 focuses on the conclusions and recommendations deriving from the national level consultations.

3. Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections, we describe how each method was used in Greece.

3.1 Primary quantitative research: the Questionnaire

A questionnaire was received by the deliverable's (D2.21) lead, and after receiving comments from all partners and making necessary adjustments, it was translated into Greek. Google forms were used to ensure consistency among partner countries.

The questionnaire was shared with professionals of the cultural and performing arts sector through personalised emails and alumni channels as well as posts on social media. The timeframe for gathering answers to the questionnaire was from Wednesday 8 May to Friday 9th of June 2024.

In Greece, 51 questionnaires were collected, from a diverse sample of stakeholders. Out of the respondents, 66,7% work as performing arts professionals and 33,3% as an educator/ trainer for performing arts professionals.

When it comes to the **performing arts professionals**, respondents have indicated that their actual professional situation is mainly freelance professionals (41,5%) followed by founder/ manager of a performing arts company (25%) and 19,4 % of unemployed professionals. A lower percentage is given to full time (5.6%) and part-time employees (8.3%).
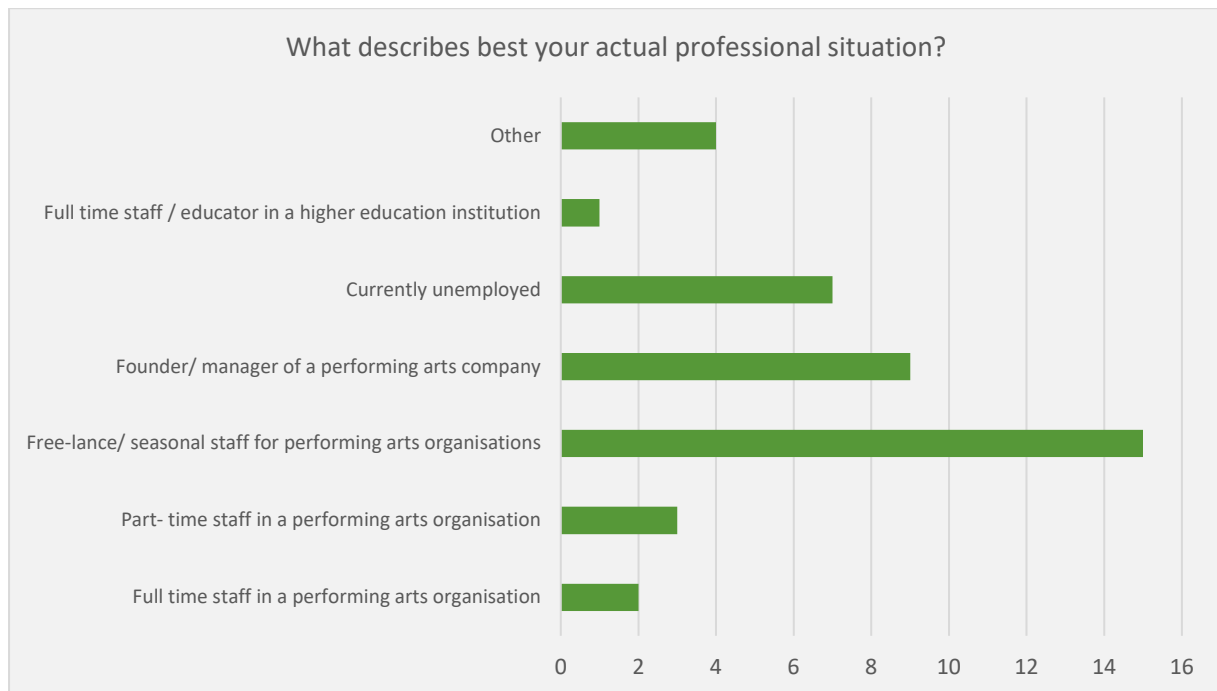
What describes best your actual professional situation?

Other	
Full time staff / educator in a higher education institution	
Currently unemployed	
Founder/ manager of a performing arts company	
Free-lance/ seasonal staff for performing arts organisations	
Part- time staff in a performing arts organisation	
Full time staff in a performing arts organisation	

Figure 1. Professional situation of performing arts professionals respondents

For those working for one performing arts organisation, the **size of the organisations** is relatively small (1-5 employees), followed by small to medium organisations of 6-20 employees. Among the organisations for which respondents work, we can find: The National Opera of Greece, The National Theatre of Greece, the School of Fine Arts and ERT- The Hellenic Broadcasting Corporation.

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see that many of the respondents (41,7%), pointed "Other" as their answer, as they did not find a clear correspondence on the strict definition of the declared profiles, which is a relevant output. From the predetermined professional profiles, it was a tie with 22,2% between Set Designer and Artistic Director.
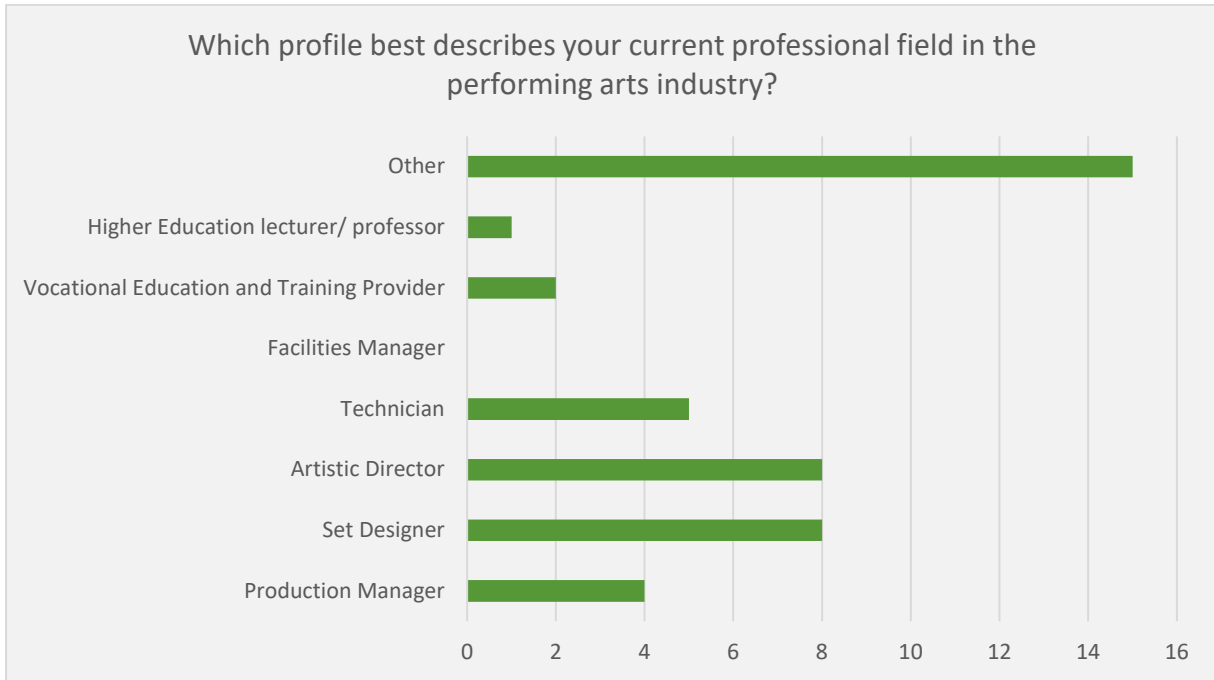
3

Figure 2. Professional profile of performing arts professionals' respondents

When it comes to their **professional experience in the performing arts sector**, we observe that 1-5 years is the most common answer (30,6%), followed very closely by 16-25 years (27,8%). Their level of responsibility within the organisation they work for is of "Very High Responsibility" (47,2%) or "High Responsibility" (38,9%).

When it comes to their **age group**, we have two prominent answers: 50-64 for the 36,1% and 35-49 for the 33.3%, followed closely by the age group 25-34 (27,8%).
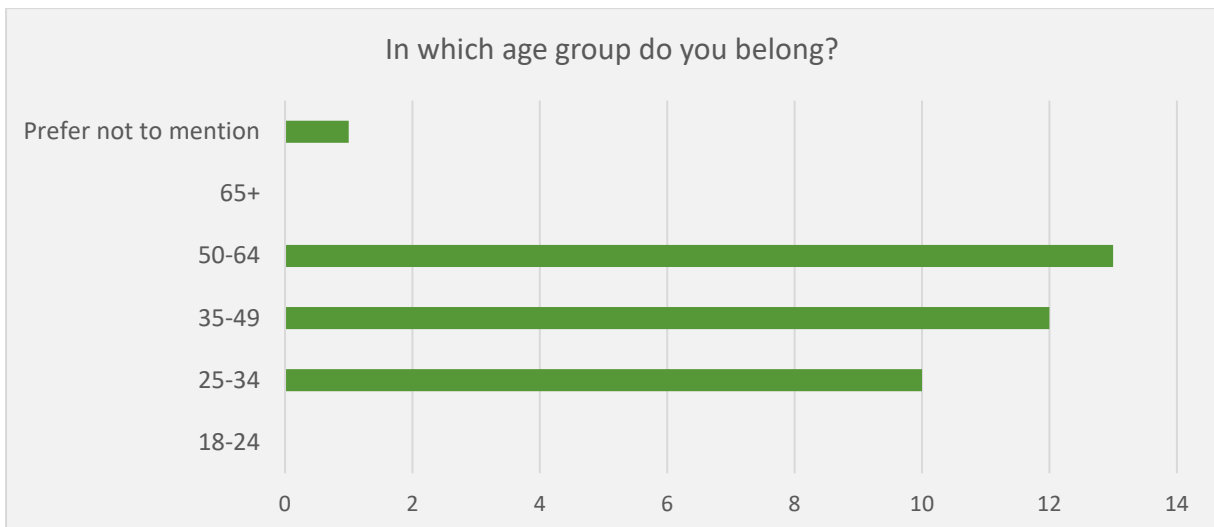
Figure 3. Age group of performing arts professionals respondents

When it came to their **gender group**, respondents were 52,8% female and 38,9% male.
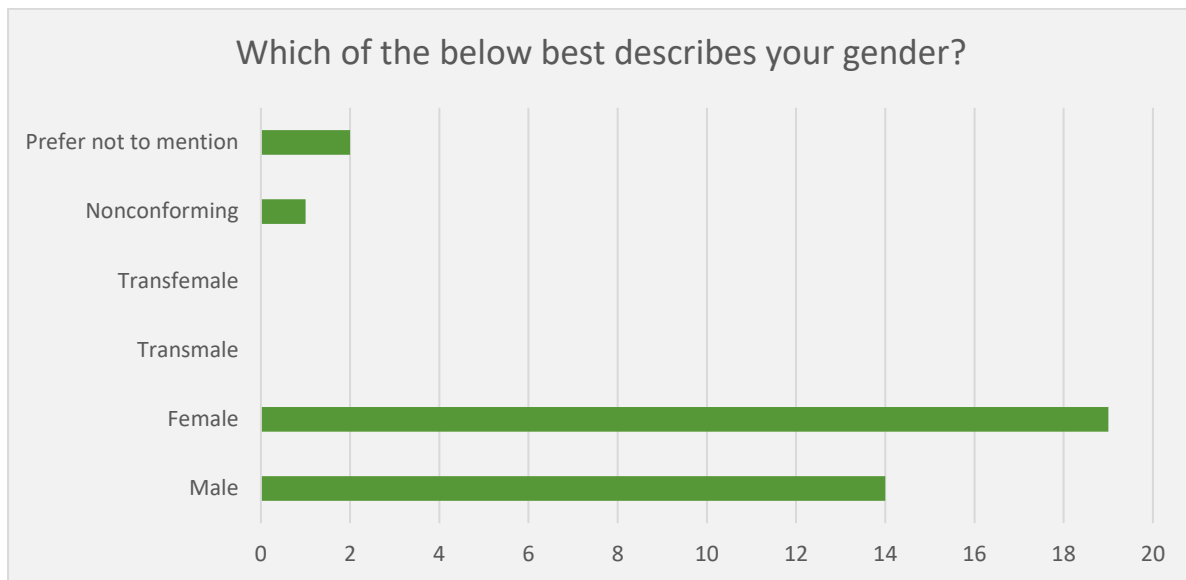
Figure 4. Gender of performing arts professionals' respondents

Regarding **performing arts educators/trainers** that replied to the questionnaire, their actual professional situation is by 27,8% Full time staff educator/ trainers in a Higher Education institution on performing arts and by 19,4% Full time staff educator/ trainers in a Vocational training institution on performing arts. A large number of respondents answered "Other" and added their own professional expertise, spanning from "Unemployed" to a large number of different employment backgrounds that did not fit in any of the predetermined categories.
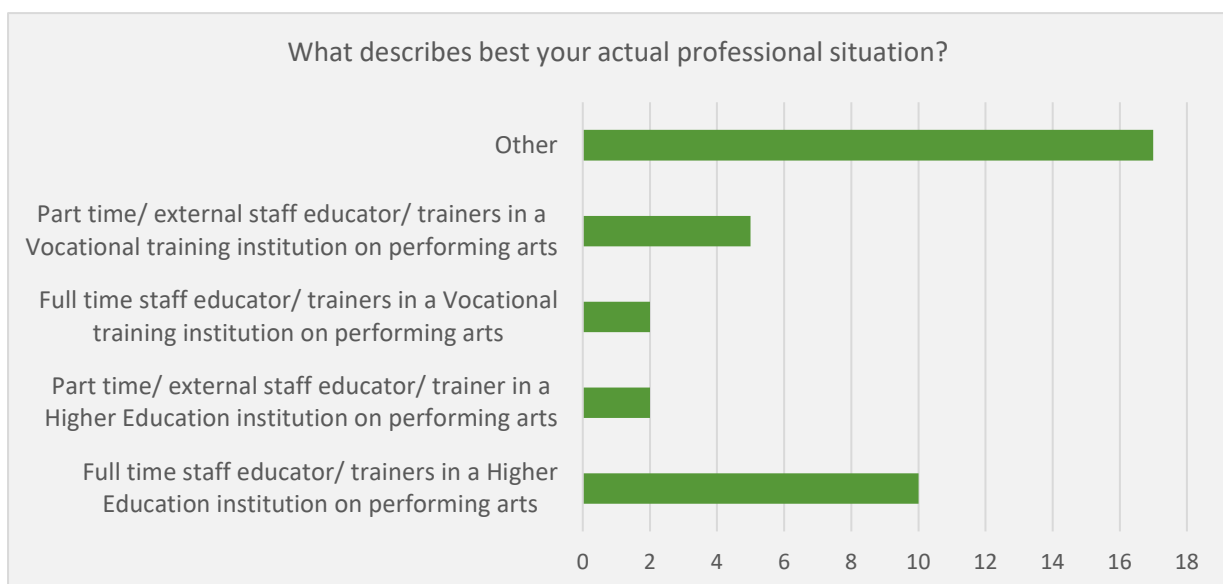
Figure 5. Professional situation of performing arts educators/ trainers' respondents

The number of students/trainees in the performing arts education institutions/organisations where our respondents work mainly ranges between 15 and 30 units. Some of the education/ training institutions for which our respondents work include: Athens School of Fine Arts, Greek National Conservatoire, International Metropolitan School in Greece.
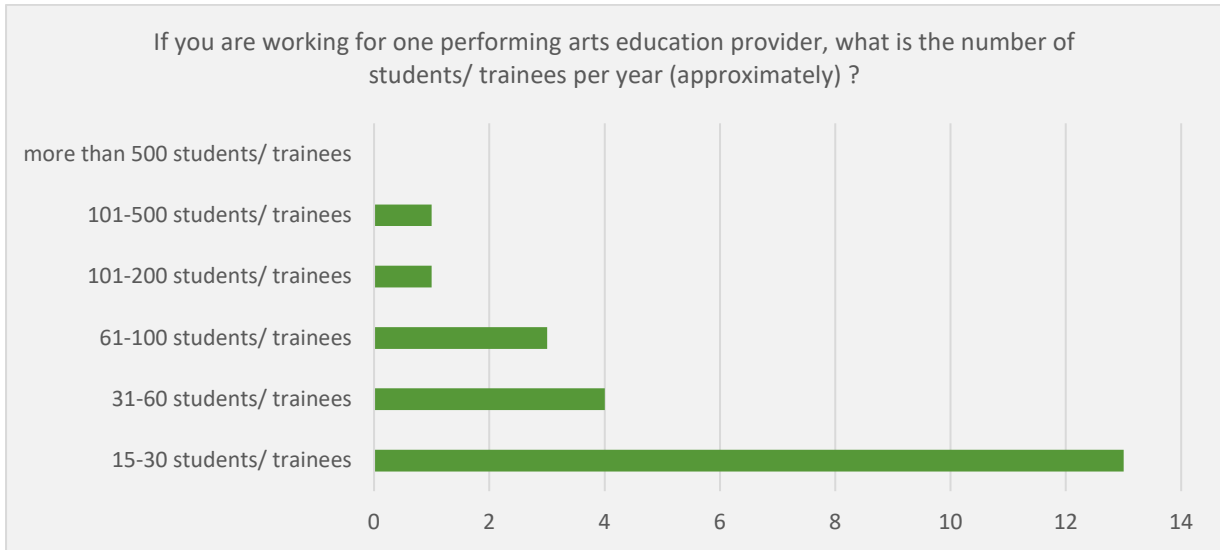
If you are working for one performing arts education provider, what is the number of students/ trainees per year (approximately) ?

Category	
more than 500 students/ trainees	
101-500 students/ trainees	
101-200 students/ trainees	
61-100 students/ trainees	
31-60 students/ trainees	
15-30 students/ trainees	

Figure 6. Number of students/ trainees per year for performing arts education providers

Their level of experience is generally 1-5 years for the 38,9%, followed closely by 16-25 years for the 33,3%.

When it comes to their **age group**, most answers span between the age groups 35-49 and 50-64 with 41,7% and 33,3 % respectively.
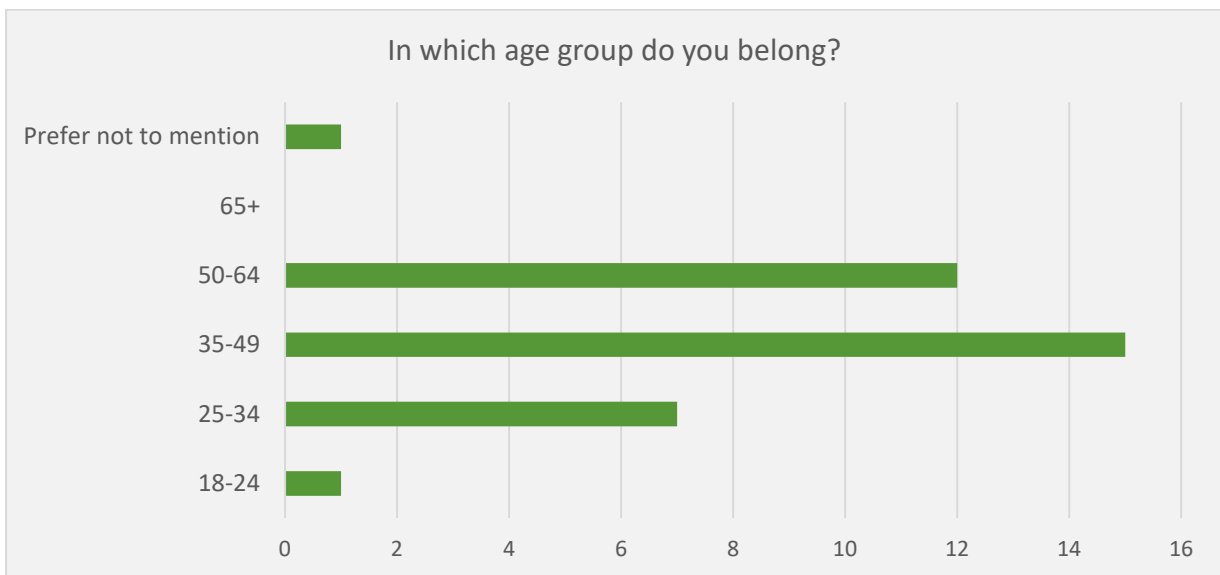
In which age group do you belong?

Category	
Prefer not to mention	
65+	
50-64	
35-49	
25-34	
18-24	

Figure 7. Age group of performing arts education and training respondents

When it comes to their **gender**, females are rather prominent.
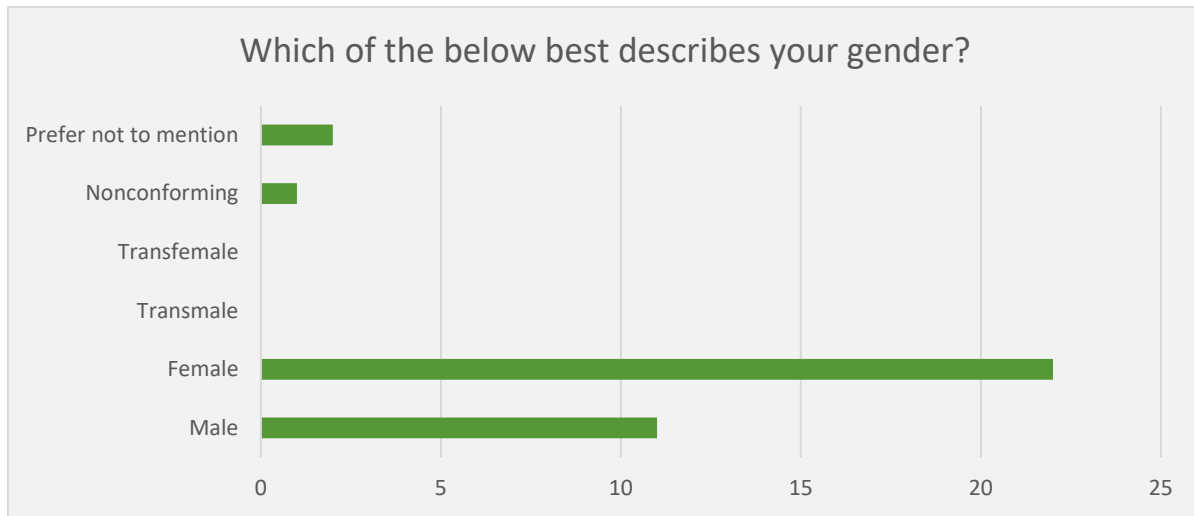
Figure 8. Gender of performing arts education and training respondents

3.2 Primary qualitative research: the focus groups/ interviews

For the focus groups a methodological guide was provided and a meeting was organised for all the partners to get support in organising and implementing the interviews with their members. The focus groups in Greece were organised in the following manner: they followed a mixed interview strategy, conducting both group and individual interviews.

In the case of Greece, the focus group participants were selected based on criteria like different age groups, different competences and different work experience. One group and 4 individual interviews on 7/6/2024 and 24/5/2023, 11/6/2024 and 20/6/2024 respectively were conducted and the profiles of the people that participated are summarised in the following table. In total, 6 people were consulted via focus groups; these individuals are professionals in the performing arts industry, with 2 of them also involved in the education sector.

Date of focus group/ interview	Name of person	Actual professional title	Age group	Gender	Years of experience in the performing arts industry	Short CV highlighting relevant experience
24/5/2024	Marina Kelidou	Set designer and Educator	35-49	F	20	She obtained her BA (Integrated MA) in Theatre Studies from the Aristotle University of Thessaloniki. She has an active professional career as a costume/set designer in numerous theatrical and musical plays, exhibitions and shows. During the period 2019 - 21 she was the head of the Historical / Exhibition wardrobe department

Date	Name	Role	Age	Sex		Description
						of the National Theatre of Northern Greece. She has been a tutor at AKTO Art & Design College since 2006, teaching History of Costume and History of Art. She taught Scenography and Costume Design at the Drama School of the National Theatre of Northern Greece (2003-4) and at the Drama School "IASMOS" (2011-16). She has been delivering lectures and seminars on stage/costume design as well as on 'mask & manikin'. Since 2016 she has been a Competent Adult Educator of Non-Formal Education (EOPPEP).
7/6/2024	Flora Prisimintzi	Director	35-49	F	25	She is a director working mainly for the Hellenic Broadcasting Corporation (ERT). She studied Film and Audiovisual Studies at PARIS VII University and Psychology at NANCY I University in France. Her professional experience in France includes corporate videos, advertisements, and cinema. Notable projects include documentaries on Jacques Rivette and the newspaper "Le Monde," as well as assistant director roles in various films and directing advertising spots. In Greece, she worked as an assistant director for production companies and directed tourism guide documentaries. At ERT, she directed numerous television programs, advertisements, trailers, and shows on the Athens Concert Hall program and contemporary visual arts. She is a director working mainly for the Hellenic Broadcasting Corporation (ERT). She studied Film and Audiovisual Studies at PARIS VII University and Psychology at NANCY I University in France. Her professional experience in France includes

						corporate videos, advertisements, and cinema. Notable projects include documentaries on Jacques Rivette and the newspaper "Le Monde," as well as assistant director roles in various films and directing advertising spots. In Greece, she worked as an assistant director for production companies and directed tourism guide documentaries. At ERT, she directed numerous television programs, advertisements, trailers, and shows on the Athens Concert Hall program and contemporary visual arts.
7/6/2024	Thanasis Kafetzis	Director and Educator	35-49	M	5	He is a director. Born in Thessaloniki, graduated in 2016 from the Film Studies Department of the Aristotle University of Thessaloniki. He collaborated as a researcher and filmmaker in various projects for BBC, ARTE, National Geographic, NHK, ERT. He worked as a cinematographer and director's assistant in the documentary "Next stop: Utopia" which premiered at the international competition at IDFA and won multiple awards around the world. In May 2017 he represented Greece in the 18th European Young Artists Biennale. His second feature documentary "Loxy", premiered in March 2024. He currently lives and works in Athens.
11/6/2024	Stathis Kalogeropoulos	Production Manager	50-64	M	15	He is the Athens Film Officer. He studied Mathematics in Greece, gained working experience in various industries from Informatics to Facility management in Greece and abroad. The last 7 years he has been actively involved in setting up Film Offices in the Region of Central Greece and the city of Athens where he has handled

						over 100 productions. He is a member of Association of Film Commissioners International, AFCI and European Film Commissions Network, EUFCN.
13/6/2024	Grigoris Katsampidis	Stage Technician	25-34	M	3	He is a stage technician (sound and lights) at Greek Art Theatre "Karolos Koun" and music producer for the last 3-4 years. He has a Bachelor from Athens University of Economics and Business and a master's degree in marketing and management. For the time being the studies Sound Engineering at SAE Athens - Creative Media Education.
20/6/2024	Dimitris Papadopoulos	Stage Technician	25-34	M	10	He is a freelance filmmaker. After completing his studies in the Civil Engineering Department of the Piraeus University of Applied Sciences, he began working in 2013 for small production companies and soon became independent as a videographer. Since 2018, he has been producing video art, participating in various art festivals, and since 2022, he has graduated from Athens School of Fine Arts studying in the Lab of Digital Art. Since 2023, he has been collaborating with theatre director G. Houvardas and visual artist Pantelis Makkas as a cameraman/stage technician in video design for theatrical productions. Light, audiovisual language, and performing arts are his fields of research and work.

The findings from the focus groups interviews are included in section 5.

3.3 Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups interviews, desk research was undertaken by the Greek project partners to gather relevant information in order to provide a general overview of the structure of the educational system and interdependencies/relationships between Vocational Educational Training and Higher Education. Therefore, the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx.

6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings.

Desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted mainly through consulting online resources. Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes, and this was also one of the questions addressed during the focus groups interviews.

Criteria for identifying the good practices in this country were mainly based on the national acknowledgement given by the sector.

4. Findings from the questionnaire

4.1 Findings in relation to green skills

Respondents were asked to give their opinion in regard to existing **Green skills** for performing arts professionals in their country as well as what they think is needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

There is a consensus amongst the respondents that the following green competences are very important: "Environmental regulations and compliance" (76.47% of respondents) and "Raising environmental awareness among audiences" (78.43% of respondents). In terms of importance, the aforementioned competences were closely followed by "Eco-conscious performance practices" (60.78% of respondents). None of the skills provided were remarked as "not important" and the number of answers with "slightly important" or "moderately important" were significantly small with an average of 3 responses.

The respondents of the online survey also pointed out some additional competences that could be taken into consideration:

- Experiential Actions and actions to connect and contact the natural environment

- ESG (Environment, Social, Governance)

How important do you consider the following green skills and competences for professionals in the performing arts industry?

Figure 9. Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

The overall perception on this regard is quite low (49% gave "2" in terms of relevance).
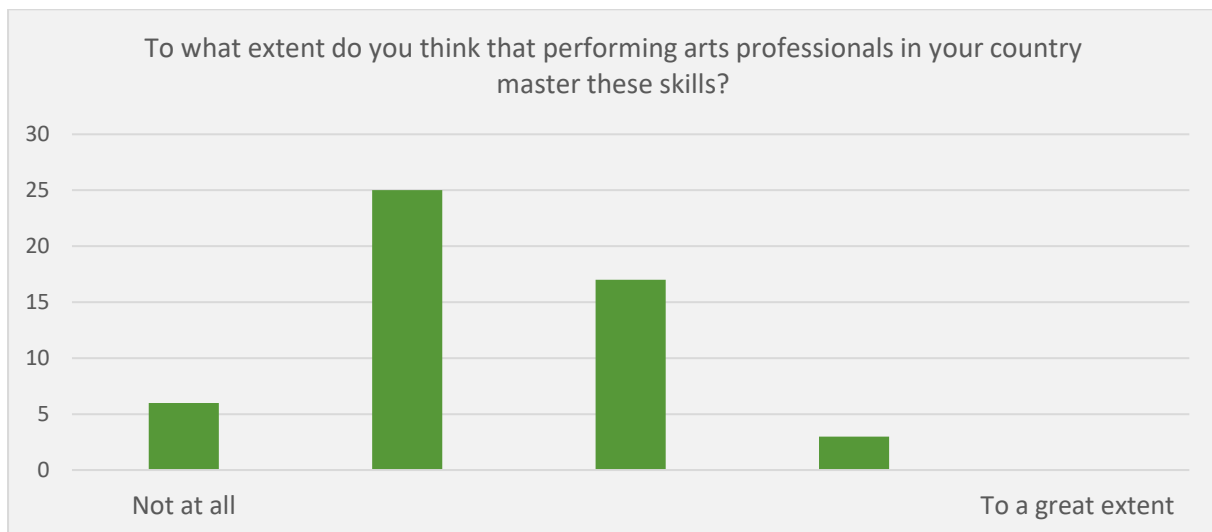
To what extent do you think that performing arts professionals in your country master these skills?

Figure 10. Extent to which respondents consider that performing arts professionals in Greece master these skills

Q.3 Which professional profiles do you think need most the following green skills?

The main profiles identified as needing skills development across all provided categories are Production Managers, followed by Artistic Directors and Set Designers. For the Production Managers, its peak was on the "Green touring" and "Environmental regulations and compliance skills", each receiving 86.3% of responses. For Artistic Directors and Stage Directors, the most important skill was indicated as "Raising environmental awareness among audiences" with 58.8% and 64.7% of responses, respectively. For Set Designers, it was a tie between "Sustainable production techniques" and "Eco-conscious performance practices" each receiving 51% of responses. It is worth noting that Facilities Managers received relatively little consideration in these specific areas, with the highest response related to "Green venue management".
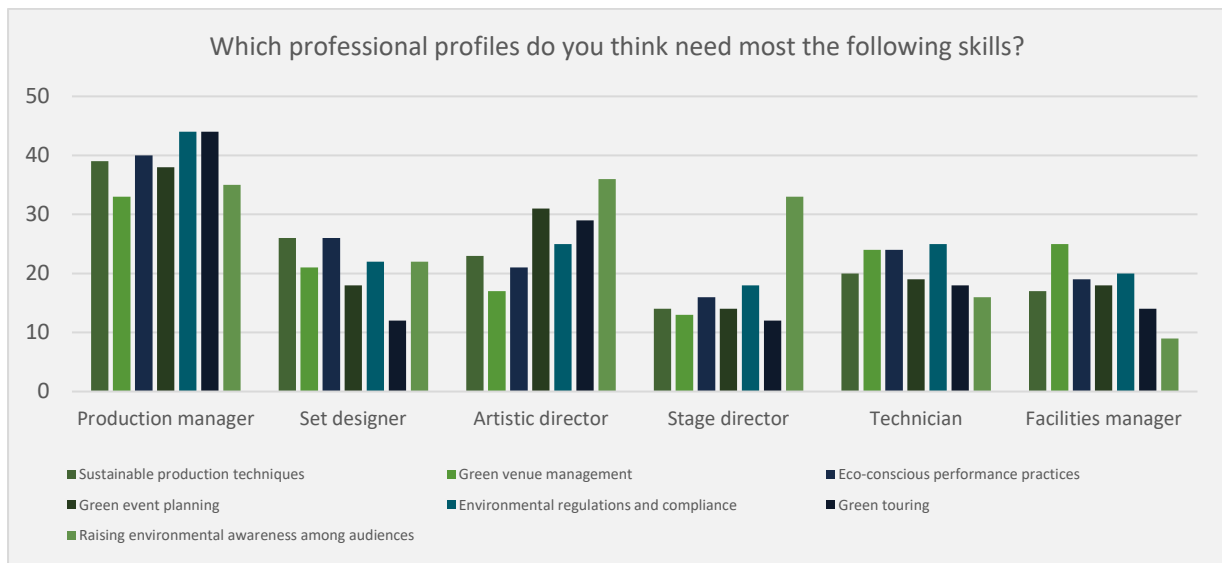
Figure 11. Green skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting sustainability practices in performing arts professionals in your country?

Most of the respondents stated the scarcity of financial resources as the main reason (76,5%), followed by unclear guidelines from upper management level (62,7%) and a lack of the right equipment and/or tools (54,9%). Also significant are rigid management structures (49%), closely followed by competing priorities (e.g. artistic vision vs production choices) (43,1%).

Figure 12. Reasons for encountering difficulties in adopting sustainability practices

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

There is a high perception of relevance in establishing a specific profile for the Sustainability Manager position. On a Likert scale of 1-5, where 1 represents "not important" and 5 represents "very important", 41,2% rated it as "5" in terms of relevance, and 29,4% rated it as "4". Only 3,9% rated it as "1".

A number of respondents provided additional comments that are important to consider. One noted that *"usually these green policies are reduced to greenwashing without meaningful action"*. However, another respondent pointed out that *"in large organisations it is absolutely necessary. But small organisations do not have the resources for such a position."* The notion was also seen as *"very important for the future awareness and culture of young people in particular"*. Another comment mentioned that *"before proceeding with such an action, more important things should be done in organisations, such as training the people involved to make such a position functional in the organisation"*. The necessity of a sustainability expert was strongly emphasised by another respondent, who highlighted how *"essential they are in any production to significantly reduce the ecological footprint."*

Q.6 If you are a professional arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

In 73,5% of the cases, this position does not exist. Only 6,1% of the respondents did identify the position within their organisational chart. The remaining 20,4% of respondents do not consider it applicable to their situation.

Q.7 What should the profile of a "sustainability manager" include?

The "Designing the overall green strategy of the organisation" topic is considered as relevant for the 76,5% of the respondents, which does represent a very high percentage out of the data collected on this regard. Further tasks are equally considered (between 49% and 56,9%) namely:

- Implementing sustainable practices

- Advising artistic direction on sustainable techniques

- Supporting technical and production staff with environmental- friendly choices

- Coordinating and/ or delivering training for staff on green approaches in the performing arts

- Compliance with regulations and standards

- Environment-friendly budgeting and procurement practices

Figure 13. Respondents' opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2 Findings in relation to digital skills

Respondents were asked to give their opinion regarding existing **Digital skills** for the performing arts professionals in their country as well as what they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

It is notable how all the digital skills and competences listed were considered as "very important" by the majority of the respondents, as shown in the graph below. Cybersecurity and intellectual property received the highest number of "very important" responses, with 34 answers. There was less interest in "Digital set and costume design", with answers more evenly distributed.
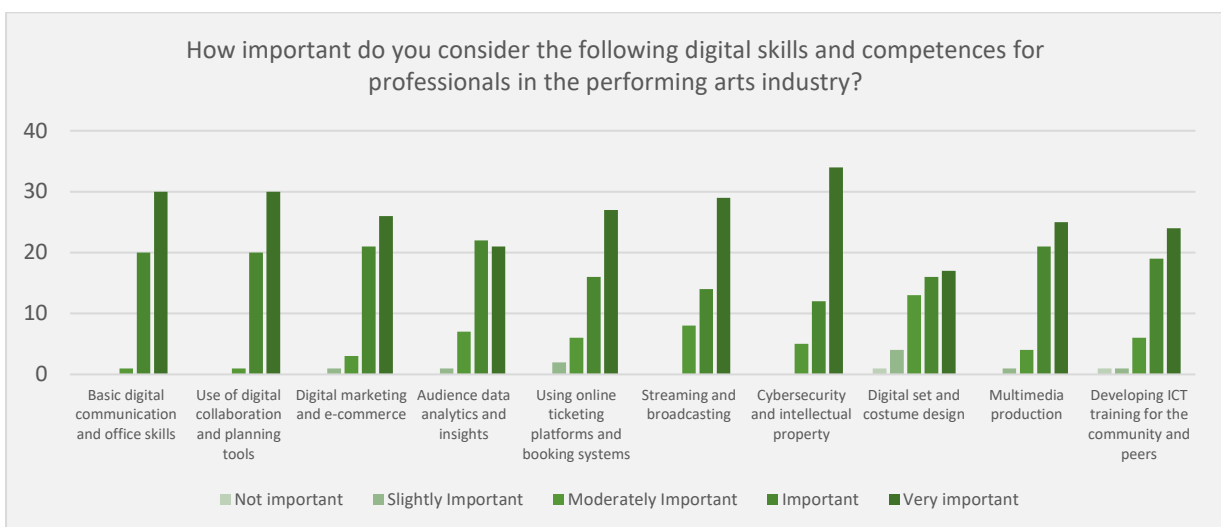
Figure 14. Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

More than half of the respondents, a majority of 66,7%, believe that these digital skills are not being mastered by professionals in Greece, while 33,3% consider that professionals in the sector do master and possess these skills.
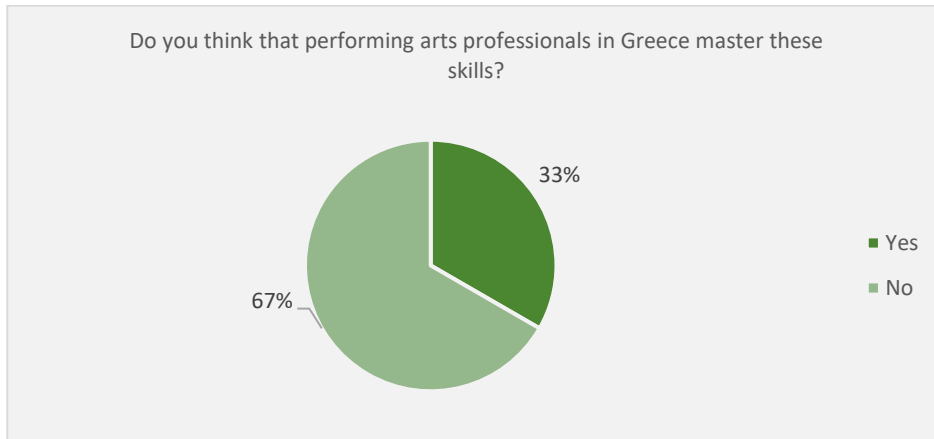
Figure 15. Extent to which respondents consider that performing arts professionals in Greece master these digital skills

Q.3 Which professional profiles do you think need most the following digital skills?

The main profiles identified as needing to develop digital skills include Production Managers, Set Designers and Artistic Directors, with specific emphasis on competences directly related to their tasks. For Production Managers, the highest ranked skill is "Basic digital communication and office skills", closely followed by "Digital marketing and e-commerce". For the Set Designers a strong preference was shown for "Digital set and costume design". The skill "Use of digital collaboration and planning tools" saw more evenly distributed responses across various profiles. It is worth noting that there is relatively less consideration for Facilities Managers and Technicians in terms of digital skills.
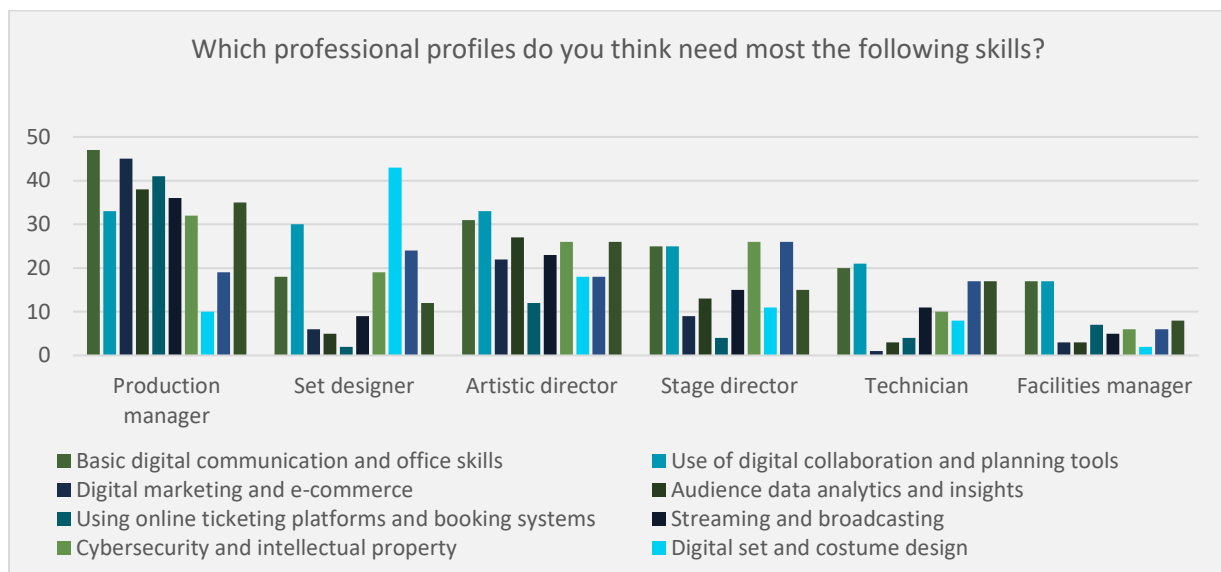
Figure 16. Digital skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

The majority of respondents state the scarcity of financial resources in the specific practice as the main reason (74,5%), followed very closely by the lack of well-trained professionals (70%) and the lack of the right equipment and/or tools (62,7%).

Figure 17. Reasons for encountering difficulties in adopting digital practices

4.3 Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion regarding existing **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an entrepreneurial mindset characterised by willingness to seize opportunities, taking initiatives and developing resilience to bring about transformation in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

It is notable that all the entrepreneurial skills and competences listed were considered "very important" by the majority of the respondents, as shown in the graph below. Problem solving received the highest number of "very important" responses (82.4%), closely followed by other skills such as Talent & people management (80.3%) and Innovative Thinking, and Communication and Networking (74.51%). No additional fields outside the provided list were suggested by any respondent.
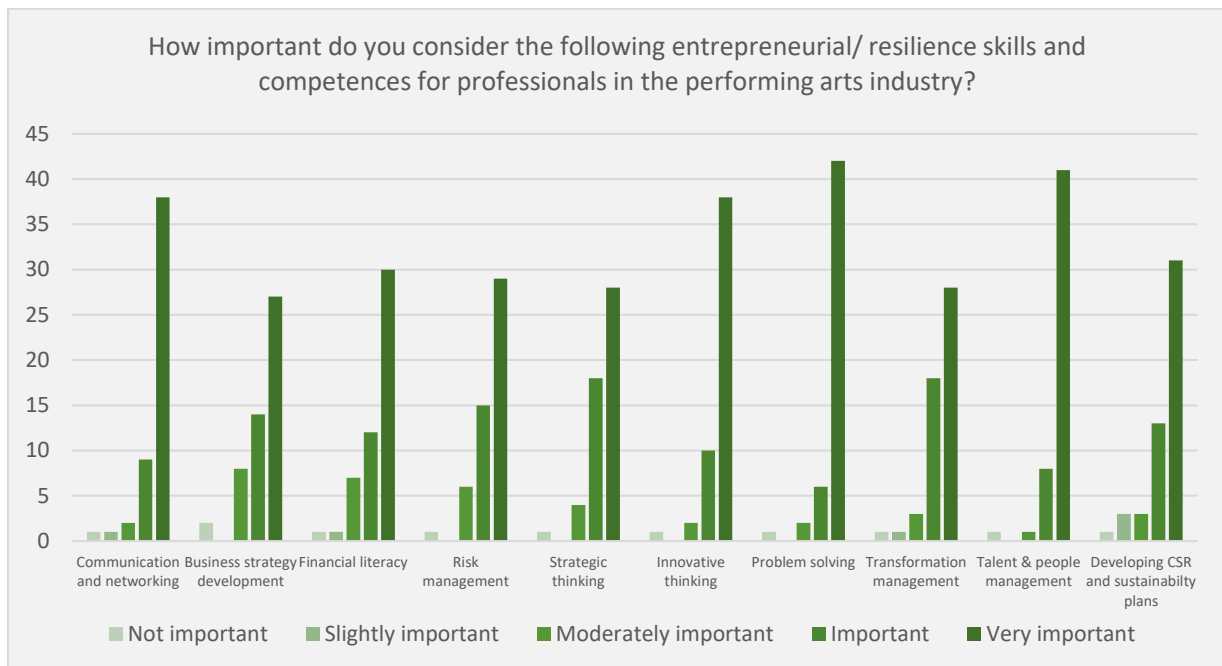
How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

■ Not important ■ Slightly important ■ Moderately important ■ Important ■ Very important

Figure 18. Importance of entrepreneurial/ resilience skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

The overall perception on this regard is quite appropriate/average (62,7% gave "3" in terms of relevance).
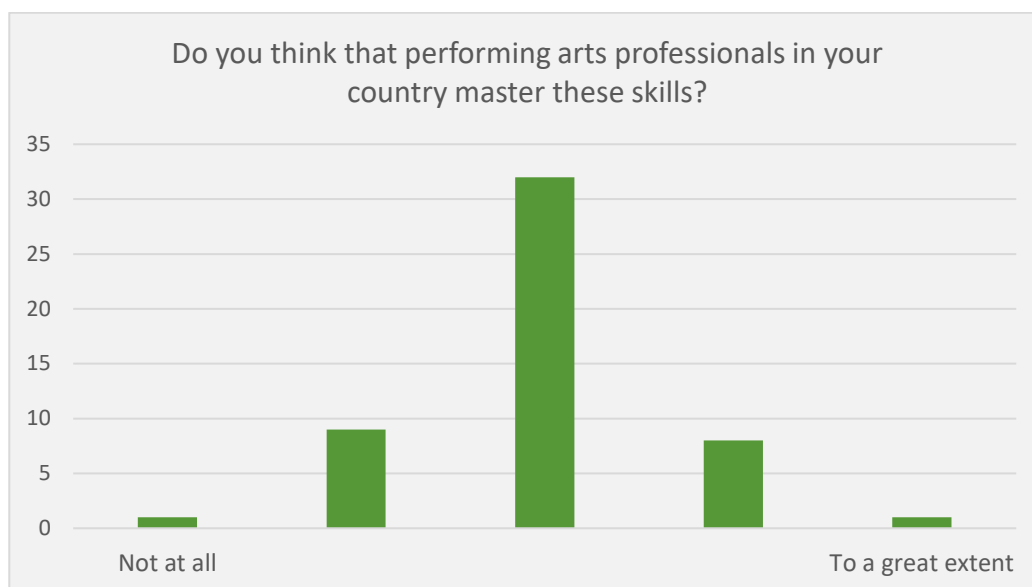
Do you think that performing arts professionals in your country master these skills?

Figure 19. Extent to which respondents consider that performing arts professionals in Greece master these entrepreneurial/ resilience skills

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

The main profiles identified as needing to develop entrepreneurial and resilience skills include Production Managers, Artistic Directors, and the Stage Directors, with specific emphasis on those competences directly related to their tasks. For Production Managers, the highest ranked skills were "Financial literacy" and "Developing Corporate Social Responsibility and sustainability plans", with 47 answers both, closely followed by "Business strategy development" (86.3%). For Artistic Directors there was a relatively equal distribution of answers among all skills, with "Innovative thinking" and "Talent & people management" stood out, receiving the most answers (72.5% each). For Stage Directors, "Talent & people management". It is worth noting that Technician's and Facilities Managers received relatively less consideration in terms of these specific skills.
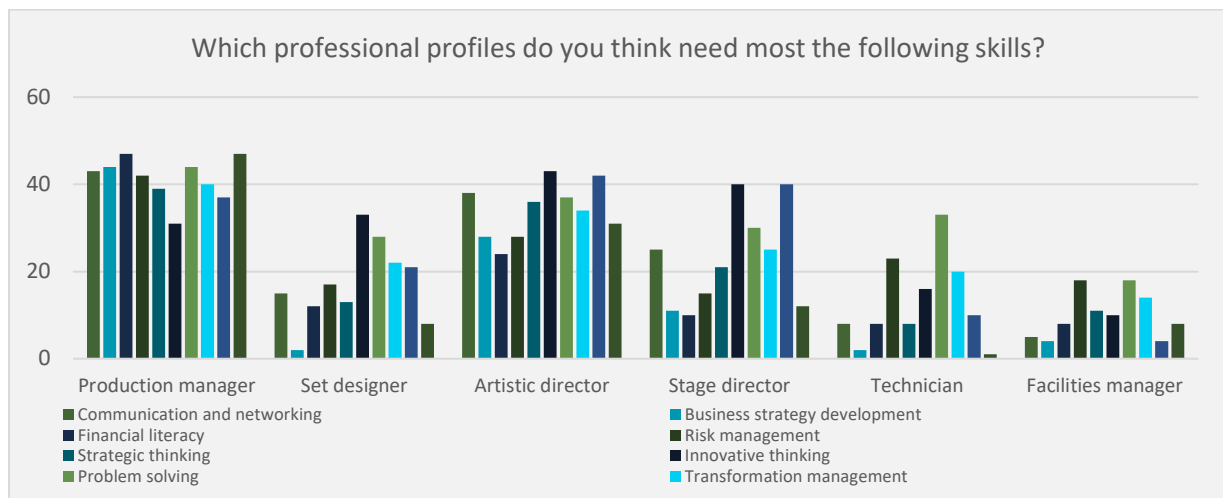
Figure 20. Entrepreneurial/ resilience skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

The majority of respondents states the scarcity of financial resources as the main reason (66,7%), followed by lack of well-trained professionals in digital practices (58,8%), closely followed by time constraints (43,1%) and the matter of contrasting priorities (38%). Still the lack of time does represent a recurring issue (32%).

Figure 21. Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills

4.4 Findings in relation to soft skills

Respondents were asked to give their opinion regarding existing **soft skills** for performing arts professionals in their country as well as what they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

It is noteworthy how all of the soft skills and competences listed were considered as "very important" by the majority of the respondents, as shown in the graph below. Collaboration ranked first as "very important" with 42 out of 51 answers, closely followed by Emotional intelligence & empathy (76.4%) and Leadership and team spirit (74.5%).

The respondents indicated the following as additional soft skills that could be taken into consideration for performing arts professionals:

- Active listening skills

- Prioritising needs
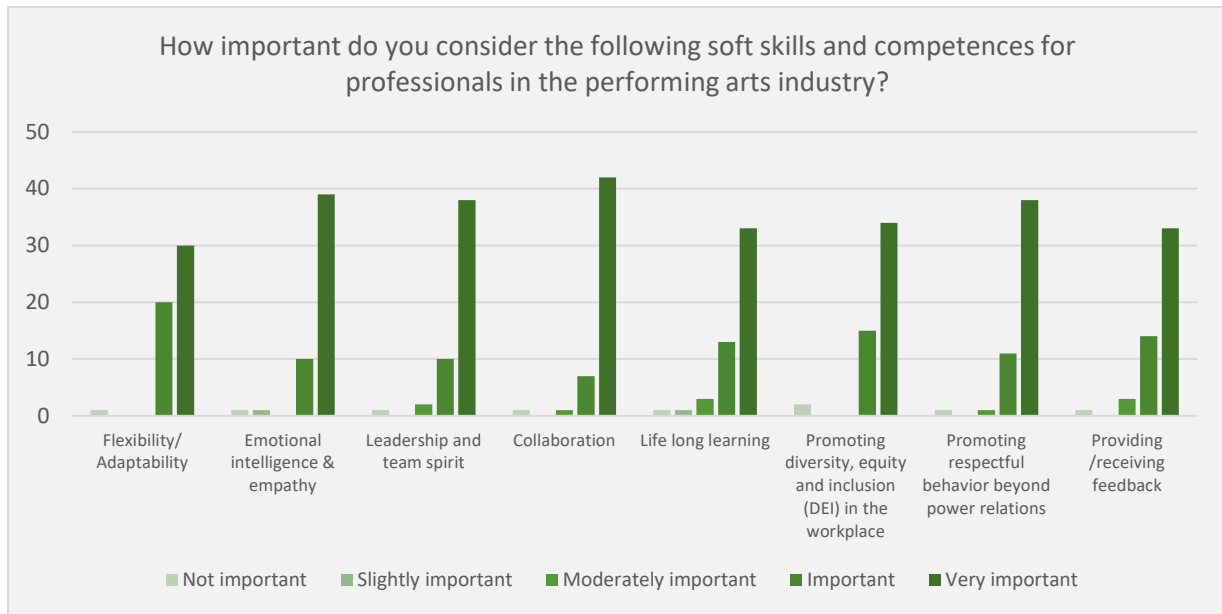
Figure 22. Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

The overall perception on this regard is quite average (56% gave "3" in terms mastering the specific skills).

Figure 23. Extent to which respondents consider that performing arts professionals in Greece master these soft skills

Q.3 Which professional profiles do you think need most the following soft skills?

The perception of the need for soft skills is extremely high for all professional profiles, except for the Facilities Manager, which is slightly less considered in this specific regard. For Production Managers, all skills rank very high, with "Promoting respectful behaviour beyond power relations" as the top skill with 84.3% of answers, followed by "Promoting diversity, equity and inclusion (DEI) in the workplace" (80.4%

of answers). For Stage Directors, "Emotional intelligence & empathy" is deemed the top skill with 78.4% of answers, closely followed by "Leadership and team spirit" and "Collaboration" (both with 78.43% of answers). Similarly, Artistic Directors show a high need for soft skills, particularly "Promoting respectful behavior beyond power relations". Set Designers also exhibit a moderately high need for soft skills, with "Collaboration" and "Lifelong learning" receiving the most answers.
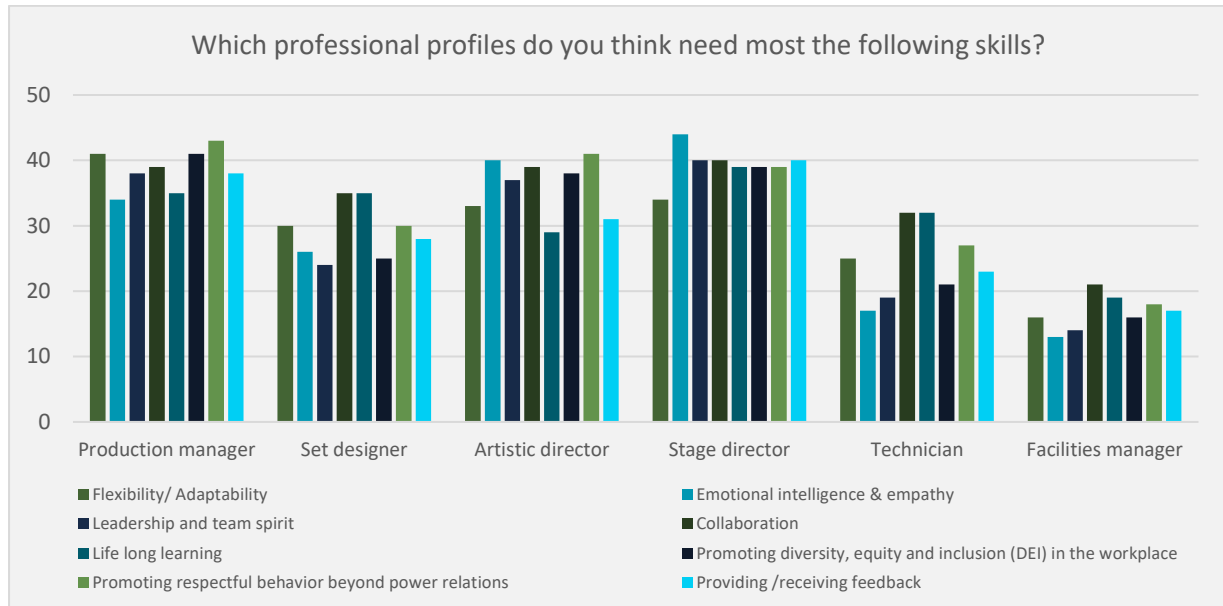
Figure 24. Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

The majority of respondents state as the main reason the lack of well-trained professionals in soft skills (62,7%), closely followed by Power relations within the organisation (60,8%). High ranked and equally important are considered the following reasons: Competing priorities and Rigid management structures (47,1%).
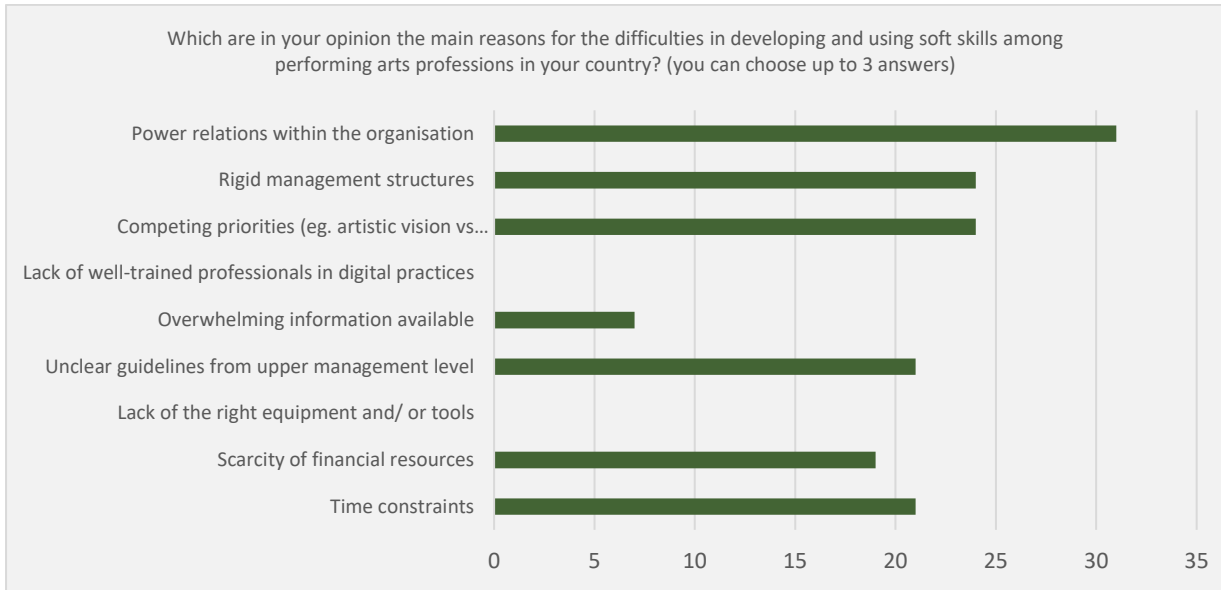
Figure 25. Reasons for encountering difficulties in developing and implementing soft skills

4.5 Findings in relation to the respondents needs

In this section we provide an overview of the respondents' needs regarding their own green, digital, entrepreneurial/ resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

Overall, the respondents consider their competence in the four skill sets to be moderately good or to a large extent good. For green and entrepreneurial skills, the majority of the respondents rate their knowledge as moderately good (47%), while for digital and soft skills they indicate that their knowledge is good to a very large extent, 39% and 47% respectively. Very few respondents indicate that their skills are not good at all or are only slightly good, in any of these competences.
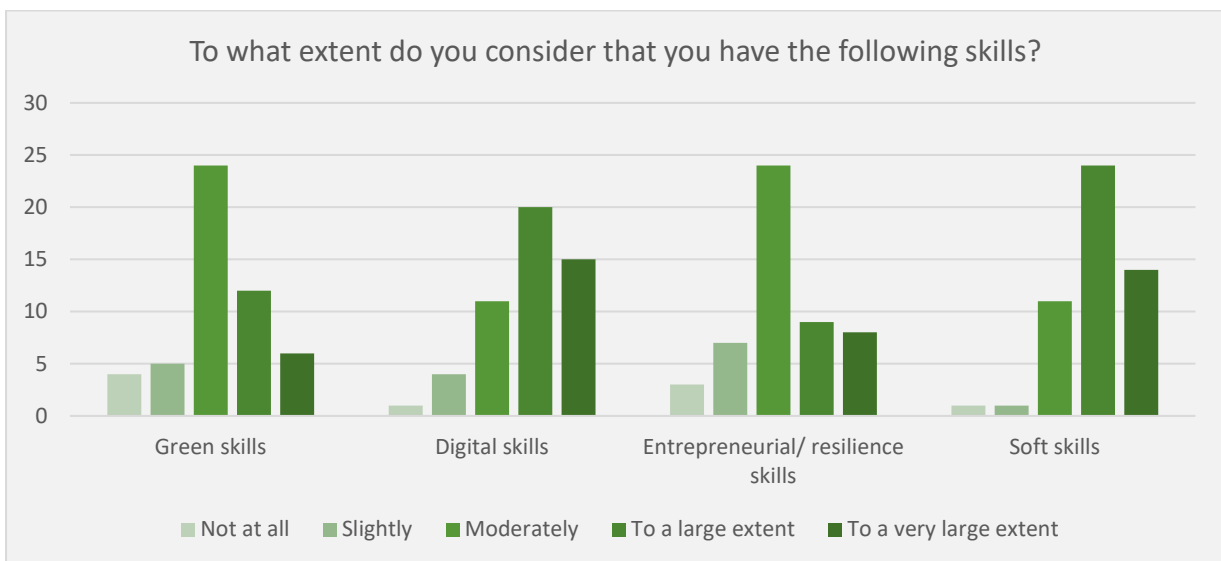
Figure 26. Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

The interest for developing the four indicated skill sets for professional development is very high. Digital and Entrepreneurial skills are considered the most relevant for individual professional growth. Soft Skills and Green Skills are less in demand but still deemed important.

Figure 27. Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

Regarding the type of training that would be most beneficial for developing green skills, respondents were able to choose three options from those available, as seen in the graph below. In-house coaching was indicated as the primary source of relevant training for these specific skills (54,9%), closely followed by Face-to-Face training (52,9%) and Collaborative projects and initiatives (51%). The need for a certified process was expressed by 31,4% of the respondents.
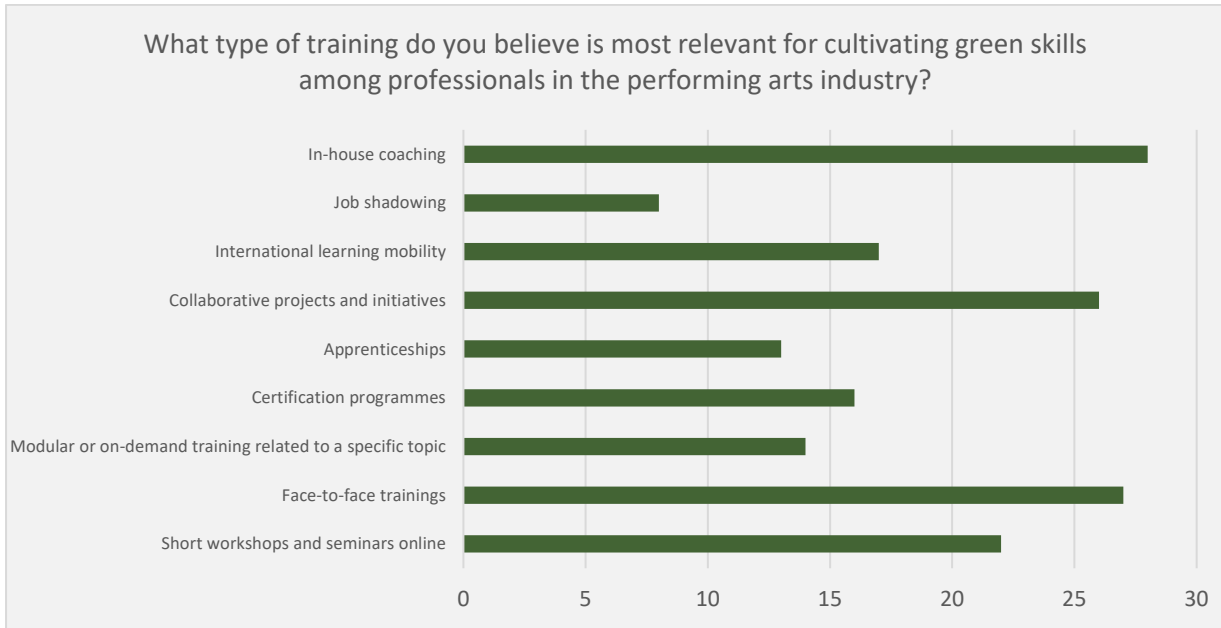
Figure 28. Type of training considered most relevant for cultivating green skills

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

Regarding the type of training that would be the most beneficial for developing digital skills, respondents could choose three options from those available, as seen in the graph below. Short workshops and seminars online were indicated as the primary source of relevant training for these specific skills (54,9%), closely followed by Face-to-Face training (51%). The need for a certified process was underlined by 39,2% of the respondents.

Figure 29. Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

Regarding the type of training that would be most beneficial for developing entrepreneurial skills, respondents could choose three options from those available, as seen in the graph below. In-house coaching was indicated as the primary source of relevant training for these specific skills (54,9%), followed by Short workshops and seminars online (47,1%) and Face-to-face training (41,2%). The need for a certified process was underlined by 31,4% of the respondents.

Figure 30. Type of training considered most relevant for cultivating entrepreneurial/ resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

Regarding the type of training that would be most beneficial for developing soft skills, respondents could choose three options from those available, as seen in the graph below. Face-to-face training was indicated as the primary source of relevant training for these specific skills (62,7%), followed by Collaborative projects and initiatives (52,9%). International learning mobility, along with In-house coaching was pinpointed as important by 39,2%. The need for a certified process was expressed by a small percentage of 9,8%.

What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

Figure 31. Type of training considered most relevant for cultivating soft skills

5. Findings from the Focus Groups Interviews

5.1 Findings in relation to green skills

Mrs Kelidou pointed as sustainability skills the adoption of circular economy practices including the reuse of materials and sets previously used, since this is commonly done with costumes, while further training is needed in the fields of maintenance and reuse. For the time being in Greece, the reuse of costumes is done mainly for economic reasons (to cut costs) and not because of a clear sustainability mindset. So, this mindset should be changed through education. Mrs Prisimintzi was also referred to those skills, as the ability to recycle all the appropriate materials during their productions, giving extra attention to the catering green issues, but as director does not agree to replace materials with digital objects. Mr Kafetzis liked both the possibilities, but he pointed out the disadvantage of cost increasing, for the moment, if these green practices are being followed, while Mr Kalogeropoulos tends to believe that for sure this is correct for small or medium productions and in larger projects probably this is not correct. In any case it is worth further consideration. He also said that it is important to create a network of well-trained workers nationally in order to minimise the employee movements and hire people locally when it is necessary. Mr Katsampidis expressed the opinion that the energy efficiency skill and knowledge have the greater importance in the sustainability issues in the medium and long term because they are connected with the running of venues and the equipment of them. Mr. Papadopoulos perceives these skills as the ability to recycle materials used in performing arts productions and manage their waste. However, he believes that this operates mainly on terms of individual responsibility rather than something organised.

All members of the Greek focus group said that they do not know any existing training or education practices in their country regarding sustainability skills and, for sure, they did not have any related courses during their studies.

The importance of having a sustainability manager denoted as valuable by the FG members under the condition that its presence acts as a cooperative factor and not as an obstacle to the creativity of the team members. Mr Kafetzis had, a few years back, the experience to collaborate with a sustainability manager during an international documentary production of National Geographic in Greece and he recalls only instructions to completely avoid plastic water bottles etc. Mr Kalogeropoulos had a similar experience 3 years ago in a Disney production and he described similar methods from the sustainability manager. Nevertheless, according to his opinion it is much more important to put sustainable protocols at the operation of the venues than to put those at the art production. In that case for example the energy footprint could be significant, while the cost - benefit balance is always crucial for the success of those actions. Mrs Prisimintzi was rather more sceptical on the reliability of that extra cost for the time being, but Mrs Kelidou on the other hand said that is of undeniable importance. They could transfer valuable knowledge to all stakeholders, embed new ideas into productions, and contribute to the greening of the sector and sustainable economic development. Additionally, for ethical reasons, this role is of much significance. This person should be relevant to the performing arts sector to be aware of the established perceptions and the roadblocks that exist towards achieving sustainability. Mr. Papadopoulos believes that the position of a sustainability manager is so essential that it should be extended beyond the field of performing arts to other sectors, such as schools or public services.

All FG members agreed that training in sustainability could benefit the performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians, as well as VET/HEI trainers/educators, while the individuals who design, create, construct and facilitate sets in the performing art sector must have green skills. These trainings should be provided online or in blended-learning format and should be experiential/applied. Furthermore, providing learners with materials to read or study prior to the training, especially for face-to-face sessions, is imperative. Mrs Prisimintzi and Mr Kafetzis also pointed out that it is important if these trainings are promoted by the trade unions of the employees or other related structures.

5.2 Findings in relation to digital skills

The FG members realised as digital skills the ability to implement and/or participate in digital productions, digital communication, digital marketing, and analytics. Mrs Kelidou referred to the use of digital means for live streaming as another important skill, while Mrs Prisimintzi and Mr Kafetzis said that all the members of the creative working group is very valuable to have some skills on the proper use of the digital media that the other crew members are using at the project and for that it is necessary to have strong and efficient training programs. Mr Kalogeropoulos and Mr Katsampidis referred to digital skills including the knowledge of using software for organising, budgeting and reporting during the implementation of any project.

While some courses are offered by universities or colleges (both private and public) at first and second cycle (bachelor and master levels) of studies, Mrs Kelidou said that the people she knows who possess these skills and work in the performing arts sector mostly studied abroad, while she believes that these skills are definitely needed, especially for producing 3D visualisations of sets before creating them. Mrs Prisimitzi referred to the existing lack of updating knowledge of the older generations of the sector regarding the new digital tools. Mr. Papadopoulos expressed a similar opinion and he also focused on the large number of workers in the performing arts sector who have insufficient or no training in digital

skills, which creates many coordination and communication problems. Mr Kafetzis, having the experience as instructor at a postgraduate program on Digital Arts in Athens School of Fine Arts, said that also trainers need to be reskilled and become more digitally literate to support the sector's needs, an opinion that Mrs Kelidou expressed too.

Regarding the format of training on the digital skills, FG members said that all the different types could be valuable for all professionals despite their certain occupation in the sector, if there is useful and high-quality educational content. Mrs Kelidou focused on the reliability of synchronous and asynchronous online courses, as well as blended formats.

5.3 Findings in relation to entrepreneurial/ resilience skills

Focus Group members find it somewhat challenging to identify entrepreneurial and resilience skills. They understand them as the ability to be flexible in the labour market in order to stay professionally active and how the artistic mindset remains of great importance. Mrs Kelidou, Mr Kalogeropoulos, Mr. Katsampidis and Mr Papadopoulos identified more efficiently as important entrepreneurial and resilience skills project management, budgeting, business design, developing a business strategy, human resources management, creativity, and innovation taught through the methodology of Design Thinking. Additionally, future thinking and agility could enhance the resilience of all the persons working in the sector. One entrepreneurial skill that they consider very significant is developing Diversity, Equity, and Inclusion (DEI) strategies, especially since the performing arts sector in Greece is male dominated. These skills are particularly important for artistic and stage directors.

Currently, none of the aforementioned entrepreneurial/resilience skills are included in any training courses, to the best of their knowledge, as all FG members said. These training modules could be valuable for all the members of the performing art sector for growing a basic understanding on this concept and they could be offered either as online/self-paced courses or as blended learning. Mr. Papadopoulos also perceives entrepreneurial skills as an additional asset in addressing or preventing economic issues during the planning of a production.

5.4 Findings in relation to soft skills

Mr Kalogeropoulos expressed his strong opinion on the high importance of soft skills for the successful implementation of a performance project. For those that want to work in an international big project they need to understand that the scale of the project always affects the complexity and the demands during the implementation of a project. A crew of 300 people for example, without strong soft and hard established skill is a chaotic nightmare. The job of all the different competencies in such a project is like a completely different job for the same people in a project of 50 crew members. Mrs Katsampidis also underlined the importance of soft skills saying that even the best hard skills of a person, without soft skills, the whole performance of the worker becomes very poor in the team scale.

Mrs Prisimintzi and Mrs Kelidou identified as important soft skills the communication, the team building, the effective cooperation, the networking, the outward-looking, message dissemination through multiple channels, the emotional intelligence, the conflict resolution. Mr Kafetzis agreed, but he pointed out that these skills are equally important for all the different competences. The FG members said that all the persons involved in the performing arts sector should get trained on the above-mentioned skills. These skills are not normally taught to the people working in the sector. All

individuals involved in the performing arts sector should receive training in the above-mentioned skills. These skills are not typically taught to those working in the sector. In-person training is preferable as it allows for easier interaction. However, online self-paced learning could also be utilised as a training method. Mr. Papadopoulos, along with the other members of the focus group, emphasises the importance of soft skills and links them to communication and smooth collaboration among workers in a production. He spoke about self-training due to the lack of formal education, proposed online or seminar-style teaching methods, and suggested integrating these with environmentally friendly practices.

Regarding the question: *"Do you have further suggestions on how to address these skills gaps",* the FG members referred to case studies, infographics, examples, videos, podcasts featuring experts, additional study materials, and even scientific studies.

6. Findings from the Desk Research

6.1 VET and HE in Greece

The Vocational Education and Training in Greece starts at the level of secondary education on Vocational upper Secondary School offering two cycles of studies:(a) the secondary cycle and (b) the optional post-secondary cycle, the so-called "apprenticeship class", while there is also the option of the Evening Vocational Lyceum.

Post lower secondary vocational education and training, with a degree of level 3, is provided in: (a) Vocational Training Schools and (b) Vocational Apprenticeship Schools of the Manpower Employment Organisation (OAED). Attendance lasts 2 years and includes grades A and B. Holders of the lower secondary school graduation certificate, or equivalent, can enrol in grade A, without exams. Vocational Training Schools can be public or private, day or evening, while Vocational Apprenticeship Schools are only public.

Post-secondary vocational training, with a degree of level 5, is provided in: (a) Vocational Training Institutes, IEK, and (b) Post-secondary cycle of studies - apprenticeship class.

IEK provides initial vocational training to graduates from upper secondary schools, i.e. general upper secondary schools (GEL), vocational upper secondary schools (EPAL), as well as holders of equivalent certificates/degrees. Vocational training lasts 4-5 semesters. For EPAL graduates and holders of equivalent vocational certificates or degrees, vocational training may last 2-3 semesters. IEK may be public or private.

Post-secondary cycle of studies - apprenticeship class provides initial vocational training to graduates from upper secondary vocational schools, or holders of equivalent certificates or degrees, who have a basic level of knowledge, skills and competences. The post-secondary – apprenticeship programme lasts 11 months.

Higher education is the last level of the formal education system. Most undergraduate degree programmes take 4 academic years of full-time study. Postgraduate courses last from one to two years, while doctorates at least 3 years.

Higher Education comprises the university sector: (a) Universities (AEI), (b) Technical Universities, (c) the Athens School of Fine Arts (ASKT) and (d) the Greek Open University (EAP) (Eurydice-website, 2024)

6.2 Existing Programmes related to occupations in INSPIRE

The Cultural and Creative sector in Greece in 2014 employed 110,688 employees in 46,370 enterprise and it includes:

● Printing, manufacture and handicrafts

● Retail sale of cultural goods

● Publishing

● Software publishing and computer programming

● Audiovisual

● Television, radio and communication

● Architecture

● Advertising

● Specialised design

● Arts and recreation

● Libraries and museums

(Hellenic Republic Ministry of Culture and Sports, 2017)

6.2.1 Artistic Director

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

The following programs are based on the situation in Greece, considering that the people who work as Artistic Directors have studied the following:

Occupation	Qualification	Certificate	Funding
Artistic Director	Cultural Administration	BA Graphic Design and Visual Communication	State funded

University of West Attica, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	Cultural Administration	MA Graphic Arts – Multimedia	State funded

Hellenic Open University, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	Cultural Administration	BA Graphic Design	Privately funded

Metropolitan College, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*BA Fashion Design & Marketing*	*Privately funded*

Mediterranean College School of Arts and Design, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*BA Graphic Design*	*Privately funded*

Art and Design College Vakalo, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*BA Graphic Design*	*Privately funded*

DEREE, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*MA Audiovisual Arts in the Digital Age*	*State funded*

Ionian University, 2024

Occupation	Qualification	Certificate	Funding
Artistic Director	*Cultural Administration*	*BTEC Foundation in Art & Design*	*State funded*

Doukas, 2024

Best Practices and Examples

● **Sustainability:**

Sustainability training in the performing arts in Greece is an important aspect of the country's cultural and artistic development. Several initiatives and programs have been established to promote sustainability in the sector.

The Polygreen Culture & Art Initiative (PCAI), offers an artist-in-residence program dedicated to artistic creativity and alternative practices related to circular economy, sustainability, upcycling, and environmental art. This program provides training and opportunities for artistic directors to explore sustainable practices in their work (PCAI, 2024).

The museum Vorres offers a training program called EMPACT, which focuses on empathy and sustainability pathways for arts. The program includes workshops and discussions on sustainability and its applications in the arts, providing training for artistic directors (Vorres Museum, 2024).

However, there are no specific courses focused on sustainability for artistic directors in Greece. The available information primarily highlights sustainability initiatives and programs at the American College of Greece (ACG), which include events, seminars, and training programs, but these are not specifically tailored for artistic directors (The American College of Greece, 2024).

The Michalis Kakogiannis Foundation, offers an intensive course on sustainable cultural management, focusing on environmental best practices in the performing arts and exploring actions to promote sustainability (Michael Cacoyannis Foundation, 2024).

● **Digitalisation:**

There are several initiatives in Greece that provide digitalisation training for artistic directors and professionals in the arts sector.

The Athens Digital Arts Festival (ADAF) offers educational programs for adults and children, including workshops, talks, and master classes, to engage the audience with digital culture and technology (Department of Digital Arts and Cinema, National and Kapodistrian University of Athens, 2024).

The American College of Thessaloniki (ACT) organised the "Digitizing Creativity" conference in 2018, which featured distinguished speakers from the US and Greece sharing their experience and insights on digital marketing in the arts. This was followed by a hands-on "Digitizing Creativity MasterClass" for industry professionals to learn about the creative process and programmatic advertising (American College of Thessaloniki, 2024).

The International Center for Digital Transformation and Digital Skills, established by Cisco in collaboration with the Municipality of Thessaloniki, offers training programs through the Cisco Networking Academy, STEM, and Robotics departments to help individuals acquire specialised digital skills (Cisco, 2024).

Overall, digitalisation serves as a foundational element across all programs, such as at School Vakalo and AKTO programs.

● **Entrepreneurship:**

There are several initiatives in Greece that provide entrepreneurship training and resources for artistic directors and professionals in the arts sector.

The Hellenic American Union (HAU) offers a seminar on "Cultural Entrepreneurship: Designing Business Models for Cultural Organizations". This self-paced online program equips participants with tools to design and develop robust business plans for cultural organisations, covering topics such as entrepreneurship, fundraising strategies, digital marketing, and crisis management (Hellenic American Union, 2024).

The Athens Digital Arts Festival (ADAF) offers educational programs throughout the year, including workshops, talks, and master classes, to engage the audience with digital culture and technology. While not specifically focused on entrepreneurship, ADAF provides a platform for artistic directors

to explore the intersection of art, technology, and innovation (Department of Digital Arts and Cinema, National and Kapodistrian University of Athens, 2024).

The American College of Thessaloniki (ACT) organised the "Digitizing Creativity" conference in 2018, which featured speakers sharing insights on digital marketing in the arts. This was followed by a "Digitizing Creativity MasterClass" for industry professionals to learn about the creative process and programmatic advertising. While the specific dates for upcoming events are not mentioned, ACT may organise similar programs in the future (American College of Thessaloniki, 2024).

The International Center for Digital Transformation and Digital Skills, established by Cisco in Thessaloniki, offers training programs through the Cisco Networking Academy, STEM, and Robotics departments to help individuals acquire specialised digital skills. The centre collaborates with the Municipality of Thessaloniki, the Ministry of Digital Governance, and the Ministry of Development and Investments to accelerate digital transformation and promote digital culture (Cisco, 2024).

● **Resilience/soft skills:**

There are a few initiatives in Greece that provide resilience and soft skills training for artistic directors and professionals in the arts sector.

The Athens Digital Arts Festival (ADAF) offers educational programs throughout the year, including workshops, talks, and master classes, to engage the audience with digital culture and technology. While not specifically focused on resilience training, ADAF provides a platform for artistic directors to explore innovative ways of adapting to the changing landscape (Department of Digital Arts and Cinema, National and Kapodistrian University of Athens, 2024).

The American College of Thessaloniki (ACT) previously organised the "Digitizing Creativity" conference in 2018, which featured speakers sharing insights on digital marketing in the arts. This was followed by a "Digitizing Creativity Master Class" for industry professionals to learn about the creative process and programmatic advertising. While the specific dates for upcoming events are not mentioned, ACT may organise similar programs in the future that touch on resilience and adaptability (American College of Thessaloniki, 2024).

The Hellenic American Union (HAU) offers a seminar on "Cultural Entrepreneurship: Designing Business Models for Cultural Organizations". This self-paced online program equips participants with tools to design and develop robust business plans for cultural organisations, covering topics such as entrepreneurship, fundraising strategies, digital marketing, and crisis management. While not directly labelled as resilience training, the crisis management module is likely to provide strategies for artistic directors to navigate challenging situations (Hellenic American Union, 2024).

Summit, a training company based in Athens, offers workshops on various topics including resilience and inspirational leadership. While not specifically targeted at artistic directors, these workshops may be relevant for developing soft skills and adaptability in the arts sector (Summit, 2024).

Gaps between Training Policies

● **Sustainability:**

While the programs mentioned above demonstrate some efforts to incorporate sustainability into arts education and training in Greece, there is not a directly focused program on sustainability for artistic directors.

● **Digitalisation:**

The programs mentioned above do not refer to any digitalisation training program specifically designed for artistic directors in Greece. The aforementioned initiatives provide relevant skills and resources but are either more broadly focused on the arts sector or not directly targeted at artistic directors.

● **Entrepreneurship:**

There are no entrepreneurship training programs specifically designed for artistic directors in Greece. The initiatives mentioned above focus on digitalisation, sustainability, and soft skills training, but none is targeted at artistic directors.

● **Resilience/soft skills:**

There are no resilience or soft skill training programs specifically designed for artistic directors in Greece. The initiatives mentioned focus on digitalisation, entrepreneurship, and sustainability training, and soft/resilience skills, but none is targeted at artistic directors.

6.2.2 Facilities manager

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

Based on the current situation in Greece, people who work as Facilities Managers may have studied programs unrelated to theatrical studies, such as business administration, construction management, or engineering.

Best Practices and Examples

● **Sustainability:**

The American College of Greece (ACG) offers a Center of Excellence in Sustainability (CoES) that provides educational programs and initiatives focused on sustainability. The CoES is connected with academic programs and research, and it aims to promote sustainability on campus and beyond. This centre could potentially offer training programs or workshops tailored to the needs of Facilities Managers in the performing arts sector (American College of Greece, 2024).

● **Digitalisation:**

The American College of Greece (ACG) offers a Digital Humanities Bootcamp, which provides comprehensive training in digital skills and tools for professionals in various fields, including the performing arts. This bootcamp includes masterclasses and interactive seminars, covering topics such as digital humanities, digital scholarship, and digital pedagogy (American College of Greece, 2024).

Additionally, the International Center for Digital Transformation and Digital Skills in Thessaloniki, established by Cisco, offers training programs in digital skills, including the Networking Academy,

STEM, and Robotics departments. These programs aim to enhance the digital skills of professionals, including those in the performing arts, to stay up-to-date with the latest digital technologies (Cisco, 2024).

● **Entrepreneurship:**

The Hellenic American Union (HAU) offers a seminar on Cultural Entrepreneurship, which covers topics such as designing business models for cultural organizations, fundraising strategies, digital marketing, and crisis management. This program can help Facilities Managers of the performing arts develop the skills and knowledge necessary to manage and sustain their facilities effectively (Hellenic American Union, 2024).

Additionally, the American College of Greece (ACG) offers a BSc (Hons) in Business Administration with a pathway in Entrepreneurship Management. This program prepares students for careers in entrepreneurship and related fields, providing them with practical and transferable skills in areas such as new venture creation, innovation, and corporate entrepreneurship (The American College of 2024).

● **Resilience/soft skills:**

The KPMG Institute offers a seminar on Resilience, which covers topics such as personal and professional stress management, workplace relationships, career management, building resilience, emotional intelligence, time management, building self-confidence and positive stance, and mindfulness. This program can help Facilities Managers of the performing arts develop the necessary resilience skills to effectively manage the challenges they face in their roles (KPMG, 2024).

Gaps between Training Policies

● **Sustainability:**

The training programs available in Greece, those offered by the American College of Greece (ACG) and the Cisco International Center for Digital Transformation and Digital Skills, do not specifically focus on sustainability training for Facilities Managers of the performing arts.

● **Digitalisation:**

While there are digitalisation training programs available, such as the Cisco International Center for Digital Transformation and Digital Skills, these programs do not specifically focus on the unique needs and challenges faced by Facilities Managers in the performing arts sector

● **Entrepreneurship:**

While there are entrepreneurship training programs available, such as the BSc (Hons) in Business Administration with a pathway in Entrepreneurship Management offered by the American College of Greece (ACG), these programs do not specifically focus on the unique needs and challenges faced by Facilities Managers in the performing arts sector.

● **Resilience/soft skills:**

While there are resilience training programs available, such as those offered by KPMG, they do not specifically focus on the unique needs and challenges faced by Facilities Managers in the performing arts sector.

6.2.3 Performance Production Manager

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

The following programs are based on the current situation in Greece, considering that people who work as Performance Production Managers have studied these subjects. Nevertheless, the Production Managers may have studied fields unrelated to theatrical studies, such as economics and marketing.

Occupation	*Qualification*	*Certificate*	*Funding*
Performance Production manager	*Cultural Administration*	*BA Film & Television Direction section*	*Privately funded*

Hellenic Cinema and Television School Stavrakos, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Performance Production manager	*Cultural Administration*	*BA Production Coordinator (Producer)*	*Privately funded*

IEK ALFA, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Performance Production manager	*Cultural Administration*	*School of Drama*	*Privately funded*

Athenian Stage of Kalvos – Kalaboki, 2024

Best Practices and Examples

● **Sustainability:**

There are some sustainability training programs for Performance Production Managers in Greece.

The "Sustainable Cultural Management" course, organised by mitos21, Julie's Bicycle, and the Aristotle University of Thessaloniki, focuses on sharing environmental best practices in the performing arts and exploring actions to become more ecological in governance, building management, production, and audience engagement (Michael Cacoyannis Foundation, 2024).

The Facilities Management Training Course, offered by The Knowledge Academy, covers essential aspects of facilities management, including sustainability practices for greener facilities. It is designed for professionals involved in managing and maintaining facilities, ensuring cost-effectiveness, regulatory compliance, and a positive work environment (Julie's Bicycle, 2024).

● **Digitalisation:**

Regarding digitalisation, there is a lesson in the BA of IEK Alfa, that is called Production Coordinator. A modern Production Manager is required to possess all the basic technological and artistic knowledge of the disciplines involved, such as the direction, operation and capabilities of new digital filming equipment. Nevertheless, all the programmes are based on the digitalisation.

● **Entrepreneurship:**

The American College of Greece offers a BSc (Hons) in Business Administration (Entrepreneurship Management pathway) that prepares students for postgraduate education and careers in entrepreneurship and related fields. The program covers topics such as new venture creation, innovation and corporate entrepreneurship, leadership, family business management, enterprise growth, digital marketing for entrepreneurs, public relations, and entrepreneurial finance (The American College of Greece, 2024)

● **Resilience/soft skills:**

There are no specific resilience or soft skills programs for Performance Production Managers in Greece.

Gaps between Training Policies

● **Sustainability:**

While the programs mentioned above demonstrate some efforts to incorporate sustainability into arts education and training in Greece, there is not a directly focused program on sustainability for performance production managers.

● **Digitalisation:**

The programs aforementioned do not include any digitalisation training programs specifically designed for performance production managers in Greece. The initiatives mentioned above provide relevant skills and resources but are either more broadly focused on the arts sector or not directly targeted at performance production managers..

● **Entrepreneurship:**

There are no entrepreneurship training programs specifically designed for performance production managers in Greece. The initiatives mentioned above, focus on digitalisation, sustainability, and soft skills training, but none are targeted at performance production managers.

● **Resilience/soft skills:**

There are no specific resilience or soft skills programs for Performance Production Managers in Greece.

6.2.4 Set Designer

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

The following programs are tailored to the situation in Greece, considering that individuals working as Set Designers have studied these disciplines:

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Art Director, Set & Costume Designer	Privately funded

Hellenic Cinema and Television School Stavrakos, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Fashion Design	Privately funded

AKTO Art & Design College, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Stage & Costume Design	Privately funded

Art and Design College Vakalo, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Art Theory and History of Art	Privately funded

Anoixti Texni, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Costume Design and Set Design Seminar	Privately funded

Anoixti Texni, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Scenography	Privately funded

Maria Chaniotaki, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Fine Arts	State funded

School of Drama, Aristotle University of Thessaloniki, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	Privately funded

Armenis Drama School, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	Privately funded

Melissa Art School, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	Privately funded

Praxi Epta Drama School, 2024)

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	Privately funded

Department of Digital Arts and Cinema, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Theatre Studies	State funded

University of Patras, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Theatre Studies	State funded

University of Athens, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	Privately funded

IEK Akmi, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Drama School	State funded

Public School of Advanced Vocational Training Kifisia, 2024

Occupation	Qualification	Certificate	Funding
Set designer	Cultural Administration	BA Acting Art of Theater – Cinema	Privately funded

IEK Enosi, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Set designer	*Cultural Administration*	*BA Acting Art of Theater – Cinema*	*Privately funded*

IEK Dimitra, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Set designer	*Cultural Administration*	*BA Acting Art of Theater – Cinema*	*Privately funded*

IEK Delta, 2024

Best Practices and Examples

- **Sustainability:**

The MSc in Sustainable Architecture & Healthy Buildings at Mediterranean College is a postgraduate program that explores the theory and practice of sustainable urban and architectural design. While not specifically for set designers, it could provide relevant knowledge on sustainable design principles that could be applied to set design (Mediterranean College, 2024).

The Circular Cultures Design School 2024, organised by the British Council Greece and Onassis Stegi, is a 4-day program from March 26-29, 2024 that aims to promote sustainable design and circularity. It is open to 30 participants from different creative disciplines, including designers, though it's unclear if set designers are specifically targeted (Van Hove, R., 2024).

The MA in Design at AKTO, titled "Sustainability & Product Innovation," is a graduate program that focuses on the intersection of sustainability and product design. The program covers various aspects of design, including product design, design innovation, industrial product design, conceptual product design, and fashion design, all with a focus on sustainability and innovation (AKTO, 2024).

- **Digitalisation:**

Digital Theatre by KMOP: This Erasmus+ project aims to support theatre professionals and non-professionals in transforming their art into a digital context. It provides an integrated methodology, a complete curriculum, and a comprehensive set of resources to enhance digital skills and facilitate the digital transition of theatre work (KMOP, 2024).

Theatre Arts at the American College of Greece: The BA (Hons) in Theatre Arts program includes courses on lighting design, scenography, and stage management, which involve digital skills and tools. The program also emphasises practical training and collaboration with academic institutions and established theatre artists (The American College of Greece, 2024).

MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Digital Spaces & Interactive Media, which includes courses on digital design, interactive media, virtual reality, and augmented reality. This specialisation can provide set designers with the skills to adapt their work to digital contexts (AKTO, 2024).

● **Entrepreneurship:**

Cultural Entrepreneurship by the Hellenic American Union: This seminar equips participants with tools to design and develop robust business plans for cultural organisations. It covers topics like entrepreneurship, fundraising strategies, digital marketing, and crisis management in cultural organisations (Hellenic American Union, 2024).

MA in Design at AKTO: While not specifically focused on entrepreneurship, the MA in Design program offers a specialisation in Sustainability & Product Innovation that includes courses on product design, design innovation, and conceptual product design. These skills could help set designers develop entrepreneurial mindsets and business models (AKTO, 2024).

Theatre Arts at the American College of Greece: The BA (Hons) in Theatre Arts program provides practical training and collaboration with established theatre artists. This hands-on experience could give set designers insights into the business side of the performing arts (The American College of Greece, 2024).

● **Resilience/soft skills:**

In the existing programmes, there are no classes specialised in resilience/soft skills

Gaps between Training Policies

● **Sustainability:**

While there are some relevant sustainability training opportunities in Greece, such as the INSPIRE project and the MSc in Sustainable Architecture, a dedicated program specifically for set designers in the performing arts does not seem to be currently available. The INSPIRE project may lead to more options in this area in the future.

● **Digitalisation:**

There are some gaps between training policies as far as digitalisation programs for set designers of the performing arts in Greece are concerned. While there are various initiatives and programs focused on digital arts and technologies, there is limited specific support for set designers in the performing arts.

● **Entrepreneurship:**

There are some gaps between training policies as far as entrepreneurship programs for set designers of the performing arts in Greece are concerned. There does not appear to be a dedicated entrepreneurship program specifically tailored for set designers in Greece. The Cultural Entrepreneurship seminar and the MA in Design program at AKTO are the most relevant options based on the provided search results.

● **Resilience/soft skills:**

There are some gaps in training policies regarding entrepreneurship programs for set designers in the performing arts in Greece. There does not appear to be a dedicated training program in Greece specifically addressing resilience and soft skills development for set designers working in the performing arts industry.

6.2.5 Stage Director

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

The following programs are tailored to the situation in Greece, considering that individuals working as Stage Directors have studied these disciplines:

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*BA Film and Television Directing*	*Privately funded*

Hellenic cinema and television school Stavrakos, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*BA Media Production-Film Directing*	*Privately funded*

Metropolitan College, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*Film Studies Department*	*Privately funded*

New York College, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*BA Film Department*	*State funded*

AUTH School of Film, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*BA/BSc (Hons) Film Production*	*Privately funded*

Sae creative media education, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage director	*Cultural Administration*	*BA Directing*	*Privately funded*

IEK Akmi, 2024

Occupation	*Qualification*	*Certificate*	*Funding*

| Stage director | Cultural Administration | BA Audiovisual Arts Department | State funded |

AudioVisual Arts Department - Ionian University, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	Seminar in Directing-Introduction in the art of Cinema	Privately funded

Film School, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	BA Art of Directing	Privately funded

IEK Alfa, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	BA Directing	Privately funded

Ant1 Media Lab, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	BA Directing Studies - Directors	Privately funded

IEK Delta, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	BA Film- TV Directing	Privately funded

Tabula Rasa, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	BA Theater Department, School of Fine Arts	State funded

School of Drama Aristotle University of Thessaloniki, 2024

Occupation	Qualification	Certificate	Funding
Stage director	Cultural Administration	Directing Lab	Privately funded

EKEIM, 2024

Best Practices and Examples

● **Sustainability:**

MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Sustainability & Product Innovation that includes courses on product design, design innovation, industrial product design, and conceptual product design. This specialisation can provide stage directors with the skills to adapt their work to sustainable practices (AKTO, 2024).

Theatre Arts at the American College of Greece: While not specifically focused on sustainability, the Theatre Arts program provides practical training and collaboration with established theatre artists. This hands-on experience could give stage directors insights into the business side of the performing arts and potentially lead to more sustainable practices (The American College of Greece, 2024).

● **Digitalisation:**

MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Digital Spaces & Interactive Media that includes courses on digital design, interactive media, virtual reality, and augmented reality. This specialisation can provide stage directors with the skills to adapt their work to digital platforms (AKTO, 2024).

Theatre Arts at the American College of Greece: The BA (Hons) in Theatre Arts program provides practical training and collaboration with established theatre artists. This hands-on experience could give stage directors insights into the business side of the performing arts and potentially lead to more digital practices (The American College of Greece, 2024).

Digital Theatre by KMOP: This Erasmus+ project aims to support theatre professionals and non-professionals in transforming their art into a digital context. It provides an integrated methodology, a complete curriculum, and a comprehensive set of resources to enhance digital skills and facilitate the digital transition of theatre work (KMOP, 2024).

● **Entrepreneurship:**

Cultural Entrepreneurship by the Hellenic American Union: This seminar equips participants with tools to design and develop robust business plans for cultural organisations. It covers topics like entrepreneurship, fundraising strategies, digital marketing, and crisis management in cultural organisations (Hellenic American Union, 2024).

Theatre Arts at the American College of Greece: The BA (Hons) in Theatre Arts program provides practical training and collaboration with established theatre artists. This hands-on experience could give stage directors insights into the business side of the performing arts (The American Collage of Greece, 2024).

● **Resilience/soft skills:**

Cultural Entrepreneurship by the Hellenic American Union: This seminar equips participants with tools to design and develop robust business plans for cultural organisations. Among other topics, it covers crisis management in cultural organisations (Hellenic American Union, 2024).

Gaps between Training Policies

● **Sustainability:**

There are gaps in training policies regarding sustainability programs for stage directors in the performing arts in Greece. Currently, there are no dedicated sustainability training programs specifically tailored for stage directors. While existing programs cover broader topics such as design, entrepreneurship, and digital skills, they do not directly address sustainability.

● **Digitalisation:**

There are no dedicated digitalisation training programs specifically designed for stage directors of the performing arts in Greece. The programs available focus on broader topics like design, entrepreneurship, and digital skills, but do not address digitalisation directly.

● **Entrepreneurship:**

There are no dedicated entrepreneurship training programs specifically designed for stage directors of the performing arts in Greece. The programs available focus on broader topics like design, digital skills, and cultural entrepreneurship, but do not address entrepreneurship directly.

● **Resilience/soft skills:**

There are no dedicated resilience soft skills training programs specifically designed for stage directors of the performing arts in Greece. The programs available focus on broader topics like entrepreneurship, digital skills, and cultural management, but do not address resilience directly.

6.2.6 Stage Technician

There are no statistics available particularly for each sector.

Existing Programmes of Education Providers · qualification & curricula

The following programmes are based on the current situation in Greece, considering the academic backgrounds of those who work as Stage Technicians. Nevertheless, Stage Technicians may have studied other fields unrelated to theatrical studies.

Occupation	*Qualification*	*Certificate*	*Funding*
Stage technician	*Cultural Administration*	*BA Director of Photography-Cinematographer*	*Privately funded*

Hellenic cinema and television school Stavrakos, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage technician	*Cultural Administration*	*BA Film Studies Department*	*Privately funded*

New York College, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage technician	*Cultural Administration*	*MA AudioVisual Arts*	*State funded*

Ionian University,2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage technician	*Cultural Administration*	*BA Department of Illustration*	*Privately funded*

Tabula Rasa, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Stage technician	*Cultural Administration*	*BA Stage Assistant Engineer*	*Privately funded*

IEK Master, 2024

Best Practices and Examples

- **Sustainability:**

  MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Sustainability & Product Innovation that includes courses on product design, design innovation, industrial product design, and conceptual product design. This specialisation can provide stage technicians with the skills to adapt their work to sustainable practices (AKTO, 2024).

- **Digitalisation:**

  MA in Design at AKTO: The Master of Arts in Design program offers a specialisation in Digital Spaces & Interactive Media that includes courses on digital design, interactive media, virtual reality, and augmented reality. This specialisation can provide stage technicians with the skills to adapt their work to digital platforms (AKTO, 2024).

  Digital Theatre by KMOP: This Erasmus+ project aims to support theatre professionals and non-professionals in transforming their art into a digital context. It provides an integrated methodology, a complete curriculum, and a comprehensive set of resources to enhance digital skills and facilitate the digital transition of theatre work (KMOP, 2024).

  The Master (MA) Audiovisual Arts in the Digital Age of Ionian University, aims to cultivate and specialise in the creative field of new forms of artistic expression, using exclusively digital media (digital arts / new media arts) (Ionian University, 2024).

- **Entrepreneurship:**

  There do not appear to be any specific entrepreneurship training programs for stage technicians of the performing arts in Greece.

- **Resilience/soft skills:**

There are no specific resilience soft skills training programs for stage technicians of the performing arts in Greece.

***Gaps between Training Policies**_

● **Sustainability:**

There are no dedicated sustainability training programs specifically designed for stage technicians of the performing arts in Greece. The programs available focus on broader topics like design, digital skills, and cultural management, but do not address sustainability directly.

● **Digitalisation:**

Digitalisation is not explicitly integrated into the existing programs. While some programs touch on digital skills, it is not a central focus. For example, the Theatre Arts program at the American College of Greece does not explicitly mention digitalisation, and the Digital Theatre project by KMOP focuses on digital skills rather than digitalisation.

● **Entrepreneurship:**

Entrepreneurship is not explicitly integrated into the existing programs. While some programs touch on entrepreneurship, it is not a central focus. For example, the Theatre Arts program at the American College of Greece does not explicitly mention entrepreneurship, and the Digital Theatre project by KMOP focuses on digital skills rather than entrepreneurship.

● **Resilience/soft skills:**

There are no dedicated resilience/soft skills training programs specifically designed for stage technicians of the performing arts in Greece. The programs available focus on broader topics like design, digital skills, and cultural management, but do not address resilience directly.

6.2.7 Sustainability Manager for the Performing Arts

*_Existing Programmes of Education Providers · qualification & curricula_*

In Greece, there are no programs specifically focused on sustainable management for the performing arts. There are training programs for sustainable management addressing various sectors that individuals interested in becoming Sustainability Managers and serving the performing arts sector could attend.

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*General Professional*	*Program in ESG, SDGs, and Sustainable Finance*	*State funded*

Athens University of Economics and Business, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Fashion Administration*	*Executive Education Program*	*Privately funded*

Athens University of Economics and Business, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*ESG Familiarization Workshop*	*Privately funded*

Hellenic American Union, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*Diploma in ESG, Sustainable Investing & Compliance*	*Privately funded*

Epsilon College, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*Education for Sustainable Development*	*Privately funded*

IDEC Training Centre, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*Developing Leaders for Sustainable Business by Fractality*	*Privately funded*

Fractality, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*ISO 20121 Event Sustainability Management System Training*	*Privately funded*

The Knowledge Academy, 2024

Occupation	*Qualification*	*Certificate*	*Funding*
Sustainability Manager	*Cultural Administration*	*Next Stage Sustainability*	*Privately funded*

Alexander Innovation Zone, 2024

Occupation	*Qualification*	*Certificate*	*Funding*

Sustainability Manager	Cultural Administration	Leading and Managing Sustainable Change Training Course	Privately funded

Training Centre, 2024

Best Practices and Examples

- **Sustainability:**

Education for Sustainable Development: Provided by the IDEC Training Centre. The course aims to help participants develop an understanding of sustainable development and its principles, explore international and EU policies, and learn methods for involving the community and creating effective messages to promote sustainable practices (IDEC, 2024).

ISO 20121 Event Sustainability Management System Training by The Knowledge Academy: This 1-day training course is designed to equip professionals with the knowledge and skills required to implement and manage sustainable practices within the events industry. The course covers ISO 20121 principles, sustainable event design, stakeholder engagement, and impact assessment. It is available online and includes live, interactive learning with expert instructors (The Knowledge Academy, 2024).

Professional Program in ESG, SDGs, and Sustainable Finance: Offered by the Athens University of Economics and Business (AUEB) in collaboration with PwC Greece and under the auspices of the United Nations Sustainable Development Solutions Network (UN SDSN). The program covers the holistic understanding of Sustainable Development Goals (SDGs) and the incorporation of Environmental, Social, and Governance (ESG) criteria and Sustainable Finance principles in daily business conduct (Athens University of Economics and Business, 2024).

Executive Education Program: The Athens University of Economics and Business offers an Executive Education program in ESG, focusing on the tools and strategies for managing and shaping organisational strategy in the context of environmental, social, and corporate governance. The program is designed for business executives and aims to provide them with the necessary knowledge and skills to navigate ESG challenges (Athens University of Economics and Business, 2024).

ESG Familiarization Workshop: The aim of the seminar is to facilitate, in a simple and comprehensible way, executives who are responsible for sustainability and corporate governance to understand the relevant regulatory requirements and institutional frameworks, and to integrate corresponding practices into the company's strategy and investment processes (Hellenic American Union, 2024).

The Diploma in ESG, Sustainable Investing & Compliance is a useful educational tool aimed at all professionals who undertake monitoring and reporting on the sustainability of the business and compliance with ESG criteria, as well as other persons who wish to familiarise themselves with terminology and specialise in sustainable finance issues (Epsilon College, 2024).

Developing Leaders for Sustainable Business by Fractality: This 2-day innovative residential course is targeted for managers and entrepreneurs who want to become effective Sustainability leaders through a combination of training and leadership methodologies and interactive learning. The training builds on the "Sustainability and CSR Masterclass ", and participants will gain an excellent understanding of CSR and Sustainability and an overview of all key areas related to the implementation of CSR and Sustainability in their day-to-day job (Fractality, 2024).

Leading and Managing Sustainable Change Training Course: Leading and Managing Sustainable Change Training is a dynamic and interactive course that combines theory, practical frameworks, and real-world examples to empower the participants as a change leader. This course will equip the participants with the skills to lead change with confidence, build resilient teams, and embed sustainable change practices within the organisation (Training Centre, 2024).

- **Digitalisation:**

The programme from the above that might refer to digitalisation skills is the Diploma in ESG, Sustainable Investing & Compliance, as it provides a useful educational tool aimed at all professionals who undertake monitoring and reporting on the sustainability of the business (Epsilon College, 2024).

- **Entrepreneurship:**

The two programmes, from the above, that might refer to entrepreneurship skills, is the Next Stage Sustainability, as it provides training in entrepreneurial skills, and the Developing Leaders for Sustainable Business by Fractality, as it addresses to entrepreneurs who want to become effective Sustainability leaders through a combination of training and leadership methodologies and interactive learning.

- **Resilience/soft skills:**

The programme from the above that might refer to resilience/soft skills is the Leading and Managing Sustainable Change Training Course, as it is a dynamic and interactive course that aims to empower you as a change leader. This course will equip the participants with the skills to lead with confidence, build resilient teams, and embed sustainable change practices (Training Centre, 2024).

Gaps between Training Policies

There are no specific digitalisation, sustainability, entrepreneurship, and resilience/soft skill training programs for Sustainability Managers in the performing arts sector in Greece. While there are programs focused on sustainability training (ESG, SDGs), cultural management, entrepreneurship and resilience/soft skills, they are not specifically tailored to the needs of Sustainability Managers in the sector in Greece. However, the only programme, from the above, that might apply to the performing arts sector, is the ISO 20121 Event Sustainability Management System Training by The Knowledge Academy, as its course refers to the events industry. Nevertheless, the programmes referred above may be considered to be an initial step, in order for someone to exercise the profession of the Sustainability Manager for the Performing Arts.

7. Conclusions and Recommendations

7.1 Conclusions

Greek Roles and Their Alignment with ESCO Profiles

The core responsibilities and skills for the roles of the Artistic Director, Facilities Manager, Performance Production Manager, Set Designer, Stage Director, Stage Technician, and Sustainability Manager in the performing arts sector in Greece are likely like those described by ESCO. However, there are many instances where these roles are understood more flexibly or described differently in the Greek labour market due to the following factors:

● Generally, there are smaller teams dealing with productions, requiring professionals in the above-mentioned roles to deal with diverse responsibilities; thus, it is important for them to have a broader skill set. Additionally, budget constraints require more flexibility and multi-tasking from professionals.

● As there is no specialised training from many of these roles (professionals may come from different backgrounds or be self-taught), the skills and competences listed in the ESCO profiles may not fully align with the exact (real) requirements or expectations from the demand side, or the offerings from the professionals for these positions.

● Cultural specificities, bureaucracy, regulations and public sector influence may require specific roles (e.g. artistic director) to undertake more responsibilities than those described in the ESCO profiles.

Regarding the role of the Sustainability Manager for the performing arts sector, in Greece the known practices are coming from large international production partially implemented in the country, so it could be considered as an emerging role, probably for large projects in the beginning, with growing importance, but currently not established.

The Quantitative Research

During the quantitative research phase, 51 questionnaires were collected from a diverse sample of stakeholders. Among the respondents, 66,7% work as performing arts professionals and 33,3% as an educators/trainers for performing arts professionals. Respondents were asked to provide their opinion regarding existing green, entrepreneurial, digital and soft/resilient skills for performing arts professionals in Greece, and to assess the importance of these competences. They were also asked to identify necessary skills for each professional profile (Artistic Director, Facilities Manager, Performance Production Manager, Set Designer, Stage Director, Stage Technician, and Sustainability Manager).

There was a consensus among respondents that green competences are deemed "Very Important" skills to acquire, with "Raising environmental awareness among audiences" and "Environmental regulations and compliance" ranking as the most crucial skills needed in Greece, followed by: "Eco-conscious performance practices", "Experiential Actions and actions to connect and contact the natural environment", and ESG (Environment, Social, Governance). The overall perception of the proficiency level that professionals should have in these skills is relatively low. All profiles are identified as needing to develop green skills, with a primary focus on Production Managers.

When discussing the establishment of a specific profile for the Sustainability Manager position, respondents agreed on its importance but emphasized that the role should not be reduced to greenwashing; rather, it should play a meaningful role and have real impact. There is also a question

about whether the position of sustainability manager should be necessary in smaller productions, which is a crucial given Greece's large number of small-scale productions. Respondents indicated that in 73,5% of the cases, this position does not exist. Only 6,1% of the respondents identified the position within their organisational chart.

For Digital Skills, all the skills and competences listed were considered as "very important" by the majority of the respondents, with Cybersecurity and intellectual property ranking highest. However, a vast majority of professionals in the performing arts sector in Greece have not yet mastered these digital skills. All the profiles are identified as needing to develop digital skills, with a primary focus on Production Managers and Set Designers.

For entrepreneurial skills, all the skills listed were considered as "very important" by the majority of respondents, with Problem solving deemed as the most crucial skill. The general knowledge of these skills has been identified as average by the respondents. All the profiles are identified as needing to develop entrepreneurial and resilience skills, with a primary focus on Production Managers, the Artistic Directors and the Stage Directors.

For soft skills, all the competences listed were considered as "very important" by the majority of respondents, with "Collaboration" ranking first. Respondents have assessed the knowledge on these skills as average. The perception of the need for soft skills is extremely high for all the professional profiles.

For all skill sets/competences, the majority of respondents cite the scarcity of financial resources as the main reason for not adopting sustainability practices among performing arts professionals in Greece.

The Focus Group Interviews

The interviews with the Focus Group members gave a thorough depiction of the situation according to the people of the performing art sector regarding the topics of sustainability/green skills, the digital skills, the entrepreneurial/resilience skills, and the soft skills. For all topics, a lack of proper training and education was identified, and the need of high quality, intensive programs was deemed necessary all the professionals of the sector, both old and new. These trainings should be provided through various methods, with synchronous and asynchronous online methods, as well as blended learning formats, being identified as the most useful and influential. Additionally, the trainings should be experiential and applied.

The sustainability skills were described as poor, while the Sustainability Manager occupation looks promising and important in the long term, but for the time being there are a lot of more urgent needs. As measures for greener practices were identified the reuse of any possible materials, the use of more immaterial creative methods (e.g. use of digital tools and sets), the improvement of energy efficiency and other natural resources, while accompanying services like catering should be plastic free and environmentally friendly in general.

The Focus Group members realised as digital skills the ability to implement and/or participate in digital productions, digital communication, digital marketing and analytics, the use of digital means for live streaming, the knowledge of using software for organising, budgeting and reporting during the implementation of any project. A large number of workers in the performing art sector have insufficient

or no regular training in digital skills, which creates many coordination and communication problems, while trainers need to be reskilled and become more digitally literate to support the sector's needs.

Regarding the format of training on the digital skills, Focus Group members said that all the different types could be valuable for all professionals, despite their certain occupation in the sector, if there is useful and high-quality educational content. Mrs Kelidou focused on the reliability of synchronous and asynchronous online courses, as well as blended formats.

Entrepreneurial and resilience skills were challenging for the Focus Group members to identify. These skills are understood by them as the ability to adapt and stay professionally active in dealing with challenges. An artistic mindset is also considered to be crucial in this context, as it helps entrepreneurs to think creatively and find innovative solutions to problems. They also identified the most important entrepreneurial and resilience skills as project management, budgeting, business design, developing a business strategy, human resources management, creativity, and innovation, taught through the methodology of design thinking, while future thinking and agility could enhance the resilience of all the persons working in the sector. Another significant skill is developing diversity, equity, and inclusion strategies.

Soft skills are of great importance for the successful implementation of a performance project. For working on a large international project, participants need to understand that the scale of the project always affects its complexity and demands. Even the best technical skills are not enough without strong soft skills, resulting in inadequate overall performance within the team. Important soft skills identified include: communication, team building, effective cooperation, networking, outward-looking, message dissemination through multiple channels, emotional intelligence, and conflict resolution.

The Desk Research

The desk research revealed that the employment landscape within Greece's Cultural and Creative sectors, which engage over 110,000 professionals in more than 46,000 businesses across various industries, including the performing arts sector, is diverse. Furthermore, it is evident that there is a lack of data specific to the performing arts sector, leading to challenges in gaining a comprehensive understanding of the educational and employment frameworks for the roles: Artistic Director, Facilities Manager, Performance Production Manager, Set Designer, Stage Director, Stage Technician, Sustainability Manager.

The present situation in Greece regarding the existing educational programs, whether in private or public sector, offered by various providers, demonstrates that there are numerous educational pathways for roles like Artistic Directors, Stage Directors, and Set Designers, with programs ranging from Bachelor's to Master's degrees, in the fields of graphic design, visual communication and multimedia; film and television directing, media production, and audiovisual arts; and art direction, set and costume design, fashion design and scenography, correspondingly. However, in public VET education there is no direction leading to a certification of the INSPIRE occupations, except for those that are included at the stage technician's profile. Furthermore, there is a lack of customised training programs, both VET and HE, for Facilities Managers and Sustainability Managers within the performing arts sector, with professionals in these roles often coming from broader educational backgrounds such as business administration, engineering and construction management, or fields related to sustainable

management, ESG (Environment, Social, Governance) and sustainable finance. The attended programs mainly are privately funded, with some state funded. Regarding Performance Production Managers and Stage Technicians, the available educational courses are associated with the disciplines such as film and television direction, production coordination and drama, or photography, cinematography, film studies, audiovisual arts and illustration. Most of them are also privately funded.

Concerning the best practices in the training of the six (6) INSPIRE occupational profiles and the Sustainability Manager, research highlights some as follows:

● In sustainability, notable initiatives include the Polygreen Culture & Art Initiative (PCAI) and the Sustainable Cultural Management course, which provide essential knowledge in circular economy and environmental best practices.

● In digitalisation, which is well-supported, programs like the Athens Digital Arts Festival and the International Center for Digital Transformation and Digital Skills by Cisco, assure that professionals of the performing arts sector gain the necessary digital skills.

● In entrepreneurship a prominent example is considered the Hellenic American Union's Cultural Entrepreneurship seminar

● In resilience/soft skills few dedicated programs are available such as the KPMG Institute's seminar on resilience and the Leading and Managing Sustainable Change Training Course.

Based on current findings, in Greece, there is a noticeable gap in VET/HE training/education for the performing arts sector, regarding sustainability, digitalisation, entrepreneurship, and resilience/soft skills. While there are several exemplary training programs/workshops, provided by VET, HE and independent providers, tailored training specifically designed for the six (6) INSPIRE occupational profiles and the role of Sustainability Manager, based on their unique needs, remains an issue for development. This disparity underscores a critical area for improvement within the performing arts industry.

7.2 Recommendations

The identified gaps resulted from the comprehensive training needs analysis, the interviews with the Focus Group members and the desktop research conducted in Greece highlight the fact that, there is a significant need and simultaneous opportunity to develop specialised training programs that integrate sustainability, digitalisation, entrepreneurship, and resilience/soft skills across all the occupational profiles: Artistic Director, Facilities Manager, Performance Production Manager, Set Designer, Stage Director, Stage Technician, Sustainability Manager.

In more specific terms, to enhance professional development within the performing arts sector in Greece, the following recommendations are proposed:

Green Initiatives Recommendations:

1. **Artistic Directors, Performance Production Managers, Set Designers, Stage Directors, Stage Technicians:**

- Introduce sustainable practices into creative processes and technical operations, through the development of training courses, either VET or HE, on green production methods, sustainable design principles and energy efficient technologies and practices.

- Design specialised training courses that focus on eco-conscious performance practices, green event planning, green touring and compliance with environmental regulations.

2. **Facilities Managers:**

- Create VET programs tailored to sustainable facilities management, including topics such as circular economy principles (energy efficiency monitoring and maintenance) and eco-friendly practices.

3. **Sustainability Managers:**

- Design specialised training courses that focus on green certification processes, environmental impact assessment tailored to the performing arts sector and sustainable event management. These courses can include topics such as digital environmental monitoring and stakeholders' engagement through digital platforms.

All the profiles need to develop their skills in: "Raising environmental awareness among audiences" and "Environmental regulations and compliance", "Eco-conscious performance practices", "Experiential Actions and actions to connect and contact the natural environment", and "ESG (Environment, Social, Governance)".

To cultivate green skills in all professional profiles, the best course of action, according to the responses of the Greek participants to the questionnaire and the interviews, should be a combination of experiential synchronous and asynchronous online methods, as well as blended learning formats, in addition to in-house coaching, and collaborative projects and initiatives.

Digitalisation Recommendations:

1. **Artistic Directors, Set Designers, Stage Directors, Performance Production Managers:**
- Develop training courses in the fields of digital design tools, digital storytelling, virtual reality (VR) and interactive performance technologies, in addition to using software for organising, budgeting and reporting during the implementation of any project. Especially for the Set Designer, there is a need for a training course that will include digital set and costume design.

2. **Stage Technicians, Facilities Managers, Sustainability Managers:**
- Provide workshops on digital stagecraft, including live streaming technologies, and remote technical support tools, developing ICT training, focusing on the use of digital collaboration and planning tools.

Cybersecurity and intellectual property skills should be enhanced across all profiles.

To develop the aforementioned skills the proposed methods are synchronous and asynchronous online courses, as well as blended-learning, having maybe the form of short workshops and seminars.

Cross-cutting Recommendations:

1. **Interdisciplinary Training**

All the above-mentioned recommended training courses/workshops should integrate digital technologies and include specialised business development workshops. Additionally, **entrepreneurial and resilience/soft skills** training is essential across all roles to enhance communication and networking skills, project management, business and Diversity, Equity and Inclusion strategies design and development, risk assessment skills, human resources management, creative and innovative thinking, design thinking and problem-solving skills, along with futures thinking. Leadership, flexibility, adaptability, emotional intelligence and conflict resolution, along with marketing/dissemination competencies are of much importance.

The proposed way of cultivating these skills is through a combination of applied synchronous and asynchronous online training, in-person trainings, especially for the development of soft skills, in-house coaching and collaborative projects and initiatives.

2. **Partnerships and Collaborations:**

Collaboration between educational institutions, industry partners and organisations identified as leaders in offering best practices training is needed, in order the training courses developed to meet the specific needs of the various professionals in the performing arts sector.

A rather clear recommendation from the Focus Group members during the process of interviews was that it could be an advantage if the proposed INSPIRE Training Program is supported by official structures like trade unions, EU or National authorities or Academic institutions.

Regarding the role of the Sustainability Manager for the performing arts sector, since this role has not yet been established in Greece, the introduction could be connected with the available funding tools for supporting the sector.

Finally, concerning ESCO profiles, they should be updated to reflect the specificities of the Greek labour market in the performing arts sector. This will ensure they serve as practical tools for career guidance, workforce development, employer guidance in hiring professionals for various roles, and policy formulation. Moreover, it is of great importance to educate the Greek performing arts community - both employers and professionals - about the importance of utilising ESCO profiles for these purposes.

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INSPIRE

Alliance for a Net Positive Performing Arts Sector

Alliance for a Net Positive

Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex V – Italian National Report

Accademia Teatro alla Scala

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1. Executive Summary

The national report on Italy is based on a total of 50 answers in addition to some interesting recurring feedback. A major concern is the tension between the organisational need for cultural entities to survive versus the need to address sustainability. Sustainability is often considered as a "plus" rather than an opportunity. At the organisational level, there is an opportunity for developing new skills/priorities (such as inclusivity, digitisation, environmental responsibility, etc.), which however is not met with an interest to develop those aspects, primarily for improving recognition and reputation, which can benefit fundraising efforts and receiving public funding. There is a lack of focus on achieving real behavioural change.

Furthermore, the local context and scale of the institutions play a significant role in shaping the feedback as in setting the appropriate training pathway to address the needs. Factors such as the scale of the institutions, their internal organisation, the scope of activities and business, the geographical location influence their perspectives on sustainable solutions and approaches.

Additionally, there have been several comments regarding job profiling and job definitions. The definitions used in the questionnaire come from the ESCO catalogue provided by the EU, which includes many ambiguous aspects. Asking questions on specific "professional profiles" can be somewhat as a risky approach, however it yielded several insights from respondents, who actually follow a "competence-based" framework, rather than strictly adhering to fixed "Job profiles". These profiles do change according to the geographical reference, the scale of the institutions and many other aspects. Consequently, the starting consideration of the INSPIRE team of researchers should probably be that they do not make fully sense in the contemporary labour market. Several feedback went in confirming this direction and this is an interesting reflection.

In addition, a desk research has been run in parallel to collect the existing experiences both in the frame of higher education and vocational training systems. This led to the identification of some practices addressing the identified needs.

2. Introduction to the National Report for Italy

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centres and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills
- **Map existing educational offer and identify and summarise the best practices (approx. 6)** in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings from Italy.

The findings are the results of a **Needs Analysis**, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp,

DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, a focus group survey of 6 people (either consulted simultaneously in a workshop or through individual interviews). In addition, desk research was carried out by the partners in each country, aiming to identify up to 6 good practices per country.

In Italy the analysis was carried out by **Accademia Teatro alla Scala**.

The report is structured as follows:

> **Section 3** describes the Identification of Labour Market Needs methodology
> **Section 4** presents the findings from the Questionnaire
> **Section 5** presents the findings from the focus groups
> **Section 6** presents the findings from the desk research
> **Section 7** focuses on the conclusions and recommendations deriving from the national level consultations.

3. Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections, we describe how each method was used in Italy.

3.1. Primary quantitative research: the Questionnaire

A questionnaire was received by the deliverable lead and – after comments from all partners were received and necessary adjustments were made- it was translated in Italian. Google forms was used to ensure consistency among partner countries.

The questionnaire was shared with professionals of the cultural and performing arts sector through personalised emails and alumni channels. The timeframe for gathering answers to the questionnaire was from 26 April to 4 June 2024.

In Italy, 50 questionnaires were collected, from a diverse sample of stakeholders.

Out of the respondents, 88% work as performing arts professionals and 12% as an educator/ trainer for performing arts professionals.

When it comes to the performing arts professionals, respondents have indicated that their actual professional situation is mainly full-time employees (29,5%) or freelance professionals (25%). A lower percentage is given to founders/directors of performing arts companies (6,8%). Only 3 respondents are currently unemployed.

1.2 What describes best your actual professional situation?

Full time staff / educator in a higher education institution	0 (0.0%)
Currently unemployed	3 (6.8%)
Founder/ manager of a performing arts company	3 (6.8%)
Free-lance/ seasonal staff for performing arts organisations	11 (25.0%)
Part- time staff in a performing arts organisation	2 (4.5%)
Full time staff in a performing arts organisation	13 (29.5%)
"Socio lavoratore dipendente	1 (2.3%)
Freelance worker for multiple theater productions and events	1 (2.3%)
Intern in a cultural institution about to graduate in Performing…	1 (2.3%)
Lighting designer free lance	1 (2.3%)
Freelancer	2 (4.5%)
Freelancer in the field of video and multimedia production for the…	1 (2.3%)
Owner of a set design company	1 (2.3%)
Student	1 (2.3%)

Figure 1 Professional situation of performing arts professionals respondents

For those working for one performing arts organisation, the **size of the organisations** is alternatively small (1-5 employees) or very large (more than 250 employees). Among the organisations for which respondents work, we can find two of the biggest Italian Opera Houses: Teatro alla Scala and Teatro di San Carlo.

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see that performing arts technician is the largest represented (29,5%) but the 45,5% pointed "Other" as did not find a clear correspondence on the strict definition of the declared profiles, which is a relevant output and requires reconsidering the professional categories.
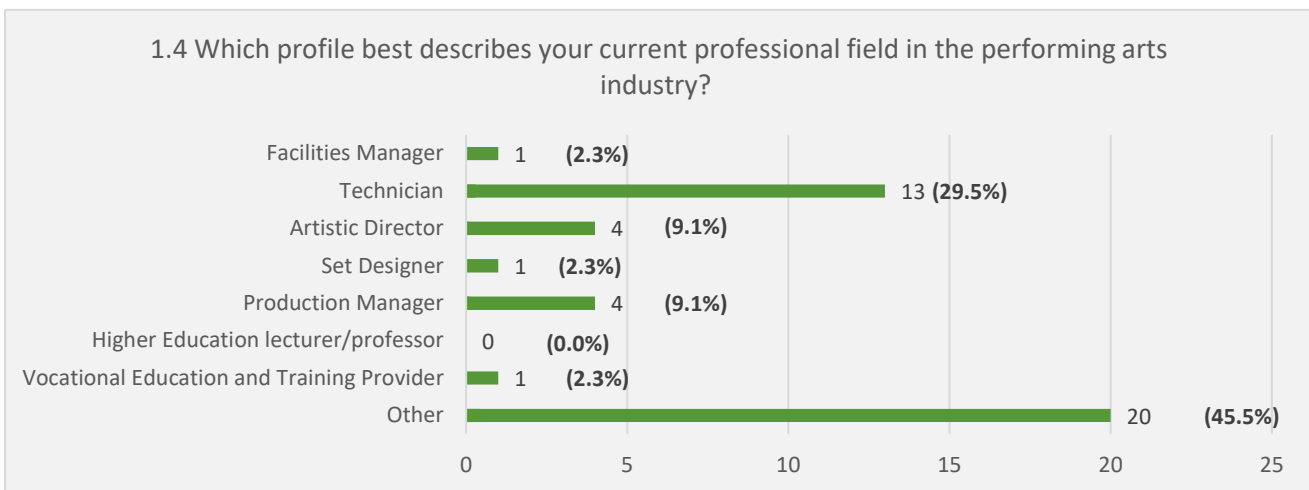
1.4 Which profile best describes your current professional field in the performing arts industry?

Facilities Manager	1 (2.3%)
Technician	13 (29.5%)
Artistic Director	4 (9.1%)
Set Designer	1 (2.3%)
Production Manager	4 (9.1%)
Higher Education lecturer/professor	0 (0.0%)
Vocational Education and Training Provider	1 (2.3%)
Other	20 (45.5%)

Figure 2 Professional profile of performing arts professionals respondents

When it comes to their **professional experience in the performing arts sector**, we observe that most respondents (36,4%) have 6-15 years of experience. Their level of responsibility within the organisation they work for is generally high (43,2%).

When it comes to their **age group**, we have two prominent answers: 35-49 for the 43,2% and 25-34 for the 40,9%.
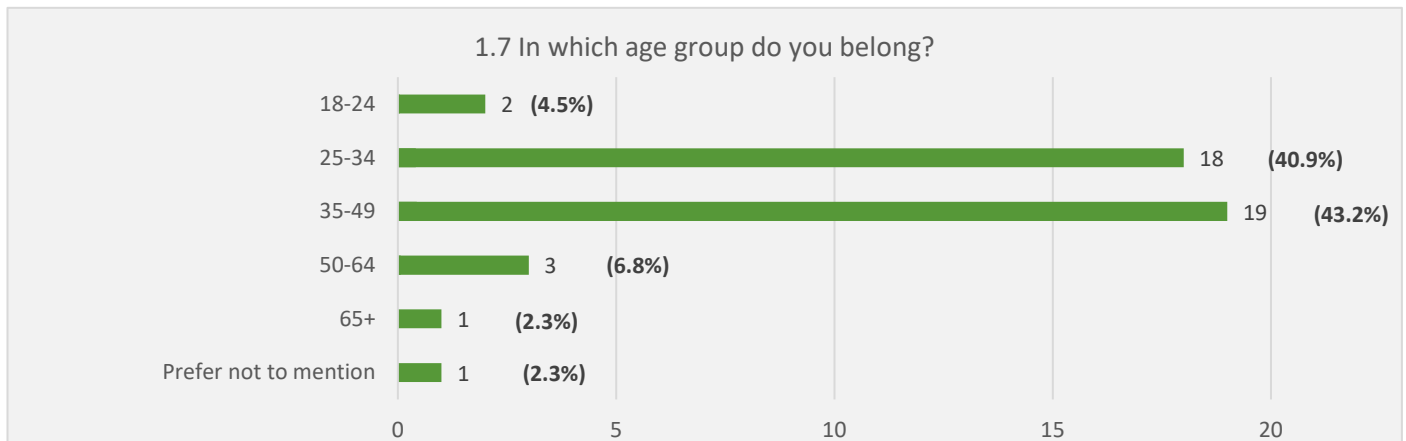
Figure 3 Age group of performing arts professionals respondents

When it comes to their **gender group**, respondents are balanced between male (50%) and female (43,2%).
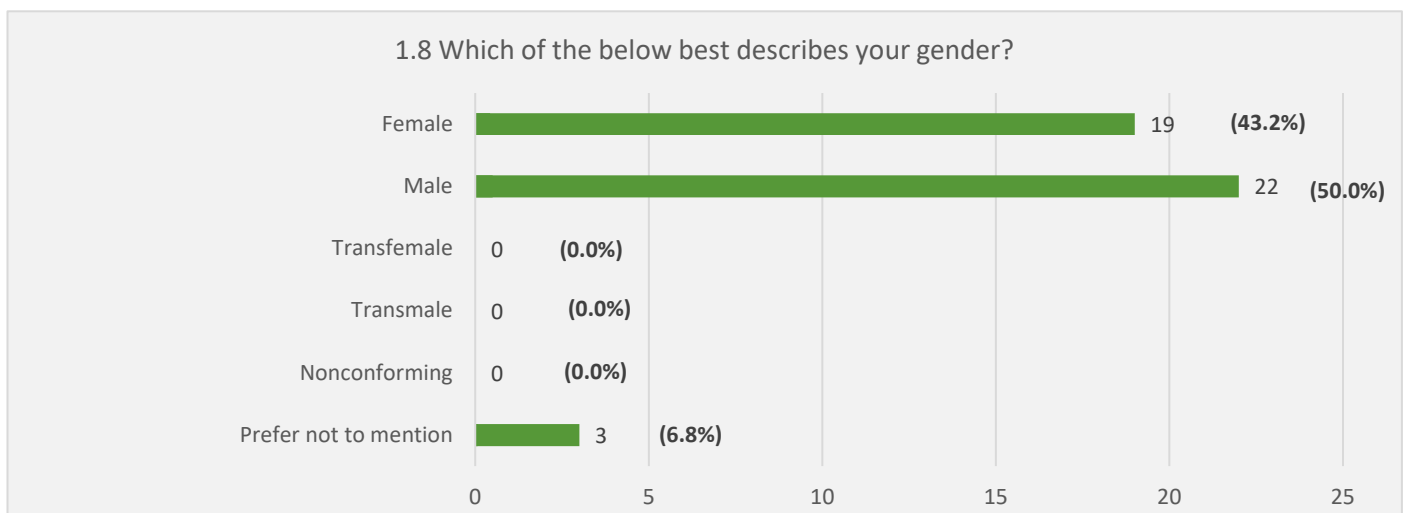
Figure 4 Gender of performing arts professionals respondents

Regarding **performing arts educators/ trainers** that replied to the questionnaire, their actual professional situation is equally distributed among the different available choices:

The number of students/ trainees in the performing arts education institutions/ organisations our respondents are working is mainly over the number of 500 units. Some of the education/ training institutions for which our respondents work include Accademia Teatro alla Scala, which is the prominent organisation delivering training for performing arts in Italy.

Figure 5 Professional situation of performing arts educators/ trainers respondents

The number of students/ trainees in the performing arts education institutions/ organisations our respondents are working is mainly over the number of 500 units. Some of the education/ training institutions for which our respondents work include Accademia Teatro alla Scala, which is the prominent organisation delivering training for performing arts in Italy.

Their level of experience is generally 1-5 years for the 50% and 15-25 years for the 33,3%.
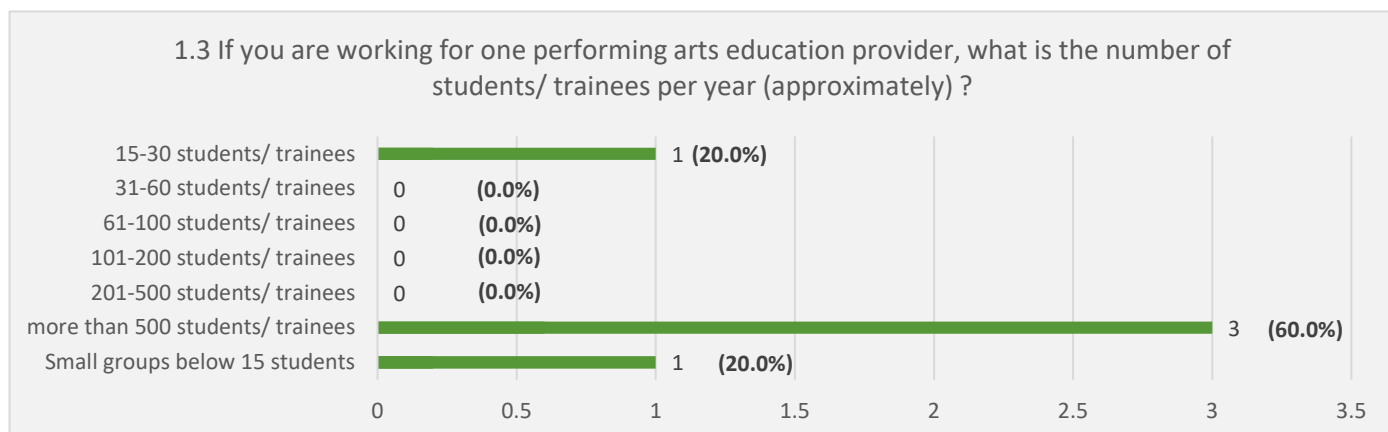
Figure 6 Number of students/ trainees per year for performing arts education providers

When it comes to their **age group**, there is a balanced distribution.
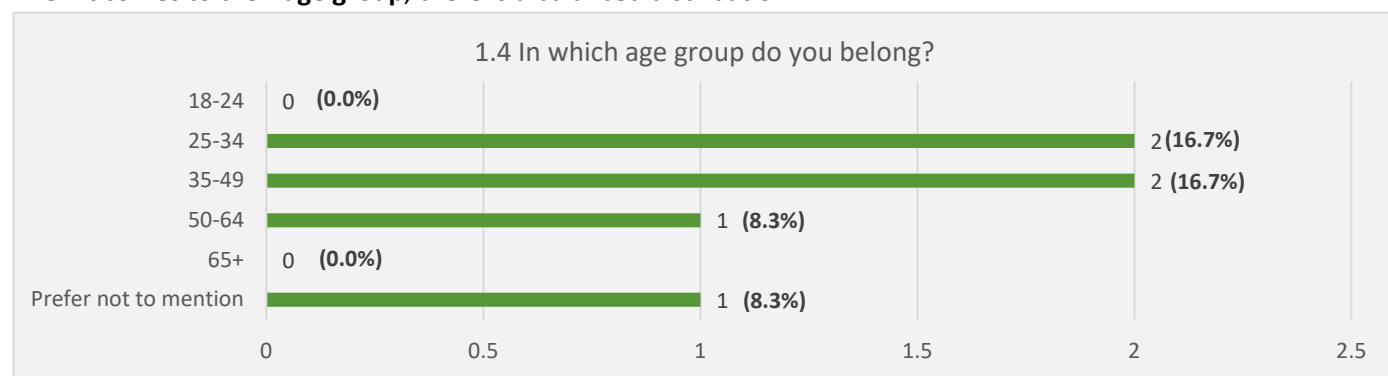
Figure 7 Age group of performing arts education and training respondents

When it comes to their **gender**, males are slightly prominent (66% Vs 33%).
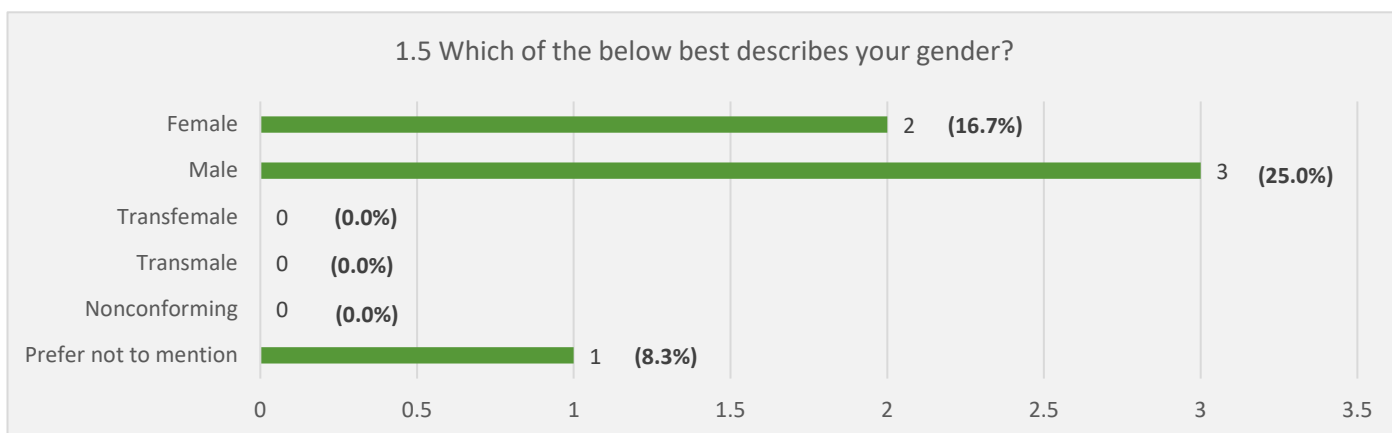
Figure 8 Gender of performing arts education and training respondents

3.2.   Primary qualitative research: the focus groups/ interviews

For the focus groups a methodological guide was provided and a meeting was organised for all the partners to get support in organising and implementing the focus groups. The focus groups in Italy, were organised in the following manner:

- An opening joint meeting involving 6 participants
- Individual interviews or written exchanges with all participants
- Drafting of a focus group report
- Discussion of the document in the frame of two different sessions
- Final drafting of the document

In the case of Italy, the focus group participants were selected based on training and professional experience. Two final groups on June 17th and 18th were conducted and the profiles of the people that participated are summarised in the following table. In total 6 people were consulted via focus groups, out of which 6 were professionals in the performing arts industry.

Date of focus group/ interview	Name of person	Actual professional title	Age group	Gender	Years of experience in the performing arts industry	Short CV highlighting relevant experience
17.6.24	Nico Conde	Freelance	25-34	M	6-15 years	https://www.linkedin.com/in/nicoconde/
17.6.24	Georgina Ansaldo Giné	Production Coordinator	25-34	F	1-5 years	https://www.linkedin.com/in/georgina-ansaldo/
17.6.24	Alessandra Veronesi	Project Manager	25-34	F	1-5 years	https://www.linkedin.com/in/alessandra-veronesi-b01a4b11b/

17.6.24	Lucia Galindo Pacheco	Management Control	25-34	F	1-5 years	https://www.linkedin.com/in/lucia-galindo-pacheco-649a94127
19.6.24	Cornelia Miceli	Stage Manager Assistant	25-34	F	1-5 years	https://www.linkedin.com/in/cornelia-miceli/
19.6.24	Emilia Distefano	Stage Manager	25-34	F	6-15 years	https://www.linkedin.com/in/emilia-di-stefano-25b6ab258/

The findings from the focus groups are included in an extended report including reflections and recommendations (see ANNEX 1).

3.3.   Secondary qualitative research: the desk research

In parallel to the questionnaire and the focus groups, **a desk research** was undertaken by the project partners in each country to gather relevant information in order to provide a general overview of the structure of the educational system and interdependencies/relationships between Vocational Educational Training and Higher Education. Therefore, the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

Desk research included the review of existing relevant publications in Italy and existing VET/ HE educational programmes. It was conducted through consulting online resources, past projects run at institutional level and relevant sectoral publications. Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes, and this was also one of the questions addressed during the focus groups.

Criteria for identifying the good practices in this country were mainly based on the national acknowledgement given by the sector.

4. Findings from the questionnaire

4.1.   Findings in relation to green skills

Respondents were asked to give their opinion in regard to existing **Green skills** for performing arts professionals in their country as well as what they think is needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

The main areas of interest are given by the regulations, venues management and sustainable productions management (between 40% and 60% in terms of relevance). Further insights have been given with regard of:

- Providers and related procedures for acquisitions
- Climate Justice & Just Transition, Biodiversity Restoration, Climate Dramaturgy
- Recycling in production
- Marketing

- General Logistics
- Archive and repository of documentation
- Environmental impact measurement
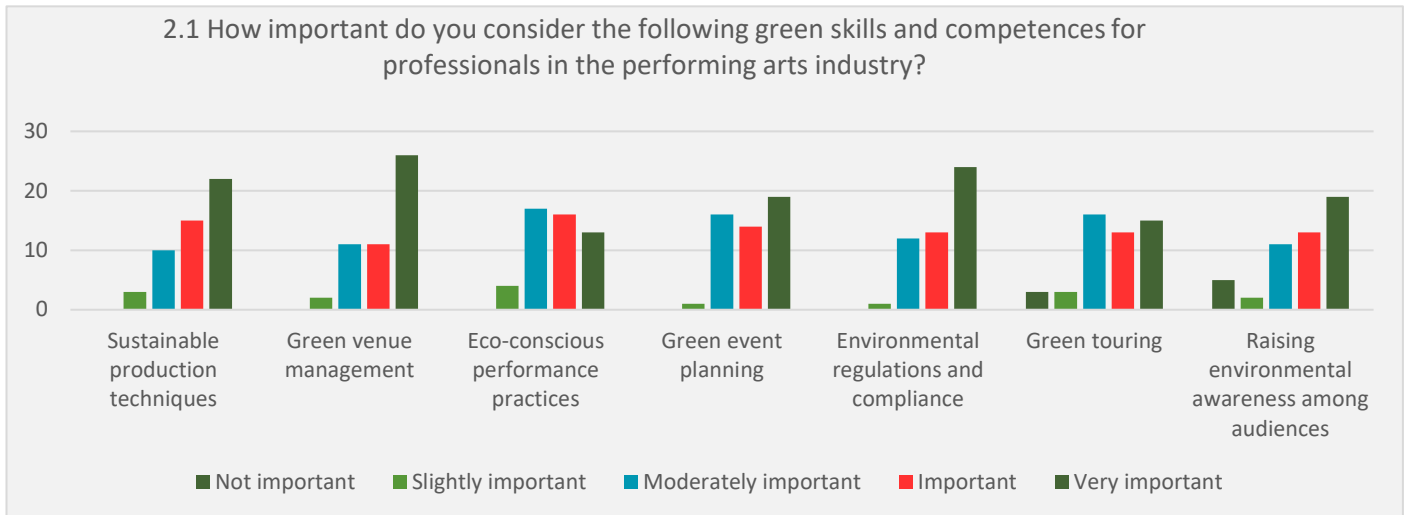
Figure 9 Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

The overall perception on this regard is quite low (52% gave "2").
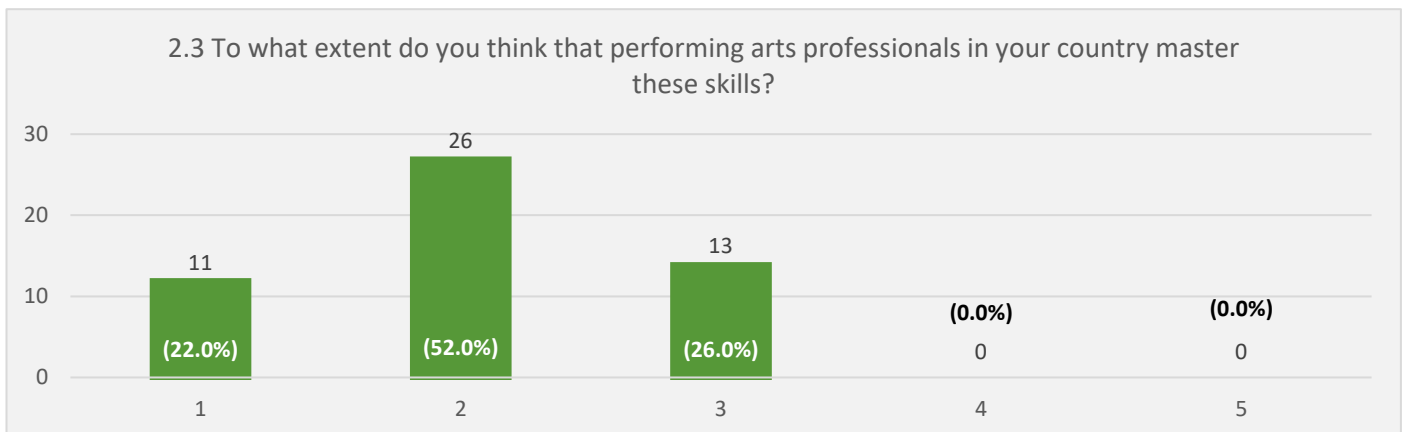
Figure 10 Extent to which respondents consider that performing arts professionals in Italy master these skills

Q.3 Which professional profiles do you think need most the following green skills?

The main profiles which are considered as in need of developing green skills are related to the Facilities Manager of venues, Production Manager and Artistic Director (having several competences in the range between 60 and 80%, in particular touring and planning of sustainable performances, for Production Manager - above 80% -; therefore with specific peaks on those competences which are clearly related to the specific tasks. A confirmation is given also by Regulations and Venues management for the Facilities Manager of venues (again above 80%). It is worth to notice that, overall, there is a relatively low consideration as for the Set Designer's needs on this specific regard (only Sustainable productions are above the 60% range).

Figure 11 Green skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting sustainability practices in performing arts professionals in your country?

The majority of respondents indicated the lack of well-trained professionals in the specific practice as the main reason
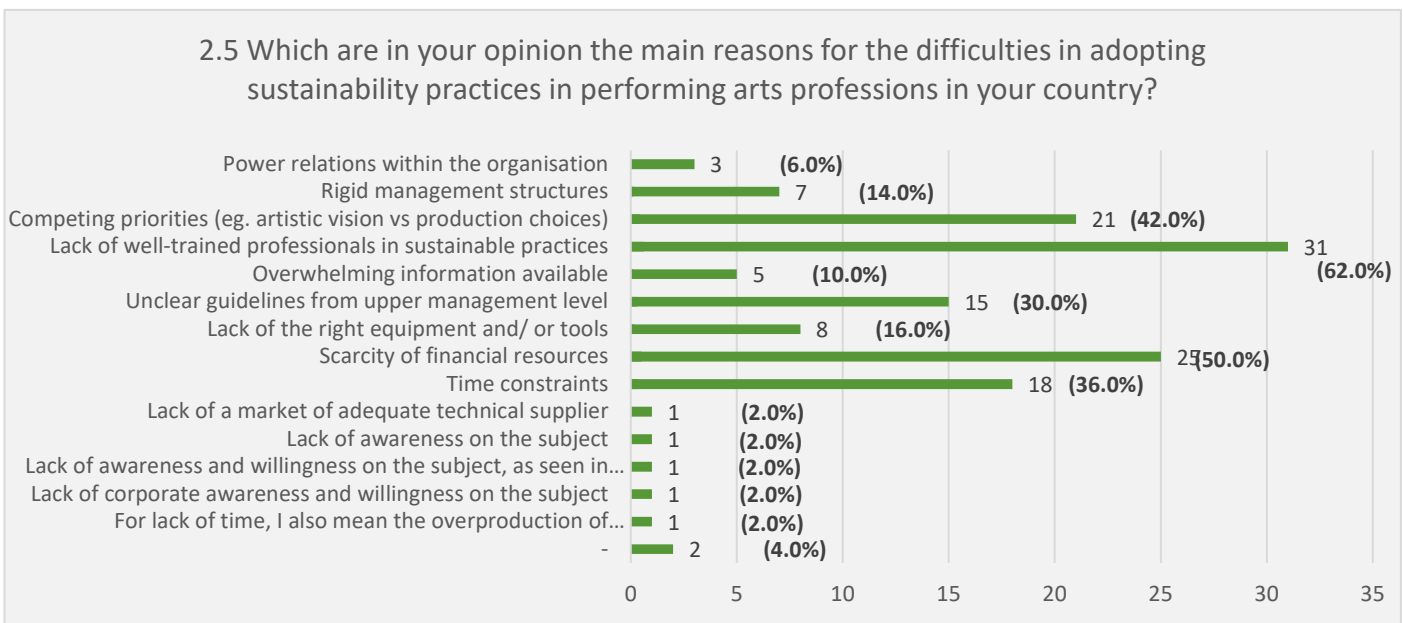
Figure 12 Reasons for encountering difficulties in adopting sustainability practices

(62%), followed by the lack of dedicated financial resources (50%) and the matter of contrasting priorities (42%). Quite relevant also the lack of time available to dedicate to skills development on this specific matter (36%).

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

There is an average level of perceived relevance in establishing a specific profile for sustainability management, as indicated by 34% of respondents rating it a "3" in terms of importance. However, 52% of respondents consider this innovation to be potentially very important for the sector.

Figure 13 Respondents opinion on the significance of having a dedicated sustainability manager in the organisation

Q.6 If you are a professional arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

In 62.5% of the cases, this position is not existing. Only 8,3% of the respondents did identify the position within their organisational chart. The remaining respondents do not consider applicable to their situation the question posed.

Q.7 What should the profile of a "sustainability manager" profile include?

The "strategic design" topic is highly considered for the 74% of the respondents, which does represent a relevant data on this regard. Further tasks are equally considered (between 28 and 34%) namely:

- Implementing sustainable practices
- Advising artistic direction on sustainable techniques
- Supporting technical and production staff with environmental- friendly choices
- Coordinating and/ or delivering training for staff on green approaches in the performing arts
- Compliance with regulations and standards

Figure 14 Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2. Findings in relation to digital skills

Respondents were asked to give their opinion in regard to existing **Digital skills** for performing arts professionals in their country as well as what they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

The main areas of interest are given by the communication aspects and the use of tools for digital collaboration and planning (above 60%). Online ticketing is generally considered as a strategic asset while less interest is given to the set-designing digital approach. As for Cybersecurity, also this topic is highly considered by respondents as it does affect several aspects of the daily workload: from the private/public management of information on the workplace, until the copyrighting issue.
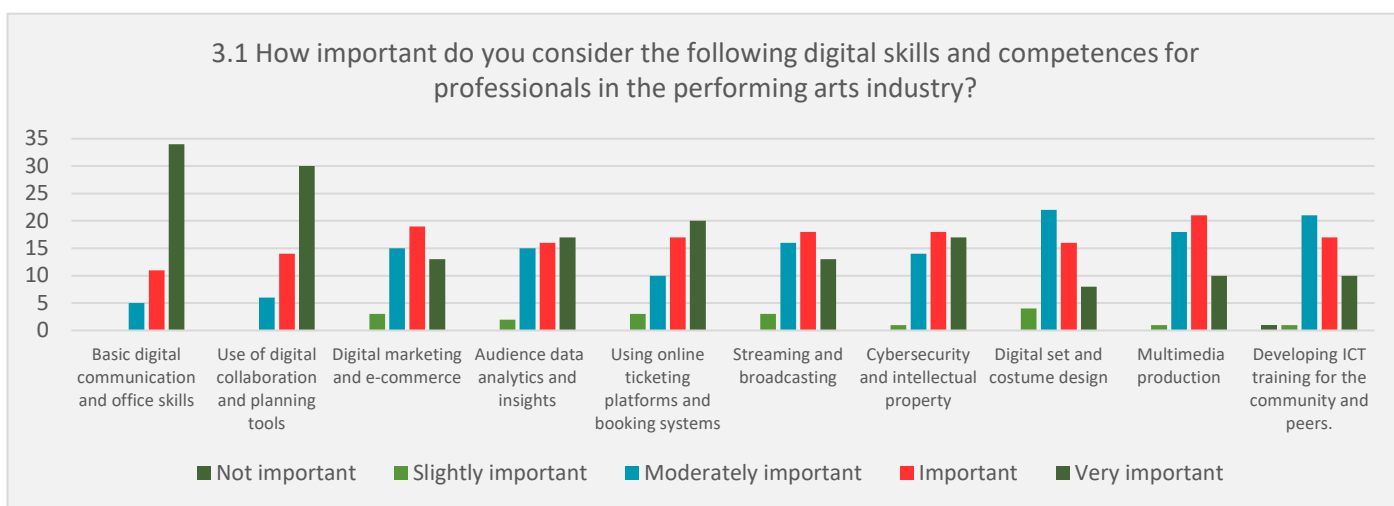
Figure 15 Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

The overall perception of the level of mastering digital skills is fairly average (52% of respondents rated it a "3" in terms of level of competence). However, 24% of respondents still believe that the level of digital skills mastery in the sector is relatively low

Figure 16 Extent to which respondents consider that performing arts professionals in Italy master these digital skills

Q.3 Which professional profiles do you think need most the following digital skills?

The primary profiles identified as needing further development of digital skills are Set Designers, Production Managers and Artistic Directors, with specific emphasis on competences directly related to their specific tasks. It is worth to note that, overall, there is a relatively low recognition of the Stage Manager's needs on this specific regard.
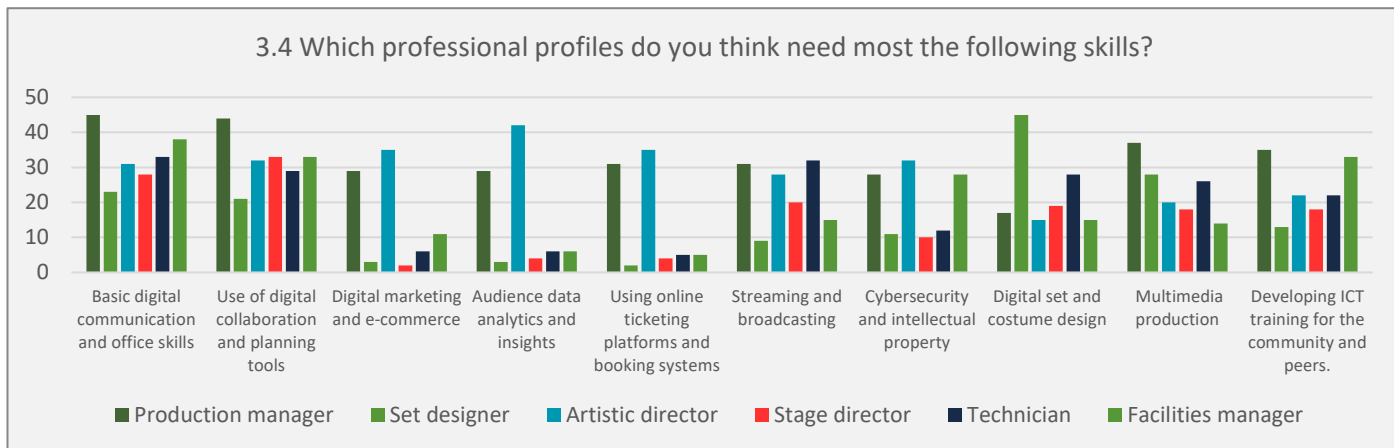
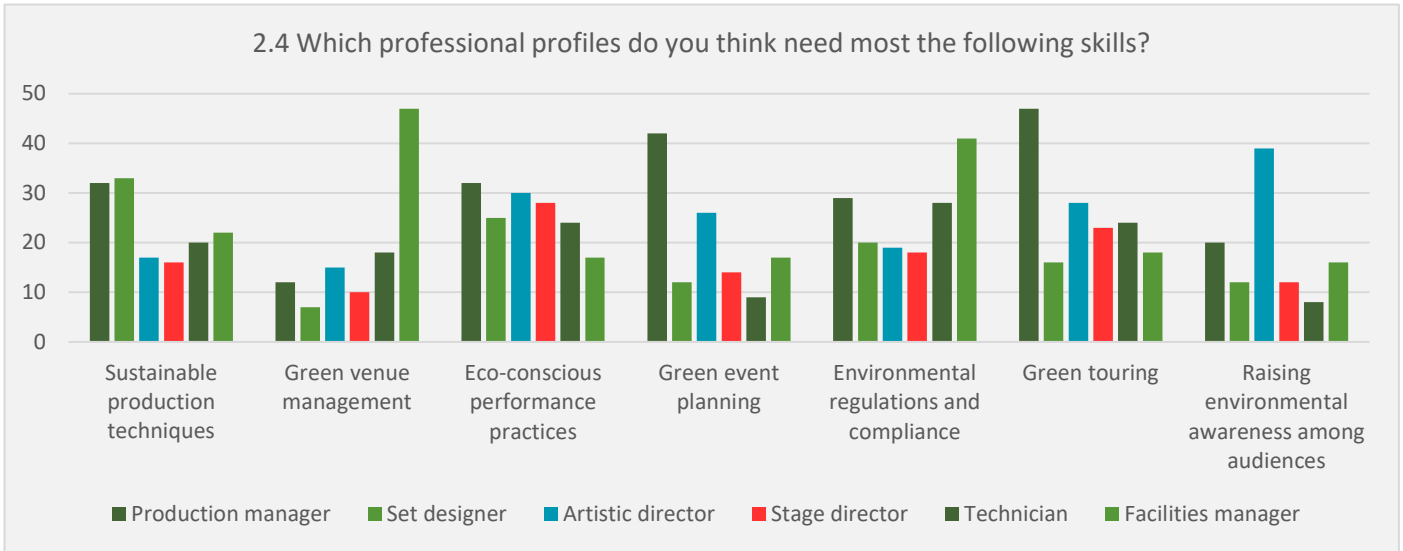*Figure 17 Digital skills needed in relation to professional profile*

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

The majority of respondents stated the lack of dedicated financial resources in the specific practice as the main reason (48%), followed by the lack of well-trained professionals (46%) and the lack of proper timing to dedicate to skills development on this specific matter (34%).

Figure 18 Reasons for encountering difficulties in adopting digital practices

4.3.   Findings in relation to entrepreneurial/ resilience skills

Respondents were asked to give their opinion in regard to existing **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

There are several areas of main interest (above 60% in terms of high importance), namely communication and networking, innovative thinking, problem solving, change management and talent management. The development of institutional strategies, as well as the social responsibility and risk management, are slightly less considered (below the 40% in terms of high importance). In particular, financial skills are those which are mostly underrated by respondents, as they are the only one with a majority (above 40%) considering these as only "important" and a moderate consideration of importance which represents the 24% of respondents.
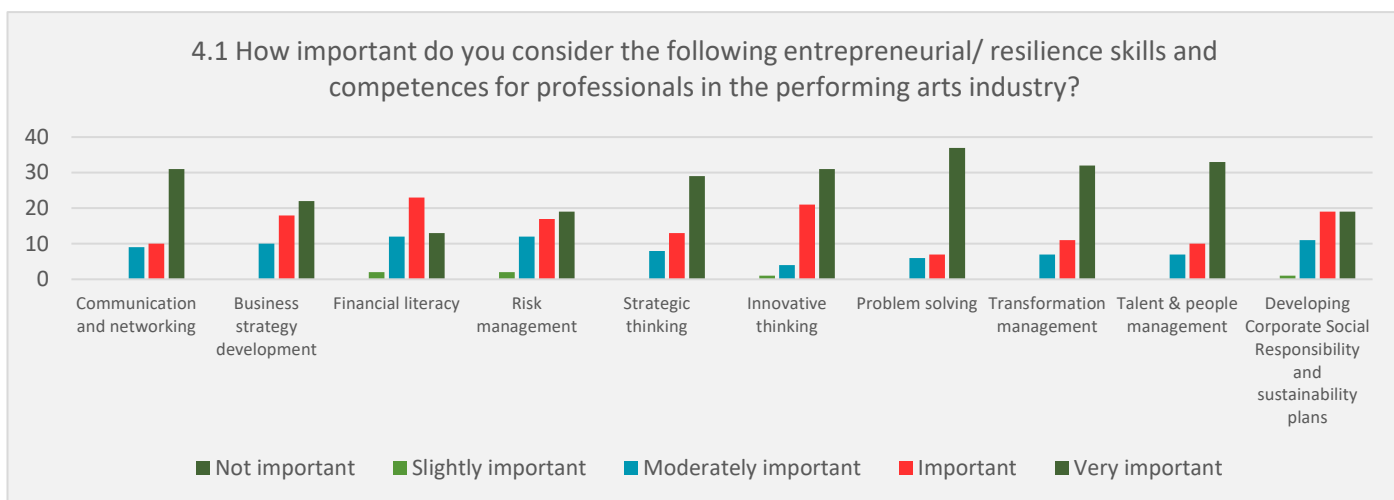
Figure 19 Importance of entrepreneurial/ resilience skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

The overall perception on this regard is quite appropriate/average (66% gave "3" in terms of level of competence).
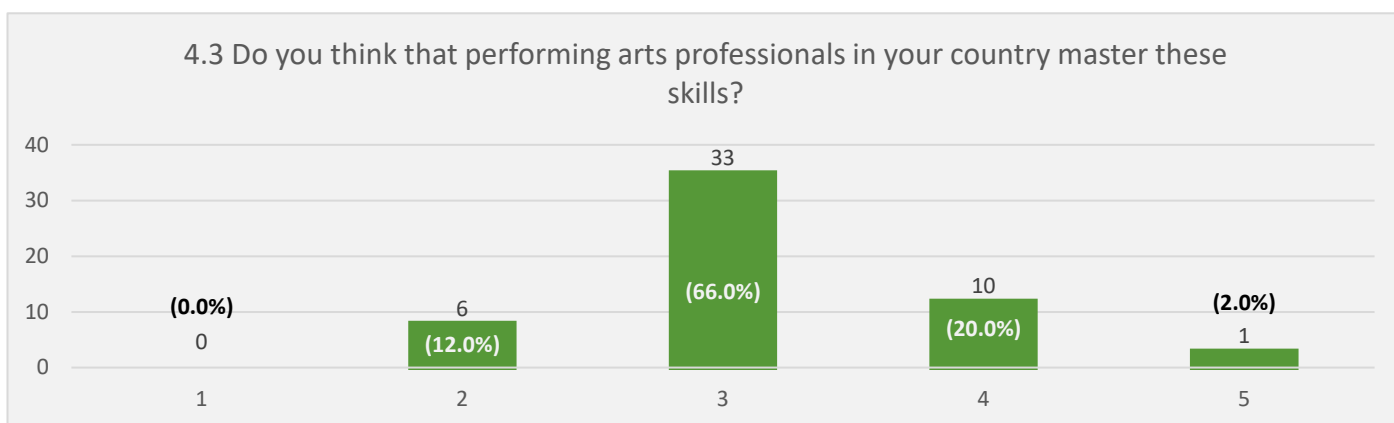
Figure 20 Extent to which respondents consider that performing arts professionals in Italy master these entrepreneurial/ resilience skills

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

The main profiles which are considered as in need of developing entrepreneurial and resilience skills are related to the Facilities Manager (with peaks around the 80% for skills like "Problem Solving", "Change Management", "Risk Management" and Financial aspects); Production Manager (with peaks around 40% for "Problem Solving", "Change Management", "Risk management", "Communication and networking", "Strategic Thinking", "Financial alphabetization", "Social responsibility development") and Artistic Director (for which is largely considered the importance of knowing how to develop inner strategies at organisational level), with specific peaks on those competences which are clearly related to the specific tasks. It is worth to notice that, overall, there is a relatively low consideration as for the Set Designer and Theatre Technician's needs on this specific regard except for problem solving (for both close to the 80%) and innovative thinking (around 60%).
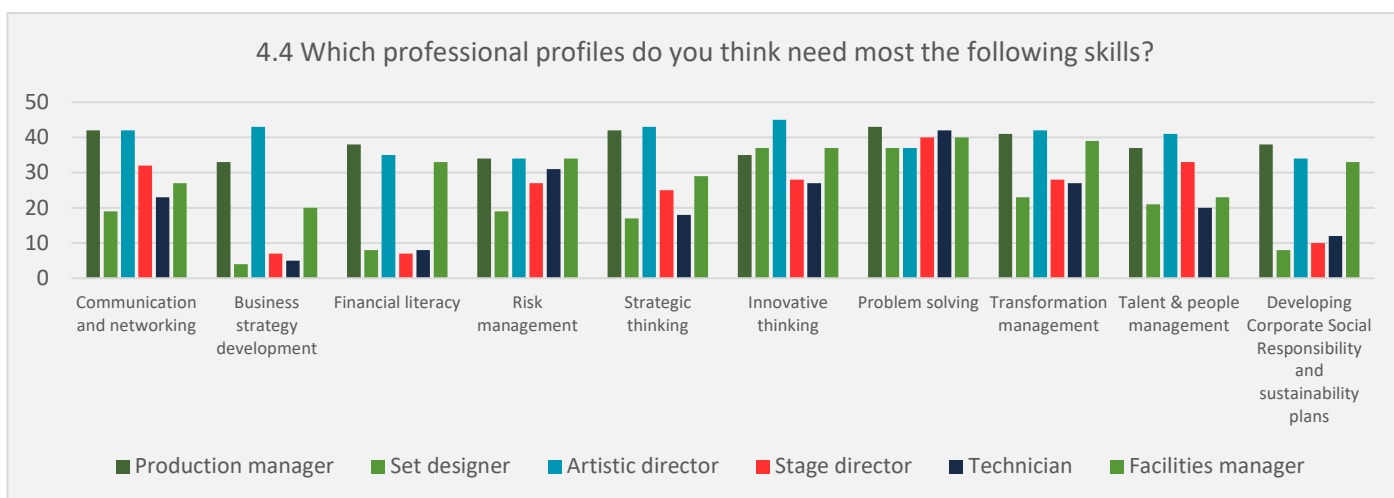
Figure 21 Entrepreneurial/ resilience skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?

The majority of respondents states the lack of well-trained professionals in the specific practice as the main reason (46%), followed by the lack of dedicated financial resources (42%) and the matter of contrasting priorities (38%). Still the lack of time does represent a recurring issue (32%).
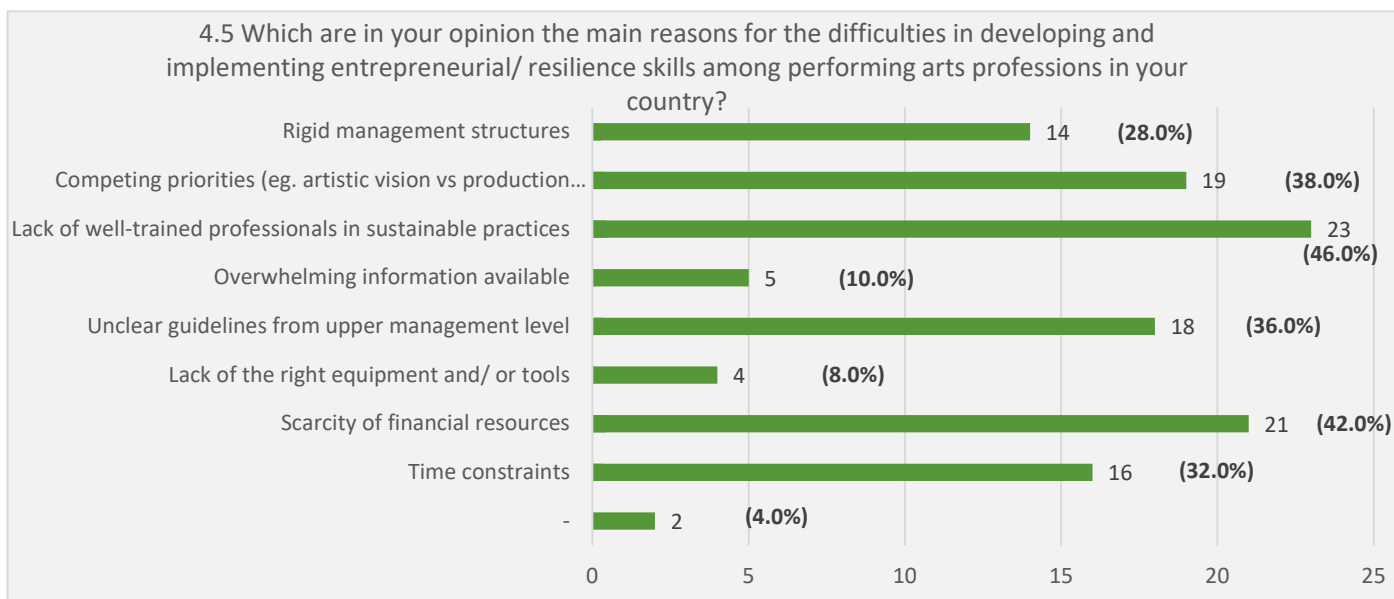
Figure 22 Reasons for encountering difficulties in developing and implementing entrepreneurial/ resilience skills

4.4. Findings in relation to soft skills

Respondents were asked to give their opinion in regard to existing **soft skills** for performing arts professionals in their country as well as what they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

Several areas are identified as having high importance (rated above 60%), namely flexibility, leadership attitude, collaboration and promotion of respectful behaviour. However, it is noteworthy that the topic of soft skills is considered highly relevant across all aspects by the respondents.
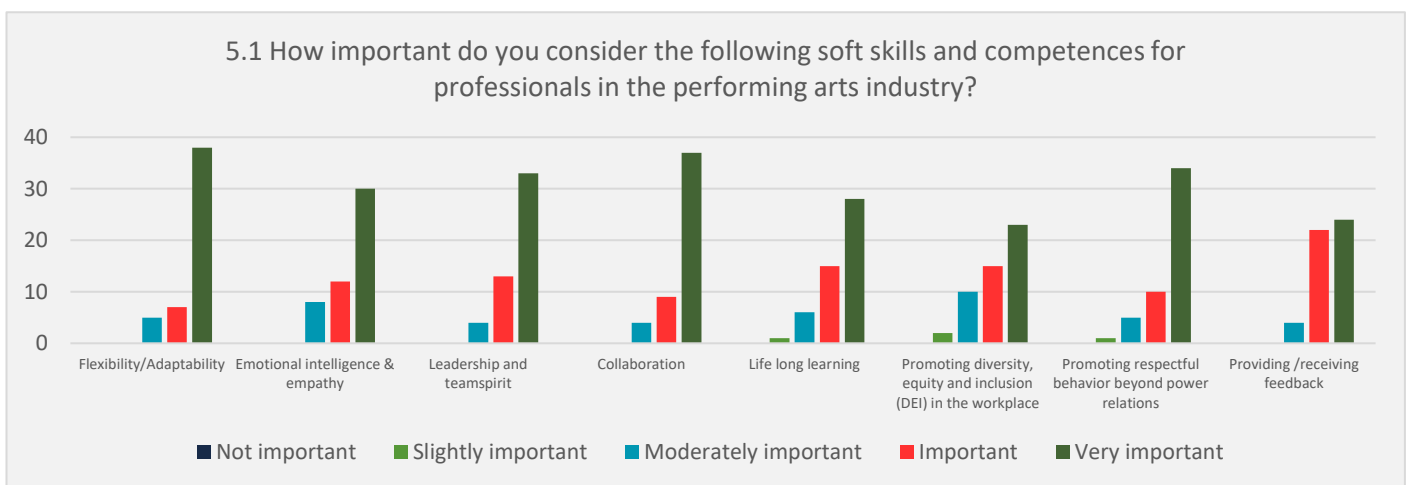
Figure 23 Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

The overall perception on this regard is quite appropriate/average (46% gave "3" in terms of level of competence).
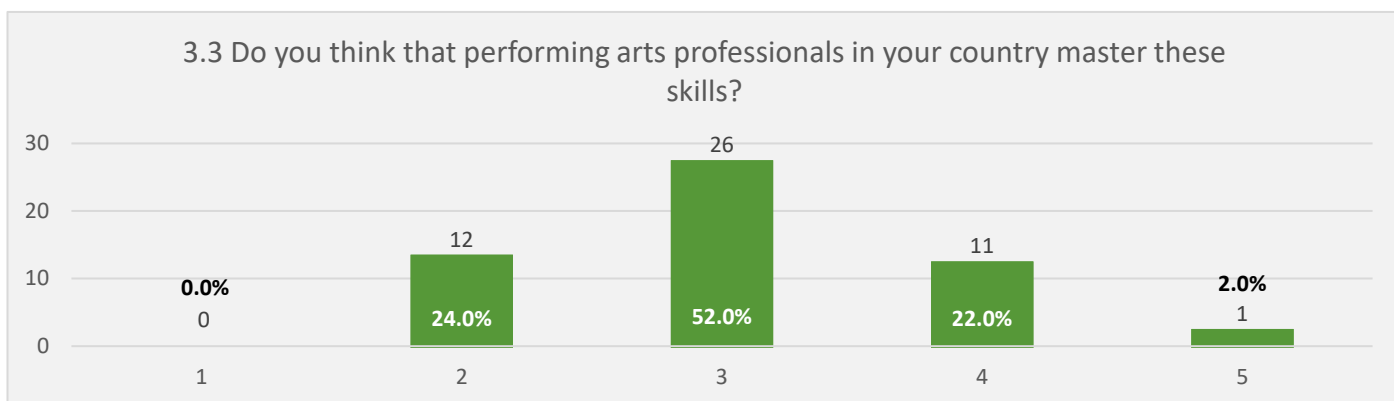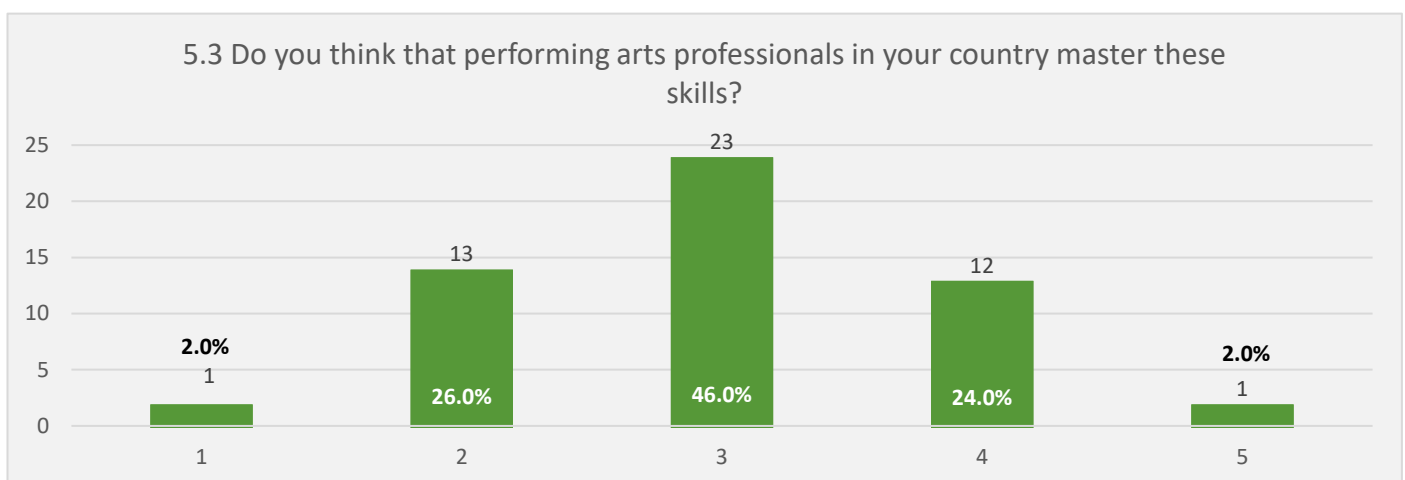

Figure 24 Extent to which respondents consider that performing arts professionals in Italy master these soft skills

Q.3 Which professional profiles do you think need most the following soft skills?

The perception of the need of soft skills is extremely high for all the professional profiles, except for the Set Designer profile, which is slightly less considered on this specific regard. In particular, there is a low consideration (below 40%) with regard of "Empathy" and "Promotion of Equity and Diversity". A very high consideration has been given to all the professional profiles as for the capacity to provide feedback.
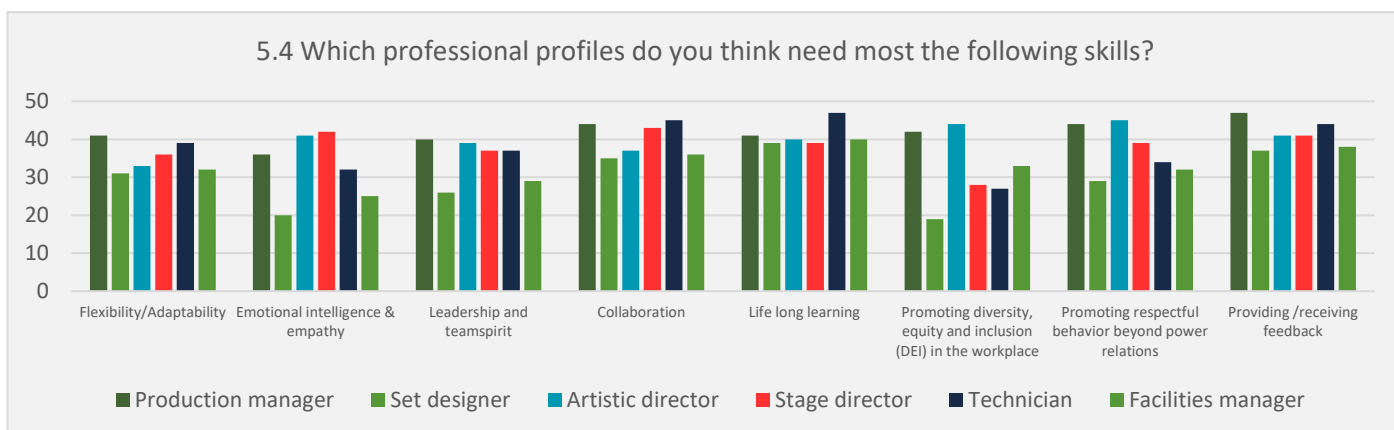
Figure 25 Soft skills needed in relation to professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

The majority of respondents states as the main reason the power relations within the institution (54%). Equally considered are the lack of well-trained professionals, the contrasting priorities and vision within the organisation, the rigid structuring (42-44%).
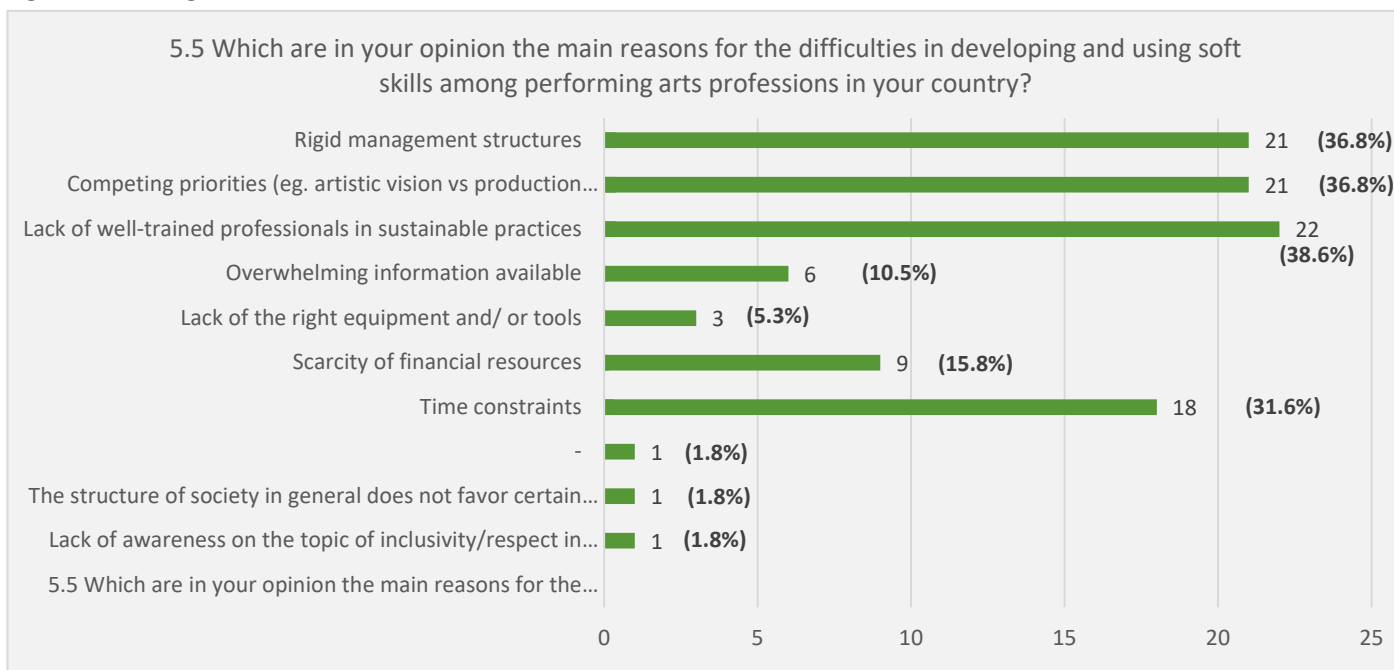
Figure 26 Reasons for encountering difficulties in developing and implementing soft skills

4.5.   Findings in relation to the respondents needs

In this section we provide an overview of the respondents' needs in regard to their own green, digital, entrepreneurial/ resilience and soft skills for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following skills?

The primary needs are assessed in terms of Green and Digital competences, with Entrepreneurial skills being averagely mastered. Respondents also exhibited a high level of confidence regarding their soft skills.
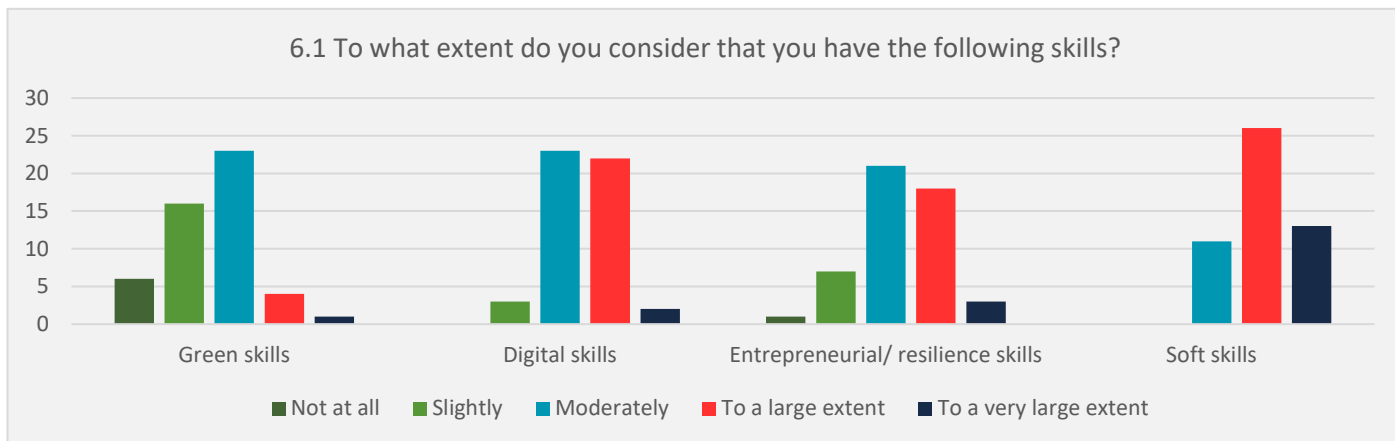
Figure 27 Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

The interest for developing skills does not follow the assessed needs. Digital and Entrepreneurial are those packages which are considered as more relevant for the individual professional development. Soft Skills are – coherently – the less required in terms of need.
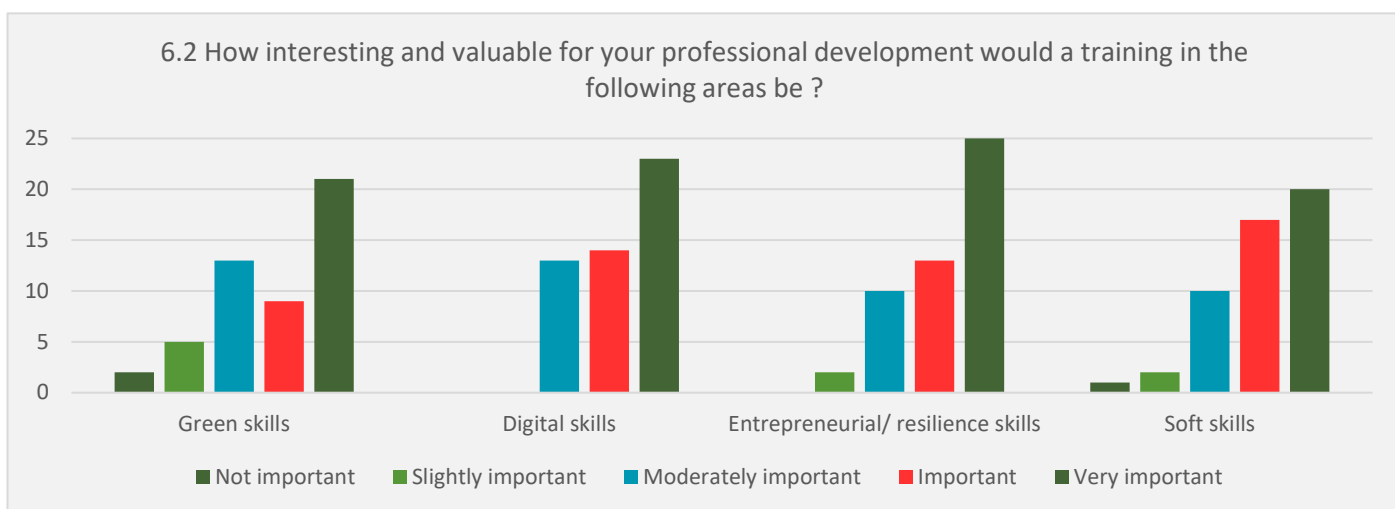
Figure 28 Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

Collaborative projects are considered as the main type of relevant training for green skills (48%) together with short workshops and seminars (46%) or modules (34%). The need for a certified process is underlined by 32% of the respondents.
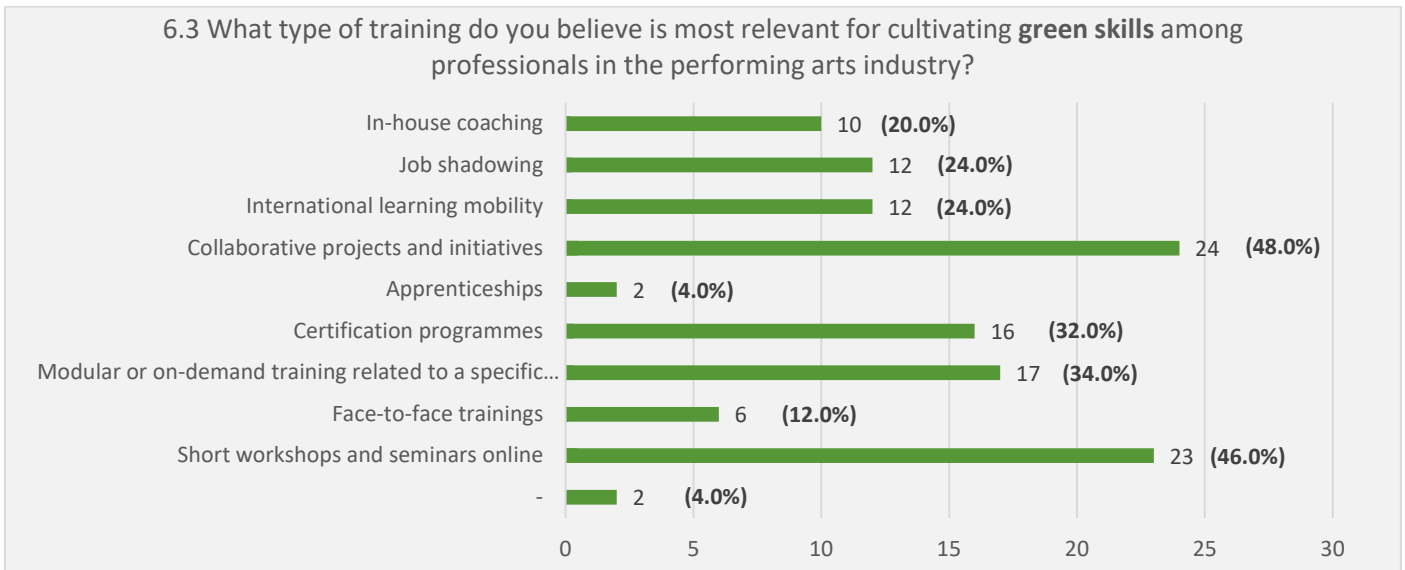
Figure 29 Type of training considered most relevant for cultivating green skills

Q.4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

Short workshops and seminars are considered as the main type of relevant training for these specific skills (42%) together with modular training (42%). The need for a certified process is underlined by 38% of the respondents. There is also a relevant percentage (38%) considering job shadowing as a relevant option.
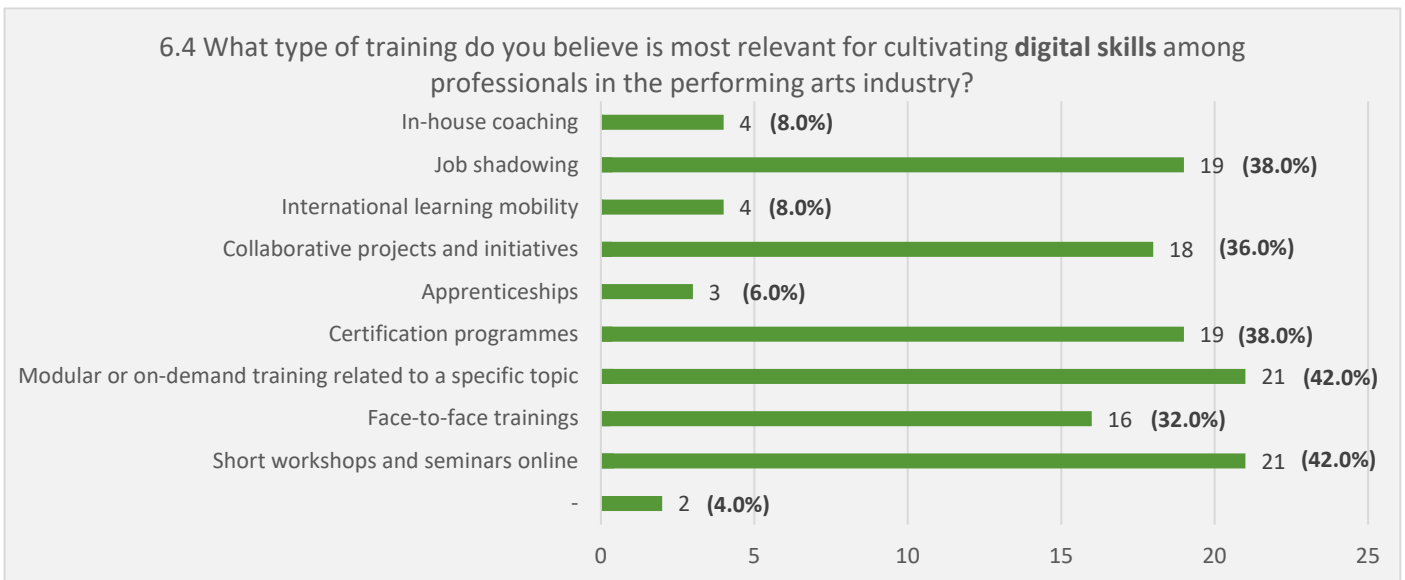
Figure 30 Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

Short workshops and seminars are considered as the main type of relevant training for these specific skills (52%) together with collaborative projects (48%). The need for a certified process is underlined by 18% of the respondents. There is also a relevant percentage (36%) considering job shadowing as a relevant option.
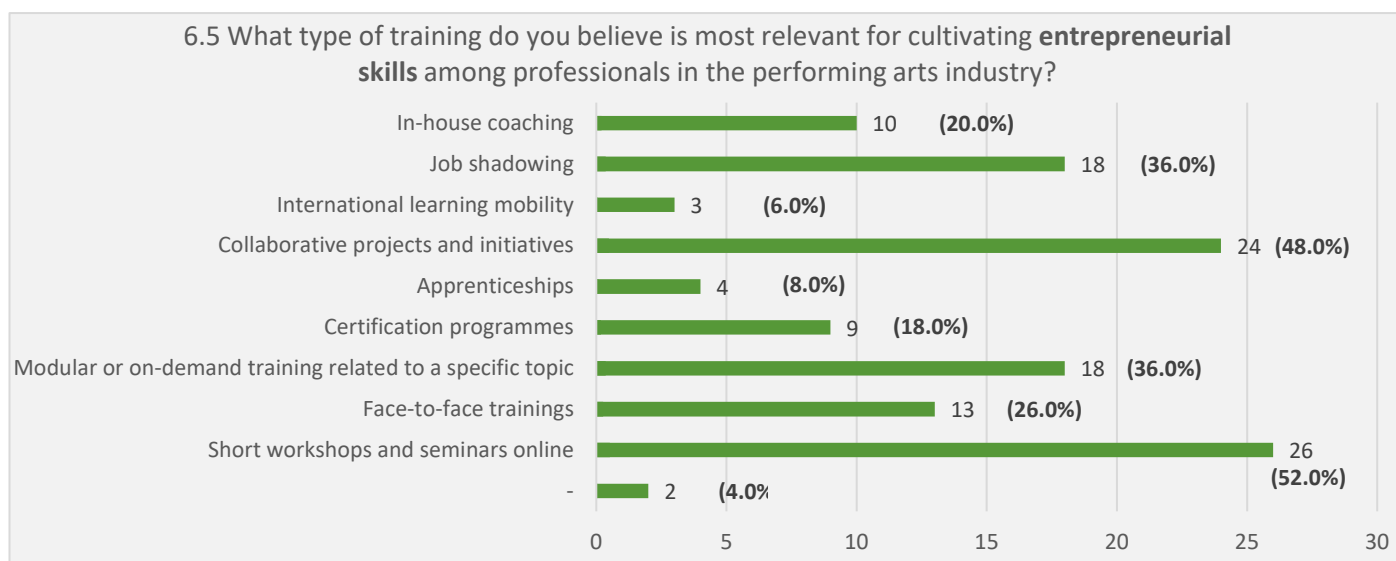
Figure 31 Type of training considered most relevant for cultivating entrepreneurial/ resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

Collaborative projects are considered as the main source of relevant training for these specific skills (42%) together with job shadowing (42%). The need for a certified process is considered by 12% of the respondents. There is also a relevant percentage (32%) considering coaching in-house as a relevant option.
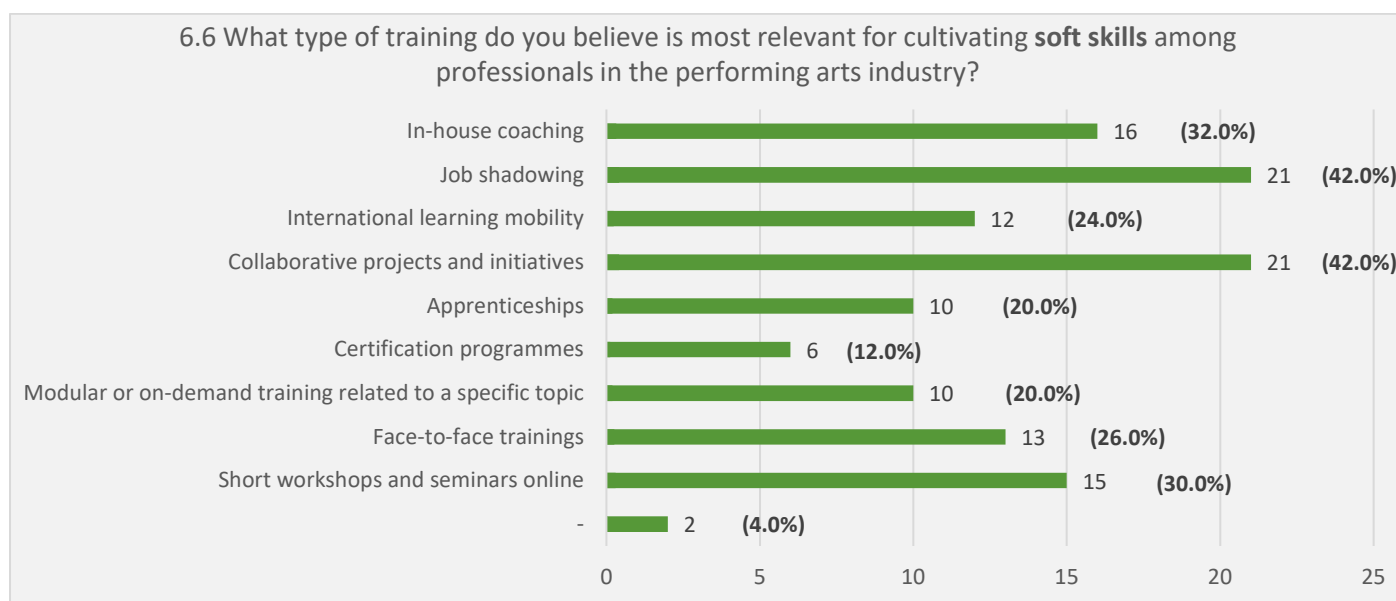
Figure 32 Type of training considered most relevant for cultivating soft skills

5. Findings from the focus groups

5.1. Findings in relation to green skills

An interesting reflection came out on what is "green" and what is not. For instance, the issue of Greenwashing ("*The practice of giving a false impression of the environmental impact or benefits of a product, which can mislead consumers. To achieve that, the EU will ban: generic environmental claims on products without proof; claims that a product has a neutral, reduced or positive impact on the environment because the producer is offsetting emissions;*

sustainability labels that are not based on approved certification schemes or established by public authorities." - europarl.europa.eu) leads to some language and taxonomy considerations.

There is a controversy between Ecological and Environmental: although in some cases these terms might be interchangeable, usually environmental is more commonly used (in English). These terms may have slightly different definitions depending on the context, and it might be helpful to interrogate which one is best to use in each case. For example, Arts Council England uses Environmental Responsibility when outlining their efforts. To make it less technical or scientific, it's maybe better to use the term Climate Action. Other sideline considerations are relevant to this topic. Colonialism played (and plays) a key role in the climate emergency; *"Vulnerability of ecosystems and people to climate change differs substantially among and within regions, driven by patterns of intersecting socio-economic development, unsustainable ocean and land use, inequity, marginalization, historical and ongoing patterns of inequity such as colonialism, and governance"* (IPCC Sixth Assessment Report Impacts, Adaptation and Vulnerability - https://www.ipcc.ch/report/ar6/wg2/,2022). Besides Climate Science, a decolonial lens on the issues, potentially addressed by an expert in decolonial studies, would contribute to an honest and intersectional dialogue. Simultaneously, global and diverse perspectives would enrich the conversation.

5.2.   Findings in relation to digital skills

The alliance between performing arts and new technologies does recur in partners' practices. Digital solutions are envisaged as potentiality having a feasible and relevant impact in specific processes and policies that are not yet properly developed. Digital solutions are not intended just as a potential empowerment of people but could potentially benefit this specific task providing tools helping in assessing situations in an effective and less expensive manner. As for training processes, assessment of students (education) or professionals (lifelong learning) can be played by replicating in a virtual environment the labour context, thus avoiding un-sustainable and expensive practices aiming at assessing.

people in a real environment, physically replicating working conditions. In general, digital can hardly overcome physical encounter in the sector but, on the other hand, can suggest cheaper solutions to face some expected processes that are directly or indirectly related to the production itself. Digitisation, when combined with training, can obviously lead to relevant solutions in different subsectors. For instance, the consideration of the cultural heritage in its pure archival form can be overcome by new possibilities of re-use deriving from its digitisation. By combining technical and IT knowledge with cultural heritage's specificities, it becomes possible to re-think the contents owned by an institution (i.e. audiovisual contents) and to set a new utilisation of the existing contents in other initiatives. As for production, virtual workspaces are considered relevant potentialities in addressing sustainable practices through digital. The digital perspective of upcoming professionals must be comprehensive, looking at digital in its whole and not only as a source of opportunities. These kinds of innovations do require an innovative training methodology, and, in this specific regard, collaborative processes are welcomed and fostered in several practices.

5.3.   Findings in relation to entrepreneurial/ resilience skills

Entrepreneurial and resilience skills are considered as part of everyone's expected profile, despite the specific role covered within an organisation. More in general, job profiling and job definitions do have some issues: the definitions included in the questionnaire come from the ESCO catalogue provided by the EU which includes a lot of doubtful aspects. Respondents actually follow mainly a "competence-based" framework, overcoming the definition of "Job profiles". Profiles do change according to the geographical reference, the scale of the institutions and many other aspects, so they do not make fully sense in the contemporary labour market. Several feedback went in confirming this direction and this is an interesting return. Let's say that ESCO tries to provide figures that are cross-culturally common across multiple countries and multiple organisational dimensions, and furthermore, they are ones that have already

been codified to some extent in the ESCO catalogue. The contemporary perspective is that of "competence" and the "sum of competencies" that then go into a profile "x" (usually unique and individual) regardless of the name that profile takes on in the organisation in which it is found. The professions listed in the questionnaire would thus like to be a common reference, a *koiné*, a way to understand each other regardless of where and who fills out the questionnaire around Europe. So, skills addressing individual development are actually relevant for all the people working in the field.

5.4. Findings in relation to soft skills

About soft skills, they are seen as relevant in a changing of perspective. Everybody is considered as an appropriate target for gaining soft skills and the same perspective can be applied to all the new competences faced by INSPIRE. Although in certain contexts, and at this stage, it can be helpful for someone to hold a specific role, sustainability in a holistic sense is everyone's job. Sometimes, having a dedicated role for an area of work (for instance, when considering the "sustainability manager") can shift responsibilities away from the collective workforce or become very operational. It is the same process that affects the topic of Health & Safety, and due to the complexity of the issues, it's important to aim for a collective approach to soft skills, levelling up skills across the workforce and in relation to all areas of expertise.

6. Findings from the desk research

6.1.   VET and HE in Italy

Eurydice-website reference for Italy:

https://eurydice.eacea.ec.europa.eu/national-education-systems/italy/overview

VET and HE in Italy are framed in the second and tertiary cycle of education. In the second cycle are placed ITS Academies (Istituti tecnologici superiori - EQF level 5) as well as the regional vocational training system (IeFP). In Tertiary education the institutes are the following:

- Universities or equivalent institutions
- Institutes of the Higher education for the fine arts, music and dance (Alta formazione artistica, musicale e coreutica - Afam)
- Higher technological institutes (Istituti tecnologici superiori - ITS Academies)

Access to tertiary education is for students with an upper secondary education leaving certificate. The Ministry of university and research and individual institutions establish the specific conditions for admission. Courses at ITS Academies are accessible also to students who have attended a four-year regional vocational course followed by a specific additional course.

In addition, a parallel system belonging to the regional authorities and deriving from lifelong learning courses, specialisation courses, official acknowledgement of long lasting practices, courses for unemployed people, requalification and reconversion has raised during the 90s and it is now featured by courses of various length acknowledging specific competences which are framed in a Regional Framework (e.g. for Regione Lombardia, the QRSP: Quadro Regionale degli Standard Professionali)

6.2.   Existing Programmes related to occupations in INSPIRE

6.2.1.   Artistic Director

- No statistics available on occupation/qualification
- Training on this profile is mainly belonging to Post graduate Master programs

Existing Programmes of Education Providers · qualification & curricula

Postgraduate Master Program - ACADEMIC MASTER STYLING FOR THE MUSIC INDUSTRY (Accademia Costume e Moda)

Occupation	*Qualification*	*Certificate*	*Funding*
Artistic director	*Styling for the Music Industry*	*Master I level*	*Private*

https://www.accademiacostumeemoda.it/en/programmes/master-style-management-for-the-music-industry/

Postgraduate Master Program – Master in Performing Arts Management – POLIMI – Graduate School of Management; Piccolo Teatro di Milano – Teatro d'Europa; Accademia Teatro alla Scala

Occupation	*Qualification*	*Certificate*	*Funding*
Technical Director	*School of Scenography*	*Master I level*	*Private*

https://www.accademialascala.it/en/stagecraft/course-in-technical-theatre-and-stage-management/

Audiovisual Management: Cinema, Tv, Music and Podcast

Occupation	*Qualification*	*Certificate*	*Funding*

Artistic Manager	Audiovisual management	Master I level	Private

https://rcsacademy.corriere.it/master/management-audiovisivo-cinema-tv-musica-e-podcast/?cmpid=PS_jakala-G-Ads-FD045-FT-Management-Audiovisivo-3aEdizione_nopin&gad_source=1&gclid=CjwKCAjwvIWzBhAlEiwAHHWgvTd2Md_9Cgk_71Lv1nV_EiiKfepf9uSat-utQ6Fi3sc8YC20ayhFCBoClasQAvD_BwE

Other programs for Cultural management (general):

Organizzazione dello spettacolo (Paolo Grassi, Milano) – biennial – VET:
https://teatro.fondazionemilano.eu/en/courses/performance-organisation

Economia e gestione dello spettacolo (Università Cattolica, Milano) – BA program - HE :
https://www.unicatt.it/corsi/triennale/economia-e-gestione-dei-beni-culturali-e-dello-spettacolo-milano.html

Master in Arts Management and Administration (Università Bocconi, Milano) – post graduate master program – HE:
https://www.sdabocconi.it/en/specialized-master-full-time-executive/mama

Economia e Gestione delle Arti e delle attività culturali (EGArt) (Università Ca' Foscari Venezia) – MA program :
https://www.unive.it/web/it/2404/home

Best Practices and Examples

The following practices do represent training experiences which address needs of operators (lifelong learning) or Master program students. No specific certification is provided, except for the overall Degree foreseen by the overall program in which they are embedded. Specifically, in the first case the module is embedded into a I level Master program (https://www.accademialascala.it/en/management-courses/master-performing-arts/) .

- Climate Emergency, Environmental Transformation & Sustainability Strategies In The Performing Arts - Master Executive in Sponsoring and Fundraising per arte e spettacolo, Accademia Teatro Alla Scala; Seminar & Workshop by Nicolás Conde
- *(NOT SPECIFIC FOR THIS PROFILE BUT POTENTIALLY COMMON FOR ALL CULTURAL OPERATORS)* ECO PLUS (ecologicamente culturali) – 60 hrs course (Eu funded, cooperation between Fondazione Ecosistmeni, PROMOPA Fondazione, A SUD, 4 FORM) focusing on sustainability in culture

Gaps between Training Policies

While Entrepreneurship, Resilience/soft skills are well addressed in all programs related to this specific profile (and others of the performing arts), Digitisation is mainly addressed through seminars and short-courses and Sustainability belongs to few short training experiences.

6.2.2. Facilities manager

No statistics available on occupation/qualification

Existing Programmes of Education Providers · qualification & curricula

Not applicable

Best Practices and Examples

Not applicable

Gaps between Training Policies

Not applicable

6.2.3. Performance Production Manager Application: Production Manager

Same references as for 6.2.1 (Artistic Manager)

Existing Programmes of Education Providers · qualification & curricula

Same references as for 6.2.1 (Artistic Manager)

Best Practices and Examples

Same references as for 6.2.1 (Artistic Manager)

Gaps between Training Policies

Same references as for 6.2.1 (Artistic Manager)

6.2.4.   Set Designer Application: Set/Scenic designer

- No statistics available on occupation/qualification
- Training on this profile is mainly belonging to BA/MA program and Post graduate Master programs acknowledged by the sector

Existing Programmes of Education Providers · qualification & curricula

25 state academies and 27 private academies in Italy do deliver BA and MA programs for Set/scenic designer.

Occupation	Qualification	Certificate	Funding
Set Designer	School of Scenography	BA	25 Public 27 Private
Set Designer	School of Scenography	MA	25 Public 27 Private

Best Practices and Examples

In addition, Accademia Teatro alla Scala delivers a biennial postgraduate training course belonging to the Regional VET System, which a national reference since the 1970s.

Occupation	Qualification	Certificate	Funding
Set Designer	Theatre Set design	Regional Certificate of Competences	Private

https://www.accademialascala.it/en/stagecraft/set-designers/

Gaps between Training Policies

Not applicable

6.2.5.   Stage Director

- No statistics available on occupation/qualification
- Training on this profile is mainly belonging to VET courses
- The first BA program on this topic is starting in November 2024 but not straight addressing the professional profile (by Accademia Scala: BA program in technical theatre)

Existing Programmes of Education Providers · qualification & curricula

MA Program – Stage Management – Accademia Santa Giulia

Occupation	Qualification	Certificate	Funding
Stage Manager	School of Scenography	MA	Private

https://www.accademiasantagiulia.it/laurea-accademia-belle-arti-sbocchi-lavorativi/come-diventare-direttore-artistico-corso-per-direttore

In addition, Accademia Teatro alla Scala delivers an annual training course belonging to the Regional VET System.

Occupation	Qualification	Certificate	Funding
Stage Manager	Theatre stage management	Regional Certificate of Competences	Private

https://www.accademialascala.it/en/management-courses/stage-management/

Best Practices and Examples

Not applicable

Gaps between Training Policies

Not applicable

6.2.6. Stage Technician

The number of employed in the sector was 12.811 in 2021 (previously 14.675 before the pandemic).

Several different courses (VET system) according to the different profiles; the first BA program addressing the profession is upcoming in November 2024 (by Accademia Scala).

Existing Programmes of Education Providers · qualification & curricula

ITS (EQF level 5) – Technical responsible for performing arts – ITS Turismo Marche

Occupation	Qualification	Certificate	Funding
Sound and Light operator	Tourism	ITS (EQF level 5)	State

https://itsturismomarche.it/corsi/responsabile-tecnico-spettacolo-its.php

BA Program – Technical Theatre – Accademia Teatro alla Scala

Occupation	Qualification	Certificate	Funding
Technical Director	School of Scenography	BA	Private

https://www.accademialascala.it/en/stagecraft/course-in-technical-theatre-and-stage-management/

Best Practices and Examples

A BA program on Digitisation addressing technicians and designers: https://www.naba.it/en/media-design-technology-courses

Gaps between Training Policies

Not applicable

6.2.7. Sustainability Manager for the Performing Arts

No statistics available on occupation/qualification

Existing Programmes of Education Providers · qualification & curricula

There exists only short courses (generally between 4 and 60 hours) generically addressing ESG for the entire industry, with no specific focus on performing arts. Here follows some examples, mainly delivered by partnerships between private institutes and public universities:

A Sapiens Business School / Università La Sapienza Roma

Private

"Corso Executive secondo Prassi di riferimento UNI/PDR 109.1:2021"

https://asapiens.eu/corso-sustainability-manager/?gad_source=1&gclid=Cj0KCQjwltKxBhDMARIsAG8KnqXBFlu8J2ZqH2CDcWgJTuji3BKa2bxixkUonVkxQE8jzJzNGNo0nVsaApWaEALw_wcB

24ORE Business School

Private

"ESG Management"

https://sole24oreformazione.it/lp/corso-esg-management?utm_campaign=googleads_W_IT_Sole24Ore_Search_ESG&utm_term=corso%20sustainability%20manager&gad_source=1&gclid=Cj0KCQjwltKxBhDMARIsAG8KnqVp4znCVTkw3E182UiLm3zZL5thlpDPxYyiinQd1Da_jSTnBH19nxgaAjdDEALw_wcB

Università Cattolica del Sacro Cuore / ALTIS Graduate School of Sustainable Management

Private

"Sustainability Manager e Sustainability Practitioner"

https://altis.unicatt.it/altis-corsi-executive-sustainability-manager-e-sustainability-practitioner

Accademia Da Vinci

Private

Sustainability Manager

https://www.davinciformazione.com/corso/sustainability-manager/

In addition, the Graduate School of Management of Politecnical University in Milan did open a specific area including executive programs addressing the sustainability matter. Still, no specific sectorial level has been provided, but it is mainly focused on cross-cutting aspects such as management and audit.

https://www.gsom.polimi.it/landing-page/formazione-executive-sostenibilita/?gad_source=1&gclid=Cj0KCQjwltKxBhDMARIsAG8KnqVQQlrrJ7Lm9SI6_OeFEqoqDHvdjcWYfYAuw15SpoaoL0PlapuTHdQaAvNLEALw_wcB

Best Practices and Examples

Change: Decarbonising Culture

CHANGE is a training programme provided by Fondazione Santagata for the development of specific skills that emerged from the need to address issues related to the sustainability of cultural and creative industries (CCIs). This concept emerged in response to the growing awareness regarding the negative effects of human activities on the environment and CHANGE aims to promote the necessary transition towards decarbonization among cultural operators through a structured programme of sharing best practices, case studies, tools, and job-shadowing.10 online lessons dedicated to the economic, social and environmental sustainability of CCI and 2 weeks of job shadowing in host cultural institutions to put into practice what was learnt during the training and develop a project.

https://www.fondazionesantagata.it/wp-content/uploads/programme-Change-Decarbonising-Culture-EN.pdf

Gaps between Training Policies

Not applicable

7. Conclusions and recommendations

7.1. Conclusions

Overall training for performing arts is mainly based on some relevant operators' experience, without framing profiles and curricula within a specific system (VET, HE, other). While professions related to fine arts (e.g. set and costume designers) can count on an academic tradition, technicians are seeing their first academic training starting in 2024 (by Accademia Teatro alla Scala) while till that date everything was belonging to Level 3, 4, 5 (delivered by state technical institutes and private institutions belonging to the Regional system of VET).

In looking at those specific competences considered by INSPIRE, training experiences appear in definition, with few modules and experiences already implemented and limited structured opportunities.

Specific projects are running in productions, indirectly impacting in terms of training. For example:

- https://sustainablestages.eu/ - STAGES (Sustainable Theatre Alliance for a Green Environmental Shift) is an ambitious sustainable theatre experiment to re-imagine how the cultural sector interacts with the concept of sustainability. From 2022-2025, 14 influential theatre and academic organisations, including a European theatre network, will collaborate and tour urgent new performances on the climate crisis. What makes STAGES unique is that no people or items will move as part of the tour, even as it travels to stages around Europe and as far afield as Taiwan. Piccolo Teatro (Milano) is part of the partnership.
- The NExtGenerationEU fundings (PNRR in Italy) are promoting several training opportunities which are not supposed to have a continuity; a good example is the following focusing on Capacity building: https://www.d-factor.it/il-corso The capacity building training course is aimed at professionals working within companies in the cultural sector such as music, audiovisual and radio, visual arts, tangible and intangible cultural heritage, publishing, books, literature. The course, which is free of charge for all participants, aims to provide a tool for updating technical competences and professional skills in order to increase the capability levels of those professionals already working within work contexts. The training course will have a dual focus: -strengthening awareness of the current transition challenges and international priorities involving every company in the sector -enhancing the transversal knowledge that every worker, from any sector, in Industry 4.0 must possess. The training project takes into account the discussion topics activated in the context of the Pact for Skills for the Cultural and Creative Industries (CCI LSP - Large-scale Skills Partnership for the Cultural and Creative Industries ecosystem). The activities, characterised by diversified training, workshop and experimentation activities, will take place starting from October 2024 and include 150h of online training and 50h of face-to-face activities in Milan, as well as two one-week intensive workshops held at the Accademia Teatro alla Scala in Milan.

7.2. Recommendations

In talking about sustainability for performing arts (at all levels, thus including aspects such as environment, resilience, self-employment, digitisation and soft skills as needed tools and approaches for a long lasting development of the sector) we should widen the perspective and consider the whole CCI and, maybe, widen at a further level as sustainability is not separated from the human dimension. The climate emergency is a humanitarian crisis of inequality first. A reflection from Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES" suggests that the creation of narratives for the intangible values of the creative sector is an urgent need helping the construction of an international vision and connection through the implementation of European guidelines.

This topic is strongly linked to the issue of sustainability. Through legal requirements the cultural sector is also called

upon to reflect on and adapt existing work processes. However, there is a general resistance in the institutions as many people do not really know how to approach the topic. There is a great desire for a recommendation for actions that can be used in an uncomplicated way in everyday life, while training opportunities and existing references are sometimes scattered and not organically structured.

A proper guideline toward sustainability could actually help the sector also with regard of all the possible cross-sectorial improvements but, in any case, there is "narrative" dimension which must be taken into account. "Communicating sustainability" (from efforts and avoiding greenwashing) is indeed a useful skill to develop within a training programme.

Finally, the previous indication suggests a further layer of new competences which are in need of a proper development. This set is related to a sort of ethic level which would provide a social sustainability literacy connecting sectors in promoting human rights and common European values. The higher scope is to develop the social sphere of the working approach and fostering a meaningful participation in democratic society. Performing arts do embed the concept of "learning by collaborating". Learning by collaborating means to work in a multidisciplinary environment, bringing together different perspectives and encouraging cooperation by operating at different scales. This means broadening networks, partners and active listening to other actors; it is a form of learning coming from the others, through the valorisation of good practices and the involvement of communities as participating users. The overall perspective is a long-term one and does embed the topic of a consistent return of Culture as a protagonist into the society.

8. References

Main research and bibliographical references

- "Impresa culturale e creativa ed economia sociale – Nuove competenze integrate nelle strategie europee." By CulTurMedia, INAPP-INDIRE – PROMOPA Fondazione - Drafting opportunities and reflections to connect and consolidate ICC and social economy ecosystems. Along a 1-year research (2023-2024) it identified 10 trends of development matching social issues and cultural policies/practices: accessibility and inclusion; digital services; green services; multidisciplinary productions; slow tourism; cultural welfare; new governance models; creative driven processes; new urban housing; new rural housing.

- "Imprese e professioni culturali e creative – I fabbisogni professionali e formativi delle imprese culturali e creative. Indagine 2023". By Unioncamere / Sistema informativo Excelsior. Since 1997 Excelsior - created by Unioncamere and ANPAL - has been one of the major sources available in Italy on labour market and training issues and is included among the official surveys with compulsory responses envisaged by the National Statistical Programme. The data collected provide up-to-date, systematic and reliable knowledge of the consistency and territorial, dimensional and per economic activity distribution of the demand for labour expressed by enterprises, as well as of the main characteristics of the professional figures in demand (level of education, age, experience, difficulty of finding them, need for further training, skills, etc.). The report is considering CCI and offers an examination in terms of professional needs and demand for skills and profiles on the part of the companies that are part of it. In order to provide a comprehensive picture referring in a broad sense to the cultural economy, the report also extends the analysis to two other entrepreneurial segments strongly interrelated to cultural production: the 'Made in Italy with cultural content' - which includes enterprises engaged in traditional and artistic processes that influence and are influenced by culture, as well as using skills similar to those of cultural and creative enterprises; tourism with a predominantly cultural vocation. A part of the analysis is then dedicated to the incomes for professions with a cultural and creative content expected in all economic sectors. In view of the growing and direct importance of the digital transition

for the cultural and creative sector, the report also proposes two focuses: one on the characteristics of the expected incomes of digitally oriented companies, the other on the demand by cultural and creative enterprises for digitally-skilled professionals. In addition to the above-mentioned analyses, based on data from the Excelsior survey and reported in Chapter 2, the book offers an introductory chapter (Chapter 1) framing the cultural and creative sector at EU level through the main Eurostat reference data and the key points of recent European policy guidelines.

- "Minicifre della cultura – edizione 2023 – una raccolta di dati statistici sulla cultura per gli anni 2018-2022" – by Ministero della Cultura. The study and research project raised from the need to collect and share data on the production, preservation, valorisation, management and dissemination of culture in Italy at an unprecedented time in history, that of the years 2018 to 2022, strongly characterised by a health crisis that has in fact modified and innovated processes of supply and use of the sector. The new edition of Minicifre, therefore, offers a broad overview of the activities related to the cultural sector, integrating the data collected in a general framework of scientific and economic analysis, thanks to an accurate linking work promoted by the Ministry of Culture. The research project includes quantitative data provided by official statistical institutions, integrating them with elements from other sources; it successfully pursues the objective of proposing an organic, in-depth representation of the cultural sector. It outlines a model for the aggregation and interpretation of data and statistical information that meets the cognitive needs of institutions, businesses and operators; it should be emphasised that the lack of reliable and comparable data represents one of the of the limitations encountered in the design and therefore in the management activities, of culture.

- "Theatre Green book" – this relevant project becomes particularly interesting when addressing changes to the creative process and the collaboration and defining parameters VS limitations. It provides a useful guidance on this.

- "Act Green 2023" by INDIGO – This UK sector wide research took place throughout July 2023, with 86 organisations gathering 17,500 responses. The report published explores the role of cultural organisations and their audiences in tackling the climate crisis.

- Carbon Literacy Project - Training professionals and organisations delivering Carbon Literacy are quality assessed or kite-marked, and there is high profile branding for organisations putting their people through a Carbon Literacy programme (https://carbonliteracy.com/).

- Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES", 2023.

- Centro Studi DOC: "L'impatto del Covid-19 sugli invisibili del mondo dello spettacolo - Ricerca sulla situazione lavorativa dei tecnici dello spettacolo a seguito della pandemia", 2022.

Annexes

Annexe 1: Extended focus group report

T2.2 Identification of Labour Market Needs
(a) Identify and summarise the best practices (approx. 6) in other VET/HE
training programmes regarding sustainability, digitalisation, entrepreneurial skills and
resilience/soft skills in the performing arts sector, an the best training methods for the
delivery of the trainings

National Focus Group - Italy

Name	Organisation	Profession	Contact
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Emilia Distefano	Stage Manager	Teatro alla Scala Milano	https://www.linkedin.com/in/emilia-di-stefano-25b6ab258/
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Topics & Issues

#01 Organisational perspective on sustainability

- Organisational Need to **survive** Vs Organisational Needs to **address sustainability**

- Organisational opportunity towards new skills/priorities (such as inclusivity, digitisation, environment…); the main interest of company is training for gain those aspects which could lead to a **better acknowledgement and reputation** – mainly for fundraising and receiving public funding -. **The behavioural change is not always well-focused**.

- Local context are relevant in setting the appropriate training pathway; scale of the institutions, inner organisation, range of activities and business, geographical aspects…all these influence the perspective on sustainable solutions and approaches. If customisable sections might allow space for local relevance and context, thus training should not lead to solutions but to reflections?

#02 What is "green" and what is not

- **Greenwashing**: "What is greenwashing? The practice of giving a false impression of the environmental impact or benefits of a product, which can mislead consumers. To achieve that, the EU will ban: generic environmental claims on products without proof; claims that a product has a neutral, reduced or positive impact on the environment because the producer is offsetting emissions; sustainability labels that are not based on approved certification schemes or established by public authorities." (europarl.europa.eu - https://www.europarl.europa.eu/topics/en/article/20240111STO16722/stopping-greenwashing-how-the-eu-regulates-green-claims#:~:text=What%20is%20greenwashing%3F&text=To%20achieve%20that%2C%20the%20EU,the%20producer%20is%20offsetting%20emissions)

- Language and Taxonomy:

  "Ecological Vs Environmental: although in some cases these terms might be interchangeable, usually environmental is more commonly used (in English). These terms may have slightly different definitions depending on the context, and it might be helpful to interrogate which one is best to use in each case. For example, Arts Council England uses Environmental Responsibility when outlining their efforts. To make it less technical or scientific, I often use the term Climate Action."
  (N. Conde)

- **Colonialism** played (and plays) a key role in the climate emergency:

  "Vulnerability of ecosystems and people to climate change differs substantially among and within regions (very high confidence), driven by patterns of intersecting socio-economic development, unsustainable ocean and land use, inequity, marginalization, historical and ongoing patterns of inequity such as colonialism, and governance (high confidence)."

IPCC Sixth Assessment Report Impacts, Adaptation and Vulnerability (https://www.ipcc.ch/report/ar6/wg2/,2022)

Besides Climate Science, a decolonial lens on the issues, potentially addressed by an expert in decolonial studies, would contribute to an honest and intersectional dialogue. Simultaneously, global and diverse perspectives would enrich the conversation. (N Conde)

#03 Profiling

▪ The "profiling" issue: Did we focused on the right professions?

"(We missed) a number of subjects that should instead be considered in the analysis: **administrative roles (managerial and otherwise)**, as much related to the human resources area as to marketing and fundraising, but also administrative/accounting. While the environmental sustainability section may not concern them directly, I see these individuals involved in everything related to digitization and entrepreneurial and soft skills. My observation certainly stems from the fact that I work for a rather unique reality in the national scene, if only in size, where these figures are numerous and quite distinct, in addition to being an administrative figure myself, however, I think that adding other types of entertainment professionals to those listed in the questionnaire could be useful. In my (for now reduced) experience I have noticed how Performing Arts organizations are often much more virtuous and innovative in the artistic and productive sphere rather than in the administrative and management sphere, also because the figure of cultural manager itself is rather recent in Italy, as are the specific administrative and management models for cultural companies. In the reality for which I work, moreover, there are still elements in common, from this point of view, with the typical dynamics of Public Administration, with all that this entails. I think that including then figures such as: marketing manager, fundraiser, HR manager, administrative-financial manager (or one or two items merged for these types) can be useful to consider in the analysis also process actors that sometimes pass in the background, but that have a great impact on the ability (and possibility) of the sector to innovate and evolve."
(L. Galindo Pacheco)

"Ethical and sustainable procurement and fundraising can be a very important topic for art managers in the sustainability context, including risks and opportunities."
(N Conde)

▪ **Job profiling and job definition**: the definitions included in the questionnaire come from the ESCO catalogue provided by the EU which includes a lot of doubtful aspects. Therefore, placing a description for all of them could have been more confusing than explanatory. That's why researchers decided to keep just the "titles" and see how respondents receive them. It has a partially risky approach but it led to several insights from respondents, who actually follow a **"competence-based" framework**, overcoming the definition of "Job profiles". Profiles do change according to the geographical reference, the scale of the institutions and many other aspects, so the starting consideration of the INSPIRE team of researchers is that they do not make fully sense in the contemporary labor market. Several feedback went in confirming this direction and this is an interesting return. Let's say that ESCO tries to provide figures that are cross-culturally common across multiple countries and multiple

organizational dimensions, and furthermore, they are ones that have already been codified to some extent in the ESCO catalogue. **The contemporary perspective is that of "competence" and the "sum of competencies" that then go into a profile "x"** (usually unique and individual) regardless of the name that profile takes on in the organization in which it is found. The professions you listed in the questionnaire would thus like to be a common reference, a koiné, a way to understand each other regardless of where and who fills out the questionnaire around Europe.

- New skills address wider level than the individual only; at least we should take into account **units** (e.g., talking about "management" and not "manager"). This is somehow well-established for those who have done a certain kind of high-level training or for those who work in certain socioeconomic contexts (central Europe and the UK) while in other European countries it is an almost unknown concept. (A. Veronesi / U. Bellodi)

#03 The Ethic Layer

- Profiling Vs **Ethics**:

  "Sustainability manager role - Although in certain contexts, and at this stage, it can be helpful for someone to hold a specific role, sustainability in a holistic sense is everyone's job. Sometimes, **having a dedicated role for this area of work can shift responsibilities away from the collective workforce or become very operational** (decarbonisation of building operations, etc). Similarly to Health & Safety, and due to the complexity of the issues, I usually prefer to aim for a collective approach to sustainability, levelling up skills across the workforce and in relation to all areas of expertise."
  (N. Conde)

- ***The previous considerations lead to a Cross-sectorial approach (CCI embedding craftsmanship and tourism)***

- Profiling Vs Cross-sectoral approach:

  "When identifying a cross-sectoral practice addressing innovation, it is quite peculiar to focus on specific and concrete needs that do activate the implementation of an alliance between sectors to find a solution. The combination of technology and arts does recur quite often as well as the match of social and cultural aspects leading to an anthropological comprehensive vision. These inputs are at the basis of a general different approach that reconsiders the individual in its peculiar position within the cultural and creative sector, thus **providing a personal added value to whatever situation/production/process overcoming the traditional classification belonging to wider categorizations and professional profiling**. The suggestion arising from this preliminary note does light on the attention on the **soft-skills topic as well as to the inter-disciplinary approach**, which is also at the basis of the contemporary re-thinking of training and education facilitating the transition into the labour market."
  (Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES")

- The importance of the ethic layer (see pact for skills) – a reflection from Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES":

  While digitisation does influence CCI and activate changes, **there is also an inverse relationship in cross-sectorial cooperation, a relationship in which CCI are the active part and do provide their innovation to the society**. This is very much exampled by the design sector, which really impacts both in services and businesses. Research projects fostering this synergy are extremely important and do follow a leading trend. **Design** centres feels the importance and foster the idea to place design and the creative processes of design at the beginning of a business process. The design process allows entrepreneurs to review and refine their business strategies in a volatile, uncertain, complex and ambiguous environment. Thus, design solutions and practices address those who want to change their way of doing things, who want to equip themselves with tools to approach innovation in a synthetic and operational way, by synchronising the sensitivities of users with the requirements of the company. Co-design is an approach which is innovative in this sense as it allows to bring education and school learning out of its walls. Design students' teams find themselves in the position of working and cooperating with professional designers, companies and local authorities, having also a deep relationship with the citizenship in a transversal and interdisciplinary way. This open exchanging methodology does feed a continuous process of learning, upskilling and reskilling. Design practices can generate multiple benefits for different sectors when matched with participatory processes. This means that the **need must be declared by the community, thus self-assessing the expected improvement and asking to the CCI for a solution**. It is driven stakeholders' demands for a transformation that improves the quality of users' lives, the quality of caring services, and that they modify, temporarily or permanently, the venues where they take place. **In order to support and facilitate social transformation, different design projects are based on wide participation and collaboration between many different stakeholders in every phase of their design processes**. The potentialities of this alliance are actually enormous; in the moment that a **people-centred approach** is set, **rights and values** get in a close-up position, potentially impacting on human rights, democracy and having cascade effects benefiting the learning processes. Collaborations with institutions and policy makers for the development of bottom-up strategies is also important in this sense as it could lead to the creation of collaborative structures with territorial actors, fostering active listening processes and incorporating stakeholders in decision making.

- Again on the Ethic layer: in talking about sustainability CCI are not separated from the human dimension. The climate emergency is a humanitarian crisis of inequality first. A reflection from Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES":

  The creation of narratives for **the intangible values of the creative sector** is an urgent need helping the construction of an international vision and connection through the implementation of European guidelines. This topic is in a way bonded to the issue of sustainability. Through legal requirements and funding criteria, the cultural sector is also called upon to reflect on and adapt existing work processes. However, there is a general resistance in the institutions as many people do not really know how to approach the topic. There is a great desire for a recommendation for actions that can be used in an uncomplicated way in everyday life. Training opportunities and existing references are sometimes scattered and not organically structured. A proper guideline toward sustainability could actually help the sector also with regard of all the possible cross-sectorial improvements.

#04 Narratives

- The importance of narratives:

  "**Communicating sustainability** (from efforts and avoiding greenwashing to performance cancellations due climate events) can be **a useful skill to develop** within a training programme. I often use an example of performance cancellations at the RSC due to floods."
  (N. Conde)

  Finally, the previous indications suggest a further layer of new competences which are more and more in need of a proper development. This set is related to **a sort of ethic level** which would provide (directly and/or indirectly) a social sustainability literacy connecting sectors in **promoting human rights and common European values**, **developing the social sphere of the working approach and fostering a meaningful participation in democratic society**. Learning by collaborating means to work in a multidisciplinary environment, bringing together different perspectives and encouraging cooperation by operating at different scales; it consists in broadening networks, partners and active listening to other actors; it is a form of learning coming from the others, through the valorization of good practices and the involvement of communities as participating users. The overall perspective is a long-term one and does embed the topic of a consistent return of Culture as a protagonist into the society.
  (Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES")

#05 Random pills

- "Just transition: what are the inequalities within the environmental transformation? (such as extraction of raw materials for batteries, etc). And what are the risks and opportunities within the arts sector? How do we protect jobs and level up skills?" (N. Conde)

- "Eco-anxiety or climate anxiety: addressing wellbeing internally and externally. How do we navigate this dimension within the staff community, but also with our audiences/stakeholders? How do we communicate responsibly?" (N. Conde)

- "Impact measuring and target setting as a fundamental aspect in sustainability management" (N.Conde)

- (From the questionnaire) There is no specific reflection on "timing" of the productions

- (From the questionnaire) There is no specific reference to ethical procurement and fundraising

- (From the questionnaire) There is only a brief focus on accessibility

Practices

- ECO PLUS (ecologicamente culturali) – 60 hrs course (Eu funded, cooperation between Fondazione Ecosistmeni, PROMOPA Fondazione, A SUD, 4 FORM) focusing on sustainability in culture

- "The carbon Literacy Project" (https://carbonliteracy.com/) Carbon Literacy® is relevant climate change learning that catalyses action to reduce greenhouse gas emissions. The Carbon Literacy Project works to provide access to this learning to everyone who lives, works and studies and is expanding rapidly across the UK and beyond. The Carbon Literacy Project is based on the key aim that if we are to cut our carbon emissions by the kind of reductions demanded of us by science, then we will need to change culture alongside technology. Carbon Literacy training is offered through workplaces, educational institutions and communities. Carbon Literate citizens understand how climate change will affect them – both geographically and sectorally – and have acquired the knowledge and skills to lower their carbon footprint, with typical realised carbon savings of 5-15% per person (Jacobs 2018).

- https://bristololdvic.org.uk/about/environment - in house training experience run by Nico Conde as climate consultant. Training approach is active and participative, including activities, videos, discussions, trying to understand different carbon footprints, focusing on Agenda 2030. Training can be combined with other specialists (i.e. specialist in climate justice and social impacts not coming from art, focusing on de-colonial processes, combining with analyisis on local relevance to see for instance how change climate vulnerability in Italy or Spain).

- Theatre Green Book - Theatre Green Book has a toolkit online with courses they suggests (i.e. one for British Designers very good). Not a comprehensive program. They stay on a guideline level (https://theatregreenbook.com/) .

- Funded by Erasmus+, GreenCCircle is dedicated to ushering in a new era of sustainable development and creative excellence through targeted training, collaborative efforts, and innovative practices. The start of the project has been marked by launching its innovative platform, GreenCCircle.eu.

- The European Federation for Creative Economy (Creative FED) is a non-profit advocacy organisation representing the European creative industries and its sector organisations. It has succeeded the ECBN and is composed of more than 200 organisations from over 45 countries, representing supporters in more than 136 regions and metropolitan areas. Its supporters consist of policy makers, educational organisations, companies, and researchers, and sectorial network organisations. The Creative FED is active across the whole ecosystem with its 14 creative sectors and industries defined by the European Union.

- https://juliesbicycle.com/ - Julie's Bicycle is a pioneering not-for-profit, mobilising the arts and culture to take action on the climate, nature and justice crisis. Founded by the music industry in 2007 and now working across the arts and culture, JB has partnered with over

2000 organisations in the UK and internationally. Combining cultural and environmental expertise, Julie's Bicycle focuses on high-impact programmes and policy change to meet the climate crisis head-on.

Researches and bibliographical references

- "Impresa culturale e creativa ed economia sociale – Nuove competenze integrate nelle strategie europee." By CulTurMedia, INAPP-INDIRE – PROMOPA Fondazione - Drafting opportunities and refelctons to connect and consolidate ICC and social economy ecosystems. Along a 1 year research (2023-2024) it identified 10 trends of development matching social issues and cultural policies/practicies: accessibility and inclusion; digital services; green services; multidisciplinary productions; slow tourism; cultural welfare; new governance models; creative driven processes; new urban housing; new rural housing.

- "Imprese e professioni culturali e creative – I fabbisogni professionali e formativi delle imprese culturali e creative. Indagine 2023". By Unioncamere / Sistema informativo Excelsior. Since 1997 Excelsior - created by Unioncamere and ANPAL - has been one of the major sources available in Italy on labour market and training issues and is included among the official surveys with compulsory responses envisaged by the National Statistical Programme. The data collected provide up-to-date, systematic and reliable knowledge of the consistency and territorial, dimensional and per economic activity distribution of the demand for labour expressed by enterprises, as well as of the main characteristics of the professional figures in demand (level of education, age, experience, difficulty of finding them, need for further training, skills, etc.). The report is considering CCI and offers an examination in terms of professional needs and demand for skills and profiles on the part of the companies that are part of it. In order to provide a comprehensive picture referring in a broad sense to the cultural economy, the report also extends the analysis to two other entrepreneurial segments strongly interrelated to cultural production: the 'Made in Italy with cultural content' - which includes enterprises engaged in traditional and artistic processes that influence and are influenced by culture, as well as using skills similar to those of cultural and creative enterprises; tourism with a predominantly cultural vocation. A part of the analysis is then dedicated to the incomes for professions with a cultural and creative content expected in all economic sectors. In view of the growing and direct importance of the digital transition for the cultural and creative sector, the report also proposes two focuses: one on the characteristics of the expected incomes of digitally-oriented companies, the other on the demand by cultural and creative enterprises for digitally-skilled professionals. In addition to the above-mentioned analyses, based on data from the Excelsior survey and reported in Chapter 2, the book offers an introductory chapter (Chapter 1) framing the cultural and creative sector at EU level through the main Eurostat reference data and the key points of recent European policy guidelines.

- "Minicifre della cultura – edizione 2023 – una raccolta di dati statistici sulla cultura per gli anni 2018-2022" – by Ministero della Cultura. The study and research project raised from the need to collect and share data on the production, preservation, valorisation, management and dissemination of culture in Italy at an unprecedented time in history, that of the years 2018 to 2022, strongly characterised by a health crisis that has in fact modified

and innovated processes of supply and use of the sector. The new edition of Minicifre, therefore, offers a broad overview of the activities related to the cultural sector, integrating the data collected in a general framework of scientific and economic analysis, thanks to an accurate linking work promoted by the Ministry of Culture. The research project includes quantitative data provided by official statistical institutions, integrating them with elements from other sources; it successfully pursues the objective of proposing an organic, in-depth representation of the cultural sector. It outlines a model for the aggregation and interpretation of data and statistical information that meets the cognitive needs of institutions, businesses and operators; it should be emphasised that the lack of reliable and comparable data represents one of the of the limitations encountered in the design and therefore in the management activities, of culture.

- "Theatre Green book" – this relevant project becomes particularly interesting when addressing changes to the creative process and the collaboration and defining parameters VS limitations. It provides a useful guidance on this.

- "Act Green 2023" by INDIGO – This UK sector wide research took place throughout July 2023, with 86 organisations gathering 17,500 responses. The report published explores the role of cultural organisations and their audiences in tackling the climate crisis.

- Carbon Literacy Project - Training professionals and organisations delivering Carbon Literacy are quality assessed or kite-marked, and there is high profile branding for organisations putting their people through a Carbon Literacy programme (https://carbonliteracy.com/) .

- Pact for skills – LPS – CCI; "Working Group on cross-sectoral innovation - REPORT AND COLLECTION OF PRACTICES", 2023.

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Accademia Teatro alla Scala

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Alliance for a Net Positive
Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex VI – Spanish National Report

Ecogesa

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1. Executive summary

The national report focused on Spain, based on 57 responses, reveals that green competences are highly valued in the performing arts sector, reflecting a strong awareness and commitment to sustainability. However, their implementation is not comprehensive, with a significant gap in the training and application of sustainable practices. The absence of a "Sustainability Director" in organisations highlights a disconnect between the perception of the importance of sustainability and its practical application.

Digital skills, although better mastered and integrated in the sector, also need to be strengthened. It is essential to implement educational and training strategies that address these skills in a more comprehensive and effective way so that professionals are better prepared to face technological challenges. Likewise, entrepreneurial and resilience skills, along with soft skills, are recognised as fundamental and show greater mastery. The implementation of training programs in these areas is necessary to boost efficiency and creativity in the sector.

Finally, although soft and digital skills are well developed, special attention needs to be focused on green skills, requiring greater investment in training and resources to foster sustainable practices. Strengthening entrepreneurial and resilience skills is also key to ensuring that professionals are well prepared to adapt to changes and challenges in the work environment. Prioritising these areas will be essential to the growth and sustainability of the performing arts sector.

2. Introduction to the National Country Report for Spain

INSPIRE strives for upscaling the green, the digital, entrepreneurial, soft and resilience skills of existing and prospective performance production managers, set designers, artistic and stage directors, facilities managers and stage technicians of the Performing Arts Sector, and to upskill VET and HE professionals in a holistic and innovative way, so as this sector to act as a driver and as an enabler of sustainable development in Europe and beyond. Its goal is to uplift innovation through the strategic cooperation and flow of knowledge among 3 higher and vocational education and training centres and 8 labour market actors in 6 European countries, active in the Performing Arts Sector.

This national report is part of the Deliverable **T2.2 Identification of Labour Market Needs** of the INSPIRE project. The purpose of this deliverable is two-fold:

- **Identify specificities and challenges in each country** regarding the performing arts sector and the learning and development (L&D) needs of the target groups in relation to sustainability, digitalisation, entrepreneurial skills and resilience/ soft skills
- **Map existing educational offer and identify and summarise the best practices (approx. 6)** in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The findings included in this report are related to findings from Spain.

The findings are the results of a Needs Analysis, using qualitative and desk research methods, to map the skills' gaps in the above-mentioned educational fields and the labour needs of the sector in each country and on EU level.

Findings from this needs analysis will contribute into creating an ESCO Competence Package for the Sustainable Performing Arts Sector that will lead to the upgrade of six (6) ESCO occupational profiles in line with EntreComp, DigiComp and GreenComp to overcome skills mismatch of the Performing Art Sector.

The same 3 methods were used for the needs analysis in all partner countries. Firstly, an online questionnaire was developed by the partnership and completed by at least 50 respondents per country. Secondly, consultations with 6 professionals either in a focus group format or through individual interviews. In addition, desk research was carried out by the partners, aiming to identify up to 6 good practices per country.

In Spain, the analysis was carried out by Bakertilly Ecogesa.

The report is structured as follows:

Section 3 describes the Identification of Labour Market Needs methodology

Section 4 presents the findings from the Questionnaire

Section 5 presents the findings from the focus groups

Section 6 presents the findings from the desk research

Section 7 focuses on the conclusions and recommendations deriving from the national level consultations.

3. Methodology

Qualitative and quantitative data methods were used to collect data for the needs analysis. Guidelines were provided by the lead of this deliverable and followed by each partner accordingly.

In the following sub-sections, we describe how each method was used in Spain.

3.1. Primary Quantitative Research: Questionnaire

A questionnaire was received by the deliverable lead and – after comments from all partners were received and necessary adjustments were made- it was translated in Spanish. Google forms was used to ensure consistency among partner countries

The questionnaire was shared with trainers and professionals of the aforementioned profiles via e-mail. Most of the emails were personalised, while others were forwarded by the professionals to contacts that met the required profiles. The timeframe for collecting responses to the questionnaire was May 23 to June 4, 2024.

In Spain, 57 questionnaires were collected, from a diverse sample of stakeholders.

Of the respondents, 80% work as performing arts professionals and 20% as educators/trainers of performing arts professionals.

When it comes to the **performing arts professionals**, respondents have reported the following:

- 80% of the respondents are full-time staff in a performing arts organisation, indicating a relatively stable employment profile for most of the professionals surveyed.
- 15.6% work as freelance or seasonal staff, reflecting a significant presence of professionals who operate in more flexible and less stable modalities.
- Finally, only a small percentage (2.2%) are founders or managers of a performing arts company, and an equal number are self-employed. No part-time staff or unemployed were recorded.
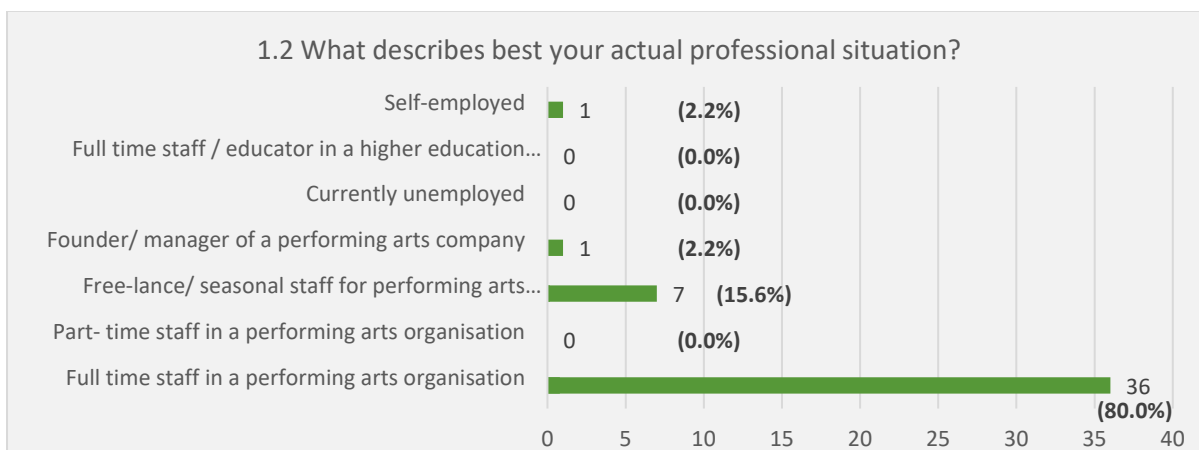
Figure 1 Professional status of the performing arts professionals surveyed

For those working for one performing arts organisation, the **size of the organisations** shows a diverse distribution where approximately 73.3% of the organisations are medium or large. Among the organisations for which respondents work, we identified ESTAE - Escola Superior de Tècniques de les Arts de l'Espectacle - and ESTAE Institut del Teatre (Escola Superior de Tècnica de les Arts Escèniques).
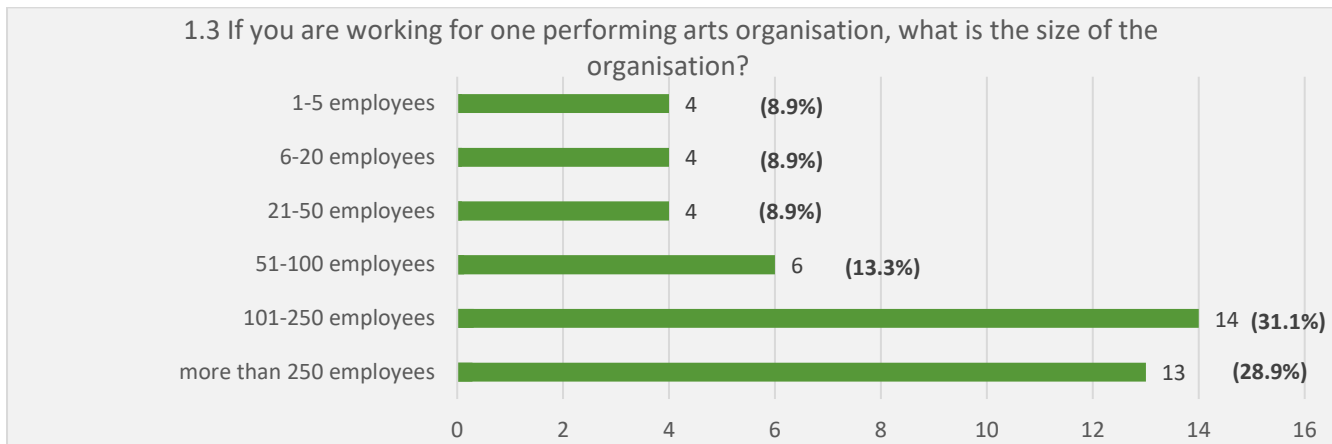
Figure 2 Number of employees for the organisations of the performing arts professionals surveyed

When it comes to which professional profile best describes respondents' current professional field in the performing arts industry, we see a diverse distribution of roles, key to the overall functioning of performing arts organisations.

57.8% of the respondents were sound and lighting technicians and artistic directors who perform two or more roles, such as those responsible for scenery, installations, and other artistic management functions. (Technicians (26.7%), set designer (2.2%) and other responsible (28.9%) = 57.8 %)

The remaining percentage includes Production Managers, Artistic Directors and Facility Managers.
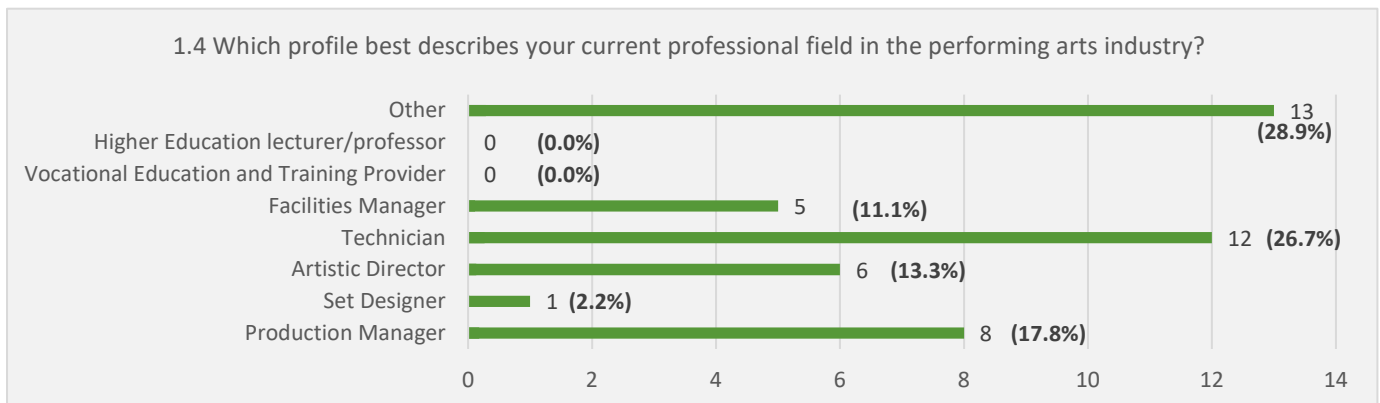
Figure 3 Professional profile of performing arts professionals respondents

When it comes to their **professional experience in the performing arts sector**, we observe that 68.9% of those surveyed have more than 16 years of experience in the sector, with a notable 28.9% with more than 25 years. Therefore, most of the professionals surveyed are veterans and have extensive experience that can contribute significantly to the development and continuity of the sector. Regarding levels of responsibility, 82.3% of respondents hold positions of high or very high responsibility within their organisations, reflecting a high degree of involvement and critical decision-making. This conclusion seems to be aligned with the high level of experience that many of these professionals possess. The remaining 17.8% correspond to low or medium levels of responsibility.

When it comes to their **age groups**, most of the respondents are in the 35-49 years (46.7%) and 50-64 years (33.3%)

age groups.

On the other hand, there is no representation in the 18-24 age group, and only 15.6% is in the 25-34 age group
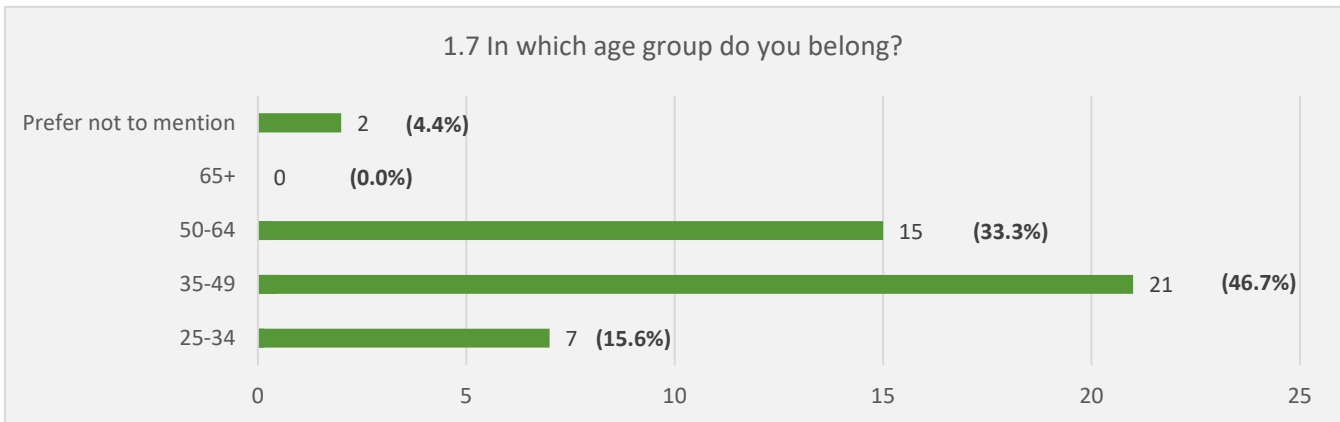
Figure 4 Age group of the performing arts professionals surveyed

When it comes to their **gender**, there is a relatively balanced gender distribution, with 48.9% male and 42.2% female. This leads to the conclusion that the sector is fairly evenly represented in terms of gender in this survey.
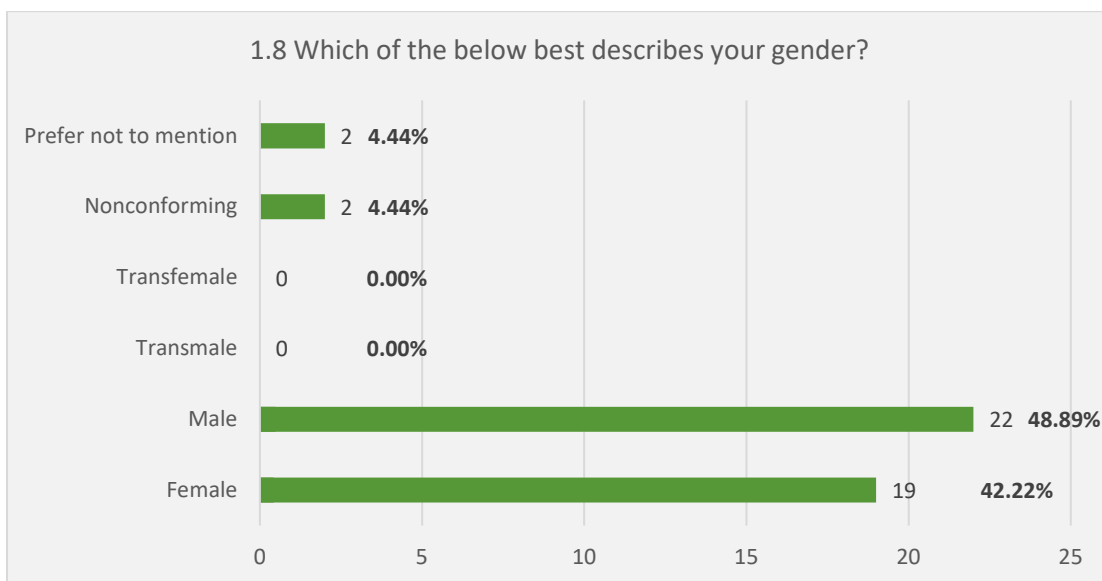
Figure 5 Gender of performing arts professionals respondents

Regarding **performing arts educators/trainers** that replied to the questionnaire, their actual professional status is that 66.6% are trainers in secondary performing arts study institutions, either full-time, part-time or external. On the other hand, only 25% work in higher education, and 8.3% are trainers in degree programs in secondary studies.

1.1 What describes best your actual professional situation?

Category	Value
Part time educator/ trainer in a Vocational training institution on performing arts with its own qualifications	(8.3%) 1
Part time educator/ trainer in a Vocational training institution on performing arts	(8.3%) 1
Part time/ external staff educator/ trainers in a Vocational training institution on performing arts	(25.0%) 3
Full time staff educator/ trainers in a Vocational training institution on performing arts	(33.3%) 4
Part time/ external staff educator/ trainer in a Higher Education institution on performing arts	(16.7%) 2
Full time staff educator/ trainers in a Higher Education institution on performing arts	(8.3%) 1

Figure 6 Professional situation of performing arts educators/ trainers respondents

Most centres manage between 31 and 60 students annually. A notable minority manage between 15-30, 201-500 and more than 500 students. Only a small percentage of centres manage significantly more or fewer students. Some of the education and training institutions for which our respondents work include ESTAE, Instituto del Teatre Barcelona.

In terms of experience level, most trainers have between 6 and 15 years of experience, with a balance between those with 1-5 years and 16-25 years of experience. There are no trainers with more than 25 years of experience.
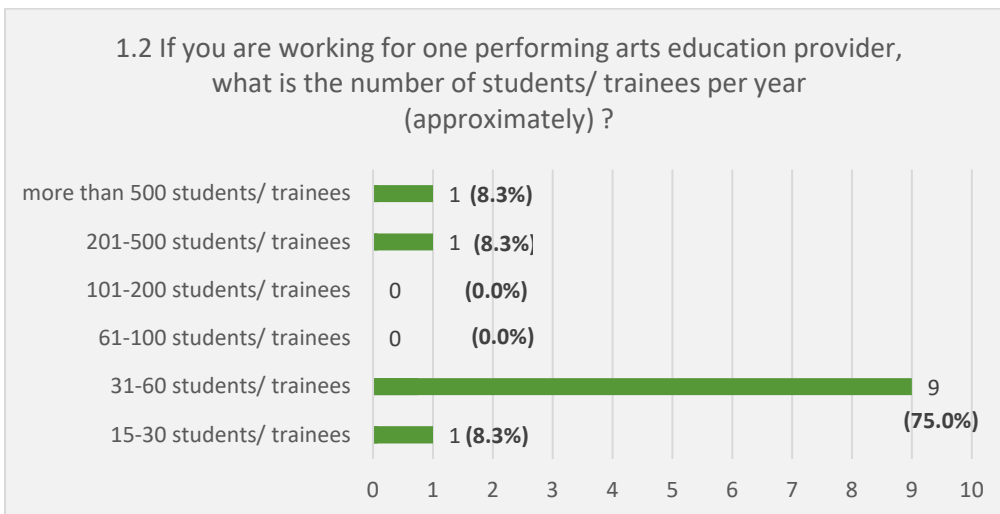
1.2 If you are working for one performing arts education provider, what is the number of students/ trainees per year (approximately) ?

Category	Value
more than 500 students/ trainees	1 (8.3%)
201-500 students/ trainees	1 (8.3%)
101-200 students/ trainees	0 (0.0%)
61-100 students/ trainees	0 (0.0%)
31-60 students/ trainees	9 (75.0%)
15-30 students/ trainees	1 (8.3%)

Figure 7 Number of students/ trainees per year for performing arts education providers

When it comes to their **age group**, the majority are in the 35-49 age range, followed by the 50-64 age group. There are no trainers at the younger (18-24) or older (over 65) ends.
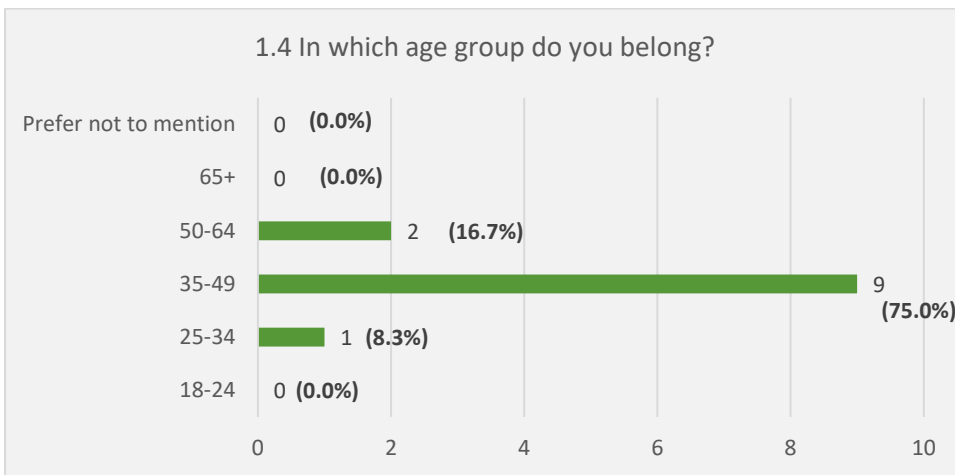
Figure 8 Age group of performing arts education and training respondents

When it comes to their **gender**, the majority of trainers are male, with a much smaller representation of women and a small percentage who prefer not to specify their gender.
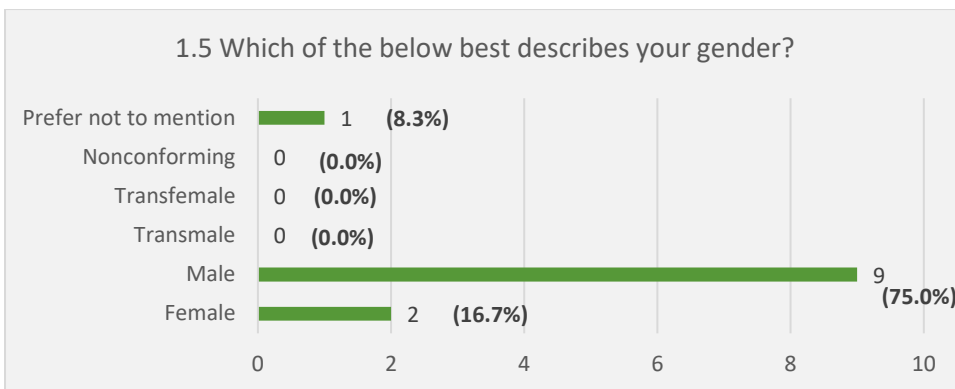
Figure 9 Gender of performing arts education and training respondents

3.2. Primary qualitative research: Focus groups/interviews

In Spain, a Focus Group was organised on 4 June 2024 with the attendance of 8 experts from the performing arts sector. More precisely, 7 participants were professionals from the performing arts industry and 1 from the educational sector. All members belonged to well-established organisations that serve as a reference in the sector.

The joint meeting was conducted via video call through Microsoft Teams, lasted 4 hours and was structured as follows:

- presentation of the participants.
- initial introduction to the INSPIRE project and the objectives to be achieved.
- explanation of the focus group methodology.
- presentation and discussion of the data extracted from the surveys.
- final summary of the conclusions obtained.

Prior to the focus group, several individual interviews were conducted with some of the participants to better understand the reality of the sector related to the scope of the INSPIRE project. The purpose was to better understand the reality of the sector related to the scope and get more context of the sector. The individuals interview where conducted with some member of the focus groups.

Detailed information on the focus group participants in Spain is shown in the following table:

Name of person	Real professional title	Age	Genre	Years of experience in the performing arts industry	Brief CV highlighting relevant experience
Xavier Sagrera	Technical Director and Environmental Manager of the Teatre del Liceu	25-50	M	15- 25	https://www.linkedin.com/in/xavier-sagrera-director-tecnic/
Nuria Gallego	Infrastructures and Sustainability Director at Teatro Real (Madrid)	25-50	F	15- 25	https://www.linkedin.com/in/nuriagallegosalvador/
Jesús Pinós	Head of Maintenance and Environment at the Palau de la Música Catalana	25-50	M	15- 25	https://www.linkedin.com/in/jes%C3%BAs-pin%C3%B3s-paules-59445652/
Aleix Soler	Director of the Institut del Teatre	25-50	M	15- 25	https://www.linkedin.com/in/aleixs/
Zuriñe Cuyñas	Production and Booking of the Temporada Alta de Girona Festival	25-50	F	15- 25	https://www.linkedin.com/in/zuri%C3%B1e-cuy%C3%A0s-marim%C3%B3n-24757971/
Veronica Rodriguez	Responsible for L'Auditori	25-50	F	15- 25	
Maite Pijuan	Theater Production Director (Focus)	25-50	F	15- 25	https://www.linkedin.com/in/maite-pijuan-6550342b/?original_referer=https%3A%2F%2Fwww%2Egoogle%2Ecom%2F&originalSubdomain=es
Moi Cuenca	Technical Director (Focus)	25-50	M	15- 25	https://www.linkedin.com/in/moi-cuenca-58321740/

3.3. Secondary qualitative research: documentary research

In parallel to the questionnaire and the focus groups, a desk research was undertaken by the project partners in each country to gather relevant information in order to provide a general overview of the structure of the educational system and interdependencies/relationships between Vocational Training and Higher Education. Therefore, the desk research aimed on one hand to map existing educational offer and on a second hand, to identify and summarise the best practices (approx. 6) in existing VET/HE training programmes regarding sustainability, digitalisation, entrepreneurial skills and resilience/soft skills in the performing arts sector, and the best training methods for the delivery of the trainings

The desk research included the review of existing relevant publications in each country and existing VET/ HE educational programmes. It was conducted through consulting online resources, past projects run at institutional level and relevant sectoral publications. Furthermore, respondents to the questionnaire were invited to share information they had on relevant programmes, and this was also one of the questions addressed during the focus groups.

Criteria for identifying the good practices in this country were mainly based on the national acknowledgement given by the sector.

4. Findings from the questionnaire

4.1. Findings in relation to green skills

Respondents were asked to give their opinion in regard to existing **Green skills** for performing arts professionals in their country as well as what they think is needed. Green skills were described as those encompassing the knowledge, abilities, and practices that enable them to minimise environmental impact, adopt more eco-friendly practices and reduce the industry's carbon footprint while promoting environmental sustainability.

Q.1 How important do you consider the following green skills and competences for professionals in the performing arts industry?

The survey responses reveal that green competences are highly valued in the performing arts sector. Environmental regulation and compliance stands out as the most important competence, with 88% of respondents considering it crucial. This reflects a strong priority on complying with environmental regulations within the sector.

In addition, eco-conscious performance practices (73%), green event planning (70%) and environmental awareness among audiences (71%) are also highly rated. This underscores a strong awareness of and commitment to sustainability in both internal operations and public education.

Sustainable production techniques (66%) and green touring (59%) are also considered important, although less of a priority compared to the other skills mentioned. The management of green spaces, on the other hand, is considered important by 46% of respondents, indicating a minor but significant attention to this area.

In summary, the results suggest that the performing arts sector in Spain is progressively oriented towards sustainability. However, the practical implementation of these competences is not yet uniform across the sector. There is a clear emphasis on compliance with environmental regulations and the adoption of eco-conscious practices in operation and production, but the path towards a full integration of all green competences still requires more effort and commitment.

Some suggestions on other areas:

- Raising awareness in all areas of intervention
- Management of green requirements to suppliers
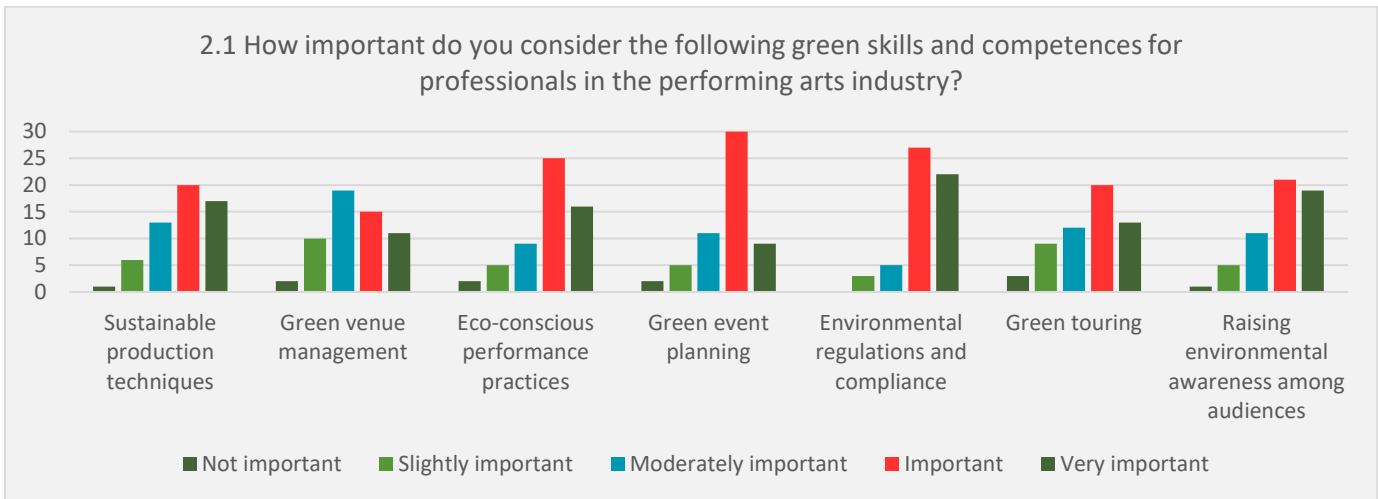
Figure 10 Importance of green skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these skills?

The vast majority of respondents perceive that professionals in the sector do not have a good command of green skills. In detail, 56.1% of the respondents consider that the mastery of these skills is low (levels 1 and 2). Forty percent of respondents place mastery at an intermediate level (level 3), while only 3.5% believe that mastery is high (level 4). There were no responses indicating high mastery (level 5).

The majority of respondents perceive these skills to be at a low or intermediate level, with a notable absence of responses indicating high proficiency. This highlights a significant gap in training and implementation of sustainable practices in the sector, underscoring the need for further training and development in these areas to meet increasingly demanding sustainability standards.
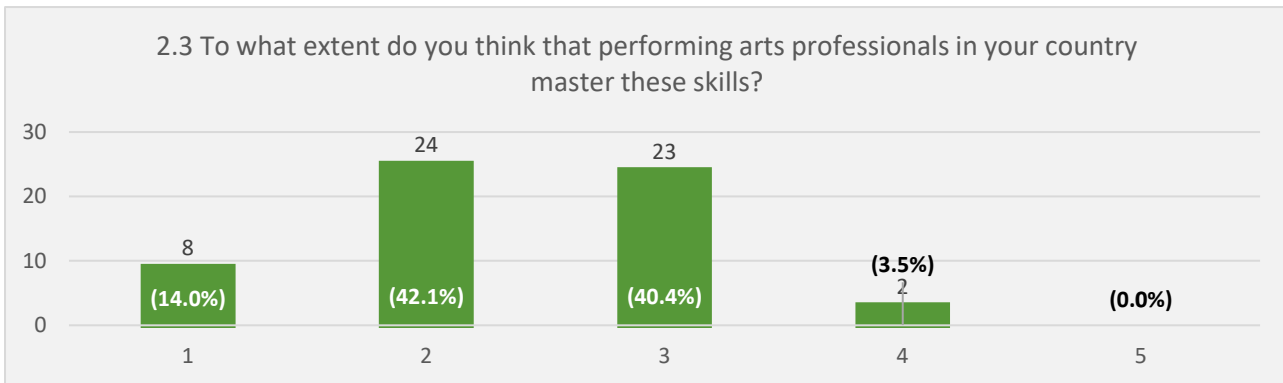
Figure 11 Extent to which respondents consider that performing arts professionals in Spain master these skills

The top three profiles most in need of green skills are the Production Manager, followed by the Facilities Manager and thirdly the Artistic Director. These profiles are involved in the planning, execution of productions and in the management of spaces, which allows them to implement sustainable production techniques, green space management practices and the assurance of environmental regulations.

Technicians, Set Designers and Technical Directors are also considered important, although to a lesser extent. These profiles, involved in the technical execution and design of productions, have a significant impact on the sustainability of events and shows.

In detail, the results reflected the following:

Production Manager (24%): This profile stands out as the most in need of green competencies, achieving the highest scores across all listed competencies. These include sustainable production techniques, green space management, eco-conscious performance practices, eco-friendly event planning, environmental regulations and compliance, eco-tours, and public environmental awareness. The nature of their responsibilities, which range from planning to the execution of events and productions, justifies this comprehensive need for green competencies.

Facilities Manager (20%): The most required green competencies for this profile are green space management, eco-conscious performance practices, eco-friendly event planning, environmental regulations and compliance, and public environmental awareness.

Artistic Director (15%): This profile primarily requires eco-conscious performance practices and public environmental awareness.

Technician (14%): Technicians particularly need competencies in eco-conscious performance practices and eco-tours. This is due to their direct role in the implementation of productions and events, where sustainable practices can have a significant impact.

Set Designer (14%): The most necessary competencies are sustainable production techniques and eco-conscious performance practices. Creating sustainable scenography is crucial for reducing the environmental impact of productions.

Stage manager (13%): This profile requires competencies in eco-conscious performance practices and public environmental awareness, emphasizing the importance of leading productions that are respectful of the environment and promote ecological awareness among the audience.
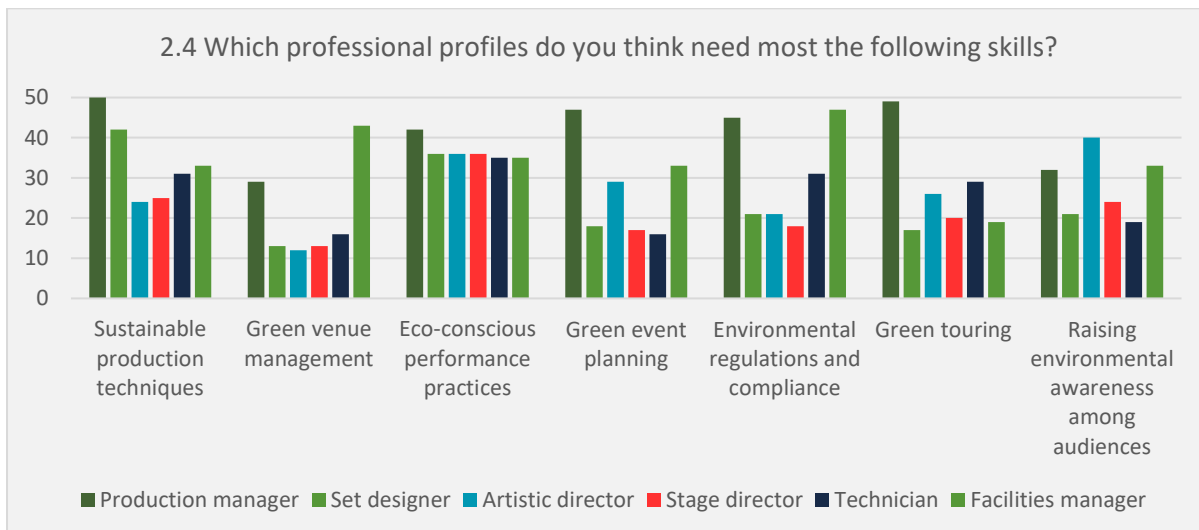
Figure 12 Green skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting sustainability practices in performing arts professionals in your country?

The main barrier is the scarcity of financial resources, mentioned by 64.9% of respondents. This suggests that limited budget is the biggest obstacle to sustainability in the performing arts sector.

Competitive priorities and time constraints are also significant factors, with 45.6% and 42.1% respectively. On the other hand, the lack of adequate equipment and/or tools (40.4%) and the lack of well-trained professionals in sustainable practices (33.3%) highlight the need to improve infrastructure and specialised training in the sector. Finally,

22.8% of respondents indicated unclear guidelines from upper management level, reflecting the need for greater clarity and support from top management to promote sustainable initiatives.

Q.5 From your perspective, how significant do you consider the establishment of a new job position within your organisation (or the organisations you are associated with) specifically for a sustainability manager?

2.5 Which are in your opinion the main reasons for the difficulties in adopting sustainability practices in performing arts professions in your country?

Category	Value	Percentage
There are no scenic solutions for certain effects or…	1	(1.8%)
I don't know	1	(1.8%)
Lack of training	1	(1.8%)
Power relations within the organisation	0	(0.0%)
Rigid management structures	8	(14.0%)
Competing priorities (eg. artistic vision vs production choices)	26	(45.6%)
Lack of well-trained professionals in sustainable practices	19	(33.3%)
Overwhelming information available	2	(3.5%)
Unclear guidelines from upper management level	13	(22.8%)
Lack of the right equipment and/ or tools	23	(40.4%)
Scarcity of financial resources	37	(64.9%)
Time constraints	24	(42.1%)

Figure 13 Reasons for encountering difficulties in adopting sustainability practices

The results show a clear trend towards valuing the importance of a "Sustainability manager" profile in organisations in the performing arts sector. A total of 35.1% of the respondents consider this position as "very important" (rating 5), and an additional 28.1% give it a rating of 4. This means that 63.2% of the participants see the inclusion of a Sustainability manager as a matter of high importance for their organisations.

A total of 26.3% of the respondents rated the importance with a 3, indicating an intermediate perception, while only 10.5% considered the inclusion of this position to be of low importance (rating 2). It is relevant to note that none of the respondents rated with a 1, i.e., no one considers the inclusion of this position to be of no importance at all.

Some comments:

- "I believe that it is not economically viable and that artistic and economic results take precedence in management over a REAL focus on sustainability."
- "It should be part of the organisation, not an exclusive figure. One more competence of someone.
- "I believe that people should be trained in sustainability and that it should be across in the organisation, but I don't believe that a Sustainability manager is essential, and I don't think it is economically viable in small structures".

Figure 14 Respondents opinion on the significance of having a dedicated sustainability manager in the organisation

Q.6 If you are a performing arts professional, does your organisation already include in its organisational chart an official job position entitled "Sustainability manager"?

The responses were distributed as follows:
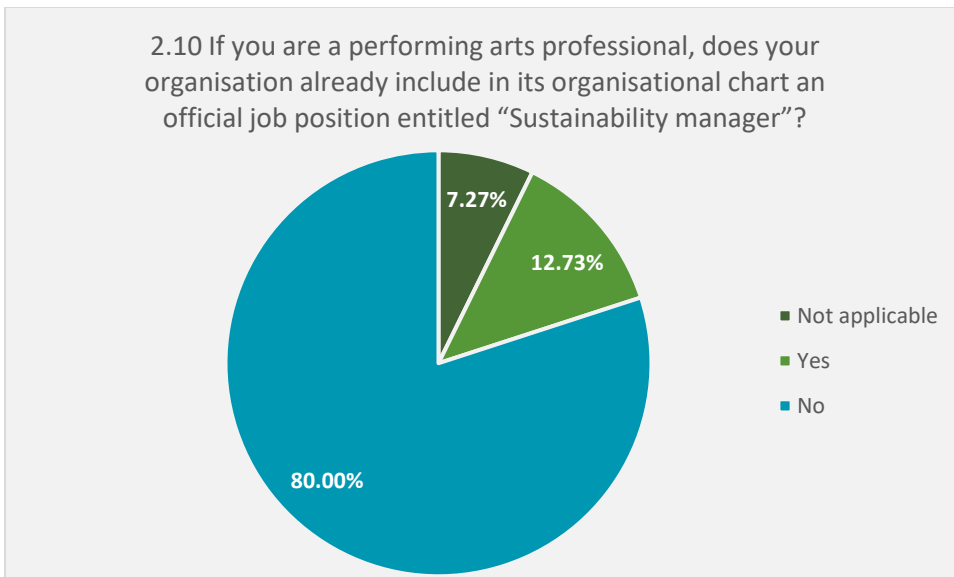
Figure 15 Number of respondents organisations that already have a "Sustainability manager"

The vast majority of organisations in the performing arts sector do not currently have a "Sustainability manager" or similar position in their organisational chart, with 80% of respondents answering negatively on this question. The above suggests that, despite the recognised importance of sustainability in the sector, it has not yet been widely translated into formal organisational structures.

Only 12.7% of respondents indicated that their organisation has a dedicated sustainability position. This small percentage shows that only a few organisations are leading the way in terms of institutionalising sustainable practices by creating specific roles for it.

7.3% of respondents answered "Not applicable", which could indicate that their organisations do not consider this position relevant due to their size, structure, or type of activity.

The high absence of a "Sustainability manager" profile in the organisational chart of organisations in the performing arts sector highlights a disconnect between the perception of the importance of sustainability and its practical

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implementation. Despite the growing recognition of the need for sustainable practices, as reflected in the questions above, the creation of specific roles to manage them is not yet a norm. This suggests that the sector needs to move forward in formalising its commitment to sustainability, possibly starting with the inclusion of these roles in its organisational structures to ensure a more systematic and effective approach.

Q.7 What should the profile of a "sustainability manager" profile include?

Respondents believe that the primary role of a sustainability manager should be to design the overall green/sustainable strategy for the organisation (78.9% of responses). This reflects a clear expectation that the manager should have a strategic and leadership role in guiding sustainability within the organisation.

73.7% of respondents also consider it crucial for the sustainability manager to implement sustainable practices, indicating the importance of translating strategies into concrete actions.

43.9% highlighted the need for the manager to support technical and production personnel in making environmentally friendly decisions, suggesting a collaborative and supportive role in day-to-day operations.

Tasks related to advising artistic management on sustainable techniques (33.3%) and coordinating and providing training to staff on green approaches (24.6%) are also seen as important, underscoring the need for a comprehensive approach that includes ongoing education and advice.

Conducting sustainability assessments (17.5%) and compliance with regulations and standards (15.8%) were less valued, as were environmentally friendly budgeting and procurement/contracting practices (12.3%). This could indicate that, although these areas are important, respondents prioritise more direct and visible actions in sustainability management.

Figure 16 Respondents opinions on the importance of different components necessary to a "sustainability manager" in the performing arts industry

4.2.   Findings in relation to digital skills

Respondents were asked to give their opinion in regard to existing **Digital skills** for performing arts professionals in their country as well as what they think is needed. Digital skills for performing arts professionals enable them to effectively navigate and utilise digital technologies in various aspects of their work, including in the creation, production, promotion, and distribution of performing arts content.

Q.1 How important do you consider the following digital skills and competences for professionals in the performing arts industry?

The survey results highlight that basic digital communication and office skills and digital collaboration and planning tools are considered the most important (96% and 95%, respectively). This suggests a broad acceptance of the need for fundamental digital skills in day-to-day communication and management.

Other key competencies include audience data analytics (75%) and cybersecurity along with intellectual property (74%), reflecting the growing importance of security and the ability to understand and use data effectively in the industry.

Skills such as digital marketing and e-commerce (61%) and streaming and broadcasting (58%) are seen as less crucial in comparison, although they are still important to a significant portion of respondents.

In summary, the survey reveals a strong perception of the importance of a wide range of digital skills for performing arts professionals. Basic competencies and collaboration tools are seen as essential, while specific areas such as digital marketing, online streaming, and cybersecurity are also highly valued. This highlights the need for a comprehensive approach to training and developing digital competencies within the performing arts sector to keep up with current technological demands.

Additionally, respondents also suggested other areas that could be considered as part of digital competencies:

- Technical drawing AUTOCAD, 3D
- Digital management of files, records and documentation
- Inventory platforms and carbon footprint calculations
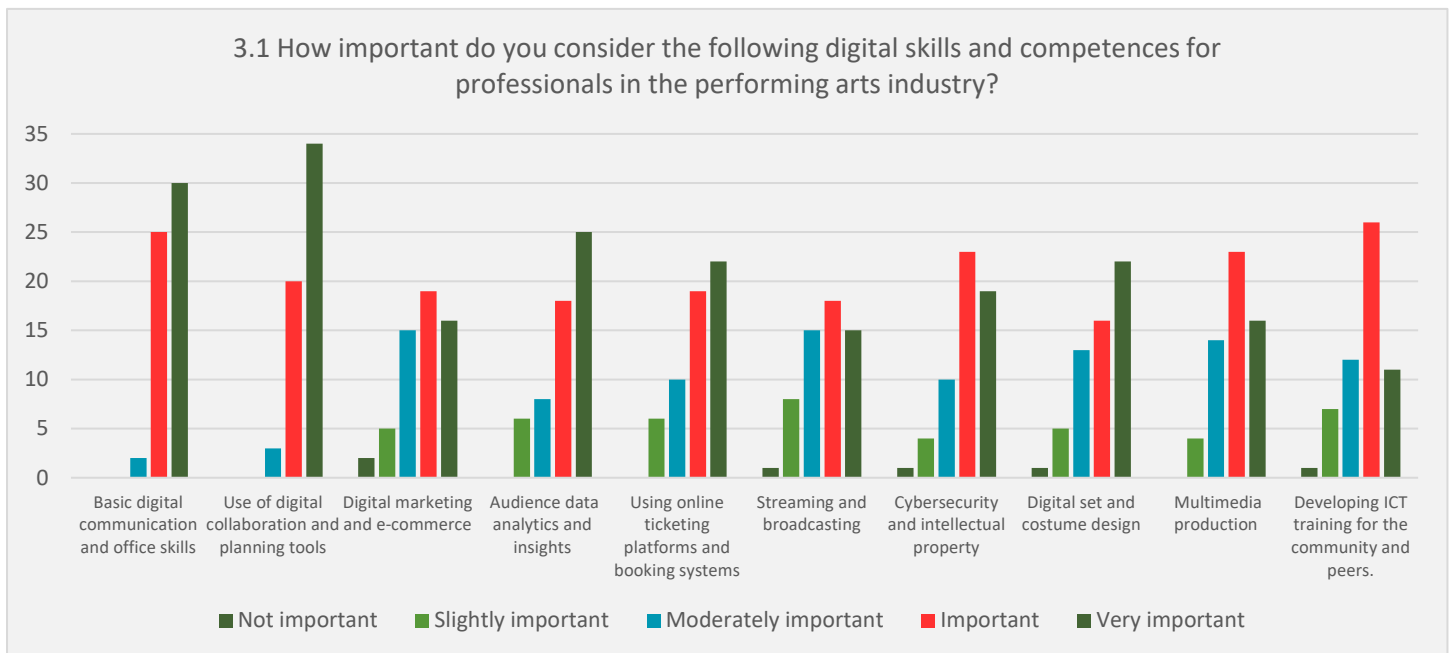
Figure 17 Importance of digital skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these digital skills?

The overall perception of digital skills proficiency is mostly moderate. With 42.1% of respondents giving a rating of 3, and 22.8% giving a rating of 4, it is clear that, although there is a basic level of knowledge and application, there is significant room for improvement.
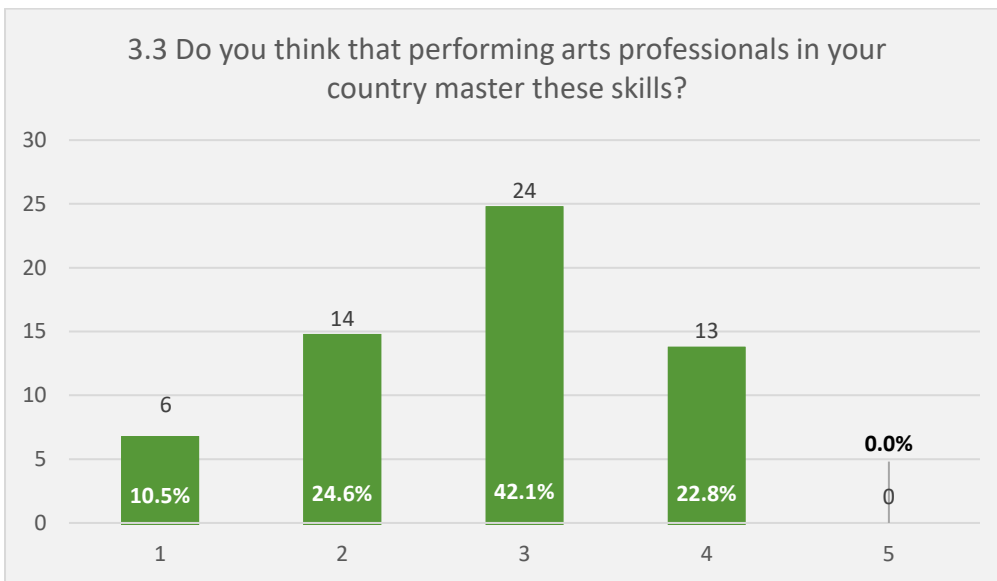
Figure 18 Extent to which respondents consider that performing arts professionals in Spain master these digital skills

Q.3 Which professional profiles do you think need most the following digital skills?

The professional profile most in need of digital skills is the Production Manager (27%), followed by the Artistic Director (18%) and Facilities Manager (17%). These results reflect the need for a strong digital foundation in roles that coordinate and manage production and facilities. Technicians, stage managers, and set designers also require these skills, but at a lower percentage.

In detail, the results reflected the following:

Production Director (27%): This profile is considered the most in need of digital competencies. Skills in digital communication, the use of collaboration tools, and planning are essential to efficiently coordinate and manage productions.

Artistic Director (18%): This profile also stands out, highlighting the importance of artistic directors having competencies in digital marketing, audience data analysis, and multimedia production to enhance creativity and the reach of their productions.

Facilities Manager (17%): Facilities managers need competencies in cybersecurity, intellectual property, and the use of online booking and ticketing platforms to ensure the security and efficiency of operations.

Technician (15%): Technicians require competencies in online broadcasting and streaming, digital set and costume design, and multimedia production to implement advanced technologies in productions.

Stage Director (12.3%) and Set Designer (12%): These profiles need skills in digital design and collaboration tools to improve the planning and execution of stage productions.
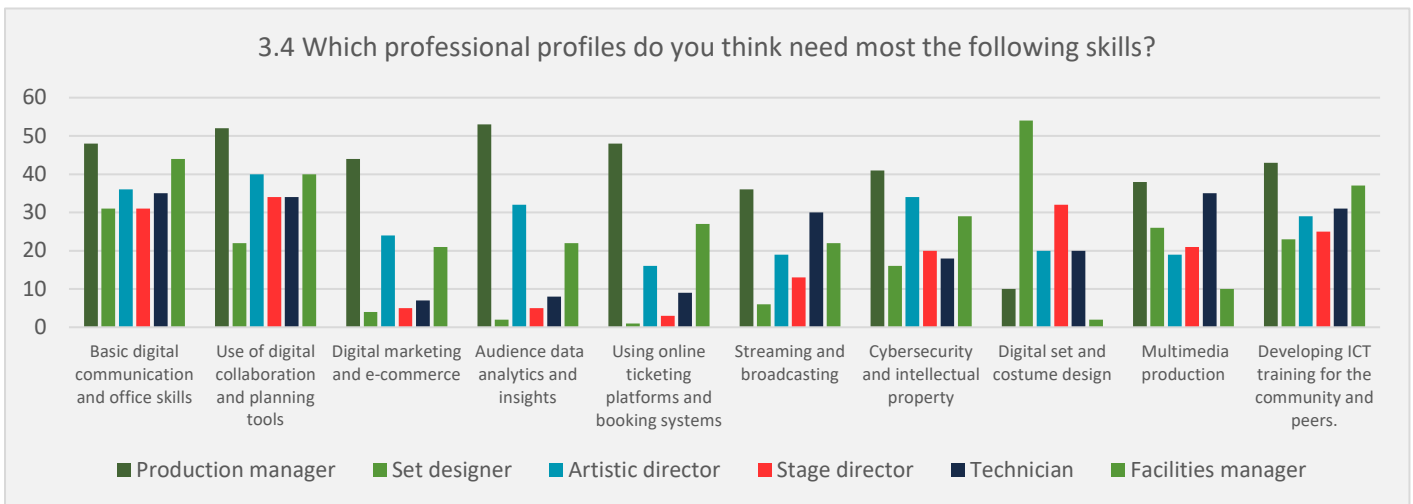
Figure 19 Digital skills needed in relation to professional profile

Q.4 Which are in your opinion the difficulties in adopting digital practices in performing arts professions in your country?

Time constraints (57.9%) and lack of the right equipment and/or tools (50.9%) are the main barriers to the implementation of digital practices in the performing arts sector. This suggests that, despite the interest in adopting digital practices, practitioners face practical constraints that hinder their implementation.

Scarcity of financial resources (42.1%) is also a significant barrier, highlighting the need for investment in technology and training to facilitate the digital transition. Competing priorities (36.8%) reflect the tension between maintaining artistic vision and adopting new technologies, which can create resistance to change.

Rigid management structures (28.1%) and a lack of well-trained professionals (22.8%) indicate that organisations need to be more flexible and proactive in training their staff to adapt to new digital demands. In addition, unclear guidelines from the top management level (12.3%) suggest that clearer communication and leadership could improve the adoption of digital practices.
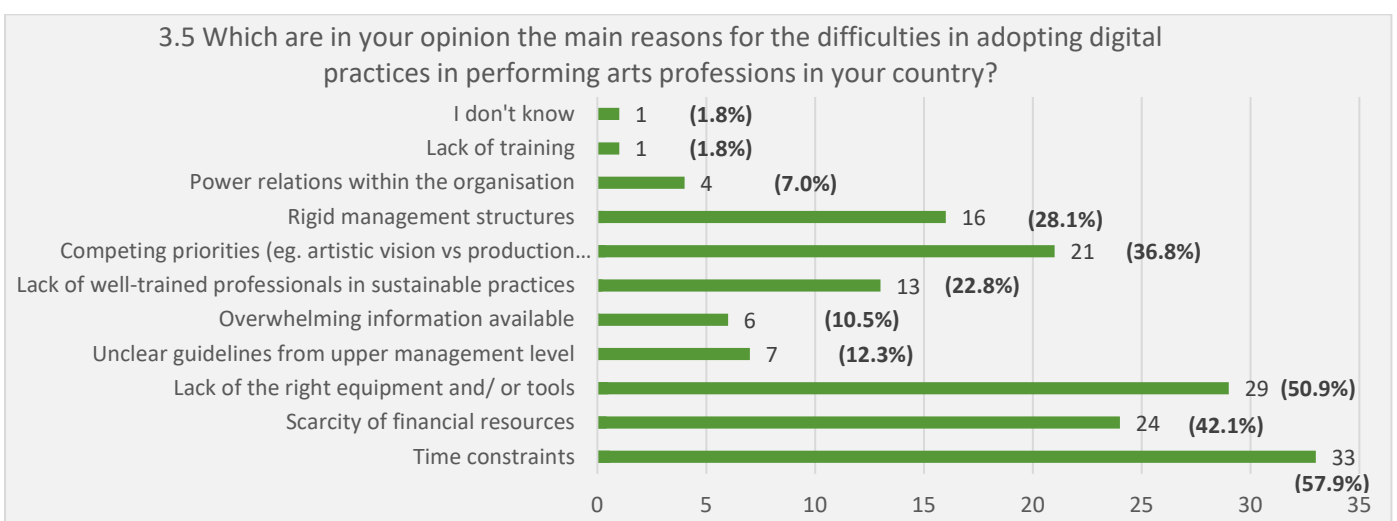
Figure 20 Reasons for encountering difficulties in adopting digital practices

4.3. **Findings in relation to entrepreneurial/ resilience skills**

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Respondents were asked to give their opinion in regard to existing level of **Entrepreneurial/ resilience skills** for performing arts professionals in their country as well as what they think is needed. Entrepreneurial skills for performing arts professionals refer to the **abilities and competencies that enable individuals to navigate the complexities of the industry** and adopt an **entrepreneurial mindset** characterised by willingness to seize opportunities, taking initiatives and developing **resilience to bring about transformation** in the organisation(s) they work for.

Q.1 How important do you consider the following entrepreneurial/ resilience skills and competences for professionals in the performing arts industry?

Problem solving is considered the most important competency, with 100%. This suggests that professionals in the performing arts must be highly adaptive and able to handle unforeseen challenges. On the other hand, strategic thinking (93%) and talent & people management (95%) are also highly valued, underlining the importance of having clear vision and leadership skills to manage teams and resources efficiently. Next, innovative thinking (91%) and change management (91%) are equally important, reflecting the need for creativity and flexibility in a sector that is constantly evolving.

Communication and networking skills (81%), as well as business strategy development (79%), are critical to building relationships and developing sustainable business plans. Financial literacy (77%) and risk management (82%) highlight the importance of managing the economics and uncertainties associated with the industry.

The development of Corporate Social Responsibility and sustainability plans (77%) highlights the growing relevance of sustainability and social responsibility in the sector.

Additionally, respondents also suggested other areas that could be considered:

- Social and communication skills
- Time management
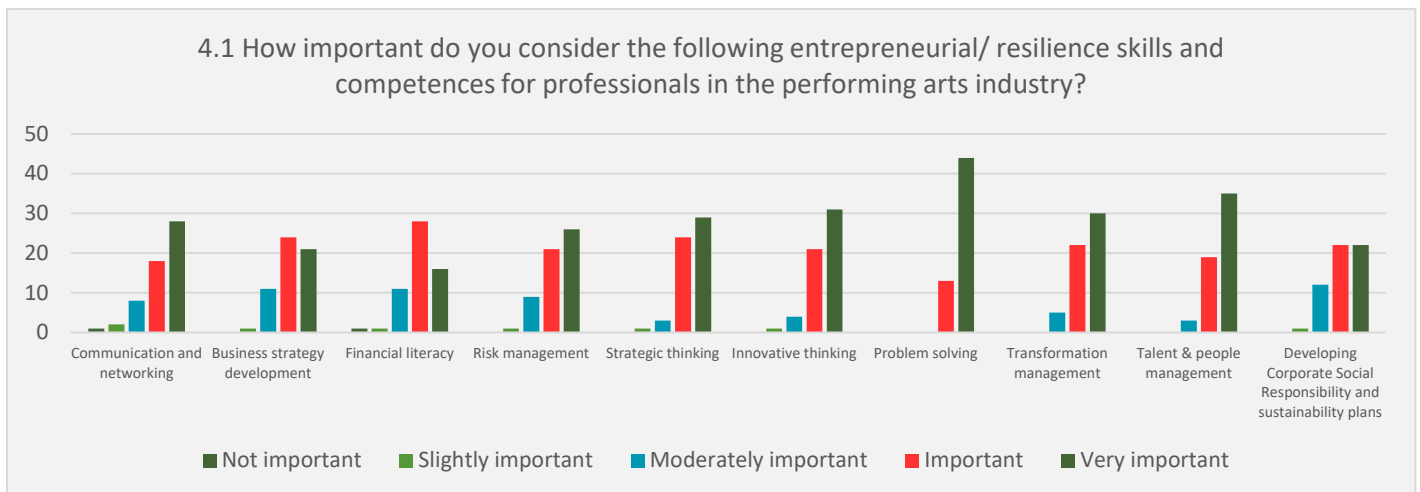
Figure 21 Importance of entrepreneurial/resilient skills and competences according to respondents

Q.2 To what extent do you think that performing arts professionals master these entrepreneurial/ resilience skills?

The majority of respondents (56.1%) consider that performing arts professionals have a medium level (3) of mastery in entrepreneurial and resilience competencies. This could be interpreted to mean that performing arts professionals have a moderate level of entrepreneurial and resilience competencies, however, there is a clear need to continue strengthening these skills.

4.3 Do you think that performing arts professionals in your country master these skills?
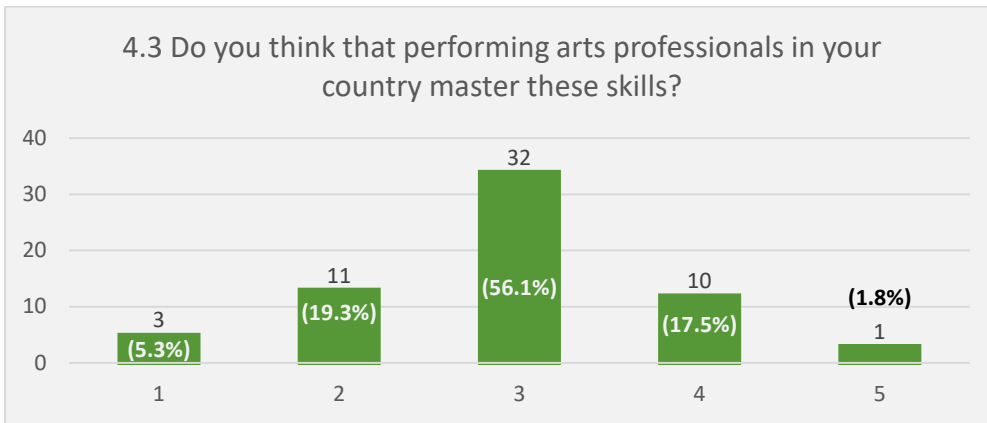
Figure 22 Extent to which respondents consider that performing arts professionals in Italy master these entrepreneurial/ resilience skills

Q.3 Which professional profiles do you think need most the following entrepreneurial/ resilience skills?

Production Directors (26%), Artistic Directors (20%) and Facility Managers (19%) are the profiles most in need of entrepreneurial and resilience skills in the performing arts sector.

In detail, the results reflected the following:

The Production Directors (26%) is the profile that most needs entrepreneurial and resilience skills focusing on strong adaptability and communication, risk management, innovative thinking, and leadership skills.

The Artistic Director, at 20%, is also perceived as a profile that needs to develop these competencies. Artistic directors must balance creative vision with operational and financial realities, which demands strong communication skills, innovative thinking, and business strategies.

The Facility Manager, identified by 19% of respondents, stands out for their responsibility in maintaining and optimising the spaces where performing arts activities take place. This requires skills in change management, sustainability planning, and financial literacy to ensure that the facilities are sustainable and efficient.

Next on the list are Stage Directors (13%), Technicians (12%), and Set Designers (10%). Although to a lesser extent, these roles also require entrepreneurial competencies and resilience to handle pressure and adapt to the various demands of stage production.
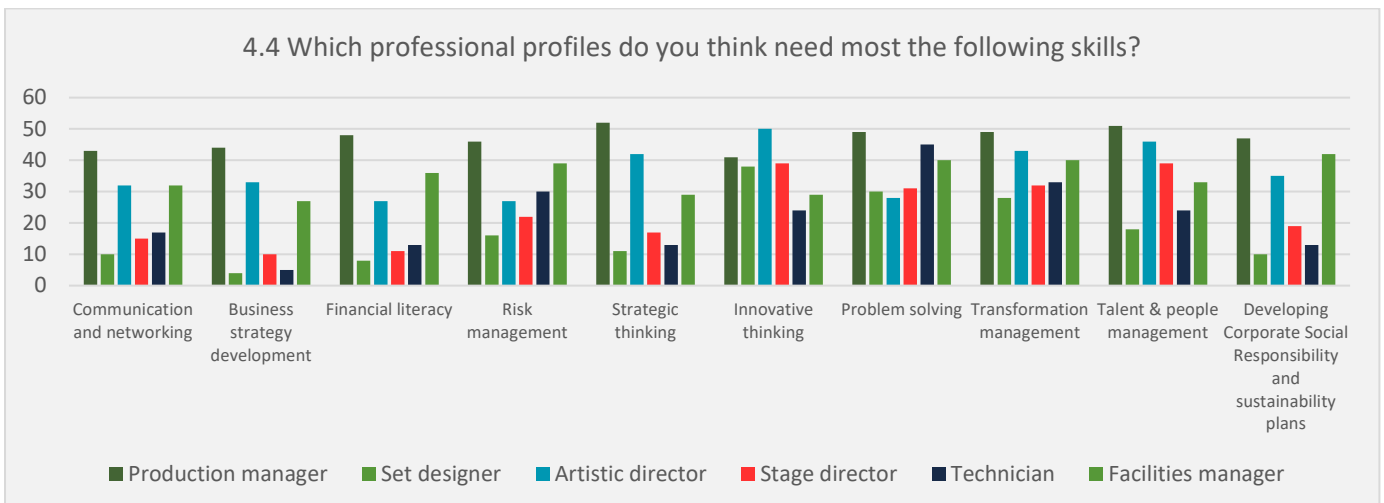
Figure 23 Entrepreneurial/resilient skills needed in relation to the professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing entrepreneurial/ resilience skills among performing arts professions in your country?
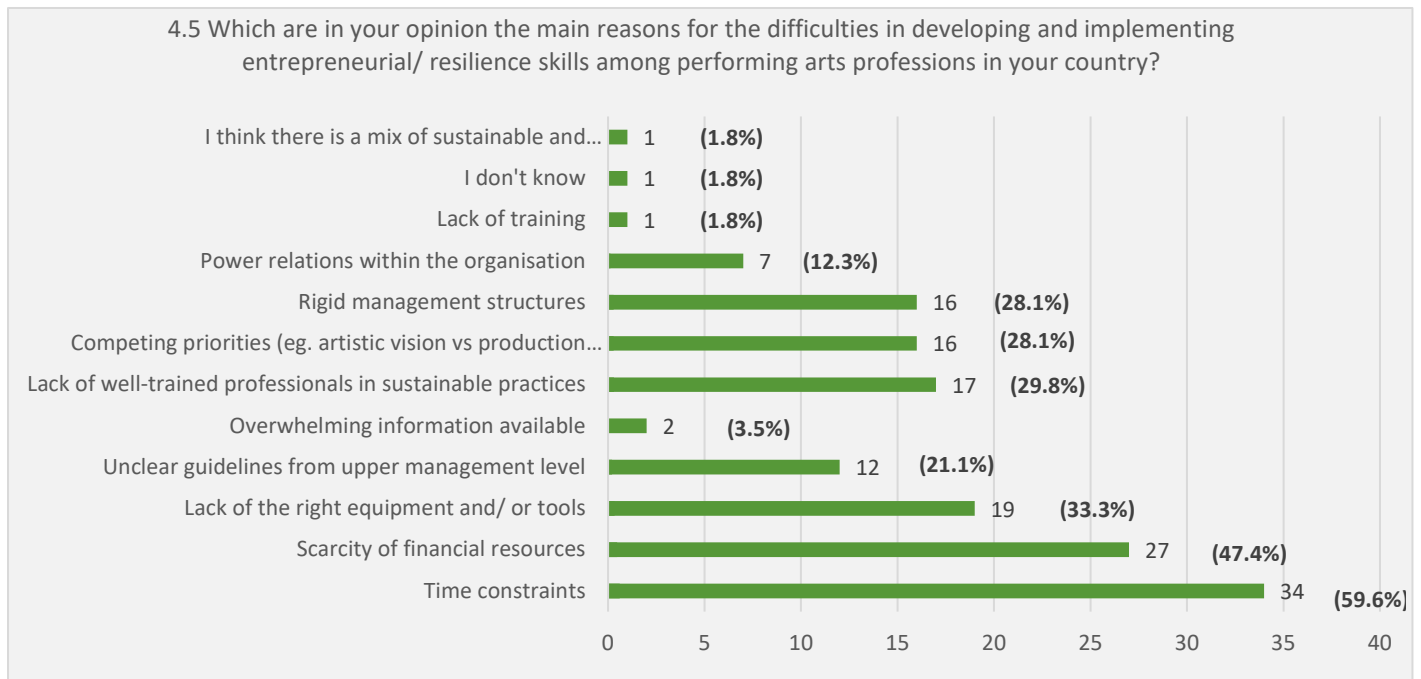
Figure 24 Reasons for encountering difficulties in developing and implementing entrepreneurial and resilience skills

Time constraints are perceived as the main obstacle to the development of entrepreneurial and resilience competencies, with 59.6%. Followed by scarcity of financial resources (47.4%) and lack of adequate equipment with 33.3%, these are the three main challenges faced by professionals in the performing arts sector in Spain to develop entrepreneurial and resilience competencies.

4.4. Findings in relation to soft skills

Respondents were asked to give their opinion in regard to existing **soft skills** for performing arts professionals in their country as well as what they think is needed. Soft skills for performing arts professionals refer to the qualities that enable individuals to effectively interact with others while fostering collaboration, communication, creativity, and emotional intelligence.

Q.1 How important do you consider the following soft skills and competences for professionals in the performing arts industry?

Flexibility/adaptability, collaboration and continuous learning are considered crucial by 96% of the respondents. This underscores the importance of the ability to adapt to different situations, work effectively in teams and maintain a constant learning mindset in the dynamic and ever-evolving environment of the performing arts.

Leadership and team spirit are also highly valued, with 93% of respondents affirming their importance in guiding and motivating work teams. Additionally, promoting diversity, equality and inclusion (84%) along with encouraging respectful behaviour (89%) reflect a strong awareness of the need to create an inclusive and respectful work environment.

While slightly less prioritised, providing/receiving feedback remains important at 86%, highlighting the need for open and constructive communication.

In addition, respondents suggested other areas that could be considered essential soft skills:

- Creativity
- Empathy and real transversality
- Stress management
- Emotional intelligence and creativity
- Introduction of the gender perspective and attention to caregiving
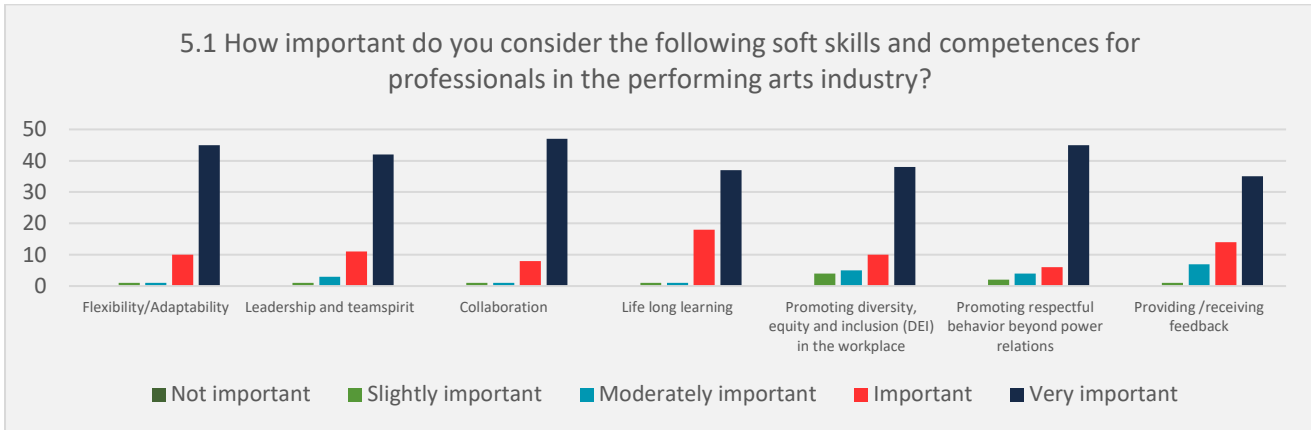
Figure 25 Importance of soft skills and competences for performing arts professionals according to respondents

Q.2 To what extent do you think that performing arts professionals master these soft skills?

The mastery of soft skills among performing arts professionals is considered moderate. Specifically, a total of 46.3% of the respondents rated the competency level of professionals in Spain with a 3 on a scale of 1 to 5, suggesting an intermediate proficiency. On the other hand, 31.5% of respondents gave a rating of 4, reflecting a positive perception of mastery of soft skills, while 3.7% rated it a 5, indicating a perception of high level of proficiency.
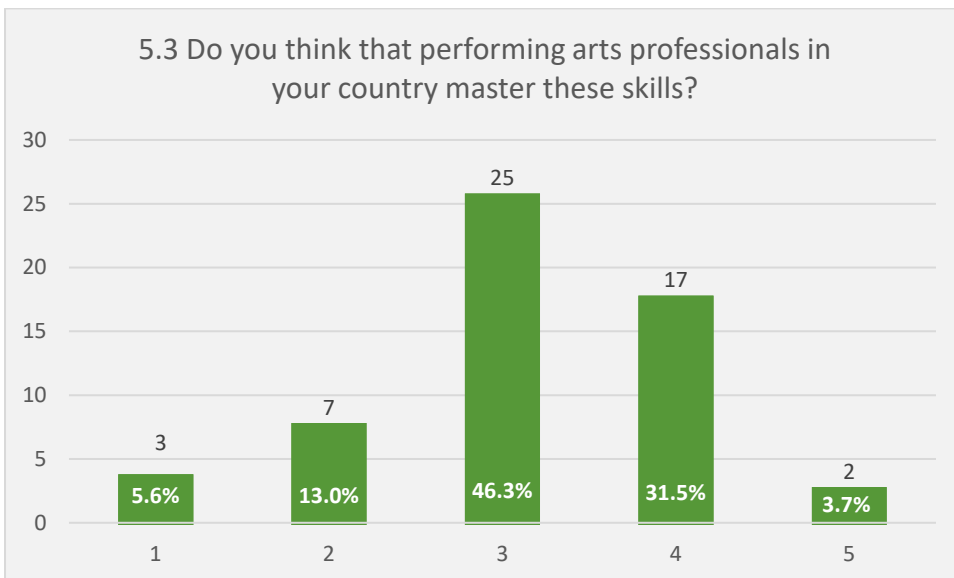
Figure 26 Extent to which respondents consider that performing arts professionals in Spain master these soft skills

Q.3 Which professional profiles do you think need most the following soft skills?

The profiles of Production Manager, Artistic Director and Technician are the most in need of developing soft skills in the performing arts sector. They are followed by the profiles of Stage Manager, Set Designer and Facilities Manager.

In detail, the results reflected the following:

Production Manager: Needs competencies such as strategic thinking, change management, and business strategy development, due to their central role in coordinating all aspects of production.

Artistic Director: Needs to develop competencies in communication and networking, innovative thinking, and talent and personnel management, as these elements are essential for creative direction and collaboration on artistic projects.

Technician: Requires competencies in problem-solving, risk management, and financial literacy, due to the technical and operational nature of their work, which demands quick and efficient solutions to practical problems.
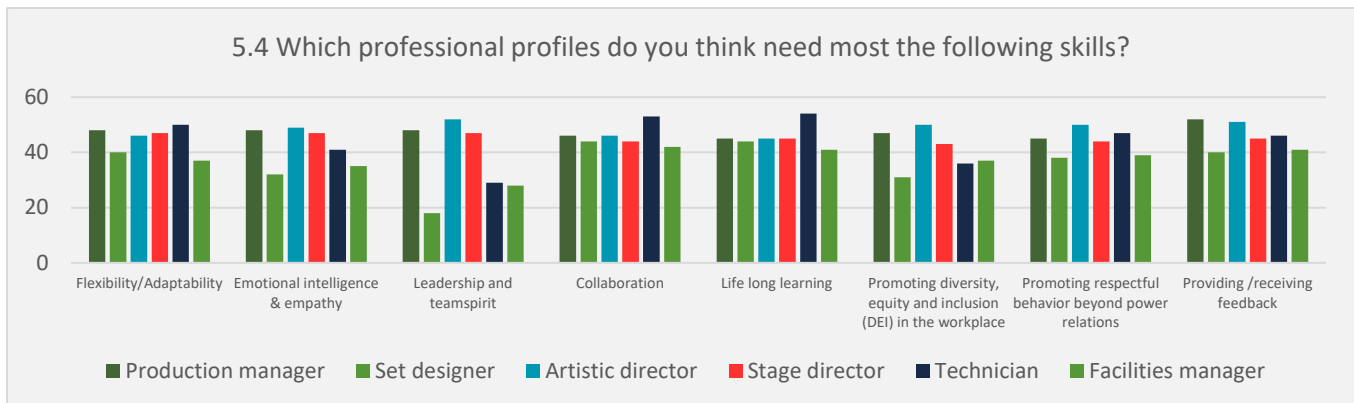
Figure 27 Soft skills needed in relation to the professional profile

Q.4 Which are in your opinion the main reasons for the difficulties in developing and implementing soft skills among performing arts professions in your country?

Time constraints (50.9%), rigid management structures (47.4%) and power relations within organisations (43.9%) are the most significant barriers to the development and implementation of soft skills in the performing arts sector in Spain. The need to balance competitive priorities and the lack of clear guidelines from top management also play an important role, but less than the first three mentioned.
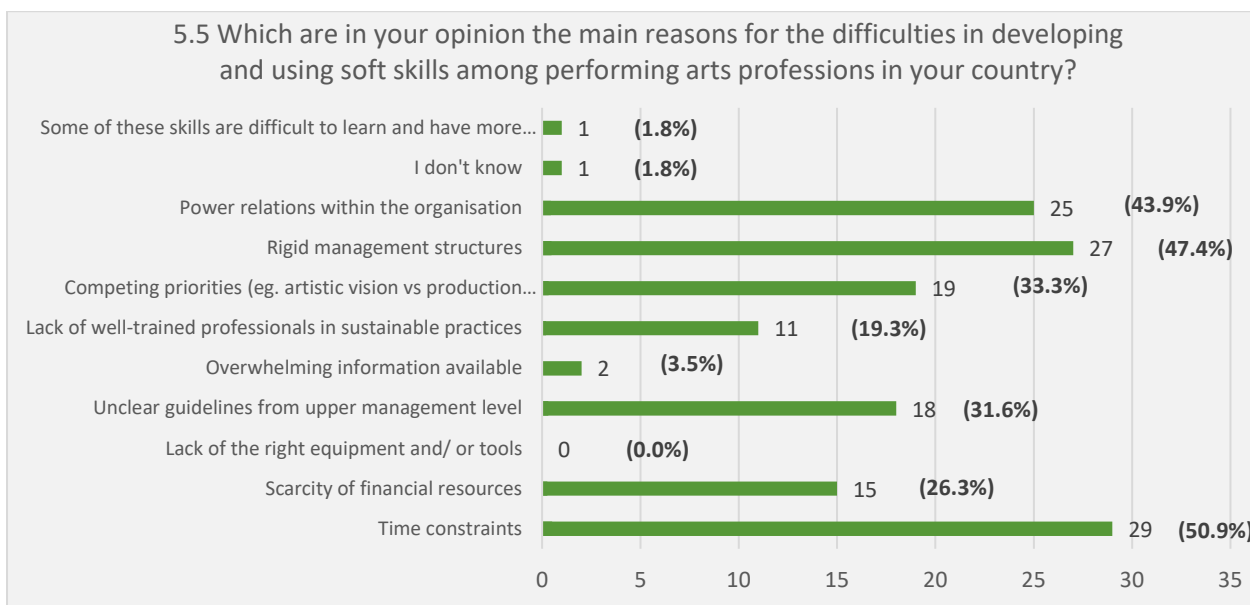
Figure 28 Reasons for encountering difficulties in developing and implementing soft skills

4.5. Findings in relation to the respondents needs

In this section we provide an overview of respondents' needs in regard to their green, digital, entrepreneurial/resilience and soft skills necessary for exercising their professions in the performing arts industry.

Q.1 To what extent do you consider that you have the following competencies?

Soft skills are the most well-developed category of competencies, with 82% of respondents indicating a high level of mastery and only 2% reporting low mastery. Digital competencies are the second-best developed category, with 65% of respondents reporting high mastery and only 7% reporting low mastery. On the other hand, green competencies are the least mastered, with only 26% of respondents indicating high mastery and 44% reporting low mastery.
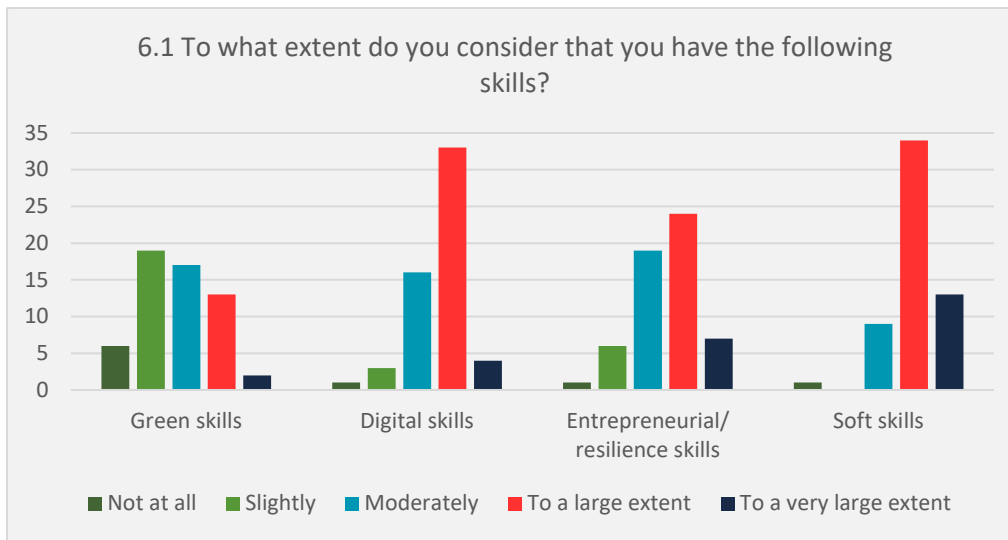
Figure 29 Extent to which respondents possess green, digital, entrepreneurial/ resilience and soft skills

Q.2 How interesting and valuable for your professional development would a training in the following areas be?

The responses indicate that all of the above competencies are deemed important for professional development in the performing arts sector. However, digital competencies are seen as the most relevant, with 93% of respondents rating them as important or very important. This is followed by soft skills at 86%, entrepreneurial and resilience skills at 82%, and finally green skills at 68%.

Figure 30 Extent to which respondents find a training green, digital, entrepreneurial/ resilience and soft skills interesting and valuable for their professional development

Q.3 What type of training do you believe is most relevant for cultivating green skills among professionals in the performing arts industry?

In general, a variety of training methods are proposed to develop green competencies. Half of the respondents (50.9%) consider short workshops and webinars to be the most suitable format. Almost half (40.4%) also value face-to-face trainings, while 38.6% prefer modular or on-demand training related to a specific topic. International learning mobility is valued at almost 40%, followed by collaborative projects and initiatives and apprenticeships.

6.3 What type of training do you believe is most relevant for **cultivating green skills** among professionals in the performing arts industry?

Category	Value	Percentage
In-house coaching	11	(19.3%)
Job shadowing	4	(7.0%)
International learning mobility	21	(36.8%)
Collaborative projects and initiatives	17	(29.8%)
Apprenticeships	16	(28.1%)
Certification programmes	14	(24.6%)
Modular or on-demand training related to a specific topic	22	(38.6%)
Face-to-face trainings	23	(40.4%)
Short workshops and seminars online	29	(50.9%)

Figure 31 Type of training considered most relevant for cultivating green skills

Q.4 4 What type of training do you believe is most relevant for cultivating digital skills among professionals in the performing arts industry?

There is a clear preference for short workshops and online seminars (68.4%) as the most relevant method for developing digital competencies among performing arts professionals. Modular or on-demand trainings (45.6%) and face-to-face trainings (31.6%) are also prominent methods, followed by certification programs (26,3%), apprenticeships (28,1%) and collaborative projects (26,3%).
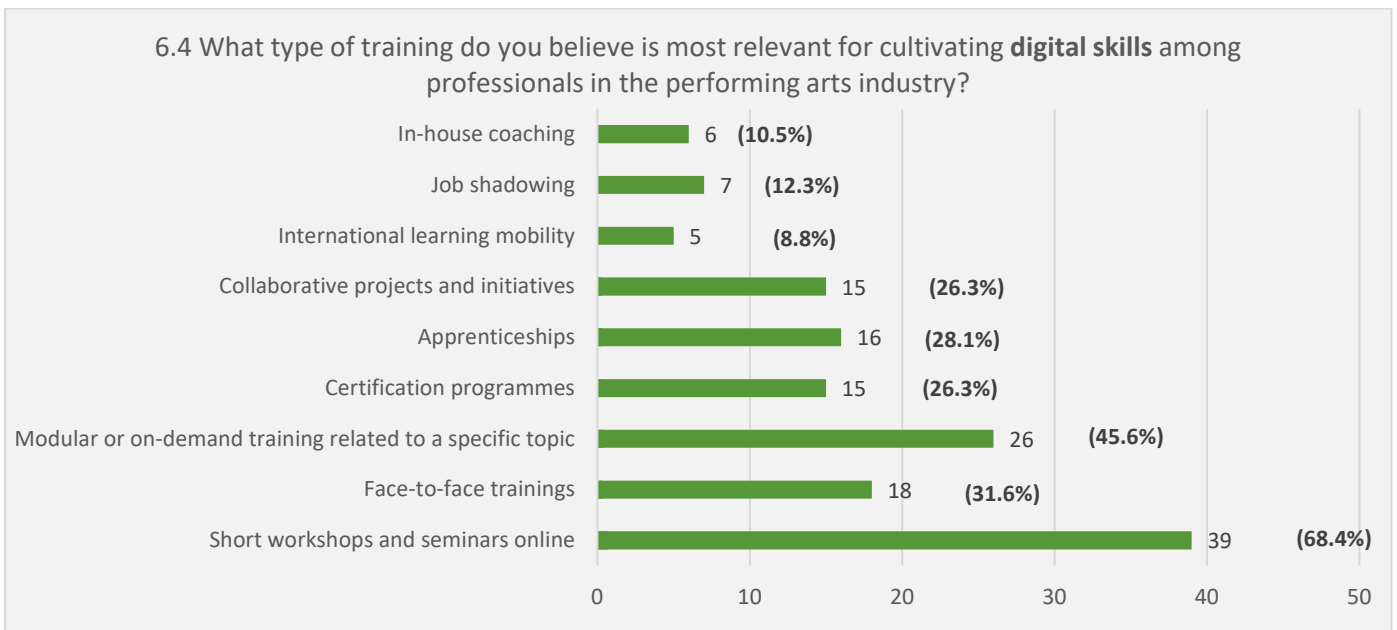
6.4 What type of training do you believe is most relevant for cultivating **digital skills** among professionals in the performing arts industry?

Figure 32 Type of training considered most relevant for cultivating digital skills

Q.5 What type of training do you believe is most relevant for cultivating entrepreneurial/ resilience skills among professionals in the performing arts industry?

Face-to-face trainings are considered the most relevant method by almost half of the respondents (47.4%), followed by modular or on-demand training (38.6%), short workshops and webinars (36.8%), collaborative projects and initiatives (31.6%) and finally coaching, apprenticeships, certification programs and job shadowing between 21.1% and 28.1%.

6.5 What type of training do you believe is most relevant for cultivating **entrepreneurial skills** among professionals in the performing arts industry?

Figure 33 Type of training considered most relevant for cultivating entrepreneurial/resilience skills

Q.6 What type of training do you believe is most relevant for cultivating soft skills among professionals in the performing arts industry?

Face-to-face trainings (45.6%) are considered the most relevant; collaborative projects and initiatives (40.4%) and internal coaching (38.6%) are also highly valued. Overall, a combination of face-to-face trainings, collaborative projects, and internal coaching, complemented by online workshops and apprenticeships, seems to be the most effective strategy for soft skills development in this sector.

6.6 What type of training do you believe is most relevant for cultivating **soft skills** among professionals in the performing arts industry?

In-house coaching	22 (38.6%)
Job shadowing	12 (21.1%)
International learning mobility	12 (21.1%)
Collaborative projects and initiatives	23 (40.4%)
Apprenticeships	17 (29.8%)
Certification programmes	9 (15.8%)
Modular or on-demand training related to a specific…	13 (22.8%)
Face-to-face trainings	26 (45.6%)
Short workshops and seminars online	19 (33.3%)

Figure 34 Type of training considered most relevant for cultivating soft skills

Additional comment by one of the respondents:

"In my opinion, professionals in the performing arts have a willingness to work in a more environmentally conscious way. In our day-to-day work we put into practice a lot of collaboration, reuse and strategy to economise means. But we need to know the direct (and indirect) impacts that our decisions can have. That is why we need training and, above all, a change of mentality, thinking about the benefits of collective work. We professionals of the performing arts have a responsibility to the public, the artists and also to the environment."

5. Findings from the focus groups

5.1. Findings in relation to green skills

Perceptions of green skills in the performing arts sector reveal a clear recognition of the importance of adopting eco-conscious and sustainable practices. However, there is an urgent need to improve knowledge and provide specific training to effectively implement these practices. Raising awareness among both audiences and professionals is essential to integrate these practices as fundamental rather than optional.

Despite the recognition of the importance of sustainability, significant barriers remain, such as lack of resources, external support and lack of awareness at senior management level for the creation of specific roles dedicated to sustainability. The difficulty in demonstrating direct economic benefits also represents a considerable challenge in the sector.

However, there is a growing consensus that sustainability is not only an ethical responsibility, but also a strategy that can enhance the economic performance and reputation of arts organisations. In short, moving toward greater sustainability in the sector will require developing specialised training programs, raising awareness, and actively promoting the creation of dedicated sustainability roles with adequate resource backing and institutional support.

Comments from participants:

- "Eco-conscious performance practices should be implemented not only by regulation".
- "We need to be more aware and apply the practices, it's just a matter of being conscious."
- "Sustainability is commitment and responsibility"
- "There is no developed training specific to sustainability in the sector."
- "In order to implement sustainability, it is important to understand that these green competencies are not an add-on, they are core."
- "We do not implement sustainability in the sector due to a lack of knowledge of sustainable techniques or practices."
- "Top management should be made aware as well as inviting and motivating the scene requester to develop solutions that can be reusable."
- "There are no positions focused on sustainability, they do it within the times they have free but it is not their main focus."

5.2.   Findings in relation to digital skills

In general, the perception of the participants leads to the conclusion that digital competencies are considered fundamental in the performing arts sector. Professionals not only use technology as an auxiliary tool, but also integrate it from the beginning in the creative process, highlighting its integral role in artistic production. They also emphasise the need to adapt to change by means of more collaborative work environments through digital planning to improve operational efficiency. They state that there is a generational difference in the adoption of technology, with technicians and new generations being more likely to have an integrated view of these tools. Moving forward, it is important to continue to promote the development of digital skills and ensure that all professionals are prepared to take advantage of the opportunities and face the digital challenges of the future in the sector.

Comments from participants:

- There are people who approach creation with technology and from technology and with technology".
- "The creator profile is migrating to the technological profile (digital artists)," i.e., approaching creation with technology"
- "The pandemic taught us to work collaboratively in planning using digital tools."
- "Today it is absolutely essential to be digitised."
- "The technical part has a more incorporated technological vision: technicians have it more assumed, as well as the new generations that are digital natives."

5.3.   Findings in relation to entrepreneurial/ resilience skills

Perceptions of entrepreneurial and resilience competencies in the performing arts sector show a high value placed on skills such as strategic thinking, change management and problem solving. Strategic thinking is highlighted as a fundamental foundation, followed by effective change management being essential for maintaining organisational resilience.

To develop strategic thinking and effective change management, adequate human talent and personnel management are recognised as crucial. In addition, respondents noted an improvement in mastering resilience and adapting to change, especially after facing significant challenges such as the pandemic.

Despite these positive perceptions, there is a recognised lack of knowledge about good practices specific to these competencies within the performing arts sector. This gaps suggests an opportunity to develop and share best practices that strengthen these entrepreneurial and resilience skills in the performing arts.

Comments from participants:

- "Change management is paramount to maintaining resilience."
- "In order to be able to have strategic thinking and lead good change management, you need rowers, i.e., human talent and people management."
- "Is it not logical that after facing a pandemic and having survived we should recognise that we have greater mastery of these competencies, especially resilience and adaptation to change?"
- "We are not aware of any good practice in entrepreneurial skills or resilience in the performing arts sector."

5.4. Findings in relation to soft skills

Perceptions of soft skills in the performing arts sector highlight the importance of continuous learning, self-awareness, initiative, integration capacity, team spirit, responsibility to contribute and innovation. These competencies are seen as fundamental and transversal, essential for addressing current challenges such as globalisation and constant change.

Continuous learning and self-awareness are emphasised by the focus group participants as critical components of soft competencies, enabling professionals to identify and respond effectively to new challenges. Initiative is highlighted as necessary for assuming leadership roles and taking initiatives in challenging situations.

Team spirit is valued for fostering collaboration and integration among teams, while responsibility to contribute and innovation are seen as drivers for generating new ideas and practices in the industry.

Although soft skills are relatively more developed and mastered compared to green, digital and entrepreneurial skills, there is a recognised need to further strengthen them. This suggests a commitment to the ongoing development of these transversal skills to remain relevant and effective in a globalised and dynamic artistic environment.

6. Findings from the desk research

In order to understand if there is a need to strengthen the skills mentioned, a desk research is carried out with emphasis on the different types of educational centres that offer studies focused on the performing arts. To do this, we searched in the main cities of the country, and differentiated between centres according to the degree of study they offer.

6.1. VET and HE in Spain

Link on the Eurydice Spain website:

https://eurydice.eacea.ec.europa.eu/national-education-systems/spain/overview

Post-compulsory secondary education in Spain comprises the baccalaureate and intermediate vocational training. They are taught in secondary schools (bachillerato) and in vocational training institutes, integrated vocational training centres and national reference centres (intermediate vocational training).

Higher education includes university studies, higher artistic education and professional studies.

University studies are taught at universities and lead to Bachelor's, Master's or Doctoral degrees.

Higher artistic education is taught in the higher schools of artistic education and leads to the award of Bachelor's degrees in Higher Artistic Education, Master's degrees and Doctorates.

Higher vocational training is taught in the same centres as intermediate vocational training.

Access to higher education is conditional upon passing an upper secondary school certificate.

6.2. Existing Programmes related to occupations in INSPIRE

6.2.1. Artistic Director

There are no statistics available on the Artistic Director professional profile.

To become an Art Director, you can pursue university degrees in graphic design, production design, photography direction, film and television, web design, among others, such as a degree in fine arts, design, audiovisual communication, and/or specialise through a master's degree.

Existing programs of education providers - Qualifications and curricula

Master in Fashion Styling and Communication -European Institute of Design

Occupation	Qualification	Certificate	Funding	Link
Artistic Director	Fashion Styling	Master I level	Private	https://www.ied.es/cursos/madrid/master/fashion-styling-and-communication

Master in Art Direction for Film - Escuela Universitaria de Artes

Occupation	Qualification	Certificate	Funding	Link
Art Director	Proprietary title	Master I level	Private	https://taiarts.com/estudios/master-direccion-artistica-cine-series/

Master's Degree in Art Direction for Film/TV- Instituto del cine Madrid

Occupation	Qualification	Certificate	Funding	Link
Art Director	Proprietary title	Master I level	Private	https://www.institutodelcine.es/masteres/master-de-direccion-de-arte/?gad_source=1&gclid=CjwKCAjw1emzBhB8EiwAHwZZxa-jviNtiPOz2Lu3c1Ml7T963ZgS7WxGY3lcskMiudOCcvajIxjzmBoC3MoQAvD_BwE

Online Expert Diploma in Art Direction - Universitat Oberta de Catalunya (UOC)

Occupation	Qualification	Certificate	Funding	Link
Expert in art direction	Proprietary title	Diploma	Private	https://www.uoc.edu/es/estudios/diplomas/diploma-experto-direccion-arte?utm_medium=cpc&utm_source=googlesearch&utm_campaign=cap

Best practices and examples

Ecological Theater Initiative at the Teatro Real (Madrid):

The Teatro Real has implemented a green theatre training initiative, which includes training programs for its staff and collaborators. This programme focuses on the adoption of sustainable practices in the production of operas and shows, from the use of efficient lighting and sound to the recycling of costumes and scenery. In addition, the Teatro Real collaborates with other institutions to share best practices and promote sustainability in the sector.

Gaps between training policies

No relevant information is identified.

6.2.2. Facilities Manager

There are no statistics available for the Facility Manager professional profile.

To become Facilities Manager, you have to specialise through masters and postgraduate courses, and in turn do a

master's degree or diploma in studies related to the performing arts, since in Spain it is a profession focused more on the digitisation of companies.

Existing programs of education providers - Qualifications and curricula

Master's degree in Facility Management-Universitat Politécnica de Catalunya

Occupation	Rating	Certificate	Financing	Link
Facility management		Master I level	Private	https://www.talent.upc.edu/cat/estudis/formacio/curs/209800/master-formacion-permanente-facility-management/

Best practices and examples

ECO PLUS (Ecologically Cultural) course:

Although not specific to the performing arts profile, this 60-hour EU-funded course, organised in collaboration between Fondazione Ecosistmeni, PROMOPA Fondazione, A SUD and 4 FORM, focuses on sustainability in culture. It offers training on how to integrate sustainable practices into various cultural disciplines, including the performing arts, and addresses topics such as emissions reduction and sustainable resource management.

Gaps between training policies

No relevant information is identified.

6.2.3. Production Manager

There are no statistics available for the Production Manager as a professional profile.

To become a Production Manager, you have to specialise through masters and postgraduate courses not focused on the performing arts, and in turn do a master's degree or diploma in studies related to the performing arts, since in Spain it is a profession focused more on business management.

Existing programs of education providers - Qualifications and curricula

Master's Degree in Industrial Services Project Management-Universitat Politécnica de Catalunya

Occupation	Rating	Certificate	Financing	Link
Project Manager	Professional Project Manager	Master I level	Private	https://www.talent.upc.edu/esp/estudis/formacio/curs/212300/master-project-management-industrial-servicios/?gad_source=1&gclid=CjwKCAjw1emzBhB8Eiw AHwZZxS-ldla3DyQQd_SnW1xqPqp34qO69UKskJo8DuOFzBRVY0TT n1XczhoCgF8QAvD_BwE

Master's Degree in Corporate Performance Management-Universitat de Nebrija

Occupation	Rating	Certificate	Financing	Link
Corporate Manager	Civil service examinations	Master I level	Private	https://www.euroinnova.edu.es/master-corporate-performance-management#seccion-opiniones_BwE

Annual stage manager, production and technical career - FOE Institute

Occupation	Rating	Certificate	Financing	Link

Stage Manager	General production	Equivalent higher grade	Private	https://institutofoe.com/curso/carrera-anual-de-stage-manager-produccion-y-tecnica-2024/

Best practices and examples

Course on Sustainability in the Performing Arts at the University of Barcelona:

The University of Barcelona offers a specialised course in sustainability for professionals in the performing arts sector. This course addresses both the theory and practice of sustainability, including efficient resource management, carbon footprint reduction in performing productions, and the implementation of sustainable policies in arts organisations. Students learn how to integrate sustainable practices into all aspects of theatrical production and live events.

Gaps between training policies

No relevant information is identified.

6.2.4. Set Designer

There are no statistics available on Set Designers a professional profile.

To become a set designer an individual needs a variety of studies, from a degree in Set Design, higher studies of dramatic art focused on set design, and master's degrees related to art direction.

Existing programs of education providers - Qualifications and curricula

Superior Studio of Scenography - Institut del Teatre Catalunya

Occupation	Rating	Certificate	Financing	Link
Scenographer	Degree in Dramatic Arts	Grade	Escola Superior d'Art dramatica Catalunya	https://www.institutdelteatre.cat/ca/estudis/oferta/artdramatic/escenografia.htm

Specialty in Scenography - Real Escuela Superior de Arte Dramático (Royal School of Dramatic Arts)

Occupation	Rating	Certificate	Financing	Link
Scenographer	Specialty in scenography	Master I level	RESAD	https://www.resad.es/escenografia.htm

Specialty in Scenography - ESAD Valencia

Occupation	Rating	Certificate	Financing	Link
Scenographer	Specialty in scenography	Superior degree in dramatic arts with a major in scenography	ESAD Valencia	https://esadvalencia.com/estudios/escenografia/

Master's Degree in Art Direction - Instituto del Cine (Madrid)

Occupation	Rating	Certificate	Financing	Link

Art Director	*Master in Art Direction*	*Master I level*	*Private*	*https://www.institutodelcine.es/masteres/master-de-direccion-de-arte/?gad_source=1&gclid=CjwKCAjw-O6zBhASEiwAOHeGxckwVXWzrydwTQhSOrUiXRUmfXlTdew5oGz4Wb04rXAmL9XBv90PYxoCVtEQAvD_BwE*

Best practices and examples

El Matadero, one of Madrid's main cultural centres, has implemented a training program in eco-scenography. This program trains participants in the use of sustainable materials and design techniques that minimise environmental impact. The workshops include modules on recycling scenography, the use of biodegradable materials and energy efficiency in theatre production.

Gaps between training policies

No relevant information is identified.

6.2.5. Stage Manager

There are no statistics available on Stage Managers as a professional profile.

To become a Stage manager, we find a wide variety of courses, degrees and specialties.

Existing programs of education providers - Qualifications and curricula

Stage Direction and Playwriting - Institut del Teatre Catalunya

Occupation	Rating	Certificate	Financing	Link
Director/ Playwright	*Superior study in art*	*Grade*	*Escola Superior d'Art dramátic Catalunya*	*https://www.institutdelteatre.cat/estudis/oferta/artdramatic/direcciodramaturgia.htm*

Stage Direction and Dramaturgy - Royal School of Dramatic Arts

Occupation	Rating	Certificate	Financing	Link
Director/ Playwright	*Stage direction*	*Master I level*	*RESAD*	*https://www.resad.es/direccion.htm*

Degree in Stage Direction - ESAD Malaga

Occupation	Rating	Certificate	Financing	Link
Director	*Specialty in stage direction*	*Grade*	*ESAD Malaga*	*https://www.esadmalaga.com/escuela/direccion*

Degree in Dramatic Arts, specialising in stage direction and dramaturgy - Eolia Catalunya

Occupation	Rating	Certificate	Financing	Link
Theater director	*Degree in stage direction*	*Grade*	*Private*	*https://www.eolia.cat/es/oferta-formativa/grau/direccio-escenica-i-dramaturgia/ _BwE*

Best practices and examples

"Sustainable Theater" project of the Association of Performing Artists of Catalonia (AAEC):

The AAEC has developed the "Sustainable Theater" project, which includes a series of workshops and seminars aimed at theatre professionals. These training programs focus on the implementation of sustainable practices in theatre production, waste management, and the use of green technologies. In addition, the project promotes the creation of collaborative networks between theatres and companies to share resources and knowledge on sustainability.

Gaps between training policies

No information available.

6.2.6. Stage Technician

There are no statistics available on stage technicians as a professional profile.

To become a stage technician one can pursue training starting from middle school, or secondary education through vocational training programmes. This path can lead to becoming a production assistant, and to get specialised training for technical staff in audiovisual production and shows. There are over 60 centres in Spain offering this type of advanced training . Some of them are listed below:

Existing programs of education providers - Qualifications and curricula

Senior technician in audiovisual projects and shows-Ilerna

Occupation	*Rating*	*Certificate*	*Financing*	*Link*
Higher technician in audiovisual production	*Higher grade*	*Superior Cycle*	*Private*	*https://www.ilerna.es/es/ciclo-grado-superior-realizacion-proyectos-audiovisuales-espectaculos-406?_gl=1*v8d64p*_up*MQ.&gclid=CjwKCAjw-O6zBhASEiwAOHeGxVMCNBLdVC4Xphlq753fu7fkgenb83mqU-vhqiMGghj7EB628-J8LRoCpoUQAvD_BwE*

Higher technician in audiovisual and show production-CES escuela superior de imagen y sonido

Occupation	*Rating*	*Certificate*	*Financing*	*Link*
Higher technician in audiovisual production	*Higher grade*	*Superior Cycle*	*Private*	*https://www.escuelaces.com/titulaciones/tecnico-superior-en-produccion-de-audiovisuales-y-espectaculos/*

Advanced technician in audiovisual projects and shows-CEV

Occupation	*Rating*	*Certificate*	*Financing*	*Link*
Higher technician in audiovisual production	*Higher grade*	*Superior Cycle*	*Private*	*https://www.cev.com/tecnico-superior-realizacion-proyectos-audiovisuales-espectaculos-bcn/?utm_source=sem&gad_source=1&gclid=CjwKCAjw-O6zBhASEiwAOHeGxVKAgiRnfoylNDgSJaIXuMbim8NNxCgXBptwPL0C9YOg12kWE1g8txoC_gQQAvD_BwE*

Best practices and examples

Sustainability Seminar and Workshop at the Accademia Teatro Alla Scala (Madrid):

The Accademia Teatro Alla Scala offers a seminar and workshop focused on sustainability in the performing arts, taught by experts such as Nicolás Conde. These workshops include modules on environmental transformation and sustainability strategies, providing participants with practical tools to implement sustainable changes in their productions and daily operations.

Gaps between training policies

No information available.

6.2.7. Sustainability Manager for the Performing Arts

There are no statistics available on employment as a sustainability officer in the performing arts sector.

There are no specific programs to be responsible for sustainability in the performing arts sector.

7. Conclusions and recommendations

7.1. Conclusions

In Spain, the performing arts education sector is richly diverse and constantly evolving. The cities with the most outstanding educational offerings in this field tend to be those with a strong cultural and artistic tradition.

Madrid and Barcelona concentrate the supply of schools and conservatories that offer a wide range of programs in theatre, dance and music. In Madrid, the Real Escuela Superior de Arte Dramático (RESAD) is a reference in the training of actors, directors and playwrights, while the Institut del Teatre in Barcelona is known for its excellence in dance and performing arts. In addition, other cities such as Seville, Valencia and Bilbao also have important institutions such as the Centro Andaluz de Teatro or the Escuela Superior de Arte Dramático de Valencia, which contribute significantly to the performing arts education scene.

Even so, the distribution of these educational offerings is not uniform and tends to be concentrated in provincial capitals or in cities with a solid cultural infrastructure. This is due, in part, to the presence of theatres, auditoriums and other scenic spaces that facilitate practice and practical learning for students.

Performing arts education is a sector with significant funding challenges, which hinders innovation in areas such as sustainability, digitization, and the development of soft and entrepreneurial skills.

As for sustainability, although there are institutions such as the National Institute of Performing Arts and Music (INAEM) that are working in collaboration with other entities to promote inclusion and education in this sector, it is still an incipient concept that is not found in most curricula. Directly, it is only present in the curriculum of the bachelor's degree in Performing Arts taught at Stucom, in Barcelona, with the elective called "sustainable environment".

Even so, there are initiatives such as the Triad'art micro-cooperative of associated work in Barcelona, which offers particular courses in "green management" and, as was commented in the focus group, it is a concept that is beginning to be worked on outside the educational framework by professionals of the performing arts schools.

On the other hand, we find a growing trend of interest in sustainability in the educational market focused on film and audiovisual productions. In this case, we highlight the "Academia de Cine" and the "Escuela de Cine y Audiovisuales" of Madrid with a master's degree in "Ecomanagement and sustainable productions". These focus on the need for "Ecomanager" training, a fact that fits with the results obtained in the survey conducted.

Digitalisation in the curricula associated with education in the performing arts sector is a concept that does not have much presence. Some specific initiatives have been identified, such as the official degrees in performing arts of the "Escuela Universitaria de Artes TAI" in Madrid (which include applied computer science subjects) or the "Universidad de Málaga" (with a master's degree in audiovisual creation and performing arts that includes a module focused on artificial intelligence).

At the state level, there are initiatives that can promote its incorporation in future curricula, such as the Plan for Digitalization and Digital Competencies of the Educational System (Plan #DigiEdu), present in the "Digital Spain 2026" Strategy, as they aim to integrate technologies in the teaching and learning processes, as well as the digital transition

of the cultural industry.

Even so, it is still a concept that is not very integrated and punctual. It is essential to incorporate it into the study plans in the short term, as was pointed out in the Focus Group.

As for entrepreneurship skills, it is a concept that is found in a more transversal and indirect way in several options of the academic offer in performing arts. Although there is no course, degree, master or diploma specifically focused on enhancing these skills, we find subjects such as "entrepreneurship, management and professional projection" in the "Degree in Performing Arts" of the TAI School in Madrid, brushstrokes within the curriculum of the "Master in Project and Business Management" of the School of Film and Audiovisual of Madrid (ECAM) and private courses focused on project management with green entrepreneurship in Triad'art, the associated work micro-cooperative.

Finally, if we talk about soft skills, we do not find any presence in any of the supervised curricula, although, as with entrepreneurship skills, it is a concept present transversally and indirectly in most of them, since it promotes dealing with the public and the management of multidisciplinary teams, among other relevant skills.

In short, the four skills are beginning to be present in the academic offer focused on the performing arts sector in Spain. They are concepts with a great potential for development and with a limited impact on professionals in the sector.

7.2.   Recommendations

We recommend promoting a comprehensive approach to skills development in the performing arts sector. This approach should ensure that professionals are well-prepared to tackle both current and future challenges with a solid foundation in sustainability, digital, soft, entrepreneurial and resilience competencies Below we outline some key recommendations:

- Implement specific sustainability training programmes to address the gap in knowledge and application of sustainable practices. These programmes should include modules on resource management, eco-conscious practices and environmental impact assessment.
- Promote the figure of a "Sustainability Officer" in the sector's organisations to ensure the integration of sustainable practices in all operations. This role must have the necessary support in terms of resources and continuous training.
- Include sustainability as a central component in academic and professional training curricula in the performing arts, ensuring that new professionals are well equipped with knowledge and skills in this area.
- Develop and implement educational strategies that address digital competencies in a comprehensive manner, promoting the use of emerging technologies and digital tools that optimise production and management in the sector.
- Implement initiatives that foster interdisciplinary collaboration and teamwork, emphasising the importance of team spirit and the ability to integrate in the work environment.
- Conduct internal and external awareness campaigns to raise awareness among professionals and the public about the importance of sustainability, promoting a change in behaviour and the adoption of eco-conscious practices.
- Identify and disseminate best practices in the development of soft skills, such as self-awareness, initiative and innovation, ensuring that professionals are prepared for the new challenges and dynamics of the sector.

8. References

General references:

-Report on the Performing Arts in Spain, their Financing and the Labor Situation of the sector - 2018 (academiadelasartesescenicas.es)

-List of centres (educacion.gob.es)

Specific references:

-Artistic Baccalaureate - Discover it! (batxilleratgranes.com)

-Grau en EAS d'Art Dramàtic - Direcció Escènica i Dramatúrgia (eolia.cat)

-Baccalaureate in Performing Arts - STUCOM Centro d'Estudios ESART Barcelona

-Arts Escèniques i Acció Social (institutdelteatre.cat)

-Degree in Performing Arts | ESAEM

-Syllabus - Escola Universitària de les Arts ERAM - UDG

-Degree in Performing Arts and Audiovisual Interpretation - Escuela TAI (taiarts.com)

-Degree in Performing Arts | Universidad Nebrija

-University Master in Performing Arts - Universidad Rey Juan Carlos (urjc.es)

-Master's Degree in Theater and Performing Arts (ucm.es)

-Training - Triad'Art (triadart.es)

-Sustainability and Social Responsibility -Setting the ball rolling

-Legal bases Green Shooting practical workshop ecomanager.docx (academiadecine.com)

-Master in Ecomanagement and Sustainable Productions - ECAM

-Master in Artificial Intelligence and Big Data for the Audiovisual Industry - ECAM

-Master in Project Management and Audiovisual Companies - ECAM

-Online course "Ecomanager of audiovisual productions" - Canary Islands Film

-Specialties - RESAD

-Master's Degree in Theater and Performing Arts (ucm.es)

-Master in Applied Dramatic Art - Universidad de Alicante (ua.es)

-Subjects - MUCAAE (uma.es)
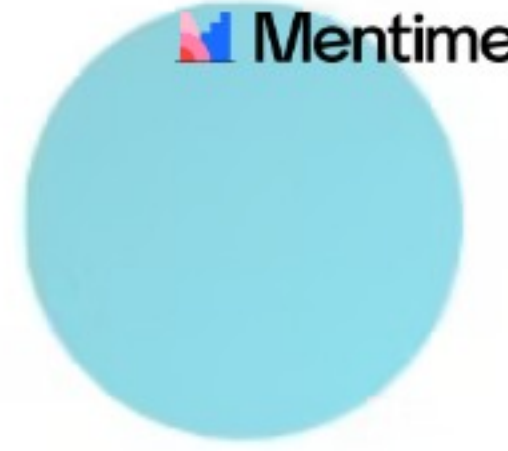
INSPIRE project

Performing arts industry-Labour market needs

Concepto de sostenibilidad

Competencias verdes

Percepción del dominio de las competencias verdes en el sector

¿Qué buenas prácticas formativas/educativas conoces que permiten desarrollar las competencias verdes?

ninguna	Forum de sostenibilidad de OE	No conozco ninguna	Idae ahorro energético Miteco formación medioambientalUniversidad digitalizacion
Ninguna	No dispongo de información específica	No conozco ninguna	ninguna

¿Qué necesidades formativas/educativas relacionadas con las competencias verdes no están cubiertas actualmente? ¿Qué falta?

Entender que estas competencias verdes, no son un además, son troncales (explico ...)

Si los del sector muchos no conocemos ninguna, será que faltan todas

metologias de aplicación, conocimiento normativa,

Conceptos claros

2

4
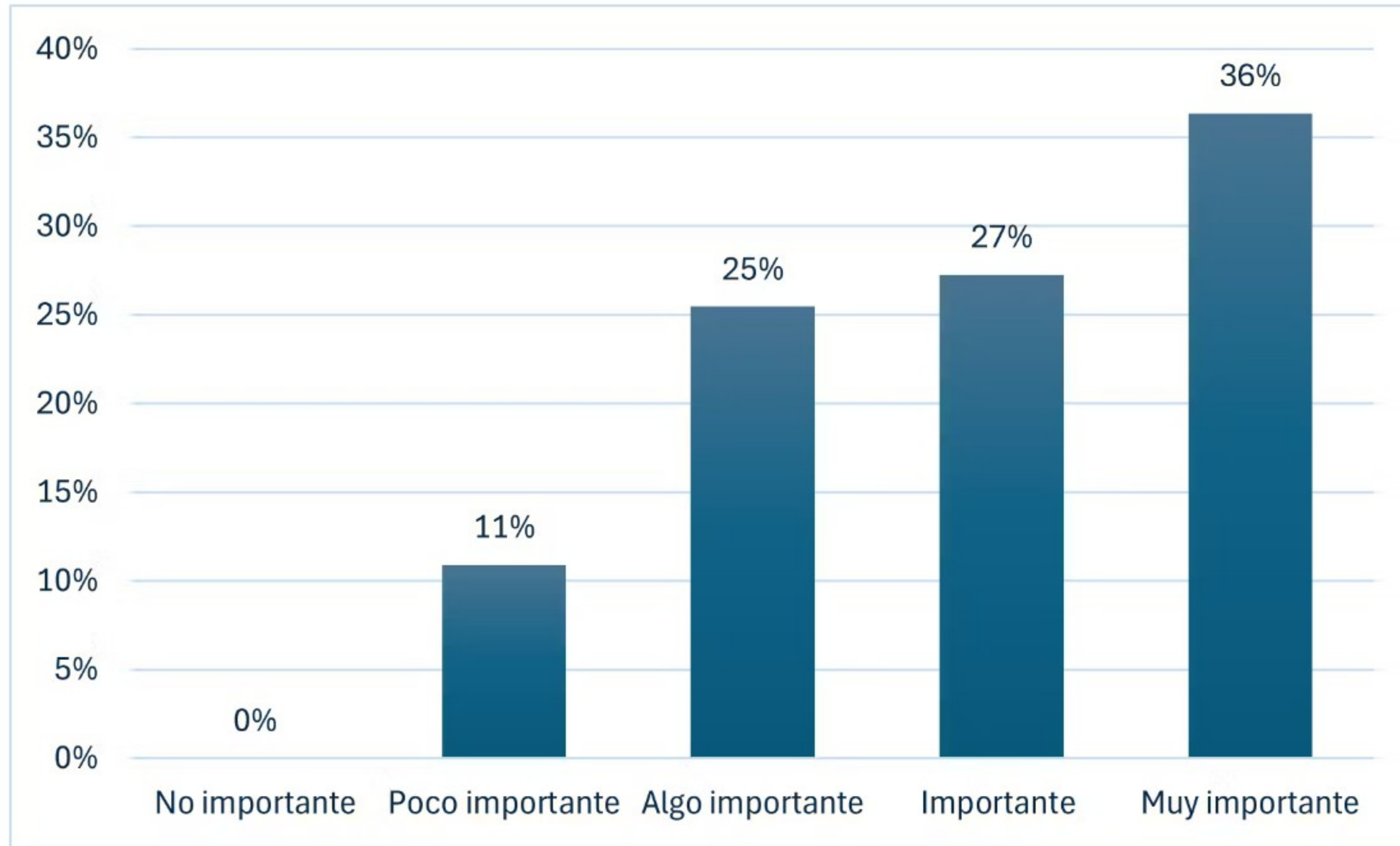
COMPETENCIAS VERDES

Importancia de incluir la figura de " Responsable de sostenibilidad"
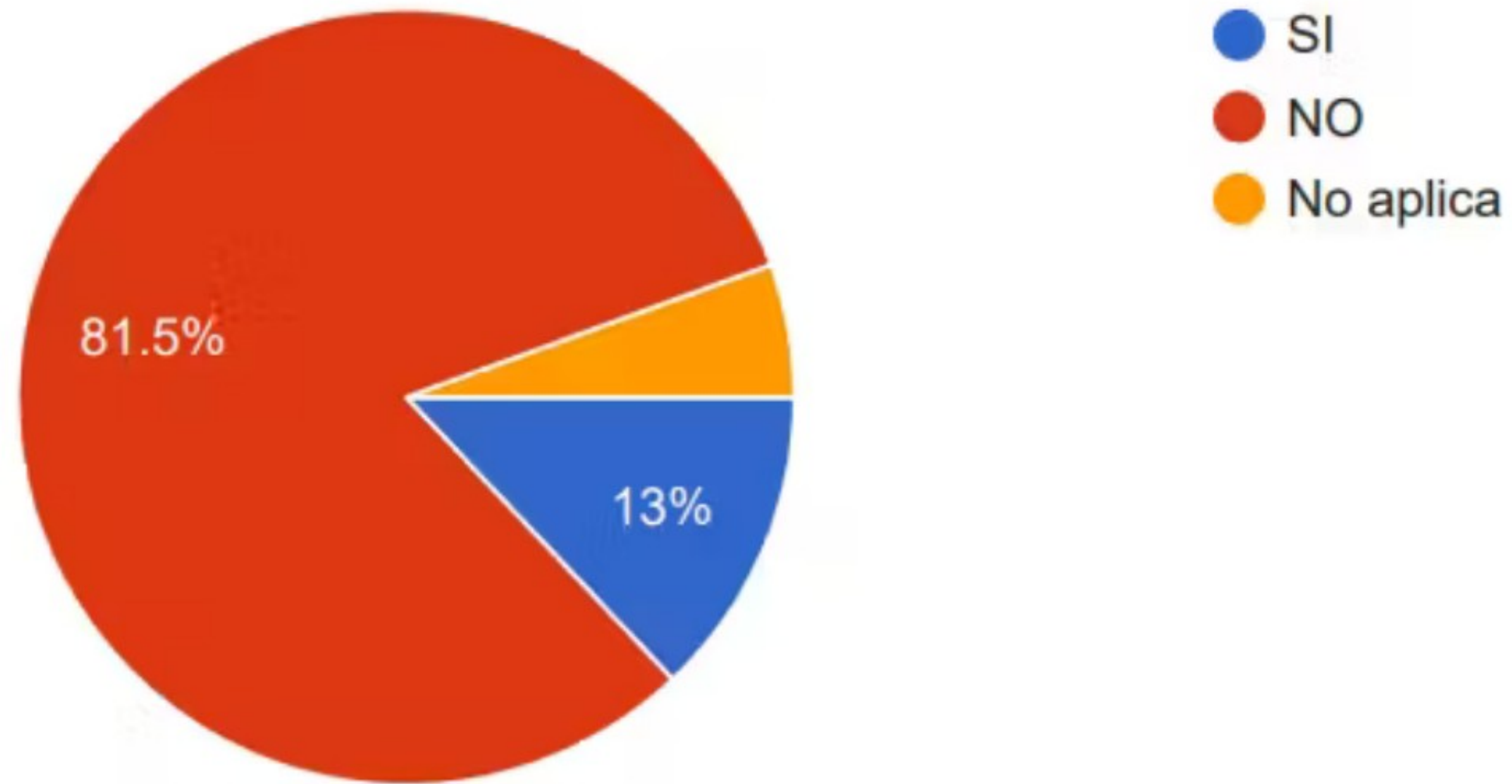
Pero... casi ninguna organización del sector dispone de un "responsable de sostenibilidad"

¿Por qué las organizaciones del sector, en general, no disponen de un "responsable de sostenibilidad"?

Mentimeter

dificultad de crear plazas nuevas en el ámbito público

¿Por falta de obligación por parte de la normativa?Por falta de concienciación.

Hasta hace muy poco no se entendía el valor que aporta esta figura en la organizacion cultural.

Falta de sensibilizacion ambiental

Falta concienciación, formación y recursos

No se ha generado la necesidad en el sector

Falta de concienciación

Desconocimento, retorno poco claro para la DirGen

1 👍   8 👤

¿Por qué las organizaciones del sector, en general, no disponen de un "responsable de sostenibilidad"?

falta de inversión en tener esta figura
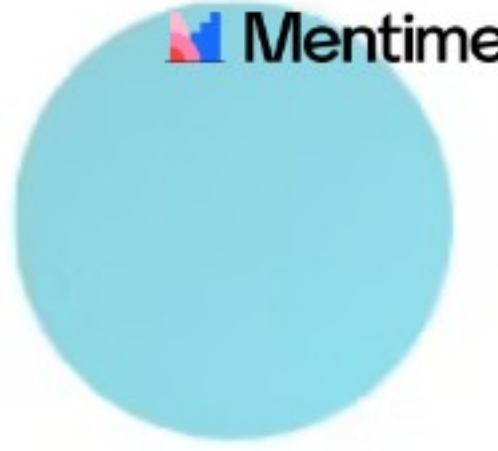
COMPETENCIAS DIGITALES

Percepción de *dominio* de las competencias digitales en el sector

¿Qué buenas prácticas formativas/educativas conoces para desarrollar las competencias digitales?

Nada mas allá e cursos adhoc sobre ofimática y autocad

Formación en BIM universitarialAlmpresión 3D

Trabajos colaborativos que obligan al uso de herramientas

Cursos online

En el sector ninguna

nada específico del sector

¿Qué necesidades formativas/educativas relacionadas con las competencias digitales no están cubiertas actualmente? ¿Qué falta?

Cyberseguridad

Cyberseguridad, si

Fundamentos/conocimientos base sobre el "entorno" digital

Hay que conseguir un mínimo de dominio en herramientas digitales básicas y las habilifdes para afrontar otras herramientas más específicas.

Es muy útil el data mining para poner en valor aplicaciones en cualquier área

Competencias emprendedoras/resiliencia

COMPETENCIAS EMPRENDEDORAS/RESILIENCIA

Percepción de dominio de las competencias emprendedoras/resiliencia en el sector

¿Qué buenas prácticas formativas/educativas conoces para desarrollar las competencias emprendedoras/resiliencia?

No conozco lamentablemente salvo los grupos de trabajo de ópera europea

Ninguna

nada

Específicamente para el sector algunos cursos de formación continua

Específica para el sector, ni idea.Fuera del sector, várias escuelas de negocios, postgrados, etc... hay muchas.

Ninguna

Ninguna

Ninguna específica

¿Qué buenas prácticas formativas/educativas conoces para desarrollar las competencias emprendedoras/resiliencia?

Todas

¿Qué necesidades formativas/educativas relacionadas con las competencias emprendedoras/resiliencia no están cubiertas actualmente? ¿Qué falta?

No se	No se que responder. La formación de las softskills es compleja.	Todo por hacer	No conozco

Competencias blandas

COMPETENCIAS BLANDAS

Percepción de dominio de las competencias blandas en el sector

¿Qué buenas prácticas formativas/educativas conoces para desarrollar las competencias blandas?

El trabajo en equipo en simulaciones controladas de la realidad	No	no conozco nada específico del sector	No conozco
Ninguna	Las practicas directamente en los teatros con responsables de escenario	Específica del sector no. Hay empresas de formación y coaching especialistas.	Las prácticas en el sector. La experiencia. Académicas específicas no

COMPETENCIAS BLANDAS

¿Qué necesidades formativas/educativas relacionadas con las competencias blandas no están cubiertas actualmente? ¿Qué falta?

Potenciar más el trabajo en equipo y colaborativo

Programas de prácticas. Dar y conocer la importancia de estas soft skills para el futuro profesional.
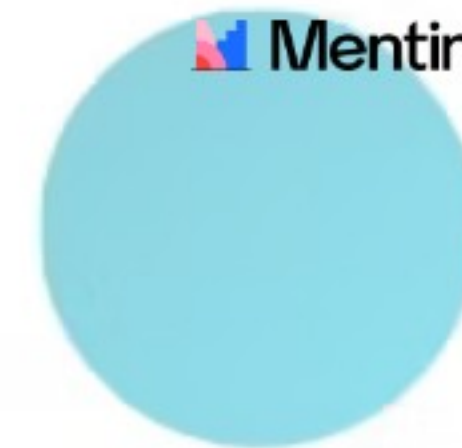
Sugerencias / Comentarios?

MUCHAS GRACIAS!!

INSPIRE

Alliance for a Net Positive Performing Arts Sector

Alliance for a Net Positive
Performing Arts Sector Evaluation

WP2 – Labour Market Needs Analysis and Development of an ESCO Competence Package

T2.2 – Identification of Labour Market Needs

D2.1 – Labour Market Needs Report

Annex VII – German Desk Research

Randell Greenlee

Document Information

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Table of contents

1. Foreword to the German Report – Findings from Desk Research

Although there are no requirements in the INSPIRE application to provide a labour market needs analysis report from Germany, the following is a short overview based on desk research and institutional sources. **Surveys were not taken and focus groups were not carried out for this report.**

[1]

Adults (25-64 year-olds) with a learning experience in the last 4 weeks (%)	Share of people with above basic digital skills	Future job openings	Unemployment rate
8.1% in **Germany** in 2022	**19.8%** in **Germany** in 2023	**23,251,400** in **Germany** in 2022-2035	**3.1%** in **Germany** in 2022
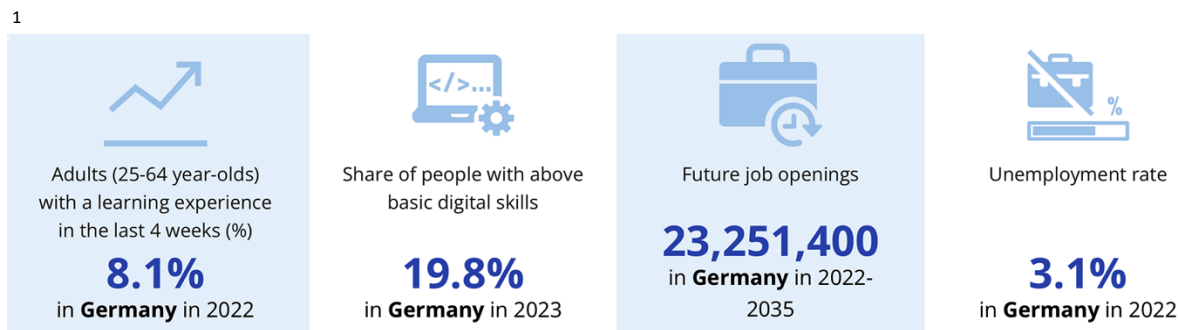
Figure 1 Education and labour market statistics from Germany

2. The Education System in Germany

The organisation of Germany's education system is divided between the Federal Government and the Federal States (Länder). The Federal Government's responsibilities for education are defined in the Basic Constitutional Law (Grundgesetz). Otherwise, the Federal States are awarded legislative power to define their higher, adult and continuing education.

The higher education system is comprised of various higher education institutions: universities, universities of applied sciences and arts universities/colleges (Universitäten / Fachhochschulen + Hochschulen für angewandte Wissenschaften / Hochschulen der Künste + Musik). Apart from these, there are special higher education institutions devoted to the Federal Armed Forces and public administration. Most of the higher education institutions are funded and administered by the state. However, there are also private and church-run universities that are state-recognised.

Vocational education and training generally take place in the "duales System". Training is carried out in two places of learning: at the workplace and in a vocational school (Berufsschule). Technical colleges (Fachschulen) are a form of continuing vocational training to enable skilled workers, usually with professional experience, to take on management tasks in companies, businesses, administrations and institutions and/or to carry out responsible activities independently. In Bayern, there are also continuing vocational institutions "special academies" (Fachakademien) offering relevant vocational education and training in a recognised occupation requiring formal training. The degrees from these continuing vocational training are comparable to the first level of the tertiary sector (DQR/EQF 6).

Adult education and lifelong learning are regulated by legislation of the Federal Government and the States for providing general conditions for the development of continuing learning programmes. These programmes are offered by institutions belonging to municipalities such as public academies (Volkshochschulen), as well as by private institutions, church institutions, trade unions, and the various chambers of industry and commerce. [2]

2.1. HE in Germany

The organisation and legal basis for the German higher education system is very complex. The Federal Higher Education Framework Act (HRG) from the 12th of April 2007 is still the legal basis for higher education. Due to the

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[1] Cedefop, EU Member States, Germany, https://www.cedefop.europa.eu/en/countries/germany, [cited 22.07.2024]

[2] Germany, https://eurydice.eacea.ec.europa.eu/national-education-systems/germany/overview, [cited 22.07.2024]

"cultural sovereignty of the Federal States" as guaranteed in the Basic Constitutional Law, the states are responsible for all relevant provisions regarding higher education institutions within their borders. The federal government only has legislative competence regarding higher education admissions and degrees. [3]

Higher education institutions have the right to self-governance within the framework of the Federal States' laws. This ensures independence from state influence in financing, choosing personnel and organisation. The exact extent of this autonomy is however often the subject of political debate and negotiations between higher education institutions and the states. The influence of the state (major funding) is significantly greater than in other countries.

Facts and figures: [4]

Number of higher education institutions:
- Universities: 120
- Universities of Applied Sciences: 245
- Colleges of the Arts: 57

In 2023, there were 21.593 degree programmes offered in Germany. Of the 2.926.716 students in the higher education system, 15,7% came from foreign countries.

Students by types of higher education institutions:
- Universities: 1.73m (59,11%)
- Universities of applied sciences: 1.16m (39,63%)
- Colleges of the arts: 0.036.716m (1.25%)

Quality Management: In accreditation, the quality of study programs of universities is externally assessed and evaluated for their quality. Accreditation is regulated for all federal states by the Interstate Treaty on the Accreditation of Higher Education Institutions, which came into force on January 1, 2018. Its implementation has been operationalised in a model ordinance; it sets out the details for the implementation of the procedures. [5]

2.2.   VET in Germany

The dual system of vocational education and training in Germany has contributed to a highly skilled workforce. [6] In general, between 1995 and 2020 the main characteristics of the VET system have remained very stable. It is characterised by continuity and only incremental change. More recently, an expansion of the opportunities for progression from VET to higher education can be observed. The classic vocational qualifications may also serve as a route to academic studies. At higher educational levels there has been an expansion of the 'dual study courses' that blur the boundaries between academic and vocational education. [7]

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[3] HRK, German Rectors Conference, Higher education Compass, Legal Framework, https://www.hochschulkompass.de/en/higher-education-institutions/higher-education-landscape/higher-education-law.html, [cited 22.07.2024]

[4] HRK, German Rectors Conference, Higher education Compass, Statistics, https://www.hochschulkompass.de/fileadmin/user_upload/editors/Dokumente/Hochschulen/HRK_Statistikfaltblatt_EN_2023_WEB.pdf, [cited 22.07.2024]

[5] Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (KMK), Interstate Treaty on the organisation of a joint accreditation system to ensure the quality of teaching and learning at German higher education institutions (Interstate study accreditation treaty), https://www.kmk.org/fileadmin/Dateien/veroeffentlichungen_beschluesse/2016/2016_12_08-Studienakkreditierungsstaatsvertrag-englisch.pdf, [cited 22.07.2024]

[6] European Centre for the Development of Vocational Training, (Cedefop), Germany, https://www.cedefop.europa.eu/en/countries/germany#1, [cited 22.07.2024]

[7] Wittig, Wolfgan (2022). Case study Germany. The future of vocational education and training in Europe volume 2. Delivering IVET:

Since reunification, there are two recognised forms of establishing vocational educational training that are directly connected to occupational profiles. The Vocational Training Act (Berufsbildungsgesetz - BBiG) and the Crafts and Trade Code (Handwerksordnung - HwO), are the statutory basis for dual vocational training and education on a federal level for Recognised Occupations Requiring Formal Training (Ausbildungsberufe). Through the Standing Conference of the Ministers of Education and Cultural Affairs (Kultusministerkonferenz - KMK), the comparability of occupations and qualifications within the states is acknowledged through framework agreements.

In order to create a new recognised occupational profile within the dual vocational education training system, an application must be made with the Federal Ministry for Economic Affairs and Climate Protection (Bundesministerium für Wirtschaft und Klimaschutz - BMWK), and there must be a clear and established need for the qualifications and occupations within the industrial or commercial sector as well as proof that these qualifications are not contained in another recognised occupation.

The Federal Institute for Vocational Education and Training (Bundesinstitut für Berufsbildung - BIBB)[8] plays an important role in organising and facilitating the definition of occupational profiles and qualifications as well as defining the requirements for dual vocational education training. Social partners and other stakeholders work together with the BIBB to develop training regulations and coordinate these with the corresponding framework school curricula of the Federal States.

2.3. European Policy Initiatives for Education and Challenges in Germany

In adherence with the Recommendation of the European Parliament and Council from April 23rd 2008[9], Germany created in 2013 a "German Qualifications Framework" (DQR)[10] which is closely aligned to the European Qualifications Framework (EQF)[11]. In the EQF, knowledge, skills, responsibility and autonomy are the descriptors used to indicate the learning outcomes relevant to the qualification levels. In the German DQR, knowledge (Wissen) and skills (Fertigkeiten) are listed in the descriptor professional competence (Fachkompetenz) and social competence (Sozialkompetenz) and autonomy (Selbständigkeit) are listed in the descriptor soft skills (Personale Kompetenz).

In general, the German education system has a good reputation in the EU. However, there is much agreement that *great efforts must be made to develop the German education system in the years ahead*.[12] The major areas of concern are:

- Strengthening the promotion of training and further education
- Raising the educational and competence levels of disadvantaged groups
- Securing the potential of skilled workers
- Improving the transition from school to work
- Strengthening the link between vocational and higher education
- Improving the identification and recognition of professional qualifications acquired abroad by the Federation and the Federal States

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institutional diversification and/or expansion. Thessaloniki: Cedefop, https://www.cedefop.europa.eu/files/germany_future_of_vet_vol.2_0.pdf, [cited 22.07.2024]

8 https://www.bibb.de/en/index.php, [cited 22.07.2024]

9 Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning, https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF, [cited 22.07.2024]

10 https://www.dqr.de/dqr/de/home/home_node.html, [cited 22.07.2024]

11 https://europass.europa.eu/en/europass-digital-tools/european-qualifications-framework, [cited 22.07.2024]

12 Eurydice, Germany, Overall national education strategy and key objective, https://eurydice.eacea.ec.europa.eu/national-education-systems/germany/ongoing-reforms-and-policy-developments, [cited 22.07.2024]

- Digitalisation in the school and higher education sector

The main challenge currently is the relative unattractiveness of VET – despite its historic ability to guarantee high employment rates. Adult participation in lifelong learning is lacking. For 2030, Germany has set itself the target of 65% of adults in training every year, requiring considerable improvement from 46% in 2016, in line with the data from the "Adult Education Survey" (European Commission, 2023) [13] The need for upgrading competences of teachers and trainers has become a major policy issue. An ageing society and the increasing need for skills linked to the digital and green transitions are expected to increase labour shortages. [14]

3. Existing Programmes related to occupations in INSPIRE

"Performing Arts" in Germany – Overview and Labour Market Statistics

A narrow definition of Performing Arts (darstellende Künste) includes the arts categories: theatre, dance and music when performed for a live audience. According to the Federal Office of Statistics (2021), there were roughly 153.000 employees in the performing arts in 2019. They account for 0.4% of the employed population. The profession includes, for example, roughly 30.700 persons in employment in a Performing Arts Profession (e.g. actors, dancers), 21.600 in other performing arts (e.g. circus performers, presenters) and 101.000 in theatre production (e.g. event and stage technicians, make-up artists, stage designers). [15]

The Federal Office of Statistics also reports (2024) that 4.588 million Euros of public funding were spent on "theatre and music" in 2020. [16] This figure does not include performing arts expenditures in the private sector. According to the official monitoring report of the Cultural and Creative Industries 2022 [17], the employment forms in the sector are as follows:

■ Employees subject to social insurance contributions: 21%

■ Self-Employed (free-lancers): 13%

■ Self-Employed (free-lancers) earning ≤ 22.000 € per annum: 53%

■ Part-Time Employees [18]: 13%
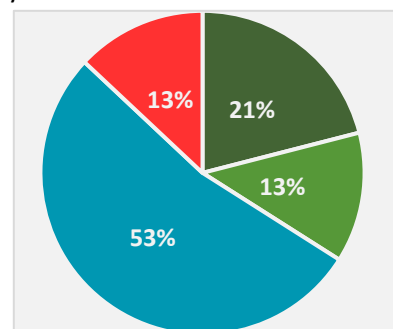
It should be mentioned, that In the CCI report, live music performances are not counted in the "performing arts".

This reconfirms the results of recent statistical studies in the event and performance industries such as "Zähl dazu" [19] which show that the great majority of those working in the sector are not employed in socially sustainable working

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[13] Eurostat, MICRODATA, Adult education survey, https://ec.europa.eu/eurostat/web/microdata/adult-education-survey, [cited 22.07.2024]

[14] Cedefop (2024). Vocational education and training policy briefs 2023 – Germany. Cedefop monitoring and analysis of vocational education and training policies, http://data.europa.eu/doi/10.2801/035346, [cited 22.07.2024]

[15] DESTATIS, Statistisches Bundesamt, https://www.destatis.de/EN/Press/2021/11PE21_509_21.html#:~:text=509%20of%208%20November%202021,of%20the%20population%20in%20employment, [cited 22.07.2024]

[16] DESTATIS, Statistisches Bundesamt, https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Tabellen/ausgaben-kunst-kulturpflege.html, [cited 22.07.2024]

[17] Monitoringbericht Kultur- und Kreativwirtschaft 2022,Studie erstellt im Auftrag des Bundesministeriums für Wirtschaft und Klimaschutz, https://www.kultur-kreativ-wirtschaft.de/KUK/Redaktion/DE/Publikationen/2022/monitoringbericht-kultur-und-kreativwirtschaft-2022.html, [cited 22.07.2024]

[18] Minijob: part-time job that is exempt from income tax and either pays a maximum monthly income of 538 € or is restricted to a period of 70 days in a year (with higher monthly wages)

[19] https://www.zaehl-dazu.de, [cited 22.07.2024]

environments. This fact must be taken into consideration when evaluating the opportunities to create or add new competencies, occupational profiles, qualifications and functions in the sector. Workers in precarious employment situations accumulate many of the unfavourable facets of employment quality and they especially lack the benefits of training. [20]

It should also be stated that statistical sampling for the Performing Arts is very limited and current data does not necessarily reflect the sector in its complexity. Despite all efforts to change this [21], no current systematic can fully comprehend or map the CCI and Performing Arts Sectors. Artists and technicians are not always limited to one "specific statistical classification of economic activities" [22]. A luminaire can light dancers, actors, singers, products, advertisements, board members, politicians or artworks… Which sector does the technician focusing the luminaire work in?

Pearle Member German Theatre Association (Deutscher Bühnenverein – DBV) has very detailed statistics for the public-funded theatres in Germany. Currently, there are 137 public-funded repertory theatres in Germany, which may offer Music Theatre, Drama, Dance and Puppetry, and they employ 31.285 people. Of these, 18.531 are considered "artistic" personnel. In the technical departments, there are 12.754 employees. [23] The German Occupational Union of Orchestras (Deutsche Orchestervereinigung – DOV) also has detailed statistics. According to the DOV, there are 114 orchestras, 7 chamber orchestras, and 12 Radio Symphony orchestras with 9.922 employees subject to social insurance contributions in Germany that are state-funded. [24]

Performing Arts institutions can often have quite complicated organisational structures. The following graphic of the artistic and technical departments within a typical large public-funded theatre in Germany may help to illustrate the relationships of the occupations referred to in the INSPIRE-Project to each other within such an organisation. The State Theatre of Baden-Württemberg in Stuttgart, which has a similar structure, had the following performance statistics in the 2021/2022 season: 120 opera, 7 operettas, 119 dance, 268 drama, 119 children and youth theatres, and 29 concerts. There were also 59 "other performances" and 89 "framework programmes" related to the performances themselves.

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[20] Nuria Matilla-Santander, Johanna Jonsson, Bertina Kreshpaj1, Cecilia Orellana1, Joan Benach, Kathryn Badarin, Bo Burström5, Alejandra Vives, Katarina Kjellberg, Susanne Strömdahl, Gun Johansson1, Per-Olof Östergren and Theo Bodin, The Relation Between Precarious Employment Arrangements and Social Precarity: Findings from the PREMIS Study inStockholm, Sweden, International Journal of Health Services, 2021, Research Gate, https://www.researchgate.net/publication/356519122_The_Relation_Between_Precarious_Employment_Arrangements_and_Social_Precarity _Findings_from_the_PREMIS_Study_in_Stockholm_Sweden, [cited 22.07.2024]

[21] KEA, European Affairs, Feasibility study on data collection and analysis in the cultural and creative sectors in the EU, September 2015

[22] NACE Rev. 2, Eurostat, Statistical classification of economic activities in the European Community, Theme: General and regional statistics Collection: Methodologies and working papers © European Communities, 2008, [cited 22.07.2024]

[23] Deutscher Bühnenverein, Theatrestatistik, 2021722, https://www.buehnenverein.de/de/publikationen-und-statistiken/statistiken/theatrestatistik.html, [cited 22.07.2024]

[24] Alphabetische Aufstellung der deutschen Kulturorchester - DOV - Deutsche Orchesterverein, https://www.yumpu.com/de/document/view/5411829/alphabetische-aufstellung-der-deutschen-kulturorchester-dov, [cited 22.07.2024]

● OCCUPATION IN INSPIRE

Artistic Director
General Manager

FRONT OFFICE

FUNDING

Public-Funded Theatre in Germany
Multi-Use | Exemplary Structure
Functions | Roles | Positions
FOCUS: Artistic Departments

ADMINISTRATIVE DIRECTOR

| MUSIC THEATRE | DRAMA | DANCE | DRAMATURGY | ARTISTIC ADMIN. | TECHNICAL DEPT. | ADMINISTRATION | MARKETING |

OPERA OPERETTE MUSICAL THEATRE CONCERTS

PLAYS CHILDREN'S THEATRE YOUTH THEATRE CABARET / REVIEWS

CLASSICAL BALLET DANCE

General Music Director / Conductor

Artistic Director Drama

Dance Master Head Choreographer

ENSEMBLE / GUESTS / ENSEMBLE / GUESTS / ENSEMBLE / GUESTS

ENSEMBLE	GUESTS	ENSEMBLE	GUESTS	ENSEMBLE	GUESTS
Conductor	Conductor	● Director	● Director	Choreographer	Choreographer
● Director	● Director	Actor / Actress	Actor / Actress	Solo Dancer	Solo Dancer
Singer: Soloist	Singer: Soloist	● Scene Designer	● Scene Designer	Company	● Scene Designer
● Scene Designer	● Scene Designer	Lighting Designer	Lighting Designer	● Scene Designer	Lighting Designer
Lighting Designer	Lighting Designer	Costume Designer	Costume Designer	Lighting Designer	Costume Designer
Costume Designer	Costume Designer	Sound Designer	Sound Designer	Costume Designer	Sound Designer
Orchestra	Instrumental Soloist	Video Designer	Video Designer	Sound Designer	Video Designer
Choir	Composer	Stage Manager		Video Designer	
Repetiteur	Librettist	Prompter		Stage Manager	
Orchestra Librarian / Assistents	Sound Designer	Assistants		Assistants	
Prompter / Stage-Manager	Video Designer				

● OCCUPATION IN INSPIRE

Artistic Director
General Manager

FRONT OFFICE

FUNDING

Public-Funded Theatre in Germany
Multi-Use | Exemplary Structure
Functions | Roles | Positions
FOCUS: Technical Departments

ADMINISTRATIVE DIRECTOR

| MUSIC THEATRE | DRAMA | DANCE | DRAMATURGY | ARTISTIC ADMIN. | TECHNICAL DEPT. | ADMINISTRATION | MARKETING |

OPERA OPERETTE MUSICAL THEATRE CONCERTS

PLAYS CHILDREN'S THEATRE YOUTH THEATRE CABARET / REVIEWS

CLASSICAL BALLET DANCE

Technical Director   ● **Facilities Manager**

TECH. OFFICE

Technical Manager CAD

LIGHTING	SOUND	VIDEO	STAGE
Head Lighting Dept.	Head Sound Dept.	Head Video Dept.	Head Stage Dept.
Forepersons Lighting Dept.	Forepersons Sound Dept.	Forepersons Video Dept.	Forepersons Stage Dept.
● Technicians	Technicians	Technicians	● Technicians
Board Operator Electrician Crew	Board Operator Crew	Board Operator Crew	Machinist Rigger Flyperson Crew (Craftspersons)
Workshop	Workshop	Workshop	

MAY WORK FOR

Administrator

SCENERY STORAGE

WORKSHOPS SCENE SHOPS

Head of Workshop
● STAGE

Master Carpenter	Master Metallworker	Master Decorator	Master Scenic Artist
CARPENTRY SHOP	METALL SHOP	DECORATION SHOP	PAINT SHOP
Carpenter	Metall Worker	Decorator Tapestry Worker Upholsterer	Senic Artist Painter Sculpturer

Administrator

COSTUME STORAGE

Head of Workshop COSTUMES

Property Master	Make Up Master	Tailor Master
PROPERTY SHOP	MAKE UP DEPT.	COSTUME SHOPS
Property Tech. Pyrotechnician Armourer Storage Admin.	Make Up Artist Wig Maker Storage Admin.	Tailor Dressmaker Shoemaker Hatter Dresser

Working Time
EXCHANGE POSSIBLE

3.1.   Artistic Director

There are no clear or regulatory qualification requirements for the occupation of "artistic director" in Germany. The term can be used for many functions within the performing arts industries. Article 33.2 of the Basic Law obliges the public sector to ensure that applicants' suitability, aptitude and professional performance are the sole criteria when filling such positions.

In public-funded theatres, the DBV has defined the occupation as follows:

Artistic directors (Intendanten) - more rarely also called theatre directors - manage a theatre and thus the artistic, technical and administrative/economic theatre operations. The task of the artistic director is to develop and implement the overall artistic concept for the theatre and the audience. In doing so, they are bound by a budget and legal regulations and must take into account the objectives of the theatre sponsor (municipality or federal state). This also includes regular contact with politicians in order to keep them informed about the overall situation of the theatre. Many tasks are part of an artistic director's job - depending on the structure of the position in the respective theatre.

In the artistic field, the artistic director must conceive and implement the repertoire. This includes, among other things, hiring and efficiently deploying artists and artistic and technical staff and coordinating productions, premieres, workshop assignments, etc. between the divisions.

Tasks such as strategy development or organisational studies and financial duties (including financial conception, annual planning, budget controlling, achieving good capacity utilisation figures, cooperation with sponsors) are added to this. Artistic directors are responsible for concluding contracts, renewing and not renewing contracts, complying with labour and insurance law as well as occupational health and safety regulations. They must moderate and seek solutions in conflict situations and decide on fundamental matters of artistic and technical importance. The management represents the theatre's interests in public - taking into account the theatre's right of representation - and cooperates with the media. [25] *Translated with DeepL.com (free version)*

Artistic directors in Germany are – more often than not – artists who have made a name for themselves as directors. The DBV recommends:

"There is no training to become an artistic director. What is essential is a good knowledge of theatre structures and practical experience in such a company. Anyone aspiring to be an artistic director should draw attention to themselves at an early stage, make appropriate contacts and work in management positions in order to highlight their skills." [26]

In the Anglo-Saxon cultural realm, studies in arts or culture management are prerequisites for such positions. This has led to the inclusion of academic programmes at German higher education institutions. Although not officially required, degrees in this area could be more important in the future.

3.1.1.   Existing Programmes of Education Providers – Qualification & curricula

Higher Education

Results of searches for degree programmes in the "Fields of Study" on the "Higher Education Compass" website [27]:

- Performing Arts: 181

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[25] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://berufe-am-theatre.de/#i02, [cited 22.07.2024]

[26] Friedrich, Uwe, Deutschlandfunk, Kultur heute, Wer bringt das Intendanten-Karussell in Schwung?, 27.12.2020

[27] German Rector's Conference (HRK), https://www.hochschulkompass.de/en/degree-programmes/study-in-germany-search/advanced-degree-programme-search.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Performing+Arts, [cited 12.07.2024]

- Dramaturgy: 91
- Culture Administration: 141

EXAMPLES:

Occupation	Qualification	Certificate	Funding
1. Artistic Director	*Stage Director*	*BA*	*state-funded*
University for Drama Berlin Ernst Busch · University of Arts *https://www.hfs-berlin.de/en/departments/directing*			
2. Artistic Director	*Dramaturg*	*BA*	*state-funded*
University for Drama Berlin Ernst Busch · University of Arts *https://www.hfs-berlin.de/en/departments/dramaturgy/*			
3. Cultural Manager	*Cultural Administration*	*Master of Arts*	*state-funded*
Hochschule für Technik und Wirtschaft des Saarlandes· University of Applied Sciences *https://www.htwsaar.de/studium-und-lehre/studienangebot/studiengaenge/kulturmanagement_master*			
4. Cultural Manager	*Cultural Administration*	*Master of Arts*	*state-funded*
Franz Liszt College of Music, Weimar · University of Music *https://www.hfm-weimar.de/studieren/studienfinder?tx_jobase_pi17%5Baction%5D=studienfinder&tx_jobase_pi17%5Bcontroller%5D=Elements&tx_jobase_pi17%5BjoFachDetail%5D=27&cHash=7d9069f5ebd6d21046a15000837f3d35*			
5. Cultural Manager	*Cultural Sciences and Cultural Management*	*Master of Arts*	*state-funded*
University of Education, Ludwigsburg · Pädagogische Hochschule *https://www.ph-ludwigsburg.de/fakultaet-2/institut-fuer-kulturmanagement/masterstudium*			
6. Cultural Manager	*Cultural Administration*	*MA*	*state-funded*
Leuphana University Lüneburg · University of Arts *https://www.leuphana.de/en/professional-school/masters-studies/arts-and-cultural-management.html*			

Vocational Educational Training

There are no vocational education programmes for this occupation in Germany.

3.1.2. Best Practices and Examples & Gaps between Training Policies

There are few examples of the main skill areas from INSPIRE to be found directly in the curricula of the higher education programmes. Most courses include the digitalisation of content. The Leuphana University lists both "Social, political and cultural transformation processes" and "Sustainability and social responsibility" in their study programme.

The DBV has recently published new suggested guidelines and a model for the search for an artistic director:

Changes in management are key processes for targeted transformation processes that many theatres and orchestras are already undergoing. These processes include the design of internal structures, the development of sophisticated aesthetic concepts as well as cultural policy and economic aspects in equal measure. This places high demands on

theatre management. Every search process must be geared to this complexity in terms of time and structure and be transparent and comprehensible as a procedure. The "Phase Model for Finding an Artistic Director" was developed jointly by representatives of the dramaturgy network and the directors' group of the German Theatre Association. It is intended to serve as a guide for all those involved, especially the legal entities, in establishing contemporary search processes. On October 5, 2023, the Presidium of the German Stage Association adopted the phase model as a guideline for the association for all search processes for artistic directors. Translated with DeepL.com (free version) [28]

At the same time, the DBV has also stated that digitalisation, the energy crisis, right-wing populism and gender equality are key aspects of their focus for the near future. See also: 4.1 Conclusions.

3.2. Facilities Manager

3.2.1. Existing Programmes of Education Providers – Qualification & curricula

Higher Education

There are no specific degree programmes for a "performing arts facility manager" in Germany. There are however degree programmes for Facilities Management in general. Results of searches for degree programmes in the "Fields of Study" on the "Higher Education Compass" website [29]:

- Facility Management: 58

EXAMPLE:

Occupation	*Qualification*	*Certificate*	*Funding*
Building and Facility Manager	*Stage Director*	*BA*	*state-funded*
FH Aachen – University of Applied Sciences *https://www.fh-aachen.de/en/studium/studiengaenge/facility-management-meng*			

Vocational Educational Training

There is a further education diploma: Bachelor Professional for Facilities Management (Fachwirt für Gebäudemanagement/Facility Management). Admission requirements for the training are a successfully completed master craftsman or technician examination in a trade or in the commercial sector and several years of professional experience in the service areas of building management, real estate management or facility management. The Crafts and Trade Code (Handwerksordnung - HwO), is the statutory basis for this diploma and the curricula vary somewhat in each federal state.

There are no specific skills regarding the performing arts sector in the curricula.

3.2.2. Best Practices and Examples & Gaps between Training Policies

There are no examples of best practices available. The specific skills for managing performing arts facilities must be learned "on-site". A majority of the curricula do include learning modules that cover digital facility-management software and sustainable building practices. [30]

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[28] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://www.buehnenverein.de/de/verband/ziele-und-aufgaben.html , [cited 22.07.2024]

[29] German Rector's Conference (HRK), https://www.hochschulkompass.de/en/degree-programmes/study-in-germany-search/advanced-degree-programme-search.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Performing+Arts, [cited 22.07.2024]

[30] FH Aachen · University of Applied Sciences, https://www.fh-aachen.de/en/studium/studiengaenge/facility-management-meng, [cited 22.07.2024]

3.3.   Performance Production Manager · Application: Production Manager

3.3.1.   Existing Programmes of Education Providers – Qualification & curricula

Higher Education

There are several specific degree programmes for a "production manager" in Germany. In general, these are focused on the music industry.

Results of searches for degree programmes in the "Fields of Study" on the "Higher Education Compass" website [31]:

- Music Production: 2   (live performance)

EXAMPLES:

Occupation	*Qualification*	*Certificate*	*Funding*
1. Production Manager	*Event & Music Management*	*BA*	*state-funded*
shr Berlin University of Applied Sciences *https://www.srh-berlin.de/bachelor/studium-musikmanagement-berlin/?utm_source=wkz-BE3000CG06&utm_medium=portal&utm_campaign=hsk&utm_content=de-be-medmgt-mus-eventmgt-vz-be&utm_term=de*			
2. Production Manager	*Music Production*	*MA*	*state-funded*
Robert Schumann University – Düsseldorf *https://www.rsh-duesseldorf.de/studiengaenge/master/kuenstlerische-musikproduktion/*			
Although not directly related to the Performing Arts:			
3. Performance Production Manager Film and TV	*Production Management*	*Bachelor*	*state-funded*
https://www.hs-ansbach.de/en/bachelor/production-management-for-film-and-tv/			

The Film and TV Production Management degree programme offered by Hochschule Ansbach is a cooperative degree programme with in-depth practical training. Related courses in terms of "sustainability", "digitalisation", "entrepreneurship" and "resilience/soft skills" include the "Script-Continuity & Datenmanagement" (differences between the digital workflow and the classic previous process with film material), "Leadership" course includes concepts of sustainability, and students are expected to gain a deep understanding of filmmaking in the digital age. A specific course is devoted to the development of soft skills. The students are familiarised with the various strategies for team building and employee motivation, as well as with the various methods of employee management and conflict resolution.

Vocational Educational Training: Event Manager (Veranstaltungskaufmann/frau)

The Event Manager dual education path was first established in 2001. It is designed for an "all-rounder" in the sector and therefore the Qualification is placed at the DQR and EQF level 4.

Possible areas of employment – as defined by the BIBB – are:

Cultural and Creative Industries (focus on the private sector)

- Theatre and concert organisers
- Operas and theatres, concert halls, concert management companies
- Museums and art exhibitions
- Public administration in the fields of education and culture

MICE industry

- Organiser of congresses, meetings, conferences or seminars
- Organiser for presentations at trade fairs and events
- Service companies in the area of event technology and trade fair construction
- Trade fair companies

Classical Event-Agencies (focus on self-productions)

- Event and artist agencies
- Literature and modelling Agencies

It is suggested that individuals interested in becoming an Event Management Assistant should have the following interests and strengths before beginning the apprenticeship:

- Inclination to planning and organising activities
- Ingenuity, ability to improvise, creativity, good memory
- Good general intellectual ability (including a high "general" education)
- Good perception and processing speed (brand management, flexibility)
- Good verbal and written expressiveness (consulting, sales, PR)
- Good calculative-mathematical skills (cost and performance calculation)
- Team player capabilities

The prerequisites for acceptance in vocational educational training are: Completed Lower Secondary.

Within the curricula of the training master plan, the following fields of competence that are relevant to the INSPIRE Project are covered: [32]

Training Curriculum	YEAR
1. Training Company	1-3

H. Environmental protection/sustainability (green skills)
  a) Explain possible environmental impacts of the training company and its contribution to environmental protection by using examples
  b) Apply environmental protection regulations applicable to the training company
  c) Make use of economic and environmental benefits for energy and materials
  d) Avoid waste; Take materials and materials to an environmentally friendly place of disposal
	1-3

3. Information management/communication and cooperation	1-3
A. Information and communication systems (digital skills) a) Explain the significance and possible uses of information and communication systems for the	1-3

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[32] IHK Bodensee - Oberschwaben, Chamber of Commerce, Ausbildungsrahmenplan für die Berufsausbildung zum Veranstaltungskaufmann/zur Veranstaltungskauffrau - Sachliche Gliederung - Abschnitt I: Gemeinsame Fertigkeiten und Kenntnisse gemäß § 3 Abs. 1 https://www.ihk.de/blueprint/servlet/resource/blob/5584038/55e02220e81241406c253530ff53bda9/berufeaz-arp-veranstkfm-bes-30062022-data.pdf, [cited 22.07.2024]

training company	
b) Use external and internal networks and services	
c) Pay attention to the features and compatibility of hardware and software components	
d) Use the operating system, standard software and company-specific software	
e) Capture information; Enter, save and maintain data	
f) Justify different access authorisations	
g) Comply with legal regulations on data protection	
C. Teamwork and cooperation (soft skills)	1-3
a) Plan and edit tasks in the team	
b) Participate in team development; Apply moderation techniques	
c) Prepare and present facts in a situation-specific and addressee-friendly way	
d) Design internal and external cooperation processes	
e) Apply possibilities of conflict resolution	
D. Customer-oriented communications (*entrepreneurial / resilience skills*)	1-3
a) Pay attention to the effects of information, communication and cooperation on the working climate, work performance and business success	
b) Use and maintain customer contacts	
c) Plan, conduct and follow up information, consultation and sales discussions	
d) Apply rules for customer-oriented behaviour	
e) Check customer satisfaction; Apply complaint management as an element of a customer-oriented business policy	
14. Communication skills – foreign languages to specialised tasks (soft skills)	1-3
a) Use foreign-language terminology	
b) Evaluate the usual foreign-language information used in the training company	
c) Provide and obtain information in foreign languages	

3.3.2. Best Practices and Examples & Gaps between Training Policies

It should be noted that the Steering Committee (Hauptausschuss) of the BIBB decided in November 2020 on binding changes in the "Application of the Standard Job Profile Positions in Training Practice" [33] called "Four are the future": **DIGITISATION**. **SUSTAINABILITY**. LAW. SAFETY." These are included in the list of professional competencies and soft skills in the training regulations guidelines for all officially recognised vocations in Germany. [34]

Training Curriculum: "Four are the future" – during the entire training process
3. Environmental protection and sustainability
A. Recognise opportunities to avoid operational burdens on the environment and society in their own area of responsibility and contribute to their further development • Resource intensity and social significance of business and work processes and value chains • Analysis of consumption data • Awareness and avoidance or reduction of impacts

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[33] BIBB, Empfehlung des Hauptausschusses des Bundesinstituts für Berufsbildung vom 17. November 2020 zur „Anwendung der Standardberufsbildpositionen in der Ausbildungspraxis", https://www.bibb.de/dokumente/pdf/HA172.pdf, [cited 22.07.2024]

[34] BIBB, Empfehlung des Hauptausschusses des Bundesinstituts für Berufsbildung vom 17. November 2020 zur „Anwendung der Standardberufsbildpositionen in der Ausbildungspraxis", https://www.bibb.de/dokumente/pdf/HA_Erlaeuterungen-der-integrativ-zu-vermittelnden-Fertigkeiten-Kenntnisse-und-Faehigkeiten.pdf, [cited 22.07.2024]

- o Noise
- o Exhaust, wastewater, waste
- o Hazardous substances
- Efficient use of energy and resources
  - o Equipment running times
  - o Maintenance
  - o Product service life
  - o Handling of storage and print media
- Waste avoidance and separation
- Recycling
  - o Recyclable materials
  - o Recycling
  - o Repair
  - o Reuse
- Sensitivity to environmental impacts, including in adjacent areas of work

B. In work processes and with regard to products, goods or services, materials and energy from an economic, environmental and social sustainability perspective
- Origin and production
- Transport routes
- Lifespan and long-term usability
- Ecological and social footprint of products and services or value creation processes
- Seals of approval and certificates
  - o Fair trade
  - o Regionality
  - o Ecological production

C. Compliance with the environmental protection regulations applicable to the training company
- Facility, environmental media and substance-related protection laws
  - o Emission control laws with occupational exposure limits
  - o Water laws
  - o Soil protection laws
  - o Waste laws
  - o Chemicals laws
- Other regulations
- Recycling regulations
- Company self-commitment
- Risks and sanctions for non-compliance

D. Avoid waste and recycle or dispose of substances and materials in an environmentally friendly manner
- Forward-looking planning of processes
- Substitution of substances and materials
- Recycling and circular economy
- Proper disposal of materials
- Collection, storage and disposal of company-specific waste
- Legal consequences of non-compliance

E. Develop proposals for sustainable action for your own area of work

- Conflicting objectives and relationships between economic, ecological and social requirements
- Optimisation approaches and alternative courses of action, considering ecological effectiveness and efficiency
- Advantages and disadvantages of optimisation approaches and alternative courses of action
- Effectiveness of measures
- Appreciation of innovative ideas

F. Work together in compliance with company regulations in terms of economically, ecologically and socially sustainable development and communicate appropriately to the target group

- Preparation of information and structure of a message
- Operational environmental management
- Establishing and maintaining cooperative relationships
- Networked, resource-saving cooperation
- Coordinated approach
- Sustainability and environmental protection as a competitive advantage

4. Digitalised world of work

A. Dealing with own and company-related data of third parties and complying with the regulations on data protection and data security

- Differentiation between data protection and data security
- General Data Protection Regulation (GDPR), company regulations
- Function of data protection officers
- Relevance of data protection and data security in operational workflows

B. Assess risks when using digital media and information technology systems and comply with regulations when using them

- Copyright and related rights
- Operational access protection concept and access authorisations
- Dangers of attachments, links and downloads
- Company routines for the secure handling of digital media and IT systems
- Dealing with anomalies in data protection and data security
- Irregularities in the use of digital media and IT systems
- Company and general contact persons and information points

C. Communicate efficiently and in a way that conserves resources, is appropriate for the target audience and documents communication results

- Analog and digital forms of communication and their advantages and disadvantages
- Structure, phases and planning of a conversation
- Verbal and non-verbal communication
- Conversational techniques
- Reflection on your own communication behaviour
- Quality of documentation
  - Relevance to addressees
  - Topicality
  - Accessibility
  - Accuracy
  - Completeness

D. Recognise disruptions in communication processes and contribute to their resolution
- Characteristics and causes
- Analysis of communication disorders
- Prevention and solution strategies
- Compromise, consensus and cooperation

E. Researching information in digital networks and obtaining information from digital networks as well as checking, evaluating and selecting information, including third-party information
- Search strategies and search queries
  - Differences between search engines and specialist databases
  - Central search terms for research questions
  - Specification of questions using the function of search engines
  - Quality and inclusion criteria for sources
  - Evaluation of information and its origin
- Systematic storage of information and locations based on quality criteria
  - Consistency
  - Traceability
  - Organisational approaches
  - Avoidance of redundancy
  - Clarity
  - Accessibility
- Knowledge and information management

F. Apply learning and working techniques as well as methods of self-directed learning, use digital media and recognise and derive requirements for lifelong learning
- Formal, non-formal and informal learning processes
- Learning in different phases of life
- Prerequisites and quality criteria for self-directed learning
- Suitability and use of digital media
- Learning and working techniques

G. Plan, process and design tasks together with those involved, including those involved in other work and business areas, also using digital media
- Roles, competencies and interests of those involved
- Identification of the appropriate means of communication, considering various methods
- Team review of requirements with role and task allocation
- Technical, organisational and economic framework conditions
- Coordinated project, time and task plans
- Goal-oriented communication, for example, based on the SMART rule
- Systematic exchange of information for task fulfilment
- Development and maintenance of cooperative relationships

H. Practicing appreciation of others while taking social diversity into account
- Empathy
- Respectful treatment
- Objectivity
- Dimensions of diversity in the world of work
  - Age

o	Disability
o	Gender and gender identity
o	Ethnic origin and nationality
o	Religion and worldview
o	Sexual orientation and identity

3.4. Set Designer

There are no clear or regulatory qualification requirements for the occupation of "set designer" in Germany. As with the "artistic director", Article 33.2 of the Basic Law obliges the public sector to ensure that applicants' suitability, aptitude and professional performance are the sole criteria when filling such positions. Although "artists" in general can be "set designers/scenographers", it has become generally accepted that positions in theatres and television are filled with graduates with a corresponding degree.

In public-funded theatres, the DBV has defined the occupation as follows:

Set designers - sometimes also called stage designers or scenographers - design the stage set for the individual scenes of a production. After analysing the text and conducting research, they first create sketches. These sketches are then usually converted into true-to-scale models in which the spatial effect and the technical and scenic processes are simulated. Stage designers create stage design models, artistic templates and, increasingly often, digital 3D visualisations for their designs. They must coordinate closely with directors, costume designers and lighting designers. In the realisation phase, they work together with the workshop management, who are responsible for the practical implementation of their design. In some productions, set designers also work as costume designers. The profession is predominantly practised on a freelance basis. In permanent employment, stage designers are often also set designers. As such, they are responsible for the overall supervision of all stage sets that are created at their theatre and take care of solving problems and conflicts that may arise in the context of set design. This also includes supervising guest set designers and coordinating between them and the in-house workshops.

Even if there is no fixed training path, training usually takes place at an art academy. Before beginning the usually three-year bachelor's degree course, it is advisable to complete a traineeship at a theatre as well as at least one year of practical work in a painting studio to acquire the necessary knowledge of stage and lighting technology. The following subjects are generally taught during the course: design exercises, model design, painting techniques, lighting techniques, art and theatre history, style and costume studies, dramaturgy, lettering, perspective, architecture, computer-aided design (CAD) and body drawing. To apply, you must prove that you have a particular talent for the profession and therefore submit a portfolio with samples of your work. Translated with DeepL.com (free version) [35]

3.4.1. Existing Programmes of Education Providers – Qualification & curricula

Higher Education

There are several specific degree programmes for "set design/scenography" in Germany. They can either be at higher education institutions with a focus on art or more recently, with a focus on applied sciences. This reflects the historical understanding of the competencies set for "artistic" occupations – especially in the theatre. In the Anglo-Saxon cultural educational perspective, "set designers" as well as "lighting designers", "costume designers" and "sound designers" are not only artists but also "crafts people", who are technically trained to work in their specific artistic field.

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[35] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://berufe-am-theater.de/#b05, [cited 22.07.2024]

Results of searches for degree programmes in the "Fields of Study" on the "Higher Education Compass" website [36]:

Set Design/Scenography   19
EXAMPLES:

Occupation	Qualification	Certificate	Funding
1. Set Designer	*Set Design/Scenography*	*BA*	*state-funded*
University of Arts Berlin *https://www.udk-berlin.de/studium/buehnenbild*			
2. Set Designer	*Set Design/Scenography*	*MA*	*state-funded*
University of Arts Berlin *https://www.udk-berlin.de/studium/buehnenbild*			
3. Set Designer	*Exhibition Design and Scenography*	*Diploma*	*state-funded*
Karlsruhe State University of Art and Design *https://adsz.hfg-karlsruhe.de/de*			

Vocational Educational Training

There are no vocational education programmes for this occupation in Germany.

3.4.2. Best Practices and Examples & Gaps between Training Policies

Almost all of the programmes include CAD (Computer Aided Design) in their curricula.

3.5. Stage Director

There are no clear or regulatory qualification requirements for the occupation "director" in the performing arts in Germany. As with the "artistic director", Article 33.2 of the Basic Law obliges the public sector to ensure that applicants' suitability, aptitude and professional performance are the sole criteria when filling such positions. It has become generally accepted that positions in theatres and television are filled with graduates from a higher education institution with a corresponding degree.

In public-funded theatres, the DBV has defined the occupation as follows:

The task of directors is to stage performing arts works. To this end, they develop a concept for a sequence of scenes based on a text, often in close collaboration with dramaturges, set designers and costume designers. The text is not always adopted in its original version but is often changed, whether because the text does not seem contemporary, translations are inaccurate or individual passages do not fit into the director's concept. Once the interpretation of the planned work has been determined, the play must be cast with actors and/or singers. Rehearsals then begin, which form the core of the director's work. During this phase, the director works intensively with the performers. This is also when the artistic and technical staff begin to prepare for the premiere. Sets must be built, costumes sewn, lighting effects rehearsed, stage music composed, and masks designed. Directors therefore maintain close contact with many people in the theatre - often via the assistant director - so that a harmonious overall picture can develop over the course

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[36] German Rector's Conference (HRK), https://www.hochschulkompass.de/studium/studiengangsuche/erweiterte-studiengangsuche.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Bühnenbild, [cited 22.07.2024]

of the following weeks. During this time, decisions must be made again and again, and compromises must be made between the artistic ideal and the practical and personnel constraints.

The qualities that are generally expected of directors are diverse: a good general education and extensive knowledge of primary and secondary literature, musicality, stylistic confidence and linguistic adeptness, a rich imagination, coupled with a sense of form, colour and space. Added to this are self-confidence, communication and conflict resolution skills, leadership strength and competence as well as a sense of responsibility. Directors must be able to organise and motivate and must not give up even under high psychological stress. As far as formal requirements are concerned, expectations vary greatly. State universities require the Abitur or an equivalent school-leaving certificate and an entrance examination, while other training institutions only require a completed school education, and those who want to start their career directly in the theatre - "learning by doing" - are largely free of such formalities. Regardless of which path you choose, a high degree of initiative is required in all cases when it comes to gaining the trust and directing mandate of an artistic director. Translated with DeepL.com (free version) [37]

3.5.1. Existing Programmes of Education Providers – Qualification & curricula

Higher Education

There are few specific degree programmes for "directors" in Germany. They can either be at higher education institutions with a focus on art or at specific "drama schools". Results of searches for degree programmes in the "Fields of Study" on the "Higher Education Compass" website [38]:

Stage Direction: 2
EXAMPLES:

Occupation	Qualification	Certificate	Funding
1. Stage Director	*Stage Director*	*BA*	*state-funded*
University for Drama Berlin Ernst Busch · University of Arts *https://www.hfs-berlin.de/en/departments/directing*			
2. Stage Director	*Stage Director*	*Diploma*	*state-funded*
Folkwang University of Arts · Essen *https://www.folkwang-uni.de/home/theater/studiengaenge/regie*			

Vocational Educational Training

There are no vocational education programmes for this occupation in Germany.

3.5.2. Best Practices and Examples & Gaps between Training Policies

No information available. The occupation in Germany is based explained by the term "artist".

3.6. Stage Technician

There are clear qualification requirements for the occupation of "stage technician" in the performing arts in Germany. Since 2002, there is a three-year vocational education regulation for the "Event Technology Specialist" (Fachkraft für

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[37] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://berufe-am-theater.de/#r03, [cited 22.07.2024]

[38] German Rector's Conference (HRK), https://www.hochschulkompass.de/studium/studiengangsuche/erweiterte-studiengangsuche.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Bühnenbild, [cited 22.07.2024]

Veranstaltungstechnik), which was updated in 2016.

The DBV has defined the occupation as follows:

Event technicians work in the technical department of a theatre and take care of the technical aspects on stage. Other areas of work include film and television productions, multi-purpose halls, congress centres and trade fair construction and event companies. This relatively new profession essentially combines the activities of stage technicians, lighting technicians and sound technicians. In the theatre, event technology specialists can be employed in all areas of technology, depending on their training. Translated with DeepL.com (free version) [39]

There still remain some technicians in public-funded theatres that – due to specific work tasks – come from traditional "skilled crafts and trades" such as carpenters or metal workers.

The DBV has defined the occupation "stage craftsman" (Bühnenhandwerker) as follows:

Stage craftsmen are needed in the theatre wherever technical skills are required that go beyond those of a specialist in event technology in the respective trade. In traditional repertory theatres, this is primarily the case for the technical set-up of new productions or the maintenance of existing productions. The skills of the craftsmen are also in demand for the production of special effects. If there is sufficient capacity on stage, craftspeople can support the workshops in the production of stage sets. Stage and event craftspeople can work in all technical departments or be deployed across departments. Translated with DeepL.com (free version) [40]

3.6.1. Existing Programmes of Education Providers – Qualification & curricula

Higher Education

There are no programmes at universities for "stage technicians" as the qualification is at the DQR and EQF level 4. Further education is possible within the vocational educational system with the qualification "Senior Event Technology Specialist" (Meister*in für Veranstaltungstechnik – Bachelor Professional) at DQR/EQF level 6 [41]. Degrees in this occupation would be in engineering and/or stage management.

EXAMPLE:

Occupation	Qualification	Certificate	Funding
1. Technical Director	Technical Theatre Engineer	BE	state-funded
University for Technik Berlin · University of Applied Sciences https://www.bht-berlin.de/en/b-tvm			

Vocational Educational Training

The Qualification-Certification "Event Technology Specialist" is listed with Europass [42] and the profile of the skills and competencies there are as follows:

- Design event technology systems, structures and processes,
- Set up and dismantle event technology equipment and frameworks,
- Set up and operate portable electrical equipment
- Set up and adapt stage and scene equipment and structures,

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[39] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://berufe-am-theater.de/#f01, [cited 22.07.2024]

[40] Deutscher Bühnenverein, Bundesverband der Theatre und Orchester, https://berufe-am-theater.de/#b06, [cited 22.07.2024]

[41] See Annex

[42] See Annex

- Operate lighting, sound, projection, signal transmission and recording equipment
- Install and manage technical systems at rehearsals and events,
- Assess the infrastructure and security of event venues,
- Implement security, environmental, and health and safety measures.

Within the current training curriculum, the following already applies:

Training Curriculum: "Event Technology Specialist"
3. Environmental protection
A. Contribute to avoiding operational environmental pollution in the occupational sphere of influence, in particular, explain possible environmental pollution from the training company and its contribution to environmental protection using examples • Identify and avoid possible environmental pollution (e.g. from noise, exhaust air, substances that are hazardous to water and soil) • Know the difference between the terms "emission" and "immission" • Explain with examples specific risks of possible event industry environmental pollution from the training company and its contribution to environmental protection
B. Apply environmental protection regulations applicable to the training company • Record, dispose and store industry-specific operational waste • Immission Control Act, TA-Lärm
C. Use the possibilities of economical and environmentally friendly use of energy and materials • Economical use of raw and auxiliary materials • Possibilities of economical use of energy (avoidance of leaks, use of heat and optimal lighting)
D. Avoid waste; Dispose of substances and materials in an environmentally friendly manner • Waste prevention • Label residues and waste, store, recycle and dispose of them separately • Legal consequences of non-compliance

3.6.2. Best Practices and Examples & Gaps between Training Policies

The German regulation for "Application of the Standard Job Profile Positions in Training Practice" called "Four are the future" from November 2020 also applies to this occupational qualification.

3.7. Sustainability Manager

There are currently no specific qualifications or occupation profiles for a Sustainability Manager for the Performing Arts sector in Germany.

3.7.1. Existing Programmes of Education Providers – Qualification & curricula

Higher Education

German higher education institutions offer currently 120 different degree programmes related to "sustainability" [43]. Two master's degrees that are closer to the Performing Arts sector are available the Ostbayerische Technische Hochschule Amberg-Weiden and the Hochschule Bonn-Rhein-Sieg. The University RheinMain offers a programme that

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[43] German Rector's Conference (HRK), https://www.hochschulkompass.de/studium/studiengangsuche/erweiterte-studiengangsuche.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Sustainability, [cited 22.07.2024]

deals specifically with the challenges of developing sustainable "Architectural Heritage" sites. This is of particular interest to the performing arts since many institutions perform in culturally and historically protected existing structures.

EXAMPLES:

Occupation	*Qualification*	*Certificate*	*Funding*
1. Sustainability Manager	*International Management & Sustainability (IMS)*	*Master of Science*	*state-funded*
Ostbayerische Technische Hochschule Amberg-Weiden *https://www.oth-aw.de/en/studies/study-offers/study-programmes/master/international-management-sustainability/program-international-management-sustainability/*			
2. Sustainability Manager	*Materials Science and Sustainability Methods*	*Master of Science*	*state-funded*
Hochschule Bonn-Rhein-Sieg – University of Applied Sciences *https://www.h-brs.de/en/anna/study/master/materials-science-and-sustainability-methods*			
3. Architectural Heritage Conservator	*Architectural Engineering*	*Master of Science*	*state-funded*
University RheinMain *https://www.hs-rm.de/de/fachbereiche/architektur-und-bauingenieurwesen/studiengaenge/baukulturerbe-bauen-mit-bestand-msc*			

Vocational Educational Training

There are no vocational education programmes for this occupation in Germany.

4. Conclusions

4.1. HE

Germany offers a wide range of studies in different formats (from continuing learning courses to master's degrees) in the Performing Arts Sector. There are 289 Performing Arts study programmes (Theater) available in higher education in Germany, according to data provided by the HRK [44]. Most of these are undergraduate programmes (153).

From the occupations that are at the heart of the INSPIRE project, the majority of training offerings are provided for the "Artistic Director", "Stage Director" and "Set Designer". There is no specific BA or Master for the Sustainable Development Manager in the Arts and Performing Sector, even though there are degrees (mainly at Master level) for sustainability in the business sector or in materials sciences. It should also be noted that such degrees are not necessarily required to work in those occupations, although they are highly recommended.

In terms of curricula offerings related to the concepts of "sustainability", "digitalisation", "entrepreneurship" and "resilience/soft skills", most courses do not include such terms in their curricula. The description of the courses focuses on practical work and art direction projects on the ever-increasing convergence of print, online, broadcast and mobile media. Universities and VET providers strive to include in their programmes the latest developments in research and analysis of design and creativity and soft skills are usually included in the programmes (in some cases also as a separate course).

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[44] German Rector's Conference (HRK), https://www.hochschulkompass.de/studium/studiengangsuche/erweiterte-studiengangsuche.html?tx_szhrksearch_pi1%5Bsearch%5D=1&tx_szhrksearch_pi1%5Bstudtyp%5D=3&tx_szhrksearch_pi1%5BQUICK%5D=1&tx_szhrksearch_pi1%5Bfach%5D=Theater, [cited 22.07.2024]

Digitalisation aspects are also included in many offered programmes, but "entrepreneurship" concepts and "resilience" skills are missing. Sustainability is not extremely evident in the Performing Arts sector programmes. It is either part of "leadership programmes" in public administration studies or part of material sciences. A focus on that aspect should be more evident in the future.

There have been major initiatives in higher education to implement these skills into the processes and curricula of universities. The German Rector's Conference (HRK) published a declaration on the 9th of November 2009: "Education for sustainable development" [45] that was supported through a resolution of the German Board of Directors of UNESCO on January 22, 2010. In the resolution of the 37th General Assembly of the HRK on 14.11.2023, "Digital Universities – Challenges and cooperation opportunities" [46] higher education institutions are called on to create the necessary conditions for a renewal of teaching and studies through digital concepts by providing sustainable digital teaching infrastructures. Students should master "digital sovereignty" in their fields of study. As early as 1998, the HRK published a position paper on "Universities – an Entrepreneurial forge - a forward-looking task". [47] In the last few years, there have been several German studies focussed on the resilience of graduates. In an article published in the "Contributions to University Research" (Beiträge zur Hochschulforschung), 42. Year, 1-2/2020, the authors state there needs to be much more research to: *examine the individual characteristics and skills that influence resilience, which are required of graduates on the company side, and to compare them with the actual characteristics of the different types of higher education institutions*. [48]

4.2. VET

Dual vocational education and training is a mainstay of the German economy's innovative strength and economic competitiveness and essential to the country's social cohesion. The quality of German vocational training, its focus on holistic employment and occupational concepts, the good transitions it enables young people to make from training into employment, and Germany's low rate of youth unemployment, one of the lowest in the EU, are central to the success and excellent international reputation of the system. The decision of the steering committee of BIBB in November 2020 on binding changes called "Four are the future": "**DIGITISATION**. **SUSTAINABILITY**. LAW. SAFETY." Has transformed all of the existing vocational training programmes to include many of the skills addressed in the INSPIRE Project.

In a recently published study from the BIBB and supported by the Federal Ministry of Education and Research: "Ways to Measure Vocational Education for Sustainable Development" (Wege zur Messung der betrieblichen Bildung für nachhaltige Entwicklung) [49], central prerequisites for implementing sustainable development in vocational education are described as follows:

- Being able to examine and assess social, ecological and economic aspects of professional work with their interrelationships, contradictions and dilemmas.

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[45] See: German UNESCO Commission, https://www.hrk.de/uploads/media/Hochschulen_fuer_eine_nachhaltige_Entwicklung_Feb2012.pdf, [cited 22.07.2024]

[46] German Rector's Conference (HRK), https://www.hrk.de/fileadmin/redaktion/hrk/02-Dokumente/02-01-Beschluesse/2023-11-14_HRK-MV_Entschliessung_Digitale-Hochschule-Kooperationen.pdf, [cited 22.07.2024]

[47] German Rector's Conference (HRK), https://www.hrk.de/positionen/beschluss/detail/hochschule-als-unternehmerschmiede-eine-zukunftsweisende-aufgabe/, [cited 22.07.2024]

[48] Meike Nicolaus ; Stephanie Duchek, Zwanzig [20] Jahre Bologna und Beschäftigungsfähigkeit : eine qualitative Studie zu Einflussmöglichkeiten der Hochschulausbildung auf die Resilienz von Absolventinnen und Absolventen / Beiträge zur Hochschulforschung. - 41 (2020) 1-2, S. 56 - 80, page 77, https://www.bzh.bayern.de/fileadmin/user_upload/Publikationen/Beitraege_zur_Hochschulforschung/2020/1-2_2020_Nicolaus-Duchek.pdf, [cited 22.07.2024]

[49] BIBB, FACHBEITRÄGE ZUR BERUFLICHEN BILDUNG, Wege zur Messung der betrieblichen Bildung für nachhaltige Entwicklung, https://www.bibb.de/dienst/publikationen/de/19368 , [cited 22.07.2024]

- Recognise the local, regional and global effects of the products manufactured and services provided and take them into account responsibly in their work.
- Being able to take into account the short, medium and long-term consequences of product manufacture and service provision in terms of shaping a sustainable future.
- Being able to use materials and energy in their professional work in terms of sufficiency (necessity), efficiency (effectiveness) and consistency (compatibility with nature).
- Being able to include supply and process chains as well as product life cycles in the manufacture of products and the provision of services.

In essence, the study recognises both the importance of the business and work process level and thus the core of professional activities, e.g. in that trainees take "resource-saving techniques" into account as well as social and political responsibility, e.g. "climate change" or "Agenda 2030". In VET, Germany appears to be ready to tackle the challenges ahead. However, systematic hurdles remain the differences in federal/state regulations, the often-misunderstood relationships of chambers of industry and commerce and skilled crafts chambers to the vocational educational system, and the speed at which occupations and qualifications are evolving.

Annexes

Annexe I: Europass certificate

promoters, artists' agencies, events agencies or companies staging

g departments and cultural and young people's services offering a diverse range of

Certificate Supplement (*)

1. TITLE OF THE CERTIFICATE (DE)
Zeugnis über die Prüfung zum anerkannten Fortbildungsberuf Geprüfter Meister/Geprüfte Meisterin für Veranstaltungstechnik-Bachelor Professional für Veranstaltungstechnik
2. TRANSLATED TITLE OF THE CERTIFICATE (EN)
Certificate on completion of the recognized further training examination for recognised advanced training qualification of Bachelor Professional in Event Technology
This translation has no legal status.
3. PROFILE OF SKILLS AND COMPETENCES

∀ Create, communicate and present technical event concepts supporting implementation of the event objective while taking into account artistic, design, technical, commercial and legal requirements

∀ Responsibly plan the implementation of a technical event concept from a technical, organisational, commercial and legal perspective

∀ Lead the implementation of technical planning in all phases of the event while taking into account changing circumstances

∀ Conclude technical event projects by revisiting, evaluating and documenting technical, organisational and commercial processes.

∀ Direct, monitor and optimise company processes; analyse company requirements and risks; budget for revenue, expenditure and investments and also support business decision-making processes; organise health and safety in the company.

∀ Direct employees and allocate tasks; instruct employees on how to act in an independent and responsible manner, prepare and organise initial, advanced and continuing education and training

∀ Organise inspection and maintenance facilities and work equipment to ensure safety and operational readiness, monitor the availability of work equipment and materials as well as its procurement, transport, storage and disposal

∀ Monitor and assess the development of event markets

4. RANGE OF OCCUPATIONS ACCESSIBLE TO THE HOLDER OF THE CERTIFICATE

Certified senior event technology specialists work in companies of different types and scope, in particular for broadcasting and television companies, for event technology service providers, at conferences and trade fairs and in opera houses, theatres and concert halls.
They design, plan, direct and evaluate the technical implementation of various types of events, assist in their operational organisation and take on leadership roles.

(*)Explanatory notes

This document is designed to provide additional information about the specified certificate and does not have any legal status in itself. The format of the description is based on the following texts: Council Resolution 93/C 49/01 of 3 December 1992 on the transparency of qualifications, Council Resolution 96/C 224/04 of 15 July 1996 on the transparency of vocational training certificates, and Recommendation 2001/613/EC of the European Parliament and of the Council of 10 July 2001 on mobility within the Community for students, persons undergoing training, volunteers, teachers and trainers.

More information on transparency is available at: www.cedefop.eu.int/transparency

©European Communities 2002

Annex VIII – European Competences Framework / Qualifications

5.1.   Skills, Competencies, Qualifications and Occupations

To fulfil the obligations of the EU as defined in Article 145 of the TFEU, the European Commission has implemented a shared European framework to support the understanding and valuing of skills, competences and qualifications. Qualifications take very different forms such as a (university) diploma or a (skills crafts) certificate. European recommendations and guidelines strive to guarantee transparency about what people have actually learned ("learning outcomes") in order to obtain a qualification. This ensures that individuals, employers and education and training providers give the appropriate economic, social and academic value to qualifications. From a European policy perspective, individuals must be able to acquire and update skills throughout their life as they move between different types and levels of education, and between education and employment, within and across all the Member States.

In a continuing process, the underlying concepts for educational policies in relation to the labour market in the European Union have been developed. To fully understand these concepts, it is important to refer to the definitions and frameworks used.

5.1.1.   Definitions

The following definitions are from CEDEFOP, the European Centre for the Development of Vocational Training and/or from the European Qualifications Framework for Lifelong Learning.

Occupation:

Set of jobs whose main tasks and duties are characterised by a high degree of similarity.[1]

Skill:

Ability to apply knowledge and use know-how to complete tasks and solve problems.[2]

Competence:

Demonstrated ability to use knowledge, know-how, experience and – job-related, personal, social or methodological – skills, in work or learning situations and in professional and personal development.

Comment: Vocational Education Perspective

Competence is not limited to cognitive elements (involving the use of theory, concepts or tacit knowledge); it also encompasses functional aspects – including technical skills – as well as interpersonal attributes (e.g. social or organisational skills) and ethical values; competence can be individual or collective (company, organisation, region).[3]

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[1] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=O, [cited 22.07.2024]

[2] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=S, [cited 22.07.2024]

[3] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training

Comment: Higher Education Perspective

Competence means "the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy" (Recommendation 2008/C 111/01). Competences can be generic or subject specific. Fostering competences is the object of a process of learning and of an educational programme.[4]

Knowledge:

Outcome of assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices related to a field of study or work.

Comment

There are numerous definitions of knowledge. Nevertheless, modern conceptions of knowledge rest broadly on several basic distinctions:

Aristotle distinguished between theoretical and practical logic. In line with this distinction, modern theoreticians (Alexander et al., 1991) distinguish declarative (theoretical) knowledge from procedural (practical) knowledge. Declarative knowledge includes assertions on specific events, facts and empirical generalisations, as well as deeper principles on the nature of reality. Procedural knowledge includes heuristics, methods, plans, practices, procedures, routines, strategies, tactics, techniques and tricks (Ohlsson, 1994); it is possible to differentiate between forms of knowledge which represent different ways of learning about the world. Various attempts have been made to compile such lists; the following categories seem to be frequently represented:

- objective (natural/scientific) knowledge, defined on the basis of certainty;
- subjective (literary/aesthetic) knowledge, defined on the basis of authenticity;
- moral (human/normative) knowledge, defined on the basis of collective acceptance (right/wrong);
- religious/divine knowledge, defined by reference to a divine authority (God).

This basic understanding of knowledge underpins the questions we ask, the methods we use and the answers we give in our search for knowledge; knowledge encompasses tacit and explicit knowledge.

- Tacit knowledge (Polanyi, 1967) is knowledge learners possess which influences cognitive processing. However, they may not necessarily express it or be aware of it.
- Explicit knowledge is knowledge a learner is conscious of, including tacit knowledge that converts into an explicit form by becoming an "object of thought" (Prawat, 1989).[5]

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policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=C, [cited 22.07.2024]

[4] European Commission, Explaining the European Qualifications Framework for Lifelong Learning, Office for Official Publications of the European Communities, 2008, https://europass.europa.eu/system/files/2020-05/EQF-Archives-EN.pdf, [cited 22.07.2024]

[5] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=K, [cited 22.07.2024]

Qualification:

This term has two dimensions:

- Formal qualification: the formal outcome (certificate, diploma or title) of an assessment process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards and/or possesses the necessary competence to do a job in a specific area of work. A qualification confers official recognition of the value of learning outcomes in the labour market and in education and training. A qualification can be a legal entitlement to practise a trade (OECD);
- Job requirements: knowledge, aptitudes and skills required to perform specific tasks attached to a particular work position (ILO).

5.1.2. Frameworks

European qualifications framework for lifelong learning (EQF)

The EQF is a European reference tool for the description and comparison of qualifications developed at a national, international or sectoral level; it outlines eight levels of qualifications, which are expressed as learning outcomes (knowledge, skills and responsibility and autonomy) with increasing levels of proficiency. They serve as a "translation" device between different qualification systems and their levels.

The purpose of the European Qualifications Framework for lifelong learning (EQF) is to improve the transparency, comparability and portability of qualifications; its eight levels cover the entire span of qualifications from those recognising basic knowledge, skills and competences to those awarded at the highest level of academic, professional and vocational education and training.[6]

The implementation of the EQF is based on the Recommendation on the "European Qualifications Framework for Lifelong Learning", adopted by the European Parliament and the Council in 2008. A revised and strengthened Recommendation on the EQF was adopted in 2017[7]. In the EQF, knowledge, skills, responsibility and autonomy are the descriptors used to indicate the learning outcomes relevant to the qualification levels.

As of January 2024, 36 countries had referenced their national frameworks (NQFs) to the EQF. As stated earlier, while the Member States retain control of their education systems, they are also open to linking them to a European standard in order to make their qualifications comparable across sectors and countries.

The accompanying level descriptors in the EQF show how expectations of knowledge, skills, autonomy and responsibility increase as learners progress from level 1 to level 8. These levels, along with the

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[6] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=E, [cited 22.07.2024]

[7] Council Recommendation on the European Qualifications Framework for lifelong learning and repealing the Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning, May 24th, 2017, https://data.consilium.europa.eu/doc/document/ST-9620-2017-INIT/en/pdf, [cited 22.07.2024]

descriptors, function as a translation grid and make it possible to compare qualifications from different countries and institutions.[8]

Levels:

These explain the complexity of the learning outcomes and how they increase along with the qualification levels.

Descriptors:

These descriptors distinguish between "knowledge", "skills" and "autonomy and responsibility". Learning outcomes can be of a more academic, vocational or professional orientation.

See: Annex 5, Table A: The European Qualifications Framework (EQF)

The EQF and the QF-EHEA

Whereas certain vocational qualifications might focus more on skills or competence, academic qualifications might focus more on knowledge. In May of 2018, the Paris Conference of European Ministers Responsible for Higher Education adopted a revised overarching framework for qualifications in the "European Higher Education Area" (EHEA). This is called the "Qualifications Framework for the European Higher Education Area" (QF-EHEA) and its cycle descriptors are compatible with the EQF. In 2005 during the implementation of the "Bologna Process", the education ministers of the Member States had already agreed on creating this first framework for higher education. Both frameworks are similar and overlap each other. They are meta-frameworks that cover a broad scope of learning and are designed to improve transparency regarding qualifications within Europe.[9] Programmes of higher education in the EHEA are offered at three levels – undergraduate, graduate and doctoral studies – which are usually referred to as the three cycle system.

See: Annex 5, Table B: The Qualifications Framework for the European Higher Education Area (QF-EHEA)

Credit Systems

The European Credit Transfer and Accumulation System (ECTS) is the European standard for credit systems in higher education and the European Credit system for Vocational Education and Training (ECVET) in VET. Cedefop defines credits as "Instruments that enable accumulation of learning outcomes gained in formal, non-formal or informal settings, and eases their transfer from one setting to another for validation. A credit system can be designed by describing:

- an education or training programme and attaching points (credits) to its components (modules, courses, placements, dissertation work, etc.);

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[8] The European Qualifications Framework: supporting learning, work and cross-border mobility, © European Union, 2018, https://europass.europa.eu/system/files/2020-05/EQF%20Brochure-EN.pdf, [cited 22.07.2024]

[9] European Commission, Explaining the European Qualifications Framework for Lifelong Learning, Office for Official Publications of the European Communities, 2008, https://europass.europa.eu/system/files/2020-05/EQF-Archives-EN.pdf, [cited 22.07.2024]

- a qualification using units of learning outcomes and attaching credit points to every unit."[10]

The EHEA provides this definition:

A credit is a quantified means of expressing the volume of learning based on the achievement of learning outcomes and their associated workloads.[11]

The short, first and second cycle relationships between learning outcomes and ETCS credits have been agreed upon and are designated in the QF-EHEA. In the 2003, in the "Berlin Ministerial Communiqué" doctoral programmes were defined as the third cycle. Third cycle qualifications do not necessarily have credits associated with them.

National qualifications frameworks for lifelong learning (NQF):

All of the EU Member States and 11 other countries have developed their own National Qualification Frameworks (NQFs) that are closely related to the EQF. This facilitates the understanding of national, international and third-country qualifications by employers, workers and learners.

Europass provides a website with links to information regarding these NQFs:

https://europass.europa.eu/en/europass-digital-tools/european-qualifications-framework/national-qualifications-frameworks

Understanding Occupations, Qualifications, Competences and Functions

In the labour market, often not only certified qualifications are a part of the "competence" mix, but other factors may also play a role. Local regulations may require specific competences or additional qualifications to be able to fulfil a certain legal or administrative function. In the Performing Arts, specifics of the work environment (touring or stationary venue) may require a different or additional sets of competences that may not be listed in a generic "occupational profile" in the sector.

The following graphic shows the relationships between these terminologies:

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[10] CEDEFOP, European Centre for the Development of Vocational Training, Terminology of European education and training policy, Glossary, https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary?letter=C, [cited 22.07.2024]
[11] European Commission, DG Education and Culture, ECTS User's Guide, Office for Official Publications of the European Communities, 2009, https://ehea.info/media.ehea.info/file/ECTS_Guide/77/4/ects-guide_en_595774.pdf, [cited 22.07.2024]
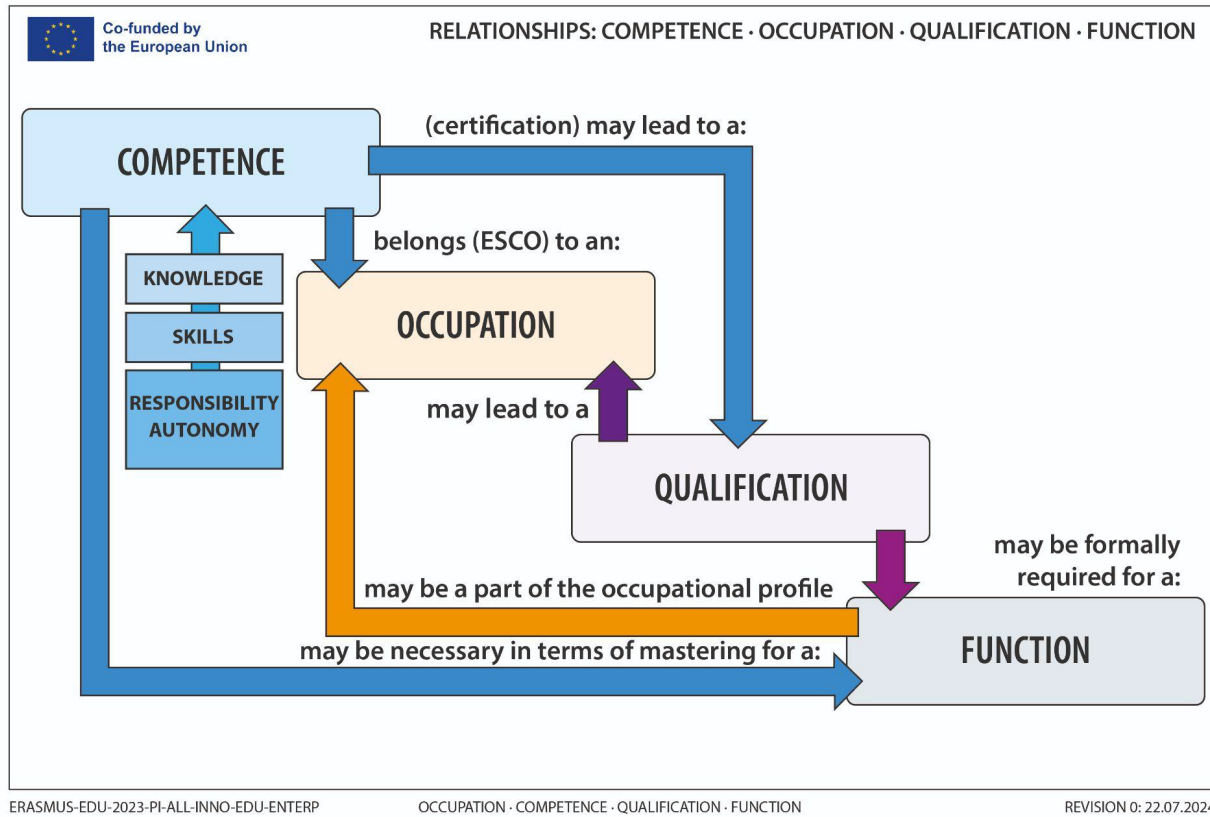
In a more detailed example from Germany, the often-complicated connections between these terms and local regulations becomes evident. Should an EQF Level 4 "Event Technology Specialist" (stage technician) also have the function of the Health & Safety Specialist for Stage and Studio, he must have a current and up-to date certificate for the competence "Ensure Safety of Mobile Electrical Systems" as defined in the German industry standard IGVW SQQ1. Otherwise, the production violates Building Code and Health & Safety regulations. Should the technician not have this function, then he is not legally responsible for the adherence to these specific regulations, although he has had the competence as a learning outcome for his qualification.
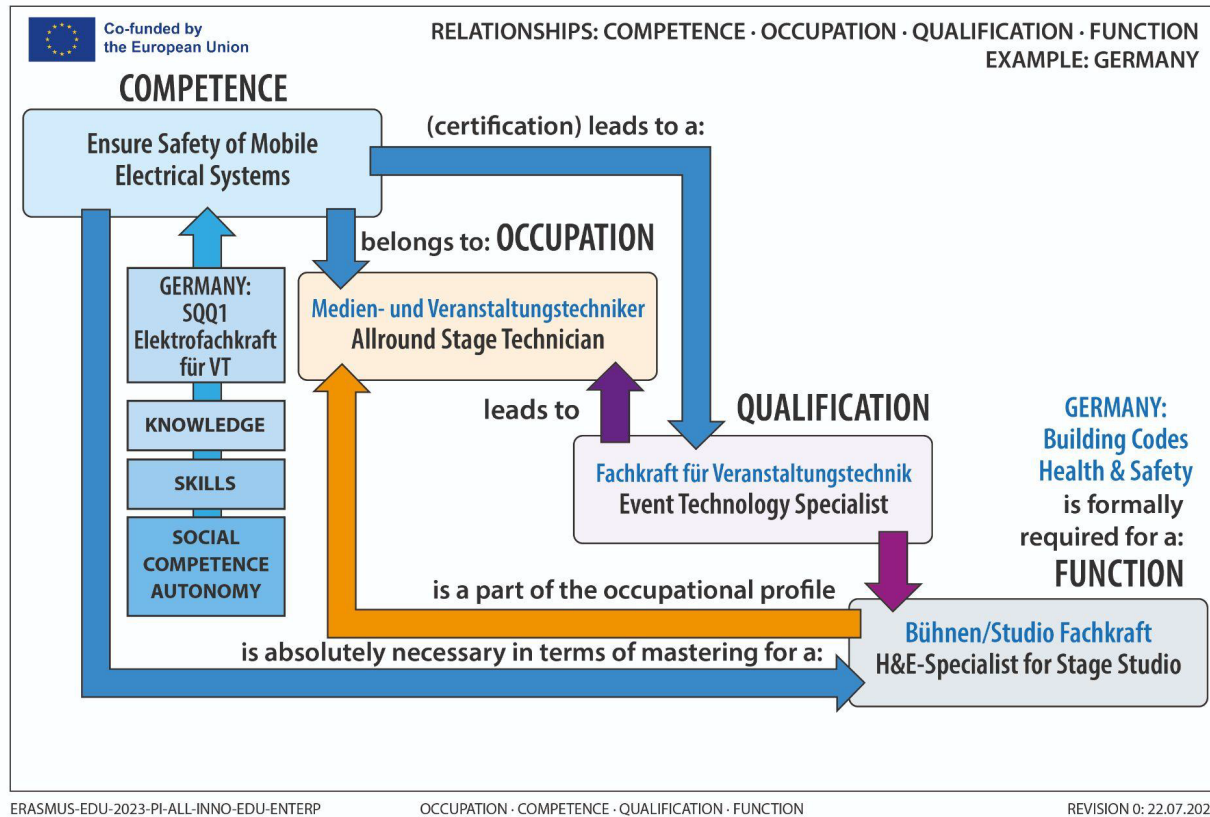
5.2. Labour Market Tools

ESCO

ESCO was created by the European Union to support job mobility across Europe and to enable a more integrated and efficient labour market. As an online database, currently with descriptions of 3.039 occupations and 13.939 skills linked to these occupations, it is the European multilingual classification of European Skills, Competencies, Qualifications and Occupations. The project is run by Directorate General Employment, Social Affairs and Inclusion (DG EMPL) in collaboration with stakeholders and with the European Centre for the Development of Vocational Training (Cedefop).[12] The database is continually improved and expanded.

The ESCO concepts and descriptions were developed to help people and authorities to understand:

- *What knowledge and skills are usually required when working in a specific occupation;*
- *What knowledge, skills and competences are obtained as a result of a specific qualification;*
- *What qualifications are demanded or often requested by employers from those searching for work in a specific occupation.*

*The use of ESCO concepts can also facilitate the transition to this ever-growing digital labour market, by*

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[12] Directorate-General for Employment, Social Affairs and Inclusion, https://esco.ec.europa.eu/en/about-esco/what-esco, [cited 22.07.2024]

offering a common "language" on occupations and skills that makes these digital tools communicate and work better together.[13]

ESCO classifications are defined by two "pillars". The first one is "occupations". Their concepts are organised in ESCO and the database uses hierarchical relationships between these concepts, metadata as well as mappings to the International Standard Classification of Occupations (ISCO) in order to structure the occupations. The second pillar is "Skill & Competences". ESCO distinguishes between i) skill/competence concepts and ii) knowledge concepts by indicating the skill type. There is however no distinction between skills and competences. Each of these concepts comes with one preferred term and a number of non-preferred terms in each of the 28 ESCO languages. Every concept also includes an explanation in the form of description.[14]

A third important element of ESCO is qualifications. These are also linked to the ESCO database. They *document the formal outcome of an assessment and validation process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards.[15]*
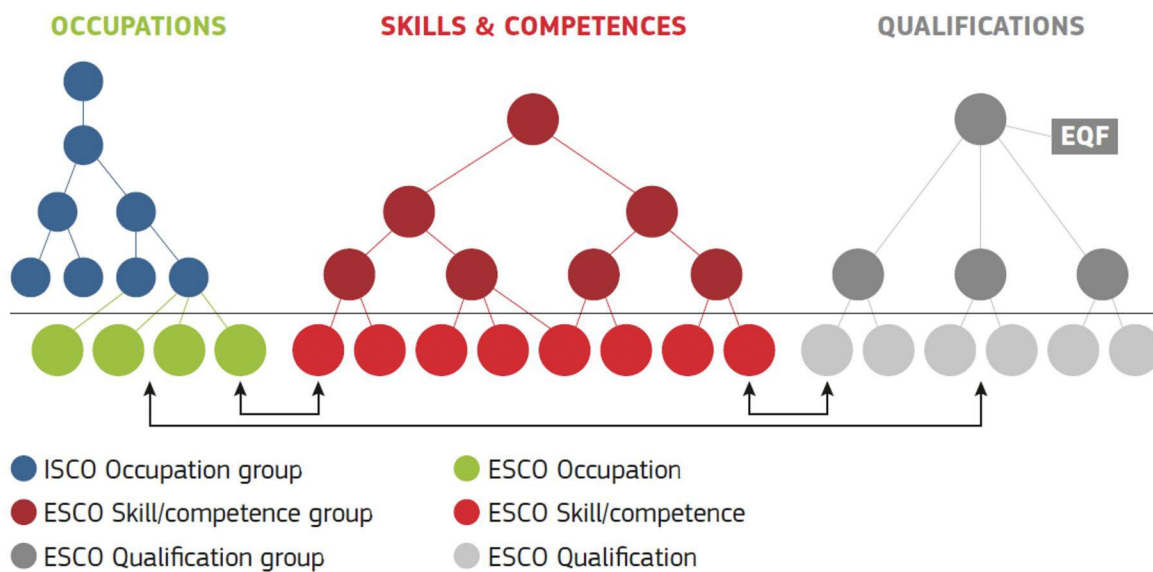
ESCO data model[16]

ESCO Sectoral Layer

ESCO provides a good idea of what the competences mean within a specific context. But it is also limited – especially in that it is a competence model that primarily can be used for exchange of employment

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[13] Directorate-General for Employment, Social Affairs and Inclusion, https://esco.ec.europa.eu/en/about-esco/what-esco/why-esco-needed, [cited 22.07.2024]

[14] Directorate-General for Employment, Social Affairs and Inclusion, https://esco.ec.europa.eu/en/classification, [cited 22.07.2024]

[15] Directorate-General for Employment, Social Affairs and Inclusion, https://esco.ec.europa.eu/en/classification, [cited 22.07.2024]

[16] ESCO data model [Source: https://ec.europa.eu/esco/portal/escopedia/ESCO_data_model] LINK BROKEN

opportunities. A database that also regards education and training needs more (sector specific) detail than can be offered by the ESCO taxonomy. This common language can be used as a backbone while certain sectors provide more detailed sector specific descriptions.[17] Several Erasmus+ projects have mapped sectoral layers in some occupations in the Performing Arts sector, especially in the area of stage and theatre technology.

INSPIRE: ESCO occupational profiles

As a starting point for examination of the seven occupational profiles in the Performing Arts sectors the following ESCO competences were examined:

Performance Production Manager

http://data.europa.eu/esco/occupation/03632d98-0ae3-4dd2-941c-3b48de9a0219

Set Designer

http://data.europa.eu/esco/occupation/874a2080-a9b6-46a9-8662-c9b7d4208f73

Artistic Director

http://data.europa.eu/esco/occupation/db4f28ff-c208-4830-ab8b-4b07776db134

Stage Director

http://data.europa.eu/esco/occupation/8a451ae2-3c31-4f35-90af-6275b1b02f93

Multi-skilled Stage Technician

http://data.europa.eu/esco/occupation/acb6b99a-6c13-482a-81b1-8b5614e0153e

Facilities Manager

http://data.europa.eu/esco/occupation/b42c5ed4-c6e4-4694-934f-96127719cc43

 Cultural Facilities Manager

   http://data.europa.eu/esco/occupation/6066ed14-ace3-4352-b656-2b621fd7bc88

Sustainability Manager

http://data.europa.eu/esco/occupation/2cf2b905-3308-4b5d-8e8d-633fc7a3f3ce

Annex VII, Table A.1: European Qualifications Framework (EQF)

	KNOWLEDGE	SKILLS	RESPONSIBILITY and AUTONOMY	

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[17] Erasmus+ Project LAAR, From ESCO to LAAR, Whitepaper; 2019, page https://www.podiumtechnieken.be/wp-content/uploads/2020/06/From-ESCO-to-LAAR-white-paper.pdf

	In the context of the EQF, knowledge is described as theoretical and/or factual.	In the context of EQF, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).	In the context of the EQF, responsibility and autonomy is described as the ability of the learner to apply knowledge and skills autonomously and with responsibility.	
LEVEL 1	Basic general knowledge.	Basic skills required to carry out simple tasks.	Work or study under direct supervision in a structured context.	LEVEL 1
LEVEL 2	Basic factual knowledge of a field of work or study.	Basic cognitive and practical skills required to use relevant information in order to carry out tasks and solve routine problems using simple rules and tools.	Work or study under supervision with some autonomy.	LEVEL 2
LEVEL 3	Knowledge of facts, principles processes and general concepts in a field of work or study.	A range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information	Take responsibility for completion of tasks in work or study. Adapt own behaviour to circumstances in solving problems.	LEVEL 3
LEVEL 4	Factual and theoretical knowledge in broad contexts within a field of work or study.	A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study.	Exercise self-management within the guidelines of work or study contexts that are usually predictable but are subject to change. Supervise the routine work of others, taking some responsibility for the evaluation and improvement of work or study activities.	LEVEL 4

European Commission, DG Employment, Social Affairs, Skills and Labour Mobility, The European Qualifications Framework: supporting learning, work and cross-border mobility, Publications Office of the European Union, 2018, https://europass.europa.eu/en/document-library/eqf-brochure-and-infographic-english

Annex VII, Table A.2: European Qualifications Framework (EQF)

	KNOWLEDGE	SKILLS	RESPONSIBILITY and AUTONOMY	
LEVEL 5	Comprehensive, specialised, factual and theoretical knowledge within a field of work or study, and an awareness of the boundaries of that knowledge.	A comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems.	Exercise management and supervision in contexts of work or study activities where there is unpredictable change. Review and develop performance of seif and others.	LEVEL 5
LEVEL 6	Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles.	Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study.	Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts. Take responsibility for managing professional development of individuals and groups.	LEVEL 6
LEVEL 7	Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work nor study, as the basis for original thinking and/or research. Critical awareness of knowledge issues in a field and at the interface between different fields.	Specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures, and to integrate knowledge from different fields.	Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches. Take responsibility for contributing to professional knowledge and practice, and/or for reviewing the strategic performance of teams.	LEVEL 7
LEVEL 8	Knowledge at the most advanced frontier of a field of work or study, and at the interface between fields.	The most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/ or innovation, and to extend and redefine existing knowledge or professional practice.	Demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts, including research.	LEVEL 8

European Commission, DG Employment, Social Affairs, Skills and Labour Mobility, The European Qualifications Framework: supporting learning, work and cross-border mobility, Publications Office of the European Union, 2018, https://europass.europa.eu/en/document-library/eqf-brochure-and-infographic-english

Annex VII, Table B.1: The Qualifications Framework for the European Higher Education Area (QF-EHEA)

	Learning outcomes	ECTS Credits
Short cycle qualifications	Qualifications that signify completion of the higher education short cycle are awarded to students who: • have demonstrated knowledge and understanding in a field of study that builds upon general secondary education and is typically at a level supported by advanced textbooks; such knowledge provides an underpinning for a field of work or vocation, personal development, and further studies to complete the first cycle; • can apply their knowledge and understanding in occupational contexts; • have the ability to identify and use data to formulate responses to well-defined concrete and abstract problems; • can communicate about their understanding, skills and activities, with peers, supervisors and clients; • have the learning skills to undertake further studies with some autonomy.	Typically include 90-120 ECTS credits
First cycle qualification	Qualifications that signify completion of the first cycle are awarded to students who: • have demonstrated knowledge and understanding in a field of study that builds upon their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study; • can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study; • have the ability to gather and interpret relevant data (usually within their field of study) to inform judgments that include reflection on relevant social, scientific or ethical issues; • can communicate information, ideas, problems and solutions to both specialist and non specialist audiences; • have developed those learning skills that are necessary for them to	Typically include 180-240 ECTS credits

	continue to undertake further study with a high degree of autonomy.	

Annex VI, Table B.2: The Qualifications Framework for the European Higher Education Area (QF-EHEA)

	Learning outcomes	ECTS Credits
Second cycle qualification	Qualifications that signify completion of the second cycle are awarded to students who: • have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with the first cycle, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context; • can apply their knowledge and understanding, and problem-solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study; • have the ability to integrate knowledge and handle complexity, and formulate judgments with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgments; • can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously; • have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.	Typically include 90- 120 ECTS credits, with a minimum of 60 credits at the level of the 2nd cycle

Third cycle qualification	Qualifications that signify completion of the third cycle are awarded to students who:	Not specified
	• have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	
	• have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	
	• have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;	
	• are capable of critical analysis, evaluation and synthesis of new and complex ideas;	
	• can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	
	• can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge-based society.	

European Commission, Paris Conference of European Ministers Responsible for Higher Education, Overarching Framework of Qualifications of the European Higher Education Area (revised 2018) https://ehea.info/Upload/document/ministerial_declarations/EHEAParis2018_Communique_AppendixIII_952778.pdf