EUROPEAN FRAMEWORK OF ACTIONS ON SKILLS
IN THE AUDIOVISUAL AND LIVE PERFORMANCE SECTORS

June 2023

creative skills europe

Contents

1. Introduction

Social partners on the EU Audiovisual and Live Performance social dialogue committees have been discussing and promoting the importance of professional training and skills acquisition for years. They have been implementing joint research and actions on the topic since 2012.

The European Platform for Employment and Training in the European Audiovisual and Live Performance sectors, also called 'Creative Skills Europe', started its activities in 2014.

Since then, it has produced studies and thematic papers; it organised events across Europe and online; and created a strong network of sector organisations, at the heart of which stand the national sector skills councils – piloted by national social partners - and similar organisations in the countries where they exist.

After those years of collaboration, the European social partners decided to use their experience and knowledge to draft a European Framework of Actions (FoA) on Skills in the Audiovisual (AV) and Live Performance (LP) sectors with the aim to support across Europe the discussions, exchange, knowledge, development and take up of training and skills development in view of the ongoing societal, economic and specifically sectoral changes.

The Audiovisual and Live performance sectors and the European social partners

The European Commission decided on the establishment of sectoral dialogue committees promoting the dialogue between the social partners in the sectors at European level in 1998[1].

The European sectoral social dialogue committee in the Live Performance sector exists since 1999 and the sectoral social dialogue committee in the Audiovisual sector since 2004.

Participation in the European sectoral social dialogue is voluntary and conditioned by 'representativeness'[2]. The 'representativeness' of the social partners that compose the Audiovisual and Live Performance sectoral social dialogue committees is regularly reviewed by Eurofound, as mandated by the European Commission. The most recent studies for the two sectors date from 2021[3]. It is important to note, tough, that the respective memberships of the different organisations sometimes go beyond the scope of the studies (members beyond Europe, associate members, etc.).

The European sectoral social dialogue committee in the Live Performance sector is composed of Pearle * - Live Performance Europe, the 'Performing Arts Employers Association League Europe', on the employers' side and of the European Arts and Entertainment Arts Alliance (EAEA) on the workers' side, composed in turn by the International Federation of Actors (FIA), the International Federation of Musicians (FIM) and UNI Europa Media, Entertainment & Arts (EURO-MEI).

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[1] Commission decision of 20 May 1998 – 98/500/EC

[2] For an organisation to be recognised as a representative EU social partner organisation, it must: (1) relate to specific sectors or categories and be organised at European level; (2) consist of organisations that are themselves an integral and recognised part of Member States' social partner structures, that have the capacity to negotiate agreements and that are representative of several Member States; (3) have adequate structures to ensure its effective participation in the work of the European sectoral social dialogue committees.

[3] Eurofound (2021), Representativeness of the European social partner organisations: Audiovisual sector, Sectoral social dialogue series, Dublin and Eurofound (2021), Representativeness of the European social partner organisations: Live performance sector, Sectoral social dialogue series, Dublin.

The European sectoral social dialogue committee in the Audiovisual sector is composed of the EAEA along with the European Federation of Journalists (EFJ) on the workers' side and, on the employers' side of: the European Broadcasting Union (EBU), Association of Commercial Television and Video on Demand Services in Europe (ACT), the Association of European Radios (AER), the European Audiovisual Production association (CEPI) and the International Federation of Film Producers Associations (FIAPF).

As it it not uncommon for professionals to work in both the audiovisual and live performance sectors in the course of their careers, and also because mutualising experiences and resources seemed relevant and useful in the field of skills development, the cooperation between the two committees on the topic started very early on. The active participation of the different social partners in the different project phases and in developing the 'Creative Skills Europe' platform then varied over time.

The current Framework of Actions on Skills has been drafted and endorsed by Pearle*, EBU, EFJ, FIA, FIM and EURO-MEI. The other social partners of the Audiovisual committee are warmly invited to also consider endorsing this document and/or participate in the activities of the Creative Skills Europe initiative whenever it is relevant to them and their membership.

Methodology

To prepare the FoA, the European social partners built on the intelligence and information accumulated in the course of the last years through the Creative Skills Europe partnership[4], as well as on the regular exchanges with their respective members.

To make sure the text reflects the latest developments, as well as the trends and needs on the grounds, focused thematic meetings were organised online between March and June 2022 to consult partner organisations, namely national sector skills councils and specialised professionals organisations from across Europe. Additional bilateral consultations continued with key sector stakeholders till the finalisation of the text of the FoA in April 2023.

Objectives

The general objective of the FoA is to improve the relevance, quality, accessibility of and participation in lifelong learning for the professionals of the AV and LP sectors across the European Union.

The FoA adresses the most urgent employment, social and economic challenges in the sector that could be mitigated through training and skills solutions: the impact and opportunities of the digital era, the urgency of the green transition, the consequences of the recent crises (Covid, energy, Ukrainian war, ..) on the sector and its workforce and on the relationships with audiences, the securing of career paths and the improvement of the quality of work, the necessity to open new entry routes in the sector and to diversify profiles, etc.

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[4] See the 2016 Publication 'Trends and skills in the European audiovisual and live performance sectors', the 2019 series of thematic publications on 'training for innovation', 'training and workforce development', 'funding our training needs', 'training in and for the digital era' and 'access to training through social dialogue, as well as the 2021 online resources on 'digital skills'

The FoA also looks at the main challenges to the development and take-up of training in the cultural and creative sectors as a whole; a sector that is made up of a vast majority of micro-companies, SMEs and of a very large and rising number of self-employed professionals.

The document sets out the shared values, common objectives, and joint commitments of the European social partners from both sectors to support skills' development. The document also encourages good practices and points towards different fields of actions at national and European level.

Dissemination, implementation, and monitoring

The Commission Staff Working Document on the functioning and potential of European sectoral social dialogue (2010) mentions that '*process-oriented texts (frameworks of action, guidelines, codes of conduct, policy orientations) adopted by European social partners, albeit not legally binding, must be followed up, and progress in implementing them must be regularly assessed*'.

Similarly, the recently published Communication of January 2023 on social dialogue highlights that: "*The Commission will continue to promote other joint social partner outcomes such as framework of actions, mutual learning or guidance documents and to encourage European social partners to continuously develop and follow up on new ones in response to emerging challenges*."

The social partners commit to disseminate and promote the FoA and its recommendations towards their respective membership but also towards sector stakeholders at large across the EU member states.

The social partner commit to regularly monitor progress in the relevance, quality, and accessibility of lifelong learning opportunities in the European AV and LP sectors in the years to come.

A formal monitoring review should be implemented at least every three years.

EU policy framework and synergies with other initiatives

2023 is the European Year of Skills[5]. During the Year, "*the Commission, the European Parliament, Member States, social partners, public and private employment services, chambers of commerce and industry, education and training providers, workers and businesses will work together to promote skills development, thereby improving professional and life opportunities for people*".

The overall objective of the Year, as of the European Skills Agenda[6] in more general terms, is to "*enable Europe to become more competitive by boosting its workforce, and ensuring that the green and digital transformations and the economic recovery are socially fair and just*".

The European Skills Agenda is a five-year plan adopted in 2020 and aiming at helping individuals and businesses to develop more and better skills and to put them to use, by:
1) strengthening sustainable competitiveness, as set out in the European Green Deal[7];
(2) ensuring social fairness, putting into practice the first principle of the European Pillar of Social

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[5] For more information on the European Year of Skills 2023, go to: https://year-of-skills.europa.eu/index_en
[6] To know more about the European Skills Agenda: https://ec.europa.eu/social/main.jsp?catId=1223
[7] Go here to read about the European Green Deal: https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal_en

Rights[8]: access to education, training and lifelong learning for everybody, everywhere in the EU, (3) building resilience to react to crises, based on the lessons learnt during the COVID-19 pandemic.

Those objectives are fully in line with the goals pursued by the European social partners in the AV and LP sectors, and are reflected in the considerations and recommendations put forward in the current FoA on skills.

The FoA and its follow up actions will also feed into the work of the large-scale skills partnership in the Cultural and Creative Industries ecosystem set up in the context of the Pact for Skills[9]. The Pact for Skills is one of the flagship actions of the European Skills Agenda. It is an initiative promoted by the European Commission, which introduces a shared model of commitment for public and private actors across the European Union to engage in re-skilling and upskilling the workforce across multiple industrial ecosystems.

The European social partners and the national sector skills councils and equivalent bodies, with whom they partner through Creative Skills Europe, are one of the co-leaders of the Large Skills Partnership for the Cultural and Creative Industries (LSP CCI). The LSPs are central in the implementation of the Pact for Skills[10].

The LSP CCI was launched on 28 April 2022, bringing together different stakeholders connected to the CCIs ecosystem, including the social partners of the AV and LP sctors, "*to establish a shared model for skills development in the EU, to pool resources and to engage in concrete upskilling and reskilling initiatives in the cultural and creative industries*". The LSP CCI is a great opportunity for the social partners in the audiovisual and live performance sectors to reach out and partner with stakeholders from other cultural and creative sub-sectors, to share expertise and available resources to advance professional training opportunies across the ecosystem, and to help position the cultural and creative industries in the overall EU policy discussions.

In the months and years to come, the European social partners will continue to liaise with the EU institutions and initiatives to contribute to further policy making in relation to skills development. They will therefore echo and pursue the key role of social partners in the governance and implementation of sectoral skills strategies at national and regional levels.

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[8] To know more about the European Pillar of Social Rights: https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/economy-works-people/jobs-growth-and-investment/european-pillar-social-rights_en

[9] Website of the Pact for Skills: https://pact-for-skills.ec.europa.eu/index_en

[10] To consult the list of LSPs in the different ecosystems and download their funding documents, go to: https://ec.europa.eu/social/main.jsp?catId=1534&langId=en

2. The digital environment: adaptation and innovation

Context

The shift to digital has transformed our lives and our societies. It has modified how and where we work; how we buy goods and services; how we discover and access media and cultural contents; how we get in touch with each others and communicate, how we access knowledge and learn new skills, etc.

Improving the level of digital skills in Europe is a priority of the European Union. The European Commission has set dedicated targets in the European skills agenda. In December 2022 the European institutions signed a European Declaration on Digital Rights and Principles[11] that is "*putting people at the centre of the digital transformation*", promotes a use of technology that "*leaves nobody behind*", and "*gives everyone the possibility to adjust to changes brought by the digitalisation of work through up-skilling and re-skilling*".

The digital shift has also led to massive transformations for the creative and cultural stakeholders who had, and still have, to adjust and/or transform their management and economic models, the way they run their daily operations, and even sometimes rethink alltogether what they create and how they reach out to current and/or new audiences through digital technology and tools.

In the last years the digital shift has seen its speed and impact greatly accelerated by the Covid-19 pandemic, pushing forward the transformations of the sector and its adoption of new practices.

Skills for the digital environment are relevant and needed for all sub-sectors that make up the creative and cultural industries, and for all professional occupations. Not all organisations, however, are in the same phase of 'digital transformation' and not all sub-sectors/professionals need to acquire the same skills set.

Last but not least, the digital environment is not only to be considered as a challenge for the cultural and creative sectors, but also as an exceptional opportunity to broaden its reach and creativity, as well as an outstanding vehicle for an increased access to training and for the mutualisation of training solutions.

Suggested actions

- *Accompanying organisations and professionals in understanding where they stand in the 'digital transformation' process and what their needs are*

  Examples of possible actions:
  - information sessions on the various dimensions of the digital environment and the phases of digital transformation;
  - mapping and sharing existing digital resources;
  - individual/company-based coaching sessions with digital experts;
  - peer-to-peer learning with other sector organisations in different phases of 'digital transformation'.

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[11] Read the Declaration on Digital Rights and Principles: https://digital-strategy.ec.europa.eu/en/library/european-declaration-digital-rights-and-principles

- *Developing a training catalogue for the acquisition of skills in the digital environment*

Examples of possible training topics:
- digital communication and branding;
- audience development in the digital era;
- digital tools for ticketing, accounting,;
- digital work flows and work processes;
- digital conservation.

- *Supporting the sector in developing its infrastructures and capacity to innovate in the long term*

Examples of possible actions:
- making the sector more attractive for IT professionals (back-end developers, data analysts, etc.);
- establishing partnerships with initial education institutions in the IT sector;
- mutualisation of resources and skills for the development of digital prototypes;
- promoting cross-sectoral partnerships and training programmes between the cultural and creative sectors and other sectors (IT, design, health, care, transport, etc.) to stimulate innovation and synergies etc.

- *Helping the sector acquire the necessary knowledge and skills to sustain its action, explore new creative paths, adapt and grow in the digital environment*

Examples of possibletraining topics and actions:
- digital tools for content creation;
- figthing misinformation;
- fighting trolls and online harassment;
- fitghing copyrights infringements;
- understanding blockchains and NFTs;
- experimenting with virtual reality for creation, rehearsal, production, training, etc.;
- reflecting upon and improving the complementarity between the 'live' and 'digital' experience;
- developing e-learning platforms to respond to the specific needs of sector professionals.

For all actions listed, it is suggested to privilege the development and use of open source resources whenever possible.

3. Accompanying transitions: Attractivity, inclusivity and sustainability

Context

The audiovisual and live performance sectors are affected by the digital shift but they were also strongly impacted by the consequences of the Covid-19 pandemic and the recent crisis arising from the Ukranian war. The need to adopt more environmentally sustainable practices, and to become more inclusive, also demand from the sector – as from the rest of our societies – to transition to new ways of working. Those transition processes towards a more resilient, greener and fairer sector demand, of course, deep and sometimes radical changes that cannot be adressed by training and skills development alone. Training, however, should be seen as a very important first step in this road to transformations as is using the leverage of public funding to promote the take-up of training in the fields of gender equality, the prevention of violence and harassment, or the greening of the sectors

First, since the Covid-19 crisis, the audiovisual and live performance sectors have been facing important shortages in their workforces with a lack of skilled professionals in many occupations, especially technical ones. To make the sectors attractive again, or to retrain or upskill professionals to step into new functions, recruitment and careers' support processes have to be reviewed and adapted, and new tools and solutions have to be developed. This is an opportunity to rethink and open up new entry routes into the sector and experiment with new skills acquisition and recognition processes.

Second, limiting the ecological impact has become central for the audiovisual and live performance sectors as for the rest of societies. Reducing the carbon footprint, saving energy, reducing waste and recycling, promoting smart mobility, etc. demand a shift in mindsets, investment in infrastructures, and the acquisition of new skills across the board of occupations. Environmental sustainability should therefore become a training priority both in initial and continuous education, in classrooms and in work places.

Third, training opportunities should be gender neutral and equally accessible to all, for professionals coming from cultural and social backgrounds, race or religion, with or without disabilities or special needs, etc. There should be no discrimination in the access to training, and training programmes should be designed and offered with this equality of access in mind.

Training should also be used as a tool to make sure all professionals are equipped with the necessary understanding and knowledge of the concepts, laws and regulations that frame equality, non discrimination and the prevention of violence and harassment. This can take many forms: from general information sessions to targeted programmes for recruiters or trust persons in work places.

Training on health and safety are, finally, obvious and indispensable training topics when promoting attractivity and sustainaility, and should continue to be offered in priority across the board of occupations and organisations. In both the live performance and audiovisual sectors, the European social partners have developed, with the assistance of the European Agency for Health and Security at work, and the financial support of the European Union, online interactive risk assessment tools[12]. They are very useful instruments, which can be adapted to the national context and legislation, and that can also be used as training tools.

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[12] Access the OIRA tools for live performance venues and live performance productions, as well as the OIRA tool for audiovisual productions

Suggested actions

- *Communicating about job opportunities and diversifying entry paths into the sector*

Examples of possible training topics and actions:
- mapping the skills needs in the sector and identifying shortage occupations;
- communicating about the variety of occupations in the sector and their associated skills profiles, with a focus on occupations in shortages;
- designing and signposting training solutions to attract more candidates and facilitate access to shortage occupations.
- developing and promoting apprenticeships;
- establishing partnerships with a diversity of training institutions (vocational and high education, sector-specific and from other sectors, etc.);
- promoting the mutual recognition of training paths and related skills across EU countries to facilitate professional mobility.

- *Developing training programmes on environmental sustainability*

Examples of possible training themes and actions:
- how to develop a mindshift: from knowledge to including sustainability in daily practice;
- assessing environmental impact (carbon calculators, sustainability checklists, etc.);
- raising awareness and communication with the audiences (no paper and other waste reduction actions, promotion of public transport, circular economy, etc.);
- the environmental impact of digital technologies;
- creating green certifications for sector professionals;
- establishing job profiles and related training schemes for 'green experts' or 'green consultants'.

- *Rethinking recruitment processes, and raising awareness on equality and diversity*

Examples of possible training topics:
- gender neutral recruitment processes (job roles, job announcements, evaluation criteria, etc.);
- unconscious bias for managers and recruiters;
- diversity training sessons (adressing diversity in the audience, on stage and in the workforce);
- gender equality training sessions (incl. intersectionality i.e. the overlapping forms of discrimination and marginalisation);
- inclusive communication policies and actions;
- prevention of violence, harassment, sexual harassement and sexist behaviours in the work place.

- *Reviewing the training offer to make sure it is equally accessible and relevant to all*

Examples of possible actions:
- ensuring physical accessibility to all training facilities;
- ensuring digital accessibility to all online training actions and resources;
- diversifying the training offer to make it accessible to most timewise and location wise incl. to professionals with care duties, who live outside of urban centers, who work part time or on a project basis, etc.
- consulting diverse groups of professionals when identifying training needs and developing the training offer (in terms of genders, ethnic, social, or religious backgrounds, ages, sexual orientation, etc.).

4. Access to training for all: the role of social dialogue, the need for public policies, the potential of sector-level initiatives, and the opportunities of EU-level co-operation

The cultural and creative ecosystem is composed of a large majority of small and very small size employers, and of a very high proportion of project-based engagements, and self-employed professionals.

All parts of the cultural and creative ecosystem heavily rely on each other's vitality and quality, as well as on the key role and support larger-scale sector organisations and institutions play in driving change and opening up opportunities for all stakeholders.

To continue to exist and be competitive in an increasingly global scene and industry, also against a background of increasing focus on European economic sovereignty, the European cultural and creative sectors have to offer to their local and European talents upskilling opportunities and career perspectives, including transition and retraining perspectives when relevant.

Partnerships and mutualisations across the creative and cultural sectors, and in close collaboration with education providers, is an obvious and proven path of action in a diverse and fragmented sector such as ours. The large-scale partnership in the CCIs ecosystem under the Pact for Skills, set up in April 2022, is a helpful vehicle in this matter.

Sharing information and intelligence on training needs and training solutions, and then translating them into lifelong learning programs should become more common practice.

Opening up existing training schemes to more participants – including self-employed – should also be encouraged and made possible. Funding and operational solutions should be developed across all European countries.

Suggested actions

- *Changing the mindset towards lifelong learning*

Examples of possible actions:
- highlighting the fact that knowledge cycles are becoming shorter and shorter and that lifelong learning is a must for all professionals, especially in the creative sectors;
- convincing employers and workers alike that training should be seen as an investment, and that solutions to free time for workers to take-up training should be identified whatever the occupation and the size of the organisations;
- developing communication actions and campaigns on the importance of training for sector professionals and making training opportunities visible and easily accessible.

- *Developing a training offer accessible to all in the ecosystem*

Examples of possible actions:
- encouraging larger-scale organisations, also through cooperation with training bodies, to open up their training actions to the self-employed in their ecosystem;
- developing sector-level initiatives to mutualise resources – human and financial – to better map skills needs, monitor and anticipate evolutions, and develop a richer, more relevant training offer

for sector professionals and organisations;
- stimulating joint initiatives between audiovisual and live performance organisations, and possibly other cultural and creative sub-sectors, to share training resources and develop pilot programmes and resources.

- *Experimenting with more qualitative and structured 'on-the-job' training models*

Examples of possible actions:
- centralising and publishing internships and apprenticeships offers in a given region/country/sub-sector etc.;
- agreeing on and monitoring the learning outcomes of on-the-job placements;
- developing on-the-job learning to upskill professionals, especially to fill in shortage occupations;
- making use of dedicated public funding schemes for the hosting of interns, of apprentices, of young people neither in employment nor in education or training (NEET), or for the uptake of specific training modules such as on professional integration or entrepreneurship.

- *Formalising the right to training within organisations, through sector social dialogue, and making use of general credit systems when relevant*

Examples of possible actions:
- agreeing and regularly monitoring training plans within organisations;
- promoting sector social dialogue as a tool for more sustainable and relevant training offers, also through the set-up of national sector skills councils or similar bodies;
- exploring the creation of sector training funds to encourage the mutualisation of resources;
- advocating for general credit systems for training or for a better take-up by professionals in our sector when such system exists, also to facilitate cross-sectoral mobility.

- *Making the best use of European co-operation and funding opportunities*

Examples of possible actions:
- encouraging cross-border, regional, and all forms of bilateral and multilateral partnerships to stimulate peer-to-peer learning, the sharing of knowledge and resources, in particular in European countries with modest or no lifelong learning offer in our sector;
- experimenting through European-level projects and partnerships with more agile training programmes and tools that cannot necessarily be developed within national frameworks;
- creating European open-source online platforms to collect and make accessible all existing resources and tools (skills needs assessment, job profiles and skills libraries, training programmes and tools, etc.).