



Partnerships For Creative Apprenticeships (P4CA)

IO1 Methodological Framework

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Executive summary

Introduction

Pathways for Creative Apprenticeships (P4CA) aims to support the delivery of creative apprenticeships by building the skills of apprenticeship coaches and In-House Company trainers within the sector. It will promote the application of the European Framework for Apprenticeships to the CCIs in 6 European countries and develop new training content and joint VET qualifications for these coaches to integrate work-based learning and apply knowledge in practical workplace situations in the CCIs.

The P4CA partnership comprises six partners from six European countries: Rinova, UK, lead; Senec-Pezinok Regional Development Agency (RDA), Slovakia; ARTeria, Poland; Cultural Innovation Competence Centre Association (CICC), Hungary; Press to Exit, North Macedonia; and Materahub, Italy.

P4CA builds upon the European Partnership for Apprenticeships (EP4A), a cross-sectoral Erasmus KA3 project promoting apprenticeships to employers across five European countries which included two P4CA partners, Rinova and RDA. P4CA seeks to transfer knowledge from that project to be applied specifically in the creative and cultural industries (CCI).

This report sets a framework for the project by sharing knowledge from the six partner countries of success factors, best practices, obstacles and barriers to the implementation of apprenticeships for employers and young people and by identifying strategies for effectively implementing Apprenticeships in the CCIs. The results will inform the design of an Occupational Profile and Competence Standards and an informal learning pathway for the role of Apprenticeship Coach.





Background and Context

In the context of high levels of youth unemployment and youth poverty across Europe, the CCIs have been identified by the European Parliament as playing a key role as a driver for growth in the European economy. They contribute more than any other sector to youth employment and have proved to be most resilient during the post 2008 economic crisis. Whilst the new creative technology and working patterns of the CCIs are attractive to young people, the entry routes are often through personal networks or unpaid internships which exclude young people from minority and disadvantaged backgrounds. The CCIs comprise a high proportion of small and micro-businesses. Many such businesses lack capacity or resources to take on apprenticeships. And VET trainers and training institutions often do not well understand the working patterns of this new dynamic and fast-moving sector. Apprenticeships can help increase access and diversity, but these barriers contribute to the fact that apprenticeships in many European countries have not been developed to their full potential in the CCI sector.

To address these challenges, P4CA brings together a partnership of experienced VET providers from 6 countries, who are based in creative clusters or hubs that bring together, through dynamic networks, the three target groups that need to collaborate in order to create a successful creative apprenticeship (CCI employers; VET trainers and institutions; and young creatives). Recognising the complex hybrid eco-system of the CCIs and their distinct sub-sectors, P4CA will take a novel approach that is based upon cooperative networks to build the capacity of the sector to host more apprenticeships.

This report, as part of the first output of the project – the Methodological Framework, was conducted with the aim of enabling partners to formulate a methodology for the project that is tailored to the needs of young people and employers specifically in the Creative and Cultural Industries sector, taking into account the characteristics and work patterns of the sector and of its various sub-sectors. This was achieved through each partner conducting interviews using a common framework with professionals working to support CCI apprenticeships in their respective countries, and summarising this through the sections of each country report. In addition to this, included in this report are also case studies which each partner conducted on organisations providing CCI apprenticeships in their respective countries, with further the aims of the output. Additionally, this report serves as a basis for the next steps of the output, which are to establish the function of Apprenticeship Coaches in acting as intermediaries to meet the needs of the triad of: young people; CCI employers and VET providers.





Scoping Definitions

In order to clarify the scope of the project, the Partnership has agreed the following definitions of key terms in English, which serve as a common framework for project activity and results.

However, there is an acknowledgement that in different countries particular terminology in partner languages can have a variety of associations and expectations attached to them. These can range from positive, to off-putting to not existing at all. Because of this, within the project there is an openness to using alternatives names, words and phrases that in the particular country best reflect the concept intended.

“Apprenticeship”

Apprenticeship definition by European Alliance for Apprenticeships

Apprenticeships are a particularly successful form of work-based learning, based on the following principles:

- Apprenticeships are formal vocational education and training programmes;
- Apprenticeships combine company-based training (periods of practical work experience at a workplace) with school-based education (periods of theoretical/practical education in a school or training centre);
- Apprenticeships lead to a nationally recognised qualification.

Most often there is a contractual relationship between the employer and the apprentice, with the apprentice being paid for his/her work.

Apprenticeships differ from other types of in-company learning, such as internships/traineeships, which are often outside formal education and training programmes, and not linked to recognised qualifications.

<https://ec.europa.eu/social/main.jsp?catId=1175&langId=en>

The European Framework for Quality and Effective Apprenticeships, which was adopted by the European Council in March 2018, sets out criteria to define quality and effective apprenticeships.

There are 7 criteria for learning and working conditions:

1. **Written contract:** An apprenticeship should be based on a written contract between the employer, the apprentice and the vocational training institution.
2. **Learning outcomes:** Comprehensive learning outcomes should be defined by the employers and vocational training institutions, ensuring both job-related skills and personal development.
3. **Pedagogical support:** In-company trainers should be designated and cooperate closely with VET providers and teachers. Teachers and trainers should be supported to update their skills.
4. **Workplace component:** At least half of the apprenticeship duration should be carried out in a workplace, and there should be opportunities to undertake part of such placements abroad.





5. **Pay and/or compensation:** Apprentices should receive pay and/or compensation, taking into account cost sharing arrangements between employers, apprentices and public authorities.
 6. **Social protection:** Apprentices should be entitled to social protection, including necessary insurance.
 7. **Work, health and safety conditions:** The host workplace should comply with relevant rules and regulations on working conditions, in particular health and safety legislation.
- In addition there are a further 7 criteria for framework conditions, which apply to the national policy context. More detail here:
https://ec.europa.eu/commission/presscorner/detail/en/MEMO_17_3586

“Apprenticeship Coach”

The definition of an apprenticeship coach on the P4CA project will be a loose definition that includes anyone involved in the facilitation of apprenticeships, acting as intermediaries, within the creative industries:

- brokers, mentors, information, advice & guidance practitioners, VET trainers, careers advisers, tutors, employment advisers, coaches
- these professionals will work with young people, VET providers, CCI employers or all or some of these
- throughout the project the term apprenticeship coach will also include in-company trainers (as mentioned in the project bid)





Findings

This report is intended to inform professional development of the role of Apprenticeship Coaches. In a European context, these terms require definition in order to establish the scope of the project.

Apprenticeships

P4CA takes the European Framework for Quality Apprenticeships as its benchmark. The EFQA defines apprenticeships as formal vocational education and training schemes that:

- combine learning in education or training institutions with substantial work-based learning in companies and other workplaces,
- lead to nationally recognised qualifications,
- are based on an agreement defining the rights and obligations of the apprentice, the employer and, where appropriate, the vocational education and training institution, and
- with the apprentice being paid or otherwise compensated for the workbased component.

It sets 7 conditions for Learning and Working Conditions and 7 criteria for Framework Conditions. See Appendix 1.

Key finding 1: Reports from the partner countries have found that the Framework is not widely known about. This project therefore is playing a valuable role in promoting awareness of the EFQA.

Key finding 2: In all partner countries, there are significant barriers in the CCIs in applying all seven Learning and Working Conditions. Flexibility is required to ensure that Apprenticeships are tailored and adapted to the realities of the CCI ecosystem. There is also important work to be done to raise awareness of apprenticeships and quality standards with CCI employers.

Profiles of Apprenticeship Coaches in the CCIs

The terminology of Apprenticeship Coach is also not widely recognised. The reports provide insights into a wide variety of roles across the six countries whose common factor is that they involve supporting young people into creative apprenticeships, a close model for the role in Italy being the “transitional tutor” in School-Work Exchanges. The profile of the role includes setting up apprenticeships through brokerage with creative employers and VET institutions, and directly supporting the young person through the Apprenticeship, whether in a school or VET institution, independently as a trainer or through an agency or public institution, based with the employer (in-company trainers).

Key Finding 3: An Occupation Profile and Competence Standards for the role of Apprenticeship Coach must be broad enough to cover the range and variety of roles and contexts described in the report





Context of the Creative and Cultural Industries

All countries' reports describe various types of mis-match between school/VET institutions/careers advice and the working patterns and culture of the CCIs, a lack of emphasis on the skills that are important for entering real work environments, and a lack of understanding of entry routes and career pathways, and therefore stress the need for coaches to have an informed understanding and experience of the industry.

***Key Finding 4:** Apprenticeship Coaches need to have specific CCI industry experience and understanding of career pathways in the CCIs.*

The reports emphasise the vast range of highly specific and often specialised roles within the CCIs, which also include roles not associated with creative industries such as administration and customer service. They provide a wide range of examples of the skills and knowledge that Apprenticeship Coaches require which will inform competence standards and the design of learning content.

Context of Apprenticeships and work-based learning

The Apprenticeship frameworks vary quite dramatically across the partner countries. In countries such as Poland, Hungary and North Macedonia, a country seeking entry to the European Union, apprenticeships are not distinguished from internships. In the latter two countries, outside schools, internships are largely informal and practically unregulated, although recent legislation is starting to formalise provision. Hungary's Vocational Training Act which sets conditions for apprenticeships was introduced as recently as January 2020 and has not yet had an impact. North Macedonia has drafted a law to regulate apprentice/intern programmes which has not yet been adopted. Poland has adopted an Integrated Qualifications System, which is perceived as having potential to provide a quality framework to support mentoring for creative apprenticeships. Italy has an established framework of three types of Apprenticeships. Type 1 is considered most relevant to this project, and focuses on artisan and technical skills, but recent developments in School-Work Exchanges have been found more adapted to the labour market and have found greater take up in the CCIs. In the UK, apprenticeships are a government priority and a new employer-led model for national apprenticeships has been adopted supported by an Employers levy, which has driven the formalisation and increased adoption of apprenticeships by larger companies. All countries describe ways in which the framework of Apprenticeship provision is not well aligned with industry practice, and is perceived as inflexible and bureaucratic by employers. In the participating countries national apprenticeship frameworks and policies have only recently been adopted or have been recently re-modelled and are therefore not well embedded, particularly in the CCIs, where there is not a tradition of apprenticeships and this raises a question as to whether other types of work-based learning in the sector are being under-valued, and could be incorporated within an apprenticeship framework.

Key finding 5: The remit of Apprenticeship Coaches should include flexible alternative models of work-based learning where these provide training outcomes that are relevant to the CCI sector. Well educated and prepared vocational teachers and systematic financial support play a crucial role in the WBL process.





CCI Employers

The reports present a wide range of benefits to CCI employers from taking on apprentices. They also identify common concerns of CCI employers which deter them from doing so - that young people are not ready for work and may drop out, concerns about costs and, in some cases, a perception that the training element of an Apprenticeship is not relevant and takes time away from learning the job. Employers' recruitment practices and work culture can be contributory factors to lack of diversity. The reports stress the importance of engagement with the employer to break down these barriers and perceptions.

***Key finding 6:** Apprenticeship Coaches have an important role in educating employers and providing pre-apprenticeship training to prepare employers and young people in order to facilitate effective and successful apprenticeships, and in liaising between employers, apprentices and training providers throughout the duration of the Apprenticeship*

Vocational and Educational Training

A common theme across the six countries was that Vocational and Educational Training is not well-aligned with current work practices and needs of CCI employers. This may be because, in the UK, it is sometimes not possible to find suitable specialist training provision to match the role, or in Poland and Hungary where the National Vocational Training framework is perceived as too academic and unrelated to the realities of working, or it may be in North Macedonia that it is simply under-developed. In Slovakia's "dual education system" VET has been under-funded in contrast with academic education. All countries stress the importance of informed industry specialist teachers and trainers in bridging the gaps between training and work, however the structures that support this role to operate effectively within the CCIs are widely diffused, under-resourced and often not integrated within formal apprenticeship frameworks, with the result that partners have, in many cases, looked outside the national frameworks for models of good practice

***Key finding 7:** The Apprenticeship Coach can play a crucial role in bringing VET training closer to the needs of CCI employers but the role needs to be better integrated into apprenticeship frameworks*

Coaching Young People

The reports highlight the key benefit of Apprenticeships for young people that they get paid while they train. They draw attention to a lack of awareness and undervaluing of apprenticeships among young people combined with lack of awareness of the range of career options and job roles available in the CCIs and stress the importance of the Apprenticeship Coach as an intermediary figure between education and the world of work to set young people on the pathway into a creative career .

***Key finding 8:** The Apprenticeship Coach has a key role in raising young people's awareness of the potential of a creative career and promoting the benefits of Creative Apprenticeships*





Poland

IO1 Methodological Framework: Country Report

Completed by: Foundation ARTeria





1. Introduction

The desk research and the conducted interviews give grounds to believe that the expectations of young people regarding the internship system in Poland focus not so much, or at least not only on deepening the substantive knowledge acquired during studies, but on understanding the principles of the professional labour market and the ability to cope with this world.

According to the authors of the Comprehensive study of the Polish music market¹, commissioned and funded by the Ministry of Culture and National Heritage, and published in December 2019 there are three basic ways (educational paths) to acquire business competencies in the field of music:

- through experience, in the course of professional practice
- in the course of music education, as an element of arts education
- in the course of specialist arts and business education.

Although there is a lack of detailed research on other areas falling within the scope of CCI, one can confidently accept the thesis that the observations made as part of the music market research apply to the entire creative sector. The area indicated by point 2 is governed by the provisions of Polish law in the field of education and higher education. Both the Regulation of the Minister of National Education of 7 February 2012 on framework teaching plans in public schools (Journal of Laws of 2012, item 204) and the Act on Higher Education and Science of 20 July 2018 (Journal of Laws of 2018, item 1668) impose on schools and universities, respectively, the obligation to include compulsory apprenticeships in education programs. Compulsory internships are not paid, their duration, scope and course is regulated by internal regulations, such as framework curricula for vocational and secondary schools or study regulations for universities. The organization of apprenticeships for vocational and high schools lies with the schools. In case of higher education institutions, students can carry out internships in the places they propose, provided they meet the basic substantive criteria and are ready to accept the student for apprenticeship.

As the above mentioned report says, „[...] High school students, including those attending music schools, can build their business competencies during Introduction to Business classes offered as part of the general education curriculum, but it is difficult to define the practical dimension of said classes. According to the study presented below, the majority of tertiary music education programmes (82%) can be said to develop business competencies. [...] Nevertheless, business-oriented education in the course of music studies is often implemented in a superficial and inconsistent manner, simply in an attempt to meet formal requirements. As a result, it does not provide the knowledge and skills that would allow students to find their proper footing in the world of business.” The HEI study plans include subjects such as:

¹http://sektorykreatywne.mkidn.gov.pl/media/kompleksowe_badanie_rynku_muzycznego_eng.pdf





Fundamentals of copyright, Promotion and marketing of cultural goods, Social communication and organization of events, Aspects of the music profession or Design and management of personal development, but their hourly dimension usually does not exceed 30 hours during the course of study, and most of them are optional.

The gap in the educational offer in the area of business competence development is filled by postgraduate studies, specialized courses and other educational initiatives pointed by pt 3). They can be used by those who are determined to take a specific direction of further professional development, but also those who are undecided, considering changing the industry and different implementation of their own abilities and interests.

Acquiring business competences through experience, in professional practice (point 1) seems to be the area in which the role of the coach is particularly important and desirable. There is no specific legislation nor substantial support in here, that young people looking for their career path could use.

Apprenticeship Coaches and In-Company Trainers

Irrespective of legal solutions, personal and business counselling services provided by professional centers, counselling centers, public and private offices are widely available. Universities and fields of study offering coaching education have been growing in popularity in Poland for several years, the offer of postgraduate studies and courses in this field is also extremely rich.

The definition of coaching, delivered by International Coaching Community² is as follows:

- To help a person change in the way they wish and helping them go in the direction they want to go.
- Coaching supports a person at every level in becoming who they want to be.
- Coaching builds awareness empowers choice and leads to change.

In the context of the subject of the project, the problem seems to be the lack of connection between so defined coaching and the industry. It should be emphasized here that in interview carried out for the project, the knowledge of the industry was the element that facilitated mutual understanding and communication between the trainee and the mentor, both in personal and professional terms.

On the other hand, the lack of basic interpersonal skills, such as communication, empathy, motivation, leadership skills and teamwork, were also seen as a defect, regardless of experience and knowledge of the industry.

Of course, mentoring is very close to coaching, as both these terms focus on future achievements, with mentoring concentrating more on professional and personal experience in the given area.

¹⁵www.internationalcoachingcommunity.com





Hence the conclusion that the ideal solution would be a specialist in personal development, who has experience in the industry and knows its specificity.

However, the problem may be the terminology itself and its common misunderstanding. The terms such as 'coaching', 'mentoring', 'training', 'teaching' or 'counselling' are often considered to be identical, and as such – they're used interchangeably, whereas from the legal and institutional point of view, each of them has specific skills, competences, and scope of operating. This misunderstanding may lead to further diverging of trainee's expectations from those of a mentor's/ coach's.

Learning needs of Apprenticeship Coaches

Although, as the supervisor's basic skills, trainees primarily pointed to the experience and knowledge of the industry, at the same time they emphasized the importance of soft skills, such as team management, communication, team motivation, creating a friendly workplace or an analytical approach to work. Equally important were the characterological features of the mentor, like empathy, openness to other people and patience.

These opinions seem to be shared by mentors, who believe the internship supervisor should be patient, calm and organized. They also value teamwork and team management as well as task delegation. From their point of view, interpersonal skills, the ability to formulate clear and understandable messages for the interns, as well as a problem-solving attitude are most important.

They should be not only a leader but also a guide.

It is worth emphasizing that none of the mentors participating in the survey have undergone any training in the field of vocational counselling, all declared that the knowledge and skills they share with trainees are used in an intuitive way, based their own experience and observation of others. Therefore, it can be argued that there are no system solutions on the Polish market that would allow people engaged in working with trainees on a daily basis or declaring their willingness to cooperate, to verify and supplement their qualifications and skills, so that this cooperation is the most beneficial for both parties.

As mentioned above, it is necessary to cooperate at the interface between two areas - hard competences, related to knowledge of the industry and the principles of the labour market functioning in the creative sector, and soft competences - psychophysical features and interpersonal skills focused on man and his problems.

Success factors, best practices, obstacles and barriers

Among the most important benefits of the internship, the respondents included gaining experience in the industry, the opportunity to learn about work in an interesting position from its basics, establishing professional contacts and increasing the attractiveness of their own professional CV and portfolio.

A similar opinion also prevails among mentors, who believe that one of the most important benefits of internships is the opportunity to learn about work in the industry from the inside,





and to develop soft skills, often neglected in the study curricula, but crucial from the professional point of view.

On the barrier side, respondents most often indicated the insufficient number of interesting offers, the hermeticity of companies not willing to share their experience with students, the reluctance of companies to accept interns without experience, the lack of financial and institutional support for the companies ready to accept interns.

Barriers also appear on the side of mentors - lack of opportunities to exchange experiences with other coordinators, lack of training in government-supported internship programs or lack of support from lawyers in the area of copyright. And it seems that in this particular area there is a solution the implementation of which could improve the functioning of the internship system in Poland.

On December 22, 2015, the Parliament of the Republic of Poland adopted the Act on the Integrated Qualifications System³. Thanks to the Act on IQS common rules, requirements and standards were defined for all qualifications included in IQS. Each qualification included in the system is described in detail - it is recommended what one should know and be able to possess as well as what social competence resource to possess in order to obtain formal confirmation and obtain a certificate.

The reasons for implementing IQS are as follows:

- diversity, inconsistency in the sphere of qualifications
- low credibility of trainings and certificates
- incomparability of qualifications
- blockage in the development of lifelong learning

The IQS includes:

- school and academic qualifications
- regulated qualifications - established by law, different from school and academic ones
- market qualifications - created by various environments (social organizations, associations, corporations or other entities). Market qualifications can be included in the Integrated Qualifications System, but before they are in the register, they must be described and their quality assessed.

The implementation of IQS, especially those deriving from market initiatives, aims at:

- simplifying the recognition of competences acquired through non-formal education and informal learning (e.g. in the course of work),
- increasing learning opportunities in different ways,

³<https://rejestr.kawodacje.gov.pl/>; <https://vccsystem.eu>





- facilitating the acquisition of new professions and the transition between different industries,
- enabling qualifications to be presented in a more communicative way for employers on the Polish and European labour market.

It is the systematization and codification of market qualifications that has the chance to solve the problem of professional counselling and mentoring in CCI, by developing and introducing the general and specialist competences required by this sector for the implementation of quality and effective apprenticeships.



2. Methodology for the research

The subject of broadly understood career counselling in the creative sector has been the subject of previous projects in which ARTeria participated. In the work on this report, a particularly valuable source was the assumptions and results of studies carried out under two of them, i.e. **Bridging the Gap: new mentoring methods for young creative entrepreneurs in Europe**, with an aim **to define an occupational profile and competence standards for the Creative Enterprise Mentor**, and „**Learn to Create - promoting Work-based Learning in Europe's Cultural and Creative Industries**”, aiming at **creating and testing a new way of work for coaches and mentors supporting artists in the process of work-based learning in CCI**.

In the context of this report, the findings of **BtG project** are particularly important, as they thoroughly and in detail analyzed the situation regarding career counselling in Poland. The research has clearly shown that:

- “although the system and scope of the counselling is quite well described and defined, the practical side is, sadly, far from the laudable assumption”
- the role of a career advisor is essentially reduced to “[...] providing only professional information or suggesting possible courses of study, instead of „[...] resemble mentoring and act as a stimulus for independent professional decision making and personal development with regard to psychophysical capabilities, interests, personal characteristics or life situation of a particular client”
- „[...] the existing system of vocational counsellors and professional internships, which is supposed to be an opportunity for young people to acquaint with the realities of the market, does not function properly in creative industries. [...] The lack of cooperation of currently operating advisors with employers from the analysed sector is another diagnosed issue (they do not stay in touch with the market being simply employed as clerks)”
- the terminology itself might be a crucial point in defining the frame for effective and high quality apprenticeship as it ‘[...] defines the character of counselling as well as the scope of activities of the people dealing with vocational counselling

The research carried out under **Learn2Create project** also proved to be consistent with the findings of this report, showing that:

- “[...] in many businesses, especially those from cultural or creative sectors however, work-based learning system is implemented in an intuitional way without much awareness
- there’s “[...] the lack of system solutions for implementing work-based learning, and bureaucracy with consequent lack of time to take care of a young person properly”
- there’s “[...] the lack of properly qualified vocational teachers”
- there’s “[...] the lack of understanding between entrepreneurs and artists – business orientation and artistic/creative targets are two different points of view”



- professional internships and student practice are fundamental elements of effective strategies and approaches that WBL requires.

3 case studies that exemplify the delivery of creative apprenticeships in Poland

The question about the quality of internships in the creative sector is on the one hand a question about the degree of matching the mutual needs and expectations of both trainees and mentors, on the other - the identification of the actual opportunities offered in this field by entities operating in the sector. One can risk the thesis that the needs and expectations regarding internships are a derivative of an individual approach to the problem. Trainees define them through the prism of their professional plans and perceptions as to the rules of functioning of the labour market. For companies, the basic criterion is their own staffing and project needs, as well as - and perhaps above all - financial possibilities. The latter easily lead to the question about the type of financial and institutional support that can be counted on by entities engaged in internship policy. The analysis of internship needs and opportunities was aimed at showing the diversity of approaches to the problem and the solutions used. That is why three completely different projects were selected as case studies, focusing on different areas of the creative sector and using different models of financial and institutional support.

The first example - the **"Let's practice in culture"** project run by the National Center for Culture Poland is an example of the most open and least formalized, thanks to which the offer can be used by the largest number of interested parties, regardless of their education, study profile, professional experience or personal interests. The principles of the project's activities are part of the NCK mission, i.e. developing and professionalizing the cultural sector by raising the qualifications and skills of managers, animators and other professionals through a variety of trainings conducted by Polish and international experts as well as through education and exchange programs. The Center belongs to ENCATC (European Network of Cultural Administration Training Centers), the mission of which is to stimulate and encourage the development of culture, especially in the field of management, cultural education policy and defining its strategy in the face of great changes taking place in the fields of culture, art and media.

The Center operates here solely as an intermediary or catalyst for cooperation between the trainee and supervisor, without interfering with issues related to the scope and course of the internship, nor the degree of its formalization. Participation in the project for both parties is voluntary and does not require the guardian to financially secure the apprentice, which is definitely a downside from the trainee's point of view. On the other hand, the lack of financial obligations on the part of the entities offering the internship increases the supply of offers, which in turn increases the chances of the trainees for an interesting, effective and well profiled practice tailored to their needs and expectations. "Let's practice in culture" is a kind of job exchange targeted at young people interested in connecting their professional futures with the creative sector.

The NOSPR Academy project implemented by the Polish National Radio Symphony Orchestra in Katowice is an example of a specific social project implemented by a public institution

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financed from public funds. Being a grassroots initiative of the Polish National Radio Symphony Orchestra, addressed to a very narrow audience - students and graduates of music universities, it offers an extremely rare opportunity on the music market not only to observe but also to actively participate in the life of the country's leading symphony orchestra and at the same time one of the biggest and most important cultural institutions. The project financed by NOSPR is its investment in talented young people who, thanks to participating in the program, will perhaps tie their professional future with the orchestra one day, with full awareness of the obligations associated with this. The NOSPR scholarship and internship program is also a kind of response to the situation in artistic education, indicating a significant degree of mismatching of education programs to the conditions of the modern labour market. The results of a Comprehensive study of the Polish music market, carried out at the request of the Ministry of Culture and National Heritage and published in December 2019, show that *"[...] most (82%) studies in music faculties can be considered as developing business competences. The development of business competences is possible at the studies offered by 21 (out of 26 covered by the analysis) universities. At the same time, most (16 of 18) music fields of study can be considered developing in this area. However, a detailed analysis of course descriptions, course plans and educational content reveals that the development of business competencies in the course of tertiary music education is usually superficial. Rather than responding to the real needs of the music market and future musicians, university education is more focused on meeting formal requirements, and as such cannot be considered as sufficient preparation for conducting business activity in the music industry [...]."*

The NOSPR Academy provides the opportunity for professional development in an artistic sense, but also a chance to learn about the specifics of working in a cultural institution from the inside. Project participants learn how to work in a team, not only the most important - the orchestra itself, but also administrative. Cooperation with the Program Department helps them understand the principles of functioning of the impresario agencies, teaches how to arrange their own portfolio and CV to Get spotted on the market in which - according to the results of the mentioned study - in the ranking of preferences of people declaring everyday listening to music (65%), classical music (12%) is far behind pop music (29%), disco polo (20%) or rock (17%). The opportunity to cooperate with the Concert Production Department introduces them to the administrative and legal principles of concert organization, and the Promotion and PR Department makes them aware of the role of the media in the process of creating one's position on the music market.

The last study case - **"100 / Stu - 100 students of AFA in Katowice undertake professional internships"** financed with EU funds, within the Operational Program Knowledge Education Development 2014-2020, Annex III "Higher education for the economy and development", Action 3.1 "Competences in higher education" - seems to be the perfect example of what a quality and effective apprenticeship could look like. As it has been indicated in the survey, the project meets most of the European Framework for Quality and Effective Apprenticeships criteria set by EU.

The project is an example of the best matching of the internship offer to the needs of trainees and tutors, thanks to the interference of the university implementing the project in the





selection of companies participating in the project. These are proven companies, willing to cooperate and aware of their obligations from participation in the project. Clear internship financing rules (all costs are covered by the project organizer - the university), covering both the trainee and supervisor 'cost, allow program participants to focus on the merits, i.e. on developing the best internship program and supervising the internship, so it is satisfactory to both sides of the internship. The participation of the university as the institution implementing the project and responsible in terms of content and organization for its implementation as well as EU funding are a response to the basic problems of trainees and guardians reported during interviews, i.e. the lack of a database of reliable companies willing to employ and train interns, the lack of support, also financial, for such companies, as well as bureaucracy.

3 advisory partner organisation/consultants

As for the selection of three advisory partner organization consultations, as in the case above, the goal was to obtain the widest possible view on the problem of the internship system existing in Poland, at all its administrative, organizational and content-related stages. Therefore, the experts whose experience, knowledge and professional involvement allowed to analyze the problem in all these aspects were invited to participate in the survey.

Anna Kmita - a designer, researcher, academic lecturer, highlighted the problems she faces on a daily basis as a coordinator of apprenticeships for students of the Academy of Fine Arts in Katowice. What she says allows a closer look at the process of selecting companies, the principles according to which the expectations and needs of trainees and companies offering internships are adjusted, as well as the skills and competences that must be demonstrated to help trainees in their professional choices and later oversee their internship.

Anna Druzd - office manager and project manager in the design studio, is the first and also primary contact person for the intern. She is a guide to the professional labour market, explaining the rules governing it, she introduces the interns to the company operating principles, and teaches team work. She tries to help the interns translate knowledge acquired during studies into the realities of professional work.

Justyna Kucharczyk - designer, researcher, academic lecturer and trainer, owner of a design studio, operates at the interface of these two worlds. Every-day work with students helps her to identify students' skills and competences, and she's well aware of their expectations of the labour market. As self-employed, she is perfectly aware of the incompatibility of university conditions with the realities of the labour market. Finally, as a trainer, she works with both interns and employers, trying to develop tools and schemes that can facilitate their cooperation.

In addition, taking into account the assumption that effective and high-quality internship must be somehow the result of the expectations of both parties, i.e. a mentor and a trainee, 6 students from the Design Faculty of the Academy of Fine Arts





in Katowice accepted the invitation to participate in the survey, all of whom benefit from the project "100 / Stu - 100 students of AFA in Katowice undertake professional internships "financed with EU funds, within the Operational Program Knowledge Education Development 2014-2020, Annex III" Higher education for the economy and development ", Action 3.1" Competences in higher education.

Due to the state of epidemic threat announced in Poland on 12th of March and followed by the announcement of the state of epidemic a week later, all interviews were carried out in the form of questionnaires via e-mails.





3. Summary of previous research

Considering the objectives and assumption of this report, the following findings of previous studies seem to be of key importance:

as regards the functioning of the counselling system in Poland:

- correlation between the counselling in the education system and the one run by job-market institutions, with particular emphasis on the specificity of CCI,
- close co-operation between educational institutions and job-market entities in order to work out the rules and conditions for effective and high quality apprenticeships
- necessity of good legal frames enabling financing of the work-based learning process

as far as mentor's profile is concerned:

- practical knowledge of creative and cultural industries
- entrepreneurship
- soft skills, like the ability to build good relations, creativity, passion





4. Profiles of Apprenticeship Coaches in the Creative and Cultural Industries in Poland

Both organizers / tutors of internships and direct beneficiaries - trainees have been asked to take part in the survey, in order to compare experience and possibilities of grasping common areas and those for which a consensus would have to be developed.

All respondents - interns (6 people) are students of the Design Faculty of the Academy of Fine Arts in Katowice, in the following specialties: graphic design (2 students) and design (4 students). What's more, all of them are beneficiaries of the internship program "100 / Stu - 100 students of AFA in Katowice undertake professional internships" run by the AFA in Katowice in cooperation with companies operating in the creative sector and financed from EU funds.

As far as internships mentors are concerned, the following have taken part:

Anna Druzd - office manager and project manager in Kabo & Pydo design studio Tomasz Pydo. Her job is to secure the efficient organization of internships, which is why she's responsible for those who have to adapt to working conditions in her studio. Her duties as an office manager include preparing new people for a teamwork. She did not undergo any training or courses. While working with interns, she relies on her soft skills, communications in particular. An intern needs someone to show them everything, explain and watch over them, rather than give them too much information at once. A typical challenge is to show what is expected, to watch but not instruct. To help perform tasks properly without pointing out mistakes. Teaching an intern to work in a team is also often a challenge. Working with an employer, on the other hand, is to understand the goal to be pursued and then translate it into individual tasks for the trainee or other team members.

Anna Kmita - graduate of design from the Academy of Fine Arts in Katowice, currently a professor at the home university. She teaches how to design colors and co-runs the studio of design basics. She mainly deals with visual information and identity design, as well as research work on the readability of visual messages and color parameterization. She's a coordinator of compulsory student internships at the Academy of Fine Arts Design Faculty, cooperating in this field with cultural institutions, design and architectural companies from the region. Her duties as a practice coordinator include direct care of the trainee, from the selection of an internship company, through institutional supervision over its course (including procedural and administrative issues), to final settlement of effects. She did not undergo any training in this area. The biggest challenges in her work are those of a competence nature: help in choosing a company, finding the right mentor - a competent internship supervisor, verification of the internship plan in terms of its suitability for further professional and personal development of the intern. However, the administrative and personal problems deriving from trainees' careless attitude towards administrative procedures must also be mentioned (losing documents, not providing data for their enrollment, not collecting them and not returning them completed to the dean's office on time, doing internships incompatible with hourly time, fabricating documents, avoiding to buy compulsory accident insurance during the internships, not responding to e-mails and reminders, submitting applications for extension of





the submission of documentation without giving reasons etc.). Regarding cooperation with employers, the ability to select the best offers and to identify serious and interested partners among those the interest of which is short-termed and single-tasked is particularly important. She claims that cooperation with conscious companies is beneficial for both parties - companies communicate very clearly what they offer, what they want to teach, what they expect, often deciding on long-term cooperation, which results in effective internships and employment opportunities for interns after completing the internship.

Justyna Kucharczyk - graduate of industrial design from the Academy of Fine Arts in Krakow, currently professor at the Academy of Fine Arts in Katowice. She teaches visual information design and visual identity design. For years she's been running workshops and trainings for students and designers. As an expert in design she co-works with Zamek Cieszyn (Cieszyn Castle) - an institution engaged in the development of innovative enterprises by exploiting the potential of design. One of the key projects of the Cieszyn Castle, in which Justyna has been engaged since 2009 is Summer Design School - a chance for participants to acquire unique skills under the guidance of experienced designers and lecturers. As a mentor, she usually looked after interns and cooperated with employers and training organizers. She didn't undergo any specialized training for mentors, she usually uses her own teaching experience. She admits that whatever she does in terms of coaching / mentoring, she does rather intuitively, benefiting from the trainings she did herself in the past, or using tested methods and tools. In other words, she learned how to be a coach by watching others to do it. The big challenge for her is to recognize in a short time individual and effective ways of communication, individual needs and competences. It seems effective to combine group motivation and supplement with individual needs. The diversity of skills and perception of the issues raised is troublesome. However, the basic motivation is taking action and openness. Regarding co-operation with employers, she points out that most often, the employer's expectations miss the possibilities and skills of trainees, or are not realistically achievable within the time allocated for the internship. Employers are often not open to new proposals but expect confirmation of their decisions and implementation of simple tasks. They don't have for trainees. They do not understand the difference between education and work.



5. Context of the Creative and Cultural Industries in Poland

The data confirm the dynamic growth of the cultural and creative sector in Poland and its influence on the economy is greater each year. But it must be emphasised here that micro-enterprises dominate in these industries (in 2016 they constituted as much as 98.7% of all enterprises in the culture and creative sectors) as well as freelancers with limited financial and personnel resources. The analysis of available reports and on the basis of research carried out for the needs of this report it turns out that enterprises functioning in that sector cannot count on any support in entering the market or supporting their business activities - there exist no complex solutions or cooperation between the creative sector and business. In spite of the dynamic rise of the creative sector there exist a number of barriers for the development of enterprises functioning in the culture and creative sector. These are (after *Kreatywny łańcuch – powiązania sektora kultury i kreatywnego w Polsce*) financial resources (50% of answers), poor demand for creative services (46%), bureaucracy and regulations (42%), strong competition (30%), unstable and constantly changing market (16%).

Interns questioned for the survey generally considered the mentor's experience in the industry to be significant. Thanks to this, in their opinion, the mentor is able to better understand what the intern does. Knowledge of the industry can help in solving specific problems related to the business area. A mentor with experience in the industry can provide the intern with specific knowledge that they need, and which they cannot acquire in the course of studies, e.g. how to build customer relationships. Interestingly, according to interns surveyed, major education is not as important as knowledge of the industry and the market. Higher than the mentor's specialized education, the interns put their experience in the industry and orientation in market trends.

It is interesting how this issue is perceived by the other party, i.e. by mentors. According to them, it is good if the internship supervisor has at least a little experience in a given industry as it makes the task of supervising an intern easier. However, in their opinion, this condition is not *sine qua non*, because working in a creative team (whose supervisor does not have to be a member) makes it possible to get to know the work directly within the industry anyway, while the role of the supervisor is to ensure that the intern knows what to do and how to accomplish their tasks. What is important, however, is experience in teamwork, especially with young people, which is obviously easier for tutors who are working at universities. Therefore, one can risk the thesis that while interns perceive the mentor as a person who will introduce them to the secrets of the functioning of a given industry, the mentors themselves believe that it is much more important to develop specific tools and mechanisms that will facilitate operating in the professional market, regardless of the industry in which the intern works.

Although, as the supervisor's basic skills, trainees primarily pointed to the experience and knowledge of the industry, at the same time they emphasized the importance of soft skills, such as team management, communication, team motivation, creating a friendly workplace or an analytical approach to work. The mentor was expected above all to help in the implementation of assigned projects and support in solving the problems encountered.



Equally important were the characterological features of the mentor, like empathy, openness to other people and patience. In addition, an ideal internship tutor should be helpful, have easy contact and willingness to share knowledge. They should be creative, companies, but at the same time they should take into account the trainee's opinion and ethical values.

These opinions seem to be shared by mentors, who believe the internship supervisor should be patient, calm and organized. They also value teamwork and team management as well as task delegation. From their point of view, interpersonal skills, the ability to formulate clear and understandable messages for the interns, as well as a problem-solving attitude are most important. They should be not only a leader but also a guide.

These answers lead to the conclusion that young creators are aware of how much the realities of the labour market differ from those prevailing at universities. Knowing their strengths and weaknesses, they are afraid of rejection, they do not know how to deal with criticism, even if it is constructive and they do not know how much and whether in the professional market they are allowed to fight for their own opinion and defend their values. This means that they expect their mentor not only to teach them their profession, but also, and perhaps above all, to show them how to navigate the meanders of the modern market, strengthen their self-esteem and teach them to defend their own opinion. This in turn means that an ideal internship supervisor should be not only a specialist in their profession, but also an efficient psychologist able to put themselves in the shoes of a trainee making their first professional steps on an extremely competitive labour market. There is no doubt that the internship supervisor plays a very important role in the process of preparation for the profession, it was emphasized not only by the interns, but also by the supervisors themselves, who believe that the role of the internship supervisor is all the more important as the intern is often a young person inexperienced in team working, and the better he will be managed, the better the effects of their work will be. There is no doubt that for both parties the main goal is for the trainee to acquire specific skills and knowledge through the internship.

All questioned for the survey stated that when undertaking work in the creative industry one should be above all aware of the specifics of this sector and its rules. They emphasized the pressure related to work in the profession and constant confrontation, which requires specific psychological predispositions, such as the ability to cope with criticism or readiness to submit to the will of the client against their own aesthetic feelings. The dynamics of work in the industry, which is very different from the way of working on the project during studies, is also important. Interestingly, these statements uniquely coincide with the opinion of mentors, who notice the lack of preparation of interns for criticism by both the client and the team. Both time self-organization and self-presentation is difficult to them, as is overcoming barriers in contacts with other people. The ignorance of the realities of work in the creative sector, the pros and cons associated with self-employment is common. Trainees should be focused on learning and learning, not justifying their arguments at all costs. They enter the professional labour market thinking that what they need is hard skills, whereas it's the soft skills that determine their success in the business.





At the same time, however, survey participants were usually unanimous as to the fact that experience in the industry should be acquired as soon as possible, because only then one can learn the specifics of this sector and its working methods. These answers clearly indicate that internship is a real school of life for young people, for which the university is not able to prepare them. While at universities they are able to acquire knowledge and develop their skills and passions, study programs are not able to prepare them for operating in the realities of the modern market, in which soft skills are as important as knowledge and talent.





6. The context of apprenticeships and work-based learning in Poland

Speaking about the legal framework of the internship system in Poland, it should be emphasized that all interns questioned for the survey, as students of the Academy of Fine Arts, are subject to the rules resulting from the study regulations, and this imposes on students an obligation to complete a professional internship of at least 180 hours, usually during summer holidays. It can be done in companies the AFA undertakes cooperation with or in places suggested by students themselves. The rules and internship plan are usually not predetermined, so their effectiveness depends on the approach of the company and the trainee. At the same time, students have the right to take voluntary internships and participate in internship programs organized by the university, such as "100 / Stu - 100 students of AFA in Katowice undertake professional internships". During the internship, the intern should have a supervisor responsible for the internship. In practice, the role of the mentor varies depending on the company and individual approach.

Opinion on the effectiveness of the internship program varied widely, from enthusiastic to very negative, which confirms the respondents' opinion on the individual approach to internships of both the trainee and the mentor. Financial issues also appeared in the respondents' statements - voluntary internship as more beneficial for the company increases the chances of the trainee to undergo an interesting training, while remuneration is an additional factor motivating a student to take an internship. According to one tutor, the effectiveness of the internship system can be a derivative of the overall condition of the creative sector. In large, prosperous companies there is greater openness to internships, and an internship itself is better organized and more interesting in terms of content. What's more, in case of mutual satisfaction, such companies often offer hiring a former Inter while they are still studying.

Speaking about problems related to the functioning of the internship system in Poland, the participants of the survey pointed to both institutional and personal nature. The first ones included, first of all, the lack of a database of reliable companies willing to employ and train interns, the lack of support, also financial, for such companies, as well as bureaucracy. Personnel problems arise from an individual approach to the internship of the trainee / supervisor / company. It happens that companies do not have time to work with an intern, which results in the lack of supervision over the internship and treating the interns as a "free workforce". It happens, however, that when choosing a company, trainees do not take into account its nature, which results in mismatching the knowledge, skills and competences of the trainee to the company profile. In this case, instead of deepening and developing the intern's knowledge and skills, the internship turns into a course from scratch, which is not conducive to building professional relationships. Internships implemented in cooperation with the university were considered better organized and more effective.

All respondents, both trainees and mentors, declared their ignorance of the European Framework for Quality and Effective Apprenticeships. It seems, however, that this ignorance is rather due to the inability to place the term in the context of daily practice in internship policy. Respondents unanimously declare that they do not know the principles on which the





European Framework for Quality and Effective Apprenticeships is based, but at the same time, when describing the internship system in force in Poland and their expectations for it, they indicate many elements that match the EU suggestions. As we know, the European Commission has identified 14 key criteria that Member States and stakeholders should implement in order to develop high-quality and effective professional practices ensuring both the development of professional and personal skills.

As already mentioned, compulsory student internships are always regulated by the University's study regulations, which means that they are not covered by common legislation. The interns' opinions show that neither the rules nor the internship plan are determined in advance, which means that there is complete freedom in this matter, and thus - the effectiveness of internships is a derivative of the individual approach of both the intern and the company receiving the internship. Where cooperation between the trainee and the mentor is based on solid attitudes resulting from awareness of mutual obligations and expectations, too high a level of formalization of this cooperation may indeed not be needed, and in extreme cases - may discourage companies from accepting trainees. On the other hand, trainees positively assessed the rules of organizing internships covered by co-financing, such as the AFA internship program co-financed from EU funds.

According to the program regulations, the internship organizer was responsible for:

- providing funding for accommodation outside the intern's place of residence
- reimbursement to the host company for the purchase of trainee / consumables
- insurance for trainees
- provide and cover the costs of necessary medical examinations of the trainee
- reimbursement of return trip costs to the internship site away from home
- payment of internship pay to the intern
- reimbursement of the remuneration of the internship supervisor

The employer, on their side, was responsible for:

- appointing an internship supervisor who will provide the trainee with guidance and assistance in completing the tasks entrusted to him and certify in writing the accuracy of the information contained in the Internship documentation
- implementation of the individual internship program, including scope of tasks to be performed by the intern, type of competences obtained (strengthened) in accordance with the learning outcomes
- guarantee the intern to provide a workplace equipped in a way that allows for proper implementation of the internship
- provide the intern with safe and hygienic conditions for the implementation of the internship, including guaranteeing the right to breaks and rest on principles such as for employees employed by the employer
- keeping internship documentation.

Therefore, it is clear that greater awareness of the rules related to the European apprenticeship framework and care for their implementation in national conditions occurs in





case of internship programs supervised by public institutions and co-financed from EU funds. These observations also confirm the results of research conducted at the preparation stage, the European Framework for Quality and Effective Apprenticeships⁴, according to which Poland was among 14 countries of the community in which less than half of the criteria recommended by the Commission were applicable.

³²https://ec.europa.eu/commission/presscorner/detail/en/MEMO_17_3586



7. CCI Employers

The respondents unanimously emphasized that the internship is an extremely valuable professional experience, allowing to confront their perceptions about professional work with the reality of the labour market. Respondents especially appreciated the opportunity to cooperate with a real customer, work on specific projects and struggle with everyday problems of the company. For some, the internship has become a motivation to acquire further knowledge, already in terms of the real challenges they faced during the internship. It can be concluded that the internship in the first place allows the interns to confront what have to offer, with the expectations of the employer, clients and the labour market. The practical advantages of the internship are also emphasized by the supervisors - the intern is immediately implemented in the company's work, learns the secrets of its operation and teamwork, participates in meetings with the client, where they can observe one of the most difficult processes – ie. the art of negotiating with the client and determining their expectations. The intern becomes a member of the project team, co-creates concepts and learns communication, which is so important in every job.

It is worth casting a vote to the employers themselves, participating in the workshops with students 'Design for the Week' organized by the Katowice Academy of Fine Arts, whose opinions were quoted by the workshop organizer Anna Kmita: "The workshop mode is much like working in real industrial conditions. It is extremely rare, if ever, to have a chance to develop projects within a semester (3-4 months). Therefore, work dynamics, the need to consult various specialists, resemble workshop work on a daily. The wide spectrum of topics is an excellent opportunity to verify the level of student development, focuses on the most important problems, indicates what topics are most desirable, which of course allows you to flexibly build an educational program. Students develop their skills relatively quickly and have the opportunity to confront them with the work system of other teachers. At the stage of study it is an invaluable experience".

"An extremely important element accompanying workshops / practices is the need to work in a group. In a way, such a system enforces brainstorming, exchange of views, introducing to substantive discussions and presenting their opinions. This is very important, especially for people entering the labour market" - Agnieszka Fajak (the Wiss company).

"I think that for us, first and foremost, we care about self-development. For me, this means using new methods and facing design problems outside of my specialization. The workshops are above all a great, engaging tool for learning to work in a group. Increase engagement and facilitate the flow of information among participants. I also noticed that workshop work builds a sense of joint ownership and responsibility for the resulting product" - Krzysztof Kaiser (eSky company)

And such an approach to the internship on the part of the employer is expected by trainees - they want to be shared with knowledge that they are unable to acquire during their studies. It is all about working with the client, the scope of mutual rights and obligations, and the method of valuing one's own work. Trainees expect the company to treat them as a full team member. They count on constructive criticism and motivation to work.



Respondents - trainees assessed the availability of internships rather as small, indicating on the one hand the lack of willingness on the part of companies to undertake such cooperation, and on the other - the insufficient duration of the internships provided for in the study plan, which may also discourage cooperation. The sources of this problem should first be sought in the absence of system support for companies interested in internship programs. Financial issues play a dual role: on the one hand, the opportunity to receive remuneration increases interest in the possibility of undergoing internships. On the other hand, the need to provide remuneration as well as workplace (hardware, software) may prevent companies from hiring an apprentice. Hence, the conclusion that systemic financial support, and sometimes even equipment from companies (the idea of creating a kind of equipment bank, eg laptops that could be rent to trainees), could both increase the supply of internship programs and interest in these programs from potential interns. Moreover, financial support of companies could also contribute to the abolition or reduction of another accessibility barrier indicated by respondents, which is the lack of staff to be entrusted with taking care of the intern.

When asked about the potential benefits of employing an apprentice for an internship, the respondents - trainees mainly indicated the possibility of finding a good employee, with a fresh approach to the profession, with no financial obligations and the risk of employing the wrong person. Young people, assessing the structure of the market and its needs through the prism of their own experience, can help to attract new customers - their peers.

This opinion is also largely shared by the mentors, stating that a young person who can be taught from the very beginning, bringing freshness to projects, thinking outside the box and with a head full of ideas is undoubtedly an attractive acquisition.

The respondents also considered the option of possible employment, after the internship, a person already checked to be favorable.

Only one of the trainees asked positively assessed the employer's knowledge of internships and how they should work. The overwhelming majority spoke negatively, raising the issue of being unattended in looking after the trainee and treating them as a free workforce. In the context of earlier statements, it can be assumed that this problem is a consequence of the lack of uniform and formalized criteria to which an effective and quality internship system should be subject, which in turn suggests the need to disseminate and implement the European apprenticeship framework on a large scale. To some extent, the same conclusion is suggested by one of the respondents regarding the development of a manual that could make employers aware of the rules of internships functioning and the expectations of interns related to them.





8. Vocational and Educational Training

The Regulation of the Minister of National Education of 16 August 2018 (Journal of Laws of 2018, item 1685) regulates the provisions on broadly defined professional counselling in relation to public kindergartens, pre-school departments in primary schools and other forms of pre-school education, public schools(exluding artistic schools) and public lifelong learning institutions, the purpose of which is defined by art. 4 point 30 of the Educational Law - educating adults and enabling them to obtain a profession (vocational schools, post-secondary schools and schools for adults).

The program framework adopted by the legislator covers four basic areas:

- getting to know oneself, one's own resources,
- qualifications on the labour market and competences,
- forward-looking professions, education and labour market,
- planning one's development and making first informed decisions about the educational and professional path,
- each time adapted in content and form to the age of the recipients.

At the same time, art. 21 of the Regulation of the Minister of National Education of 1 August 2017 on the detailed qualifications required of teachers (Journal of Laws of 2017; item 1575) defines the qualifications to occupy the vocational counselor teacher in schools and institutions covered by the regulation.

Although there are some differences in formal requirements resulting from the specificities of individual entities, the basic requirements include:

- graduation in the field of vocational counselling and pedagogical preparation
- completing any field of study, obligatory postgraduate studies in career counselling and pedagogical preparation.

Two facts are puzzling in the context of the issues raised by the project:

- omission by the Regulation of secondary art schools
- lack of similar legal regulations in relation to higher education, including artistic education
- lack of obligations for schools to employ a highly professional career counsellor, who can be easily replaced by any teacher appointed by the principal as soon as they meet the basic requirements.

It seems that the legislator assumed that the mere choice of an artistic school as a path of professional development by a young person is sufficient proof of their awareness and knowledge about the specificity of the chosen profession and the associated glare and shadows. What's more, it is assumed that this decision should not change at the next stages of education.

The reason for the insufficient availability of apprenticeships, according to respondents, may also be the fear of companies hiring an apprentice with low or insufficient competences. In





this case, the solution could be a system that authenticates the trainee's credibility as an employee in the form of letters of recommendation, case study or even direct recommendations. At the same time, the education system in Poland and the universities themselves should design education programs so that such problems do not occur, which leads to a general recommendation to adapt education programs to the requirements of the labour market.

On the other hand, when it comes to the level of interest in internship programs, both interns and mentors rated them as high, increasing along with the reputation and position of the company on the market. Ambitious people who are interested in developing their skills and competences are interested in internships. In addition to personal prerequisites, related to the desire for further professional and personal development, also financial ones come to the fore - financial remuneration and additional gratuities, such as covering the cost of renting a room, increasing the mobility of trainees, significantly influenced the growing interest in the possibility of undergoing internships. Interest in internships can also be directly related to the real assessment of employability in the creative sector after graduation. If these opportunities are assessed as low, instead of developing and deepening knowledge, young people can decide to change the industry that will provide them with work and maintenance.





9. Coaching and supporting young people as Creative Apprentices

Among the most important benefits of the internship, the respondents included gaining experience in the industry, the opportunity to learn about work in an interesting position from its basics, establishing professional contacts and increasing the attractiveness of their own professional CV and portfolio. Some of the respondents also pointed to such advantages as increased design skills and greater knowledge of computer programs.

A similar opinion also prevails among mentors, who believe that one of the most important benefits of internships is the opportunity to learn about work in the industry from the inside. It often happens that young people, during their studies or shortly after their graduation, feel absolutely ready to enter the market on their own, after which they painfully collide with the rules of its operation. Thanks to the internship form of cooperation, a young person can see how much work, apart from designing, functioning in the creative industry requires, how important the ability to talk with the client or the contractor of a project is, what work with other designers looks like, how to share an idea and work on it in a team. Some discover new passions and areas of interest, others verify their current skills. Everyone will learn new working methods and solutions to problems. It is also a time of experimentation, activities outside your comfort zone, generally - learning in practice.

On the barrier side, respondents most often indicated the insufficient number of interesting offers, the hermeticity of companies that are not willing to share their experience with students, as well as the reluctance of companies to accept interns without experience. According to some, finance is also an important barrier - unpaid or low-paid internships can discourage trainees, especially when confronted with better-paid seasonal jobs. Importantly, as factors that may negatively influence decisions on taking up an internship, the respondents indicated the fear of being rejected by the company, the fear that the internship would expose their ignorance or insufficient competences, which could have a negative impact on their further professional career. This emphasizes the role of the internship supervisor, whose task should not only be to introduce the trainee to the rules of functioning of the professional labour market, but also to skilfully direct their personal development, allowing to extract and develop strengths, build self-esteem, overcome weaknesses, and in extreme cases - consider on the appropriate orientation of their talents and competences. Barriers also appear on the side of mentors - lack of opportunities to exchange experiences with other coordinators, lack of training in government-supported internship programs or lack of support from lawyers in the area of copyright.

It's worth mentioning a comment made by a mentor, according to which a lot of interest in internship programs very rarely goes hand in hand with a real assessment of trainees' own skills. To put it literally - trainees lack humility. Perhaps this is where one should partly look for sources of dissatisfaction of interns with the availability and quality of internship offers. At the same time, this observation raises the thought of an additional function that the mentor should perform, namely a career counselor, who performs a preliminary analysis of mutual expectations and potential benefits of both parties, which would allow better matching of the internship offer not only to the needs but also to the trainee's capabilities.





10. Conclusions

1. The internship mentor works at the interface of the education / training area and the professional labour market.
2. Their task is to skilfully lead the intern from the comfort zone created by the school / university to the world of real challenges of the modern labour market.
3. The internship mentor is expected to know the industry in which the intern works, as well as to have knowledge about the market and the rules of its functioning.
4. At the same time, the internship supervisor should have strongly developed soft skills, such as communication, empathy, motivating, delegating tasks, teamwork skills, and leadership, which situates them closer to coaching rather than mentoring.
5. Hence the conclusion, that an ideal internship supervisor should combine professional skills and competences of a mentor and a coach.
6. In Polish conditions, the internship mentor is usually a person employed in a company accepting an intern for internship, who takes care of the intern independently from their professional duties.
7. An effective and high-quality internship requires great support, both content-related and organizational one from the supervisor. The internship supervision is a responsible and time-consuming activity, which indicates that these duties should not be fulfilled only on the occasion of ordinary professional activities. The internship supervisor should, as far as possible, be delegated to work with the intern and rewarded for their work.
8. It is necessary to change the perception of the role of internship mentor - a person performing this function should meet specific content-related, interpersonal and characterological criteria, which should be precisely defined and codified.
9. Apprenticeship mentors should be able to acquire / supplement their competences in order to be able to perform the duties in an effective and responsible manner. They should be able to exchange experience and opinions with other mentors.
10. It is necessary to widely disseminate knowledge about EU criteria in the field of European Framework for Quality and Effective Apprenticeships, which will allow the unification of internship organization rules, formalization of basic internship effects and the definition of mutual rights and obligations.



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Anna Druzd	project manager/office manager organizer / tutor of internships	Kabo&Pydo design studio
Anna Kmita	coordinator of the obligatory students' apprenticeships	Academy of Fine Arts in Katowice
Justyna Kucharczyk	organizer / tutor of internships	Academy of Fine Arts in Katowice Designing Group 'TUKEJ'
Aleksandra Ślęczka	intern / student	Academy of Fine Arts in Katowice
Alicja Plewako	intern / student	Academy of Fine Arts in Katowice
Karolina Bojarska	intern / student	Academy of Fine Arts in Katowice
Karolina Chojnacka	intern / student	Academy of Fine Arts in Katowice
Kinga Bugdol	intern / student	Academy of Fine Arts in Katowice
Monika Pluta	intern / student	Academy of Fine Arts in Katowice

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4. <https://internationalcoachingcommunity.com/>
5. <https://asp.katowice.pl/wspolpraca/oferta-stazowa>
6. <https://nospr.org.pl/pl/orkiestra/akademia?setlang=true>
7. <https://nck.pl/szkolenia-i-rozwoj/kadra-kultury/programy-i-projekty/praktykuj-w-kulturze>
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13. „Kreatywny łańcuch” – powiązania sektora kreatywnego i kultury w Polsce” pod redakcją Stanisława Szultki, redakcja naukowa: prof. Dorota Ilczuk, Instytut Badań nad Gospodarką Rynkową, Gdańsk 2014
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19. „Przemysły kultury i kreatywne w regionie zróżnicowanych kulturowo. Bariery i wyzwania z perspektywy polityki regionalnej” Andrzej Klimczuk, Fundacja Badań i Działań Społecznych „SocLab”





Annex - Case Study Template in POLAND

Case Study 1 - 100 students of AFA in Katowice undertake professional internships

Name of Organisation: Akademia Sztuk Pięknych w Katowicach/ The Academy of Fine Arts in Katowice

CCI sector or artform: art and design

The Organisation: The Academy of Fine Arts in Katowice is a public, state-financed institution of higher education with 70-year-long history. It comprises two faculties (art and design) and four study areas: design, graphic design, printmaking and painting. The current number of students is ca 550, with ca 130 academic teachers: artists, designers and researchers. Their common goal is to transform various fields, views and positions into common interests. They combine art and design, theory and practice, thinking and acting, research and education. The AFA has been intensively involved in cooperation with external entities for years - both with cultural institutions and entrepreneurs, associations and bodies of local and central administration. A special place in the AFA's training strategy is cooperation with companies and entrepreneurs such as: Roca Polska, IKEA, Katowice-Pyrzowice Airport, CODE Architecture and Design, or NanoLab, where students carry out their internships. In practice, this means increasing the chances of graduates to better enter the labour market.

Name of apprenticeship project: "100/Student – 100 students of AFA in Katowice undertake professional internships" financed with EU funds, within the Operational Program Knowledge Education Development 2014-2020, Annex III "Higher education for the economy and development", Action 3.1 "Competences in higher education"

Partners involved: various enterprises all over Poland

Number of apprentices trained per year: 100 students of Graphic design and Design trained in five editions of the project between March 2018 and September 2019.

Good Practice within the Organisation: The main objective of the project was to improve practical skills of students in the field of graphic design and design by their participation in high-quality 3-month internships corresponding to the needs of the economy, labour market and society. For the target group, it was an opportunity to acquire the required professional competences, to build one's own competitive advantage in the labour market, to understand the expectations and requirements of employers towards employees. The AFA provided trainee's salary, coverage of the necessary medical examinations and NNW insurance as well as the remuneration of traineeship guardians. It also covered the costs of auxiliary materials – consumables for the trainee, as well as the costs of travel and accommodation outside the trainee's place of residence. This project is a good example of co-operation based on common understanding of one another's needs and expectations. Every enterprise interested in hosting a trainee had to submit an internship programme including task schedule and type of professional competences possible to acquire during the internship. It could also indicate what kind of competences it expected from the internship candidate. The trainee could apply





for an internship to take place in a given enterprise, which suited best his professional needs and expectations, being in accordance with their professional plans for the future.

Link for further information: <https://asp.katowice.pl/wspolpraca/oferta-stazowa>

Case Study 2 - NOSPR Academy

Name of Organisation: Narodowa Orkiestra Symfoniczna Polskiego Radia w Katowicach (NOSPR)/ Polish National Radio Symphony Orchestra in Katowice

CCI sector or artform: music

The Organisation: The NOSPR was founded in 1935 in Warsaw, and was revived in Katowice in 1945. It is a public, state-founded national cultural institution. It is currently co-run by the Ministry of Culture and National Heritage, Polish Radio and the City of Katowice. Apart from making archive recordings for Polish Radio, the Orchestra has recorded more than 200 CDs (Diapason d'Or, Grand Prix du Disque and International Classical Music Awards i.a.). It's the winner of 2018 ICMA Special Award and the member of ECHO – European Concert Hall Organisation. ECHO is an active network bringing together many of the best concert halls in Europe in order to promote professional exchange, shared reflection and the initiation of joint initiatives. One of them is ECHO Rising Stars programme, within which each year ECHO nominates a group of exceptional artists as its Rising Stars. The selected artists are offered the opportunity to present an engaging musical programme of their own choosing in venues across the ECHO network. They are also provided with a series of workshops intended at improving their managerial and entrepreneurial skills.

Name of apprenticeship project: Akademia NOSPR / NOSPR Academy

Partners involved: not applicable

Number of apprentices trained per year: max 20

Good Practice within the Organisation: The NOSPR Academy is an original scholarship and mentoring programme that prepares young musicians to play with an orchestra and to function in the realities of the contemporary music market. It is addressed to violinists, violists, cellists and double bass players between 18 and 30 years of age who want to gain orchestral experience alongside musicians of one of the most renowned Polish symphonic orchestras. The NOSPR Academy includes individual lessons with NOSPR musicians and the care of mentors - leaders of individual sections of the orchestra. In addition, program participants have the opportunity to learn the basis of organizational functioning of the institution, the knowledge of which they'll be able to put into practice during their artistic internship. Alongside individual mentoring sessions, all trainees are obliged to perform in six symphonic concerts per concert season, for which they are remunerated. This programme is an excellent form of preparation for a musical profession, not only as a solo/tutti musician, but also as a manager and promoter. Outstanding Academy trainees can be invited to participate in chamber concerts of the NOSPR series in the following artistic seasons. What's more Academy participants will be able to organize their own concert in NOSPR, for which

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they'll use their knowledge and experience gained in various NOSPR units, such as Programme Department, Education Department, PR Department and Audience Development Department.

Link for further information: <https://nospr.org.pl/pl/orkiestra/akademia?setlang=true>

Case Study 3 - Let's practice in culture

Name of Organisation: Narodowe Centrum Kultury (NCK)/ National Center for Culture Poland

CCI sector or artform: cultural management

The Organisation: National Centre for Culture Poland (is a cultural institution with 60 years of tradition. The focus of the Centre is on developing and professionalizing the cultural sector by raising the qualifications and skills of managers, animators and other professionals through a variety of trainings conducted by Polish and international experts as well as through education and exchange programmes. The Center belongs to ENCATC (European Network of Cultural Administration Training Centers), the mission of which is to stimulate and encourage the development of culture, especially in the field of management, cultural education policy and defining its strategy in the face of great changes taking place in the fields of culture, art and media.

Name of apprenticeship project: (if applicable): Praktykuj w kulturze / Let's practice in culture

Partners involved: public cultural institutions and NGO's from all over Poland

Number of apprentices trained per year: depends on the number of internship offers

Good Practice within the Organisation: The project allows students and graduates to gain their first professional experience, whereas organisations get a chance to attract new members to their teams. The recruitment takes place in two stages: first for the institutions and NGO's, and then for internships. Reach trainees can choose up to three offers, and their applications go directly to the institutions/ NGO's offering internships. If the trainee's application meets the demands of the institution, then an interview takes place before final decision. Every institution has to submit an internship programme including task schedule and type of professional competences possible to acquire during the internship. It can also indicate what kind of competences are expected from the internship candidate. The institution is obliged to nominate an internship mentor. The internship within the project lasts between 160 and 320 hours, and is not paid. The lack of financial obligation towards trainees, though difficult to trainees, makes the project more attractive to institutions which cannot afford taking the risk of employing a candidate who might not meet their professional demands. Nevertheless, it does not decrease the chances of a trainee for full-time/part-time employment after an internship has been successfully terminated.

Link for further information: <https://nck.pl/szkolenia-i-rozwoj/kadra-kultury/programy-i-projekty/praktykuj-w-kulturze>





Italy

IO1 Methodological Framework: Country Report

Completed by: Consorzio Materahub – Industrie Culturali e Creative





1. Introduction

How apprenticeships operate in the CCIs in your country

From the research and from the results of the interviews carried out, as well as from the analysis of the case studies identified, it is clear that type 1 apprenticeship does not generally find a valid application in Italy. Apprenticeship seems to be more linked to the manufacturing and craft sector. The Cultural and Creative Industries seem to be more easily involved in the Alternate Actions set up by the Italian Government, such as "*l'Alternanza Scuola Lavoro*" (School-work exchanges), created to improve the meeting between education and the labour market, in which ICC is also involved, especially for students coming from high schools and schools with more cultural and creative curricula.

Apprenticeship Coaches and In-Company Trainers

The structure and type of business in the Cultural and Creative sector - mostly small and medium-sized enterprises - means that it is often the business owner himself who has to follow the apprentice as a contact person for In-Company Training. As confirmed by the experts interviewed, in Italy ICCs struggle to create apprenticeship contracts, but they have been promoters of "*Alternanza Scuola Lavoro*". An important accompanying figure was that of the transitional tutor, who is halfway between the school and the company and the media, the actions that one and the other will have to take to promote the success of a valid WBL experience, also relieving the owner from many training responsibilities.

New and the turning point of the ministerial initiative "alternating school work" is to allow the identification of places of learning and professional growth not only in Industries - and in this case Cultural and Creative Industries - but also cultural associations, thus starting a process (still in progress) of validation of skills from informal experience, not only from formal and non-formal training.

Learning needs of Apprenticeship Coaches

The interviewed transition tutors themselves offered a list of learning needs that in their opinion are important to carry out their work in the best possible way:

- know your way around in the regulatory environment;
- understand the functions proper to the role and the elements of sector and/or company contracts in the field of training;
- know how to use the tools for evaluating learning and the skills acquired, as well as the progress and results achieved by the young apprentice during his or her professional integration and growth process, for the relevant certification issued by the company;
- have skills in training and learning methodologies;
- have psychological and empathic skills;





- have communication and life skills.

Success factors, best practices, obstacles and barriers

One of the main needs is an adequate co-designing of the training path between companies and school so that the internship is profitable both for the host and for the student and the school. This becomes even indispensable in the case of the first-level apprenticeship because the organization of school and work time is the biggest problem and the biggest obstacle in the spread of the tool: in other words, finding the right timing between the training hours in the classroom and the presence in the company increases the degree of complexity of the path, so the co-planning must take into account - in addition to the didactic/training purposes - also the organizational ones. This is what emerged during the meetings of the technical-scientific committee of an experimental MIUR best practice project on first level apprenticeship, which also involved some schools in Basilicata (lead partner of the national project is a school in the Basilicata region).

The added value of CCIs in apprenticeship can be seen between the lines of the interviews because a greater "entrepreneurial" value of training seems to be visible in the apprenticeship path in the Cultural and Creative Industries. In general, in Italy, the connections between apprenticeship and entrepreneurship are often minimal or non-existent, considering that occupying for a certain number of years (according to the contract) a position as an employee [characteristic of the apprenticeship contract - editor's note] in a certain sector is a critical factor for the "conscious" start-up of a company: this type of contract does not favour an entrepreneurial mentality. The turning point could come from the apprenticeship in the CCI because, since they are very small companies with a small number of staff members, the apprentice will have to work alongside the entrepreneur in almost all his professional tasks and thus acquire a more entrepreneurial approach and less as an employee than at work.





2. Methodology for the research

Past Research: In the first phase of the work, on-desk research was carried out, which led to the identification of the realities active in the territory to be able to understand and know the nature of Apprenticeship in our national territory and our region, in particular, to identify the realities to which to address the interviews useful for the realization of the report. Through websites dedicated to the theme of apprenticeship, useful information about the topic of the research has been collected.

Below is the sitography collected and consulted:

<https://www.learn2create.eu/results/>

https://www.cedefop.europa.eu/files/4159_it.pdf

<https://www.cliclavoro.gov.it/NormeContratti/Contratti/Pagine/Contratto-di-Apprendistato.aspx>

<https://www.istruzione.it/alternanza/>

<https://www.regione.basilicata.it/giunta/site/giunta/departament.jsp?dep=100056&area=109172>

<https://www.cliclavoro.gov.it/NormeContratti/Contratti/Pagine/Contratto-di-Apprendistato.aspx>

<https://www.regione.basilicata.it/giunta/site/giunta/departament.jsp?dep=100056&area=109172>

<http://www.alternanza.miur.gov.it/allegati/2017/Carta-dei-diritti-e-dei-doveri.pdf>

<https://scuolalavoro.registroimprese.it/rasl/home>

[http://www.alternanza.miur.gov.it/allegati/accordi_nazionali/ProtocolloIntesa MIUR-ANPAL.pdf](http://www.alternanza.miur.gov.it/allegati/accordi_nazionali/ProtocolloIntesa_MIUR-ANPAL.pdf)

<https://en.unesco.org/creativity/sites/creativity/files/digitallibrary/What%20Do%20We%20Mean%20by%20CCI.PDF>

<https://cesie.org/media/R2.6.Mapping-the-Competences-of-the-Cultural-and-Creative-Sectors.pdf>

<https://studyvisit.eurocultura.it/formazione-professionale/>

<https://www.laformazioneprofessionale.it>

http://www.italiacreativa.eu/wp-content/uploads/2017/01/ItaliaCreativa_SecondaEdizione.pdf

[Io Sono Cultura report 2018 e Io sono Cultura rapporto 2019](#)

3 advisory partner organisation: Thanks to Materahub's extensive network, contacts were then made with two realities that are protagonists in WBL's actions in our territory, which play a strategic and decision-making role concerning apprenticeship: Chamber of Commerce and Anpal Servizi S.p.A. Then contacts were made with some working realities active in the field of CCI, performing arts and ITC.





For phase two, it was decided to interview and ask for support for the research to the person in charge of the alternation-work in Basilicata, Dr Saverio Primavera (Chamber of Commerce of Basilicata), with whom it was possible to carry out a first telephone interview, the second interview in the presence and the administration of the questionnaire by e-mail to ensure a better answer to the questions prepared by the output managers within the partnership. Dr Primavera is not an "apprenticeship tutor" but he is responsible, in ASSET - Special Company of the Chamber of Commerce of Basilicata, for the services of work and profession orientation and school-work alternation (ASL). On numerous occasions, he has been the tutor of the alternating courses for about twenty young students. For work reasons, he is continuously in contact with both potential employers and second-level schools to help schools select companies and other organizations where students can carry out the internships foreseen in their ASL courses and to help companies that for the first time are going to host young students to define a training project that takes into consideration both their needs and the needs of companies.

The first meeting in presence was useful to present the project, its aims and its characteristics. Having received the validity of the project, the person in charge wanted to give his contribution to the questionnaire and invited us to forward the interviews to the TUTOR ANPAL professionals Dr Caterina Stabile, Maria Raffaella Tucci and Dr Gianfrancesco Palumbo (referent or the Dual System).

Following the suggestion, we have turned our attention more to the novelties of the reform of the good school than to the type 1 apprenticeship, especially in the light of the project's aim to look at the CCI sector, which does not see - in their opinion - effective implementation of type 1 apprenticeships, intended rather for the craft sector. Due to the COVID-19 emergency exploded in Italy in the last weeks of February and following the national restrictions started in March, it was not possible to have personal interviews with the tutors, but we were able to resolve through Skype for the presentation of the aims of the project and the delivery of the questionnaire via email. Everyone expressed interest in the quality of the project proposal, also making themselves available for the following phases of the project.

Through them and Materahub's network, 8 people were interviewed:

- 1 CCI entrepreneur/director
- 1 manager responsible for the Chamber of Commerce's managerial alternation
- 1 contact person for the dual system
- 5 ANPAL tutors (2 from Basilicata and 3 from Puglia)

But only 50% of them answered, therefore, we had the opportunity to verify the answers to 4 questionnaires (see attachments 1. Referent ASL; 2. Referent or the Dual System 3. Tutors) of which we rework the essential points in the report.

The research and production of 3 case studies: Thanks to the support of the Chamber of Commerce, the best practices of work school alternation in Italy have been identified. The





MIUR has created a portal dedicated to all the best practices on the territory. They cover different economic sectors and involve different training institutes and high schools in the partnership.

At the following link you can see all the best practices:

<http://www.alternanza.miur.gov.it/storie-di-alternanza.html>

There are 90 initiatives of which about 20 are in the CCI sector. Among these, 3 have been identified: the only one in the musical dress (CASE 1 Music Movie), one linked to 3d (CASE 2 FabLab@HPE) and one linked to the cultural heritage sector for the enjoyment of art and museum goods (CASE 3 - hiStoria Labs Giulianova).

Case Study 1 - Music Movie

Name of Organisation: Hotel Hilton di Venezia, Città Metropolitana di Venezia, ICAI Arte

CCI sector or artform: Music and arts

Brief description of the organisation. Type of organisation, aims and what they do: Course co-designed by Liceo Musicale and Liceo Artistico of Venice with Hotel Hilton of Venice, Liceo Kaiser Heinrich of Bamberg (DE), ICAI Arte. Objective: the establishment of an orchestra and performance in Italy and Germany (Bamberg) starting from the first performance at the Hotel Hilton in Venice. **Name of apprenticeship project** (if applicable): Alternanza scuola-lavoro "Music Movie"

Partners involved: Liceo Kaiser Heinrich di Bamberg (DE) - Liceo Musicale e dal Liceo Artistico di Venezia

Number of apprentices trained per year: 90

Why the organisation was chosen as an example of good practice and the key features of their apprenticeship programme and what it has achieved:

100 h per year

The activity was initially divided into three different situations:

- Orchestral activity workshop: from the reworking of materials to the organization of repertoires for the orchestra. Study in sections, in the orchestral group, in union with the Kaiser Heinrich High School Orchestra of Bamberg (DE).
- Graphic design for the divulgation of the event starting from the study of the original posters of the treated films (Il tempo delle mele, Saturday Night Fever, Mission, La





Storia infinita, Nuovo Cinema Paradiso, Mission Impossible, 1492: la Conquista del Paradiso).

- Creation of installations on the theme of films to combine the expressive-communicative forms of music and image.
- From the union of the three strands studied and reinterpreted was born the show MUSIC MOVIE in the course of which the three artistic aspects interacted. The presentation, for international users, took place in Italian and English.

Link for further information: <http://www.alternanza.miur.gov.it/ VEIS02400C.html>

Case Study 2 - FabLab@HPE

Name of Organisation: Hewlett Packard Enterprise

CCI sector or artform: ITC

Brief description of the organisation. Type of organisation, aims and what they do:

Hewlett Packard Enterprise, included by MIUR among the 16 National Alternance Champions as an example of a proposal in the IT field. The main objective of FabLab@HPE is to provide the authentic working experience, in keeping with the reality of a large company. Participating girls and boys acquire skills in project management, time management, teamwork, communication and problem-solving. Divided into work teams, they receive objectives and deadlines from experienced and qualified HPE staff, who follow them throughout the process, with the ultimate goal of creating events of dissemination of computational thinking (coding event) aimed at other students and students in the area.

Name of apprenticeship project (if applicable): Alternanza scuola-lavoro: FabLab@HPE

Partners involved: 3 schools “Democrito” di Roma, “ITSOS” di Cernusco, “Virgilio” di Milano

Number of apprentices trained per year: 400

Why the organisation was chosen as an example of good practice and the key features of their apprenticeship programme and what it has achieved:

Through the FabLab@HPE project, girls and boys attending the last 3 years of secondary school learn skills in team working, time management, problem-solving, project management, presentation skills and safety at work, through the organization of Coding training events at their school, aimed at students and students of the two years.





Link for further information: http://www.alternanza.miur.gov.it/_RMPS65000Q.html

Case Study 3 - hiStoria Labs Giulianova

Name of Organisation: Ass. di Promozione Sociale "Hi-Commons"; Polo Museale Civico di Giulianova

CCI sector or artform: Cultural Heritage

Brief description of the organisation:

Private body of the Third Sector; Municipal Public Museum - tourist management of the cathedral.

Name of apprenticeship project (if applicable): Alternanza scuola-lavoro: hi-Storia Labs Giulianova

Partners involved: Liceo Scientifico Statale "Marie Curie" - Giulianova (TE)

Number of apprentices trained per year: 33

Why the organisation was chosen as an example of good practice and the key features of their apprenticeship programme and what it has achieved:

Realization of the Audio-guide device: from the design to the completion of the interactive audio-guide of the dome.

Activities: Planning and design, identification of the most relevant architectural elements of the monument in which to place the activators, design of the audio-guide functionality and user interactions.

Link for further information: http://www.alternanza.miur.gov.it/_TEPS02000N.html





3. Summary of previous research

Following the first phase of research we can highlight the following aspects:

In Italy, there are 3 types of apprenticeship. The type 1 apprenticeship is the one that best approaches the area investigated by this project, but type 1 apprenticeships in Italy struggle to be implemented according to a logic of Quality apprenticeship. Therefore, with the law 107/2015 "Reform of the Good School", the axis from the company to the school has been moved by networking educational agencies and resources to promote a greater WBL starting from school. For this reason, the interviews were addressed to ANPAL professionals and to the head of the Chamber of Commerce.

The type 1 apprenticeship - on the Italian national territory - preserves a more artisan and technical training and is little used as a contract tool in companies such as cultural and creative ones that are instead more involved in alternating school-work paths (for details on the type of action to which we pay attention with the research, go to paragraph 6 of the document). The alternation also involves students from high school who find the Cultural and Creative Industry more appropriate to their level of education. This limitation is also inferred from the fact that the interviewees had difficulties in answering the questionnaire questions related to apprenticeship in CCI, even if the Head said that: "the CCI sector does not present specific problems and that, on the contrary, due to its technical and organizational characteristics, it is more inclined to start apprenticeship paths being less linked to productive organizations necessarily based on rigid working times".

This data seems to be confirmed also by the results of the research of another European Erasmus project „Learn2create” that looks at the WBL in the CCI, but in that case, enhances the central figure of the teacher. The Summary report states: "the research in Italy revealed a relatively poor implementation and little experience of WBL in the CCI. Two programs have been successfully implemented, whose results may be particularly important for this research: they are "Garanzia Giovani" and the "Crescere in Digitale" program. In both cases, the key to success was the synergy of three factors: the experience of professional teachers, the willingness and openness of companies to cooperate and well-prepared plans for the implementation and implementation of WBL (learning plans developed by all stakeholders). The results of the research conducted in all countries participating in the project are surprisingly similar: well educated and prepared vocational teachers and systematic financial support play a crucial role in the WBL process. If these conditions are not met, the WBL process may not be effective.

These aspects summarised in the paragraph were then confirmed by the interviews carried out with the experts.





4. Profiles of Apprenticeship Coaches in the Creative and Cultural Industries in Italy - Basilicata

Phase 1 of the research, as well as the particular Covid-19 emergency in which Europe found itself between February and May 2020 (which has impeded mobility between countries, cities and regions), has resulted in a clear difficulty in identifying those apprenticeship coaches who support young apprentices in their CCI but has instead found success with the new professional figures inserted by the Italian government as mediators between the company and training: *The apprenticeship or transition tutors*. This is a figure that Italy hopes is strategic to improve the match between supply and demand for training.

THE TRANSITION TUTORS: The Ministry of Education, University and Research has signed a memorandum of understanding with the National Agency for Active Labour Policies (ANPAL) to make available to schools ANPAL's tutors who are experts in the labour market and who can support Alternance school representatives, Alternance school tutors and School Managers in the implementation of Alternance. The ANPAL tutors, thanks to their knowledge of the territory and the local productive world, will mainly carry out an activity of support to the meeting between supply and demand by creating opportunities for knowledge and meeting between schools and host structures as well as in facilitating the dialogue between the two parties. The intervention prepared by ANPAL and ANPAL Servizi plans to involve 1,255 schools, throughout the national territory, starting from the school year 2017/2018. Since January 2018, 250 tutors have been made available to the first 400 schools, identified thanks to the support of the Regional School Offices. For our research, we interviewed the 3 ANPAL tutors active in our regional territory who described in detail the characteristics, training path and essential skills for their profession. The figure of the Transition Tutor, has the task and goal of: strengthen - within the network of services for active policies - the role of Schools, Universities, ITS and CFP-IeFP in the development and consolidation of a stable relationship with the demand system and with the other actors of the transition in order to realize the paths for transversal competences and guidance and transition, also through first and third level apprenticeship contracts; prepare standards, models and tools for the qualification of guidance and placement services and support in their qualification Schools, Universities and ITS; to carry out territorial animation actions among institutional and labour market actors in order to favour the diffusion of the dual system culture, the creation of a network for the participation in transition actions and the enhancement of the meeting between supply and demand, with particular attention to first level apprenticeship as a device to facilitate the transition from school to work. In detail, the Tutor Anpal Servizi:

- supports the development of actions aimed at encouraging the activation of school-work alternation paths, respecting the skills of the School Manager and the school team;
- supports the school institutions in managing the relationship with the host structures;
- guarantees the transfer of methodologies and tools related to the agreed areas through a General Support Plan;
- provides information on the territorial context;





- it notes the state of the art on the previous experiences of ASL and orientation/approach paths to the world of work;
- carries out an analysis of the school organization of ASL activities (functions, responsibilities, deputy roles, etc.);
- shares criticalities, needs and expectations in relation to the existing ASL activities and processes;
- identifies the specific field of intervention and related priorities;
- supports in the management of relations with economic and institutional territorial actors;
- supports the activation-qualification of agreements with the host structures system;
- supports the sensitization-animation of the network of host structures.

In the opinion of the interviewees, the tutor should have specific skills:

- Oriental knowledge in the regulatory environment;
- understand the functions proper to the role and the elements of sector and/or company training contracts;
- know how to use the tools for evaluating learning and the skills acquired, as well as the progress and results achieved by the young apprentice during his or her professional integration and growth process, for the purposes of the relevant certification issued by the company;
- have skills in training and learning methodologies;
- psychological and empathic;
- communicative and experiential.

Focus on ANPAL SERVIZI SpA. A company that operates in the field of active labour policies, under the public control of ANPAL - National Agency for Active Labour Policies, which determines guidelines and objectives for the promotion of employment in Italy and abroad. Initially named Italia Lavoro S.p.A., it was established at the end of the 1990s. Since 2001 and until the end of 2015, the Company has operated as an instrumental body of the Ministry of Labour and Social Policies, implementing active labour policy interventions, also experimental and financed with EU funds, on various targets of disadvantaged workers on behalf of the Ministry of Vigilance and the Regions concerned.

- Following the Jobs Act and with the establishment of ANPAL, it changed its corporate structure - becoming an in-house body of the Agency - and name - from Italia Lavoro S.p.A. to ANPAL Servizi S.p.A. In 2019 the Company was invested with a leading role in the management of active labour policies related to the measure of Citizenship Income. In this new context, the Company assists Regions and Employment Centres, also through its navigators.
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5. Context of the Creative and Cultural Industries in Italy

Cultural and creative industries (CCI) are defined as “sectors of organized activities whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature”.

The CCI core activities produce more than 55 billion euros of direct income in 2018 and 160 billion of indirect income due to tourism and other services. In 2018, the overall cultural and creative system produced 6,7 % of the overall wealth in Italy. 37,9% of national touristic spending is due to cultural and creative sector. The contact with the creative economy generates a multiplier effect in traditional industries. For every euro produced by an activity, 1,8 are activated on the rest of the economy. Another important element is the relationship between creative industry and wealth: the level of wealth produced in Italy by this sector is 6%. Cultural industries produce 33.6 billion euros of added value (2.2% of the national total), thanks to the employment of 488 thousand employees (1.9% of the total employees).

The dominant professional groups are:

- Architecture: 68.900 workers; 99% of them do activities related to architecture
- Performative arts: 172.400 workers; 67% work in concert activities
- Visual arts: 250.200 workers; almost 1/3 worker is an artist (ceramic, glass, mosaic, marble and other materials)
- Audiovisual: 180.500 workers; 25% work in cinema and television
- Books: 141.000 workers; 24% are authors (illustrators included)
- Music: 168.900 workers; almost 45% are authors, composers and/or interpreters
- Advertisement: 92.600 workers, 57,8% work in advertising agency
- Newspapers: 94.000 workers; 29,5% in printing activities
- Radio: 7300 workers; 3,9% in broadcasting activities
- Videogames: 15.200 workers; 2,3% in selling videogames activities

Situation in 2015

In this table you can see the statistic data about the creation and birth of new companies in the CCI in Italy “per years”

Year	2015	2016	2017	2018
Number of Cultural and creative enterprises	413	413,752	414,701	416,080
GDP in %	6,7	6,8	6,7	6,8



Valore aggiunto e occupazione del Sistema Produttivo Culturale e Creativo italiano per settore
Anno 2018 (valori assoluti, composizioni percentuali e quote percentuali sul totale economia)
Fonte: Unioncamere, Fondazione Symbola, 2019

Settori	Valore aggiunto			Occupazione		
	Valori assoluti (milioni di €)	In % sul totale SPCC	In % sul totale economia	Valori assoluti (migliaia)	In % sul totale SPCC	In % sul totale economia
Industrie creative	13.783,8	14,4	0,9	266,6	17,2	1,1
Architettura e design	8.861,1	9,3	0,6	157,1	10,1	0,6
Comunicazione	4.922,8	5,1	0,3	109,6	7,1	0,4
Industrie culturali	35.111,8	36,7	2,2	497,4	32,1	2,0
Cinema, radio, tv	7.452,1	7,8	0,5	56,5	3,6	0,2
Videogiochi e software	13.600,1	14,2	0,9	177,6	11,4	0,7
Musica	319,2	0,3	0,0	5,9	0,4	0,0
Editoria e stampa	13.740,3	14,3	0,9	257,3	16,6	1,0
Performing arts *	8.210,7	8,6	0,5	144,8	9,3	0,6
Patrimonio storico-artistico	2.858,1	3,0	0,2	51	3,3	0,2
Core cultura	59.964,4	62,6	3,8	959,8	61,9	3,8
Creative driven	35.794,3	37,4	2,3	591,4	38,1	2,3
Totale SPCC	95.758,6	100,0	6,1	1.551,2	100,0	6,1

The creative economy employs 1,5 million of people (6% of all Italy's workers) in 2018, 22.000 more compared to 2015. In the table below we can see the statistical data about added value and employment in the creative sectors for the different regions in Italy⁵.

I lavoratori del settore ICC si possono catalogare tra:

- Employees
- Self-employed workers
- Professional workers
- Autonomous unions: ex = unions of managers and supervisors

The sector of the CCI market is very qualified: the least qualified employees are those with a high school degree, representing 43.5%. Most of the time, the academic background is artistic or linked to communication studies. Over the last years, a growing knowledge in management, fundraising or "market access strategies. Probably the incoming level of education has made more difficult in Italy to imagine apprenticeship paths (linked more to professional fields), while the new government measures have started to give space to WBL paths in collaboration with the CCI.

VET programme and curricula involves the creative sectors in particular for the design area, cinema, television, communication, photography, web-design, marketing, multimedia, or in the most technical areas of the sector, but thanks to the School-Work Alternance programme, the cultural and creative industries have found greater opportunities for WBL's involvement.

⁵ Symbola-Unioncamere, F. (2018). *Io sono Cultura—Rapporto 2018*. Quaderni di Symbola. 56



In Italy, the creative business entrepreneur needs very high entrepreneurial, creative and soft skills, and not only the ones related to the entrepreneur's artistic background. The need of multiskilling professionals has become very high within the CCI sector. Example of skills required:

- entrepreneurial skills = initiative, cooperation, team working, problem solving, planning organizing, etc.
- Creative skills = manage and promote brainstorming, ability to do hypothesis, organization of role playing, didactic strategies, etc.
- Soft skills = reliability, writing skills, communication in a foreign language, personal management, etc

The biggest problems in the CCI sector in Italy are:

Predominant volatile nature of the jobs = SMEs, micro-enterprises, freelancers and project-based work lead to an underinvestment of skills development, fewer training opportunities and a lack of structured career progression. Working conditions for professionals in the cultural sector are therefore very fragile.

Major skill gaps common to cultural and creative subsectors: it is hard to be creative. Time to resource and renew is not allowed, or at least not paid for.

Problem of social solidarity: professionals in the creative arts sector find it hard to benefit from social security cover. Artists are also exposed to the risk of being excluded from ongoing training services or conventional banking services, due to the lack of a system that is able to take the specific features of project-based work into account.

The added value of CCIs in apprenticeship:

In general, in Italy, the connections between apprenticeship and entrepreneurship are often minimal or non-existent, considering that occupying for a certain number of years (according to the contract) a position as an employee [characteristic of the apprenticeship contract - editor's note] in a certain sector is a critical factor for the "conscious" start-up of a company: this type of contract does not favour an entrepreneurial mentality. The turning point could come from the apprenticeship in the CCI because, since they are very small companies with a small number of staff members, the apprentice will have to work alongside the entrepreneur in almost all his professional tasks and thus acquire a more entrepreneurial approach and less as an employee than at work.





6. The context of apprenticeships and work-based learning in Italy

APPRENTICESHIP IN ITALY. Introduced in Italy in 1955 as an employment contract for young people, the apprenticeship was reformed several times in the following decades. In 2003 the apprenticeship took on its current configuration in particular through the definition of three distinct types of apprenticeship. The 2015 reform of employment contracts then reviewed the legal framework for the three types of apprenticeship, which at the time of the analysis had the following characteristics:

- a) Type 1 apprenticeship (hereinafter type 1): 'apprenticeship for the professional qualification and diploma, upper secondary education diploma and certificate of higher technical specialisation'. This apprenticeship is aimed at young people aged between 15 and 25 and can be applied to vocational education and training (VET) programmes at the secondary, upper secondary and post-secondary level. The duration of the contract (and therefore the duration of the alternation) varies from a minimum of six months to the maximum duration of the VET programme to which it applies. The distribution of time between the training in the education and training institution and the company is defined concerning the school year. In addition to internal and external training, type 1 apprenticeship includes a component of ordinary work experience. Generally, between 50% and 70% of the time is spent in school and the rest in the company (about 180 hours in the classroom and the rest in the company).
- b) Type 2 apprenticeship (hereinafter type 2): 'professionalising apprenticeship'. This is a scheme outside the VET system, leading to a qualification recognised by the national collective labour agreement applied in the company hiring the apprentice.
- c) Type 3 apprenticeship (hereinafter type 3): "higher education and research apprenticeship" aimed at postgraduate training.

TYPE 1 APPRENTICESHIP. Of the three schemes, type 1 is the one that seems to be closest to the criteria of Cedefop's analytical framework and the EU recommendations for a quality apprenticeship. Although it was first introduced in 2003, the old type 1 has never fully taken off in Italy, so in July 2015 the Ministry of Labour and Social Policy (MLPS) and Cedefop launched a thematic analysis of apprenticeship in Italy through which they identified the necessary conditions for the implementation of type 1 apprenticeship at the system level and formulated possible solutions and policy recommendations. This type of apprenticeship shares some of the characteristics of the "dual model", well established in countries such as Germany and Austria; it is formally linked to the education and training system; it has a relevant component of formal training at school or training centre, which alternates systematically with formal training within the company, and a workplace component. The apprentice is contractually linked to the employer through an open-ended employment contract of which an individual training plan (PFI) is an integral part. The employer is responsible for the company's training and pays the apprentice. This type of apprenticeship has existed in Italy since 2003; however, its implementation has remained partial, with marginal levels of activity. The latest reform of the apprenticeship legislation (Legislative





Decree N.81 of 15th of June 2015) has given strategic importance to type 1, with the aim of integrating work and training in a dual model.

GOVERNANCE. Type 1 implementation is carried out by both the regional vocational education and training system and the state VET system. However, regional and state systems have different ways of organising and addressing VET: the former is decentralised, more flexible and partly closer to local labour markets; the latter more centralised and not always as closely linked to the world of work. The different types of apprenticeship identify different objectives and the role of the Regions and Autonomous Provinces is fundamental from the training point of view, so the regulations are heterogeneous. There remains, however, a general regulatory framework identified by Legislative Decree 81/2015 which protects the generality of apprentice workers and defines the role of the various institutional actors and companies involved and is supplemented by a Ministerial Decree (MLPS-MIUR-MEF) dated 12.10.2015 which defines the training standards and general criteria for the implementation of the I and III level apprenticeship courses.

As national governments do not simply focus on apprenticeship, but on quality apprenticeship schemes that help to combat youth unemployment and the mismatch between demand and supply of skills in the labour market, a European Alliance for Apprenticeship was set up in 2013 with an emphasis on the added value of Work-Based Learning, in particular through apprenticeship, as also reflected in the Riga conclusions in 2015 (Latvian Presidency of the Council of the European Union, 2015). In addition, more than 200 companies have been involved through the Alliance4Youth project. In order to find a job, people need to have skills and a quality apprenticeship is an excellent tool for those who are ready to learn to earn money.

FURTHER EVIDENCES. As a result of this first phase of research and the interviews, we can highlight the following aspects:

- The distinguishing feature of the apprenticeship is that the employer is required to provide, as a consideration for the presentation of work, not only the salary but also the training necessary for the acquisition of professional skills or retraining. These two obligations have equal dignity and are not alternatives or ancillary to each other. While the apprentice has the convenience of learning a profession, the employer has the opportunity to benefit from regulatory, contributory and economic benefits.
- The apprenticeship contract provides numerous benefits for entrepreneurs who decide to hire under this type of contract. The placement in the company through an apprenticeship is, in fact, supported by considerable economic incentives (such as the facilitated contribution equal to 10% of the salary for companies or the deductibility of expenses and contributions from the Irap tax base), economic (such as the possibility of a sub-grading) or regulatory (such as the exclusion of apprentices from the calculation of employees for certain legal purposes). The apprenticeship contract is, therefore, by definition an open-ended employment contract, aimed at young people between 15 and 29 years of age, although for the regions and autonomous provinces that have defined a system of school-work alternation, collective bargaining can define





specific ways of using this contract, including fixed-term contracts, for seasonal activities.

- The definition of type 1 as an "employment contract of indefinite duration" raises uncertainties in relation to its main nature and purpose, as well as appearing at odds with the possibility of terminating the contract at the end of the apprenticeship period. Employers tend to consider type 1 mainly as one of the available contractual options to recruit staff in line with company recruitment strategies and to test potential type 1 apprentices in advance through other tools, such as traineeships. Micro- and small and medium-sized enterprises (SMEs) generally have a short-term planning horizon based largely on market developments which can vary considerably in the short term. This has two important implications with a view to transforming Type 1 from an episode to a system: first, the scheme, as a recruitment tool, is relatively unattractive for SMEs; second, it is difficult, if not impossible, to plan the demand for Type 1 apprentices on an annual basis.
- The type 1 apprenticeships in Italy struggle to be implemented according to a logic of apprenticeship of Quality, so with the law 107/2015 "Reform of the Good School" has moved the axis from the company to the school by networking educational agencies and resources to promote a greater WBL starting from school, for this reason the interviews were addressed to ANPAL professionals and the head of the Chamber of Commerce who states: "The main problem concerns the difficulty of reconciling periods in the classroom and in the company, as indicated several times, in turn a consequence of the poor attitude to co-design the apprenticeship path. Nor should it be overlooked that sometimes the company considers the apprentice to be a full-time worker and not a future full-time worker in training";



7. CCI Employers

THE APPRENTICESHIP CONTRACT. The type 1 apprenticeship contract is the main type of contract to encourage young people between 15 and 29 years of age to enter the world of work, depending on the type of apprenticeship. The apprenticeship contract provides for the written form of the contract, the test agreement and the individual training plan (PFI) which can also be drawn up in summary form within the contract itself, i.e. at the same time as recruitment. The PFI can also be defined on the basis of forms established by collective bargaining or bilateral bodies. It is part of the type of mixed cause contracts that provide for a period of alternation between work and training in mutual integration, with the aim of contributing to the completion of the professional and personal growth of the young worker. It is important to point out that the legislative decree n.276 of 2003 - Biagi law - apprenticeship becomes the only employment contract with training content in our system. Regional Law n.28/2006 of the Basilicata Region in regulating the training aspects of professionalizing apprenticeship establishes the training obligation for all apprentices hired through the new legislation (Biagi Law) or the previous one (Treu Law), specifying that companies are obliged to have their apprentices perform at least 120 hours of training per year, for each year of the contract.

WBL FROM COMPANY TO SCHOOL: THE REFORM OF THE GOOD SCHOOL. In 2015, the school reform law known as Buona scuola (Law 107/2015) changed the perspective in Italy with respect to experience learning, reversing the trend and encouraging the integration of practical work-based learning experiences within the school curriculum, making school-work alternation a structural and compulsory training method for educational and training paths in technical and vocational schools and high schools, with the aim of increasing students' skills and employability. All educational institutions offer students the opportunity to acquire basic, transversal and professional skills useful in the workplace, with the aim of facilitating the school-work transition. The law has introduced compulsory school-work alternation in upper secondary schools. Students in the last three years of technical and vocational schools must complete a minimum of 400 hours of school-work alternation in companies; for students in the last three years of general high schools (high schools) the minimum amount of hours is 200 hours. **The reform also provides for the possibility of agreements for alternating school-work in professional, cultural or sports associations,** which is useful for the purposes of our research. The alternation can also take place during periods of suspension of school activities (for example during the summer holidays) and abroad. Other innovative elements of the reform are:

- the creation of a national online register of businesses offering school-work alternation, maintained by the Chambers of Commerce, to which businesses can register free of charge; the register is intended as a tool for matching supply and demand that promotes cooperation between businesses and schools. **For the purpose of our research the interview was submitted to the Head of School-Laboratory Alternance of the Chamber of Commerce of Basilicata.**
- Secondary schools may organise training courses on health and safety at work for students taking part in alternating activities; schools provide general training attested



by a certificate of participation and a final audit, while companies are responsible for providing specific training in their sector;

- the financial resources, to enable schools to carry out alternating activities, shall be provided by the MIUR;
- The Charter of Rights and Duties: a regulation composed of 7 articles explaining the rights and duties of students during the last three years of high school. The Charter focuses on the need to provide the best possible information to students and parents, in a perspective of dialogue and sharing that must always accompany the school-family relationship. It provides that girls and boys, engaged in “Alternanza”, are welcomed in suitable and safe training environments that promote the growth of the person and are consistent with the direction of study followed. At the end of the course, students will have the right to express an evaluation of the effectiveness and consistency of the Alternance course carried out with respect to their own study path;
- Support of tutors/coaches of the host company in relation to the risk of the activities carried out and of tutors for the ANPAL apprenticeship.

FURTHER EVIDENCES. As a result of this first phase of research and the interviews, we can highlight the following aspects:

1. The type 1 apprenticeship - on our national territory - preserves a more artisan and technical training and is little used as a contract tool in companies such as cultural and creative ones that are instead more involved in school-work alternation paths, since the alternation also involves students coming from the High School who find in the Cultural and Creative Industry a sector more suitable to their level of education. It is also evident from the fact that the interviewees could not answer the questions of the questionnaire related to the apprenticeship in the CCI, even if the Head said that: "the CCI sector does not present specific problems and that, on the contrary, due to its technical and organizational characteristics, it is more inclined to start apprenticeship paths being less linked to productive organizations necessarily based on rigid working times".
2. The person in charge of “Alternanza Scuola Lavoro” (ASL) underlines in his interview the need for adequate co-designing so that the internship is profitable both for the host and for the student and the school. And this becomes even indispensable in the case of first level apprenticeship because the organization of school and work time is the biggest problem and the biggest obstacle in the spread of the tool: in other words, finding the right timing between the training hours in the classroom and the presence in the company increases the degree of complexity of the path, so the co-planning must take into account - in addition to the didactic/training purposes - also the organizational ones. This is what emerged during the meetings of the technical-scientific committee of an experimental project of the MIUR on first level apprenticeship which, in Basilicata, saw the I.I.S. "L. Sinisgalli" of Senise as the lead school;





3. The main advantage of an apprenticeship for a company is the possibility of being able to "personalise" the training of a new employee, i.e. the possibility of agreeing with the educational institution on an individualised and tailored training path (while respecting the minimum knowledge standards set by the MIUR) to the needs of the company itself; The advantage for the apprentice: Attend an education and training course and gain work experience at the same time; obtain an upper-secondary level educational qualification or a professional qualification; To develop during the studies professional skills consistent with one's own training path and with the needs of the company in which they work that can be spent in the labour market; Direct access to the labour market by means of a real employment contract with the relevant safeguards; To be more prepared and competitive to enter the world of work; Qualify to reduce time to enter the labour market;
4. A low propensity of enterprises due to lack of incentives and limited human resources needs. Even some schools, although motivated to activate first level apprenticeship contracts, consider the activation of other transition measures burdensome due to the lack of availability of the reference productive context and organizational difficulties;
5. to the question "What are the specific characteristics and kinds of approaches that support the development of enterprising skills and attitudes?" the person in charge declared: "I cannot imagine what the connections between apprenticeship and entrepreneurship could be, considering that having been employed for a certain number of years as an employee [characteristic of the apprenticeship contract – ed.] in a certain sector is a critical factor for the conscious start-up of a business". This answer can be read as a turning point for apprenticeship in the CCI because, since they are very small companies, with less staff, the apprentice will have to support the entrepreneur in all his professional tasks and acquire a more entrepreneurial and less dependent approach.





Hungary

IO1 Methodological Framework: Country Report

Completed by: Cultural Innovation Competence Centre Association





1. Introduction

Hungary has a very colourful life in the creative and cultural industry. There are some high-quality institutions for their education, but it is clear that the number of opportunities is not enough.

The term apprenticeship does not have any differences from internship in Hungarian language, and in the Hungarian education system. Based on this issue, we must say that internship is the only opportunity for trainees in this country. Although, creative internship can be delivered by CCI employers, VET and other educational institutions as well.

Generally, apprenticeship coaches and trainers are not qualified specifically as they are named. In almost all cases, these educators are practicing CCI employers, pedagogues of a certain creative area, or experienced professionals. The main issue in this, is that they do not have the proper qualification to fulfil their role. CCI employers have to face the problem of lacking experts, who could be able to focus on their apprentices in full time and to motivate them as their personal mentors.

There are some key skills that are essential towards apprenticeship coaches. It is not enough if they are experienced, there are features of personality that are crucial during educating young people. Authenticity is a highly important quality in a coach, and it has to associate with professional expertise and empathy at the same time. Communicational skills are essential, since youngsters are part of a different generation, and they have to be caught by confident and trustworthy trainers.

The Hungarian internship system puts many obstacles in front of its members, on the side of employers and employees as well. The first challenging situation comes with the paperwork and the strict regulations of the government. Also, time management is a barrier for employers, which appears in their everyday operation. They do not have the capacity to have a full-time worker taking care of apprentices, which would be an essential help for them.

The other frequently mentioned issue is lack of information. They do not have the proper channels for getting apprentices, and the opportunities for trainees are not advertised or informed towards them.

CCI employers are very open-minded, and are happy to employ apprentices, but the issues mentioned in the following report show, that the Hungarian system needs help and frameworks to provide good apprenticeship coaches and programmes at the same time.





2. Methodology for the research

CICC Association as the leader organization of Hungary's Creative Industry Cluster has a wide system of CCI relations. Thanks to these relationships, finding proper interviewees was not difficult for the association.

The interviewees were leaders of different organizations, but all of them working with apprentices of different ages.

The first interview was given by Mr. Ernő Urbán, director of ERLA Technopro Ltd, a middle-sized company for event organization, television programme production, sound, light and staging. They have different apprenticeship programmes for those, who would like to gain experience and practice in the fields mentioned. Mr Urbán has been supporting youngs with these trainings for more than 20 years, his experience in the management of educational programmes is prominent.

The second interviewee was Ms Zsuzsanna Pernyéz, managing director of Human Innovation Group Nonprofit Ltd. The organization is member of the Creative Industry Cluster, and among others, working in the field of organization development, trainings in leadership, labour market, personal skills and competences, adult education and coaching as well. They've been operation for more than 10 years, which made them one of the most important educational institutions in the region of Baranya county. They have strategic partnerships with the University of Pécs, the Chamber of Industry and Commerce, Pécs Baranya and other important CCI sector members.

For the third interview, CICC Association decided to involve an organization which works with young CCI students, in the sector of secondary education, namely Ms. Eszter Ivics, headmistress of Secondary School of Arts, Pécs. This institution is educating ages 14-18, and is giving not only creative practical training for future artist, but also provides the basic secondary education with the outcome of the school-leaving exams.

All interviews were given in Hungarian, two of them during a personal meeting. The discussion with Ms. Ivics had to be done through a Zoom meeting, considering the COVID-19 situation all around Europe. CICC Association chose its interviewees by trying to find completely different types of organizations. Thanks to the cluster relations, it was not challenging to choose a non-profit organization, a profit-oriented company, and a municipally maintained institution, all of them operating closely linked to CCI sector.

Despite the high-skilled experts, the biggest challenge is to define apprenticeship in Hungary. The country does not have or provide this type of education, therefore our interviewees can only speak about it theoretically, without any experience or knowledge on how apprenticeships work.





3. Summary of previous research

CICC Association previously took part in an Erasmus+ programme, called Artenprise, which was about supporting artists and cultural operators in developing entrepreneurial skills.

We would like to mention the outcome of this projects, since it contains relevant information for P4CA project as well.

To build the Entrepreneurial Competence Framework for artists and cultural operators of Intellectual Output 1, the project envisaged a desk research and survey on needs (consisting of an online quantitative questionnaire and a qualitative questionnaire). The desk research carried out in each project country and in those countries not involved directly in the partnership aimed at identifying:

- Best European practices of entrepreneurial education of CCI (Cultural and Creative Industries);
- Tools and methodologies used in the framework of these initiatives/programmes/projects; • Competences recognised as needed by CCIs to succeed as entrepreneurs;
- Specific needs felt in terms of entrepreneurial skills (as detected by these practices).

The consortium partners undertook mapping of existing initiatives, good practices in EU28, guidelines and criteria. This research was carried out at both national and European levels and identified 1-3 examples/practices at their own country level and at least 1 from other EU28 countries. The good practices have been collected in GOOD PRACTICES COLLECTION and are presented in accordance with a research template designed to display general information and contents: description, goals, participants' needs, achieved results and skills detected. The knowledge collected through existing initiatives, good practices in EU28, guidelines and criteria regarding teaching/fostering entrepreneurial skills allowed the partnership to incorporate useful related knowledge and experience, core skills and competences needed to succeed as entrepreneurs as well as to structure a training process into the ArtENprise project's training and mentoring scheme.





4. Profiles of Apprenticeship Coaches in the Creative and Cultural Industries in Pécs, Hungary

The interviewees chosen by CICC Association are very active members of creative and cultural industries not only in Pécs, but in the whole country. As stated before, we cannot speak about proper apprenticeship coaches in Hungary, since there is no programme in Hungary which could be considered as apprenticeship.

Mr. Ernő Urbán is the managing director of a private corporation, which has services like television programme production, event organization and implementation, lighting and staging. He employs full-time and part-time employees, and also works with apprentices and self-employed people. In the making on television programmes, and running tv channels, we can see that in Hungary, most of the companies have headquarters in Budapest, this sector is too centralized in the country's capital city. Regionally, Mr. Urbán's enterprise is the only opportunity for those youngsters, who would like to acquire theoretical and practical knowledge as well in media.

ERLA Technopro has at least 15 employees, and this number does not include any of the apprentices. Connected to this area, it has to be detected that in Hungary, employment is strictly defined in paperwork and in taxation as well. This is a challenge for those interview participants, who are leaders of non-educational organizations – Mr. Urbán, and Ms. Pernyéz. Considering other challenges, time management is mentioned by both participants.

It has to be clarified, that in Hungary, there is no such educational programme like apprenticeships. The only opportunity for youngsters is to take part in everyday work through an internship programme, so we cannot speak about qualifications or other nationally regulated frameworks. Mr. Urbán is responsible for everyday operations as leader of the company, although he keeps in touch with his interns weekly, but the tasks will not let him taking care of them every day.

Ms. Zsuzsanna Pernyéz is the managing director of Human Innovation Group Nonprofit Ltd., with services like coaching, business development, training, and adult education. The organization is closely related to the University of Pécs, therefore they can receive students for apprenticeship. Depending on the area, she is giving coaching lessons as well, so her responsibilities do not end by operations.

Her role has vital importance in trainings, therefore many skills could be mentioned as most necessary ones to be professional and useful. Time management is a challenge and important skill at the same time at the organization. During the process of education, they have to provide enough time for their apprentices in need. Closely connected to this, she mentions consciousness as a skill of hers, in spite of the fact that her most prioritized skill is patience towards learners. During trainings, it is crucial to have social sensibility and professional expertise as well, so they can provide useful and practical knowledge throughout the programme, and have a positive outcome at the end.





Human Innovation Group Nonprofit Ltd. has accredited trainings in Hungary, which means that they have all the necessary licences (official permissions) by the government to issue official certificates at the end of each of their programmes.

Ms. Eszter Ivics, the headmistress of Secondary School of Arts, Pécs is not only responsible for the operations of the school, but a mastered teacher of mathematics and physics. Although her field is not closely linked to the CCI sector, she has been researching the connections between arts and mathematics, its methodology and acquisition. Since this institution is part of the secondary education, she works with 14-20 year-old-youngsters.

She thinks that her role needs large amount of patience and interest to connect the children with mathematics through the use of arts inside their own field. She mentions practical experience in a specific field as a high-importance skill, with being aware of all the small details of their own profession and to have a special skill that senses the necessary skills to be developed by a teacher so the student will be able to acquire useful knowledge.





5. Context of the Creative and Cultural Industries in Hungary, Pécs

All three interviewees are engaged in different field of the cultural creative sector. All interviewees are members of the Creative Industry Cluster, but they represent completely diverse organizations and areas of activity.

Media Production Company

Mr. Ernő Urbán is leading a company, connected to event organization and television programme production. His employees are experienced producers, working for not only a local channel, but for the national main public television channel as well. Their apprentices can acquire practical knowledge through being part of production itself. He claims that mentoring these students is at high-importance. It is not enough if the coaches are professionally experienced and reliable, they need to pay attention to their assigned apprentices, they should be able to see the world with the eyes of a youngster, and empathy is also a particularly essential feature. In the CCI sector, apprenticeship coaches do not have any kind of reputation in Hungary, since there is no frameworked programme for educating them and there is no feedback on their work.

Mr. Urbán says, youngsters in general have many needs, especially connected to the balance of the amount of work and salary. The main issue for young people is that they want more money for less work, and they have an illusion about life which is about showing that they are successful, although the necessary amount of work is not done by them.

Human Innovation

Ms. Zsuzsanna Pernyéz has more personal contact with her apprentices, from variable fields, many of the future CCI entrepreneurs. Professional expertise is her prioritized standpoint in the CCI sector, but she highlights some particular sector related importances as well. Cultural and creative industry has its innovative ideas, where apprentices -it does not matter if young or not- can be the pulling power of the organization. Creative businesses need to be open to new ideas, and the win-win situation appears in the case of innovation and energy. In spite of the fact that the usefulness of apprenticeship at a CCI organization is highly important, there are some obstacles for young people to enter and work in a place like this. Ms. Pernyéz says that lack of information affects apprentices and CCI managers as well. Entrepreneurs do not have enough information about the opportunity, and the possible applicants do not find them in any way. Creative Industry Cluster is an information point, but there are not enough members in it.

VET Education

Ms. Ivsics, who is the headmistress of a nationally well-known secondary school of arts is certain, that coaches must have specific experience in their own fields. It is not enough, if these teachers have the teaching methodology and are educators – they are artists in practise. They continuously create, and this helps them evolve a good teacher-student relationship. The students of Secondary School of Arts Pécs do not have issues on finding their apprenticeship places, as the school has a network which they can use considering the





students' needs. The institution has contractual relationship with the Ballet of Pécs, National Theatre of Pécs and even Bóbita Puppet Theatre. The students also have the great opportunity, that they can spend their practical time with those educators, who earlier thought them for the theoretical material.





6. The context of apprenticeships and work-based learning in Hungary

First of all, it is important to mention that apprenticeship, as a concept, does not exist in Hungary. Internship is what we can talk about, so it is very difficult to define the frameworks that apply to it. In this respect, we will further analyze the system that applies to Hungarian methodologies.

Internship programmes within the school system can be completely different, considering secondary or tertiary education. In Hungary, most CCI-affiliated schools have a mandatory internship, where the employer can decide whether the student is paid or simply provides the internship. Unfortunately, all of our interviewees believe that the current system makes implementation difficult, mentioning the paperwork here and the grants available. The Vocational Training Act was published in January 2020, describing the conditions for creating an apprenticeship, but it is so recent that it is still elusive for employers and organizations. It is also important to mention that, unfortunately, artist training, for example, has been separated from the creative professions, which is a huge problem for the sector.

Internship programmes outside the school system are absolutely unregulated. For most organizations, the programme is completely informal. This can happen mainly because the employer cannot undertake to be able to employ the student full-time in the future, even if he / she receives a qualification or a paper about it. As a problem, we can even mention that the input levels are in many cases not enough for someone to fill an apprenticeship place. From this point of view, we can say that there is an imbalance between theoretical and practical education, so the employer may have the problem of having to deal with a trainee much more, precisely because of such problems. It is also worth mentioning that there is only one region in Hungary where the number of opportunities is higher, and this is none other than Budapest and its catchment area.

With the EQF level system, of our interviewees Ms. Ivsics was aware, but she said it was not used at their institution. She mentioned as the primary reason for this that this kind of openness is only now beginning to be characteristic of Hungary, and as long as the internship programmes are not defined more precisely and not supported, it will remain so for a while.





7. CCI Employers

Overall, the number of apprenticeship opportunities in Hungary is very low. There is not enough training in the CCI sector, and most of them are mostly focused on Budapest. These trainings are very difficult to access for young people, the number of VET trainings is low and there are currently very few vocational secondary schools in Hungary.

Employers working in the CCI sector mostly want to employ people who are ready for effective work. On the output side, the biggest problem is not being able to stay with the training company, there are financial reasons for this in many cases. Companies do not have a predictable number of orders, so the issue of employment persists.

We had two interviewees who employ apprentices. They both say they are happy to hire interns, although their input level is not the most appropriate. Problems such as the basic attitude of the students or the lack of personal competencies that make it difficult to work together are mentioned here. There are differences in behavior between employer and employee, but whereas we are talking about young people, these problems can be easily shaped and eliminated through continuous feedback and working together. One of the biggest positive aspects for employers is that they can shape their apprentices into their own image and, given their age, they can bring a lot more innovation and ideas to a given company.

Perhaps the most important deterrent is that paperwork is very cumbersome when it comes to apprenticeship employment. It is also a form of employment, so it involves not only paperwork but also responsibility. Employers do not have enough time to mentor their trainees, these organizations would need an independent person. It is almost impossible to solve the simultaneous fulfillment of the conditions that are particularly necessary for the useful, practical and demanding implementation of the apprenticeship programme. A well-designed framework and workshop programme would be a solution to this, which is incentive and remedial for students.





8. Vocational and Educational Training

In Hungary, the Ministry for Innovation and Technology is responsible for the sectoral management of vocational training, while the central office is the National Office for Vocational and Adult Education.

Practical training is essential in art education. Basically, in the fine and applied arts training, only graphics are considered as part of the creative industry sector, the other trainings remained in the art category. Schools provide training for students, with a mandatory number of hours. The conditions for completing the programme vary in many places, but the most common procedure is defined as the number of hours that must be completed, which either accompanies all school years for students or meets the practical requirements for an extra year or years after general education. These follow centrally defined curricula, so it is not the educational institution that determines its time, but the training programme itself. In the case of art high schools, there is continuous practical education during each school year.

Unfortunately, it can also be said from the feedback from the students that they have managed to acquire very little knowledge that would strengthen their entrepreneurial spirit. Although the curriculum of vocational training in the creative industry sector contains entrepreneurial knowledge, they acquire more superficial information once a week. Thus, learners do not receive motivating factors and usable knowledge that could encourage them to start their own creative industrial entrepreneurship. In fact, during training, they gain information such as contracting, or gross and net pay, but this is far from enough for them to change attitudes.

Overall, it can be said that the Hungarian vocational training system is not sufficiently developed from the point of view of the CCI sector, and based on the feedback from teachers and students, there are many shortcomings. Finding solution for these problems would increase the entrepreneurial spirit, and much more CCI experts would appear nationally. The low number of vocational training places is also a problem, as is the lack of instructions and information.





9. Coaching and supporting young people as Creative Apprentices

Despite the small number of apprenticeship programmes and opportunities in Hungary, we can list a number of advantages in favor of creative apprenticeship.

According to our interviewees, it is very useful for young people to be able to see an organization during its operation and get to know its daily processes, as well as to be able to take an active part in it. The apprenticeship not only consists of the trainee carrying out the creative industrial and cultural activity he or she knows, but he or she can also implement his or her innovative ideas, all in a real corporate environment. It can also be mentioned as an advantage that the learning processes are much shortened during a practical training, they can test their skills in real situations, they have to do their work responsibly. At a place of apprenticeship, it is likely that students will be able to try and use much more modern tools than what an educational institution can provide.

On the other hand, unfortunately, we must also mention that there are plenty of factors that deter young people from taking advantage of practical opportunities. According to one employer, young people do not see themselves as experts, but as ordinary students, so they do not believe in themselves that they are able to build their careers on their own. A much more negative factor was also discussed, and that was the attitude of young people to work. Several apprenticeship leaders believe that new generations of employees seek for salary rather than work. Unfortunately, social media isn't there to help them either, as they get feedback that they can make a lot of money with very little work, so they chase this opportunity.

As a solution, it emerged from talking to CCI experts that one of the most important aspects is mentoring. A good mentor is able to give young people an inner motivation, by which they do not produce the benefits of a work done out of compulsion, but a sincere love for their work that comes from an inner motivation. Being a mentor is not just work, but deep empathy and encouragement. This, of course, must be accompanied by the appropriate expertise in the subject.

According to the CCI sector experts interviewed, it is not difficult to ensure equal opportunities today. There is no discrimination, and even a trainee is often retained if he or she has not performed well. They are also trying to ensure that they are accessible to people with disabilities, where appropriate, taking into account accessibility, for example.

Basically, the effort is on the part of CCI businesses, but either they can't find an apprentice or the apprentices can't find them. However, the existence of internship programmes can be said to be beneficial for both employers and employees, especially with regard to positive outcomes.





10. Conclusions

The main purpose of our report was to find all the necessary skills, knowledge and aptitudes, which are highly important towards apprenticeship coaches, focusing on a Central European country, namely Hungary. The occupational profile has been identified and a clear image has been defined by three interviewees.

To sum up the relevant answers and information, provided by different CCI sector experts, we can state that three different groups of features have been found at the end of the research.

First of all, it was highlighted that the greatest importance is in the coaches' **professional knowledge**. It is a must for them to be experienced, and to have relevant practical knowledge towards their fields. Professionalism is defined by expertise, background knowledge and open-mindedness.

Secondly, there are **features of personality**, which are essential in training young people. Our interviewees mentioned patience, empathy, and an inner sense for mentoring them. It is highlighted and clear in the interviews, that personal characteristics is one of the most important points when working with a coach, and it is not only the need of the employer, but the trainees as well.

Finally, there are some **external aspects** which are influencing the work between apprenticeship and coach. All of our interviewees have to deal with time management, which is a challenging issue at any kind of organization. CCI employers do not have enough time to take care of their apprentices, although they are the most experienced ones with help. An other external element is the regulation of the system, including paperwork connected to this way of employment, which makes it more difficult for these employers.

All in all, the interviews highlighted many issues of the Hungarian apprenticeship and internship programmes, but we can be certain that CCI coaches are exceedingly well-trained, and a very extended background knowledge is in their possession, which could lead to a perfectly operating and very high-quality programme.

11. Acknowledgements

We would like to thank the following people who agreed to be interviewed for this study:

Name	Position	Organisation
Mr Ernő Urbán	Managing director	ERLA Technopro Ltd.
Ms. Zsuzsanna Pernyéz	Managing director	Human Innovation Group Nonprofit Ltd.
Ms. Eszter Ivsics	Headmistress	Secondary School of Arts, Pécs





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North Macedonia

IO1 Methodological Framework: Country Report

Completed by: Yane Calovski, Press to Exit Project Space





1. Preface

Country Report North Macedonia was compiled as part of the **IO1 Methodological Framework** of the **Partnership for Creative Apprenticeships (P4CA)** project that “seeks to apply new models to support the delivery of Quality and Effective Apprenticeships in the Creative and Cultural Sector, by building the skills of apprenticeship coaches and In-House Company trainers.” P4CA is a 3 year transnational project funded by the British National Agency with organizations from six countries: United Kingdom as a lead, with Italy, Poland, Hungary, Slovakia, and North Macedonia as partners.

A diverse research methodology was applied that included interviews, research of state reports and data generated through sectoral stakeholder engagement, as well as acute observation in the field itself, especially the Creative Cultural Industries (CCI). Special attention was given to locating data of and about Apprentice Training within organizations and the role of In-House Coaches as both, facilitators and educators.

In the process we have identified the historical context of vocational training starting with high school education followed by opportunities in higher education and beyond. This report touches on the history in the sense that it briefly contextualizes the opportunities presented in the country both during the socialist/communist era when North Macedonia (then known as a Socialist Republic of Macedonia) was part of Yugoslavia (1945-1991) as well as the since its independence and during the transitional period into a capitalist/neo-liberal system (from 1992 to the present).

The report also cites existing summaries and data provided by official state and independent organizational sources that further help in completing the pictures concerning the opportunities within the CCI sector and its compliance with the European Framework for Quality and Effective Apprenticeships.

As the project P4CA progresses until 2022, the **Country Report North Macedonia** will be updated accordingly as additional experts, scholars and academics, public and political figures, representatives of public institutions, the civil sector and other stakeholders interested in the application of the European Framework for Apprenticeships to the CCIs in the Republic of North Macedonia will be engaged and asked to give additional input. Additionally we would like to acknowledge that the realization of **IO1 Methodological Framework: Country Report North Macedonia** for a significant amount of time overlapped with the Covid-19 pandemic that greatly affected North Macedonia in particular the availability of certain individuals we would have liked to engage with and also state agencies and organizations we would have liked to include in the process of research and analysis of data as well as conduct interviews both in person and in writing.

For that reason, we consider this **Country Report North Macedonia** to be a first draft that will be disseminated among the lead and other partners of P4CA but that the report will be a subject to additional editorial work when the working conditions allow for an direct engagement with certain stakeholders currently unavailable. Once it is finalized it will be translated and disseminated among the key stakeholders including national authorities, public





institutions, social partners, educational institutions, development partners, experts and other potential contributors in the field of CCI and Vocational Educational Training (VET).

Last but not least, we hope that the **Country Report North Macedonia** will illustrate the best way forward towards defining the Occupational Profile and Competence Standards validating the role of the Apprenticeship Coach in the CCI sector.





2. Introduction

In the frame of **Partnership 4 Creative Apprenticeships (P4CA)** we have prepared this initial draft report to map out the situation in the country concerning the state of apprenticeships in the CCI by undertaken a series of research tasks to evaluate the **economic, legal framework and policies, opportunities and future potentials**.

The Government of North Macedonia is following upon the Council of the European Union Recommendation on the establishment of the so-called "Youth guarantee" with which the members of the European Union committed themselves to ensuring that all young people under 25 years of age will receive a quality job offer, continuous education, learning crafts or practice within 4 months of unemployment or completion of formal education. We can certainly see a role we can play in this process of working with HI and students in providing service and knowledge of how to transition from student to apprentice to future employee.

In addition, the Council of the European Union in 2014 adopted a Recommendation on "Quality Internship" framework – another reference point. So, taking into account the youth unemployment problem in Macedonia and good practices in the European Union member states in the implementation of the Youth Guarantee, our Government piloted this kind of program for the first time in 2018 in 3 municipalities (Skopje, Gostivar and Strumica) and in 2019 will be implemented in the level of the whole country. We can research into this and find our role.

Another good thing is that following the pilot program, in October 2018 the Government published the first **Draft of the Law to regulate apprentice/intern training programs** (currently still in draft version). The assessment is done in this area since in the past period apprentice training programs are mainly included as part of the annual operational programs and employment measures, which aims to improve the skills and qualifications of the unemployed persons for their more successful integration into the labor market.

In this report in the section on legislation we look closer if the Government is looking into "Quality internship" framework of the Council of the European Union adopted in 2014. With the newly ignited integration into EU, we have plenty to work with in terms of this issue.





3. Independent Culture Scene As A Factor

The independent art and culture scene in North Macedonia, including the creative industries, is a small but vibrant scene that unfortunately has been defined by lack of opportunities in terms of post-secondary level educational/vocational and apprentice training programs. This is an underlining socio-economic and educational issue in our society effecting both the potential Apprentice Trainers and the Trainees.

Whilst we can trace policies towards VET and can map the inclusion, cohesion and access of said policies, we also acknowledge the lack of systematic approach to providing apprenticeships in the CCIs and of recognition of the role of the Apprenticeship Coach in the process. This is suggestive of the need to use a pragmatic approach in helping increase access and diversity and improve entry routes to the creative industries for young people.

As the primary goal of P4CA will be to help train AC's to support the promotion and delivery of more Apprenticeships in the Creative and Cultural Industries, for the purposes of this report and our ongoing engagement with the program we have traced **three (3) case studies** so that we can highlight the need for enhancing their skills and knowledge during the project implementation period of 36 months.

In order to look at the innovative model in providing function and redefining the role of the Apprentice Coach (AC) in the process, we will focusing the work of SCS Centar-Jadro a hybrid institution based on the model of civil-public partnership where the managing team function as a in house couches for the vocational training programs designed for young aspiring artist, technicians and managers in culture. The third case study will be the work and concept of LUDUS Ltd., a private fashion line from Skopje that provides aspiring designers an opportunity to apprentice in-house while also learning the social and political dimensions of their *agender* concept of design.

For a better understanding and overview of the context and needs of the CCI and of how to support young people and employers in developing better and more effective apprenticeships, we have also looked at the **socio-economic and political context, economic development prognosis, and history of the educational system**. The country as well as some numbers indicating the unemployment among youth and how it affects directly and indirectly the CCI.

They will have access to a range of new and innovative learning resources, tools and Self-Directed Learning materials tailored to their needs which will enable them to develop their skills and practice, and they will have access to recognition and accreditation of their skills at a European Level. Beyond this P4CA draws upon extensive networks of the partnership and 21 Associated Partners including engagement with policy development to animate and mobilize the impact at regional, national and international levels.





4. Socio-Political Context

The Republic of North Macedonia is a landlocked country in the South Eastern Europe with an estimated population of 2.1 million inhabitants (information that is based on the latest census from 2002). From 1945 until 1991 was one of the six socialiste republics of the Federal Republic of Yugoslavia, before it gained its independence and international recognition as a 1992. Its geopolitical position is significant as North Macedonia has borders with Kosovo to the North, Serbia to the Northeast, Bulgaria to the East, Greece to the South, and Albania to the West.

While the region has been considered in transition both politically and economically, moving from state-owned and operated industries to mostly privatized and capitalist driven economy, according to a UNDP Human Development Report 2015, North Macedonia has enjoyed a relatively stable growth since its independence moving from lower/middle to upper middle economy.

The capital, and largest city, is Skopje, also the socio-political and cultural center where a quarter of the 2,1 million population lives and works. As a multicultural society, North Macedonia is a home of ethnic Macedonians that comprise a roughly 65% to 70% of the population, Albanians at 25%, and in lesser percentage Turks, Romani, Serbs, Bosnians, Vlachs, Bulgarians and Armenians.

Full membership and full integration of the Republic of North Macedonia into the European Union is one of the major strategic priorities of the country, resulting primarily from the broad support for this process by the citizens, as well as the strong and evident commitment to reforms essential for ensuring prosperity for the citizens of the Republic of North Macedonia and which, at the same time, are complementary with the requirements and criteria for the Union membership.



5. Economic Development

A recent document on the National Strategy for Education 2018/2022 citing the World Bank/World development Indicators and the State Statistical Office, Monthly Statistical Bulletin, No. 1.2.17.03, has suggested that the efforts towards the maintaining macro-economic stability in the face of the global recession and the slowdown in the Eurozone resulted in the GDP growth of 3.7% in 2015 but only 2.6% in 2016. In 2016, the employment rate of the working age (15-64) population was 49.1% and recorded an increase by 5.7 percentage points from 2009.

However, employment rate of young population (aged 15-24) remains low comprising 16.2%. 10. The poverty indicators showed a slight improvement during the last 5-6 years. Thus the poverty headcount ratio at national poverty lines decreased from 26.8% of population in 2010 to 22.1% in 2015. The unemployment rate, although decreased from 32.3% in 2009 to 24% in 2016, still remains rather high. Youth unemployment drops as the level of education rises but is more than two times as high as the average – 48.2% (47.9 for men and 48.8% for women)⁷. In 2016, 25.2% of the persons between 15 and 24 years of age have neither been included in the education system nor have been employed. During the last years, most of the job vacancies were created in the sectors of processing industry, construction, transport and warehousing, administrative and supporting activities and art, entertainment and recreation.

According to the State Statistical Office, Labor Force Survey from 2016, around 53% of new jobs related to the secondary vocational education and 34% to lower levels of education. In future most of the vacancies will appear in the processing industry (40%) and trade (9%) at the levels of secondary/vocational (62%) and higher education (10%). During the period of 2009-2015, the net migration was continuously increasing from 1,065 to 4,342 – mostly due the number of foreigners with temporary stay – but registered decrease to 4,113 in 2016.

One of the important indicators that suggest the vulnerability of youth in the labor market is the “Employment and Social Reform Program 2020” report of the Government where it is section 3.1.2 is dedicated to “Improvement of the unemployment situation, especially with the most vulnerable categories (youth, long-term unemployed and others)” which is very important to P4CA strategically.

This section indicates, among other things, that besides the evident progress and positive trends within the period of past several years, the numbers are still unfavorable and they still demonstrate the existence of a high unemployment rate and low employment and activity rates among certain vulnerable groups, such as the youth, socially vulnerable persons, women, persons with disabilities, persons belonging to particular ethnic communities etc.

The sizable presence of the long-term unemployment is also evident, even among the youth, and the transfer from education to the labor market has been very difficult for young persons and in average, it lasts for even up to 6 years. However, planning and implementation of specific active labor market measures (ALMM) that include various services for unemployed persons, apprenticeships, trainings, internships, re-qualification, specific policies for job creation, job clubs services etc. has positively increase their effectiveness and efficiency.



The ESRP report further indicates (in the segment of the labor force supply) a lot of measures are implemented aimed at improving the skills and the knowledge of the unemployed, re-qualification and additional training/qualification, support to the young unemployed persons to obtain working experience, support for development of the culture of entrepreneurship and self-employment etc. However, there is still a significant discrepancy (mismatch) between the qualities, skills and knowledge of unemployed persons with the ones that are actually needed and required on the labor market, and the issue of successfully linking the needs of the companies with the available labor supply still remains a significant and important challenge, to be dealt with.

The educations and trainings are always welcomed and useful, but they still cannot solve all the problems deriving from the unsuitable education and education which is not adjusted to the current requirement on the labor market. Bearing in mind, the significance and the seriousness of the challenges, is especially important to point out here the efforts made and the measures designed and implemented in the field of supporting the employment of young persons. Although within one longer period of time, the youth has found its own important place as a specific target group within the employment policies, still, it can be said, that the significant progress in this respect has been made since 2012, with the adoption of the first specific Action Plan for Youth Employment until 2015. Afterwards, in the middle of 2015, a new Action plan was prepared and adopted for the period 2016-2020.



6. Legislative Measures

In the **ESRP report** from 2020 in the section 3.2.3 titled “Strengthening of the employability of the work force and building learning pathways in the context of lifelong learning” the Government of the Republic of North Macedonia has indicated that “one of the main priorities covered by this strategic document, as well as in many other documents of this kind (existing and in preparation), such as the **Employment Strategy, the Action Plan for Youth Employment, the Strategy for Reducing Poverty and Social Exclusion, the Education Strategy** etc., is to continuously design and implement reforms, policies, projects and activities that shall lead to increased employment, presence on the labor market, increased employability etc. And this to be supported, besides other, also through improving the efficiency and the relevance of the various levels and forms of education and trainings of the population belonging to various ages and various target groups, acquiring knowledge, skills, competences which shall be competitive and shall respond to the current and future demands, trends and challenges on the labor market. This means that vocational education and training, adult education, promoting and supporting various forms of life-long learning, promoting entrepreneurial culture at all levels and forms of education, active consultation and inclusion of the local self-government, social partners within these processes, mainly - the representatives of the business community etc. will in the focus. We have not seen any indicators that apprenticeship and coaching is indicated in the ESRP report is the case in the independent cultural sector, or rather that the independent cultural sector as an integral part of the CCI is significantly affected by this measure.

Official guidelines on traineeships and apprenticeships

The Apprenticeship system is regulated in the **Law on Labor Relations (Закон за работни односи)**, in articles 56, 57, 58 and 59. These articles refer to the duration of the apprenticeship (maximum one year), performance and cancellation. The Apprenticeship can last up to one year, unless otherwise stipulated by law. The apprenticeship may be proportionally extended if the apprentice works on a shorter working time than full-time, but for a maximum of six months. At the end of the apprenticeship, the apprentice must take an exam, which is an integral part of the internship and is taken before the expiry of the internship. For the duration of the internship, the employer must not cancel the employment contract to the apprentice, except in case of an employer’s termination procedure.

The legal framework on Traineeship is included in the official **Employment strategies and programs**, a document that serves as a guide in understanding the measures for increasing the employability of young people. If we understand that the training for the unemployed is foreseen in the **Operational Plan for Active Programs and Measures for Employment and Services in the Labor Market** (most recent data available is for 2019). The aim of the trainings is to improve the skills and qualifications of the unemployed persons for their successful integration in the labor market. According to the Operational Plan, the following trainings are foreseen: job placement for a known employer, training for professional qualifications according to employers' request, training for demand occupations and handicrafts, training in skills acquisition (computer skills, basic and advance IT skills) and traineeship.



The trainings are intended for all unemployed persons registered at the **Employment Service Agency (ESA)** as active job seekers. Exception from the general scope of the target group is training for traineeship intended for unemployed young people up to 29 years of age and unemployed persons up to 34 years of age with a minimum of completed secondary education.

Promoting traineeships and apprenticeships: According to data realized by the ESA (information regarding traineeship opportunities are available on the website) specific information on traineeship opportunities is provided in the Operational Plan on Active Labor Market Programs and Measures.

Recognition of learning outcomes: The trainees provide reports to the ESA and the provider of traineeship. In terms of apprenticeship, the apprentice must pass an exam before the end of the apprenticeship. However, not all providers keep sound record books on traineeships or apprenticeship.

Funding: According to the active labor market programs and measures, the providers are not obliged to co-fund the trainee. The amount that the trainees receive is around 150 EUR, including personal tax income and sickness and workplace injury insurance (this amount is paid by the ESA). The funding for traineeship is provided with the budget of the Ministry of Labor and Social Policy, within the Action Plan for Youth Employment (and operational annual plans).

According to the Operational Plan for Active Labor Market Programs and Measures 2019 (Оперативен план за активни програми и мерки за вработување и услуги на пазарот на трудот за 2019 година), the total projected budget for the realization of the trainings is 132.843.000 MKD. For comparison, the budget for trainings for previous year was 99.399.000 MKD. If we make a comparison, we will notice that the training budget for 2019 is increased by 31,444,000, which is a big difference, but it must be noted that the scope of the measure has also been increased, that is, for the year 2019 it is planned to cover 3115 people, while for 2018 the coverage of persons is 2538 people. For this reason, the big difference is in the budgets. No data is available how many of the trainers are in the CCI sector.

Quality assurance: Monitoring and quality assurance for student's apprenticeship is responsibility of the institution (private or state) in which the apprenticeship is performed. It is usually regulated by internal document and no specific qualitative outcomes are available. No specific qualitative outcomes are available.





7. Education System

The education system of the Republic of North Macedonia comprises a mix of pre-school, primary (6-14 years), secondary (15-17/18 years) and higher education. The secondary education, which is also compulsory and free, is divided into four streams: general secondary education (gymnasium), secondary vocational education, art schools, and education for pupils with special educational needs. Secondary vocational education is of 4-year duration and students that finished the full four year course would receive a high school diploma and a technician degree. In North Macedonia students could continue their education via the state and private universities joins a specific Faculty (Fine Arts, Film, Theater, Music, Architecture, Fashion and Technology, etc.) and after four years receive a Bachelor degree like in classical university, and after additional two years receive a Master degree.

In this report we are highlighting a school that belongs to the level of secondary education on the basis that it is the first school in the country post WWII that dealt with educating the educators and the students for the CCI. This example is the vocational **State School of Arts in Skopje** established by Decree of the Government of the Socialist Republic of Macedonia in 1950 with two study programs: artistic and pedagogical. The Ministry of Education, later the Ministry of Science of the Socialist Republic of Macedonia, together with the teaching staff of the School of Applied Arts and in cooperation with external professionals, developed a curriculum for the school with the following sections: decorative painting, decorative sculpture, applied graphics, processing of textiles, interior architecture and ceramics.

A program was developed for the workshops for processing of gypsum, stone and wood, with directions of carving. At that time, the academic painter Vangel Kodzoman was in charge of preparing a proposal and program for the establishment of a Teaching Group for Art Education at the Pedagogical Academy in Skopje that began teaching staff at the 1951/52 academic year. The Ministry of Science and Culture then awarded scholarships to graduates of the School of Applied Arts to continue their education at the Art and Applied Academies in Belgrade, Zagreb and Ljubljana. After graduation, the best graduates joined the school's educational process modernizing the ongoing educational process.

Today, the school's teaching process includes six departments: applied painting, applied sculpture, applied graphics, textile and clothing design, interior and furniture design, and ceramic design. It creates staff who found their place in the industry as well as working as freelance artists with great success both locally and internationally. There is an increased sense of urgency as to how they prepare and encourage their students to follow a path in the CCI via higher learning and apprenticing in the studios of already established artists.

The success of their program and the quality of the performance of their trainees once they reach higher education and beyond has not been studied and deserves a separate analysis. Furthermore, a separate research has to be conducted that will engage all existing higher education programs that actively engage their educators and students in preparation for the CCI market.







8. Case Studies And Interviews

The main case study (1) is Press to Exit Project Space for its **development of opportunities** for younger emerging creatives and preparing them for a carrier in the fine arts, curatorial field as well as the vast independent culture sector comprised of diverse body of non-profit and non-governmental organizations, initiatives and groups.

Two (2) additional case studies have been identified and selected for further engagement based on the relevance in engaging with educational/capacity building of creative individuals. Here we provide brief description of the organization and an interview with an individual employed by the organization that is willing to participate as an In-house coach. Furthermore, they have expressed interest to be considered as candidates to participate in the **CLOCK YOUR SKILLS** program as representatives from North Macedonia.

All three case studies have been identified and selected for further engagement based on the relevance in engaging with educational/capacity building of creative individuals.

Case study 1: Dorotej Nesovski, independent educational trainer, former participant of Press to Exit's educational program NNE (2017/18)

Dorotej Neshovski (Skopje 1989) graduated from the Faculty of fine arts in Skopje, Sculpture Department in 2012. As one of the founders of the art group SEE, established in 2012, he is an active member and participant in all the projects of this group. He has exhibited at numerous group exhibitions in Macedonia including: "SEE, UM/A 1" (2015) and "It's Easier to Breathe Underground" (2017). He took part in the 6th International Symposium "Curating Exchange: Spaces, Functions, Fictions and Other Commons" organized by press to exit project space, where he presented his performative lecture "Fictions and the spaces I inhabit" addressing the array of potential readings into the public concepts of ephemeral versus permanent, public versus institutional, and virtual versus physical space while creating a so-called "invisible works". He is author of the "Art is not what you want" (Private Print, Skopje, 2017) an art book on drawing, presented in Skopje, Berlin, Tokyo and Paris. Lives and works in Skopje.

As a Case Study we would like to introduce his methodology of work and also his project "Illusions of Art" that deals with concepts of creative spontaneity, visual articulation, social inclusivity, pedagogy and abstracting of the relation between gallery - audience - artist. "Illusions of Art" was realized within the framework of the program "New Project Productions" and resulted in a series of objects / images, digital prints, drawings, photo documentation and ephemeral interventions in space. Experienced by the author as "urban visual and mental graphic maps", where the authors' experiences of people, situations, energies, spaces, and events, coexist in parallel notion, the works are built with layered color-graphic intensity. They provoke and communicate with us by directing our gaze simultaneously inward, into our intimate space of memories, and outward, towards the public sphere of everyday experiences. The project sets out two key questions: what do the illusions and how we experience them in everyday life, and whether the human, as a remarkable natural phenomenon, is an illusion itself?, referencing the seminal work by Saul McLeod and Ian Gordon, on visual perception and its historical and philosophical context. As the project





ventures also into the concept of mentorship and inclusion, as well as self-growth and aspiration for betterment, we find it appropriate to be included and supported as a Case Study.

1. How do you see yourself as a pedagogue in the cultural-creative sector, i.e. children's artistic development and where does the interest in this work come from?

I would describe myself as a free interactive mentor who strives to establish a cohesive communication with children to engage with art by introducing various topics from today and concepts for accepting diversity creating empathy, enabling them space, tools and techniques, but also principles of work methodology by initiating conversations and situations. I aspire to encourage any impulse, form and content of art but above all to be given the opportunity to express themselves, gaining more knowledge, respecting art and gaining the habit of visiting exhibition, galleries and museums. The participation in workshops allowed me to accept and enable resources and apply them to my courses and workshops.

The interest comes from the children's illustration and aesthetics of honesty, but my interest begins with research as a student in which I researched the pencil and how it works and understanding research that later became my visual identity as a subject. I understood the honesty of the children, I had easy communication with them, but as you become a young parent, some things change.

2. What is your methodology and on what theories and existing methods is it based?

I can say that I change the methodology of work constantly depending on the group of children and their contact-ability. But at the very beginning I provide resources for work, I am inspired by the current trends and interests of children, I post topics and I expect reactions to see how they think and accept the same by stimulating them with ways of creativity, conversation, freedom, play, space, books-literature, artists, visiting museums, developing ideas, presentations, a program I create. My methodology includes Conceptualizing topics, Multidisciplinary Workshops, Presentations, Guest artists and various profiles that touch the art in some way, Public workshops, Design tuning for Kids/

Many times I have been on the verge of reconsidering my work whether it is a good way of working or if I need other methods and collaborators. But on the other hand, I realized and understood that I am still the only one here who offers free and different art from the one they want to show them formally and raise awareness that children should deal with something creative outside of school creating culture and future audience.

Value and importance in children's art research is not in knowing how to draw a picture of what we will recognize, but in what the child himself sees and finds and discovers in the world around him. The great treasure lies in the conversation about drawing or painting and opens the door to the inner world of our imagination, desires, dreams and fears. This conversation is also useful for the child, the educators, the parents and the teachers.

3. Would you be interested in being a trainer yourself for someone who is interested in becoming an art pedagogue instructor for creative work with children, and what would you expect from the candidate?

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Of course, my desire is to be a mentor and a trainer. I am especially becoming interested in art therapy specialist and methods of inclusiveness. In order to help many social and other categories in society as an active factor in social good, the companies of each institution need free time to use it for an art therapy. Above all, I want to work with children, to have a desire for commitment, to be responsible, to know how to prepare and prepare for class, to be ahead of time, to establish collaborations, to be creative, to come up with ideas and techniques, to be interactive, to invite parents and children to work together, to organize exhibitions but above all to want to do that, to be ready to learn to prepare a program, to be a cheerful and cultural person.

I expect of myself to fulfill my goal and be an effective and compassionate educator so that every child gains knowledge and understanding of themselves and the world that surrounds them via educational, stimulating, technical-creative skills and an emotional positivity.

Case study 2: Socio Cultural Space Centar-Jadro (SCS Centar-Jadro) - In house Apprentice Coach: Jasmina Bilalovic

In 2015, JADRO Association of the Independent Culture Scene started an initiative for establishing a hybrid institution that is to be the first example of a working civic-public partnership. With this initiative the aim was to not only redefine the economic, political, cultural and other needs of the independent culture sector but to also take on the structures that are inherently tied to the change of political discourse needed to give the independent culture sector more democratic capital.

A physical space in the actual material structure of the city represents an important neuralgic focal point of every attempt in art and culture. It has a crucial role on a symbolic level, that is, in the production and communication of the meaning that circulates in the dynamic flux of social and political trends. This new type of institution is important not only for the development of culture and critical thinking in the country, but also for the education and establishment of new forms of socio-cultural communities. As a concept of civil-public partnership, SCS Centar-Jadro would approach space in a whole new way and redefine the way we use it and the way we curate it – with diversity and inclusivity rather than with homogeneity, uniformity and exclusivity. Above all, it would promote a new management model that embraces collaboration, unity, and public responsibility, and that capitalizes on the strengths of the democratic model of governance.

SCS Centar-Jadro as institution relies on the partnership between the local government and the civil network made up of NGOs, individuals, and informal groups. Its aim is to decentralize power and to weaken the existing practices tainted by party influence. That is the only approach that can pave the way to organizational and program autonomy in the field of culture, within the civil society sector and beyond. The users of the SCS Centar-Jadro can take advantage of the resources the center offers if they operate in the following fields:

Contemporary art and culture,





Educational and informational programs that aim to raise the quality of life for the citizens and the community,

Educational programs designed to build the capacity of NGOs working in the culture sector.

SCS Centar-Jadro can host events that belong to any field that falls under the umbrella of contemporary art and culture: exhibitions, theatre and dance performances, concerts, lectures, public forums, workshops, and seminars. Additionally, the space is intended to be used for cultural production, rehearsals, art residences, meetings, etc., on a daily basis.

SCS Centar-Jadro welcomes both renowned names in the local and international cultural scene as well as young artists who are yet to establish themselves in their respective fields.

1. Please provide us with a narrative bio:

Jasmina Bilalovic is an actress who graduated from the Faculty of Dramatic Arts in Skopje in 1998. Apart from her formal education and experience in acting, she has both training and experience in the field of forum theatre, educational theatre for children and youth, the so-called "art for social change" theatre, and immersive theatre. As a co-founder and head of the Association of Artists, Media Artes Cultural Center from Ohrid she has been a part of the independent cultural scene since 2001. In the period of 2000-2005 she was responsible for carrying out the entire MAPA (Moving Academy for Performing Arts, Amsterdam) training program in Ohrid; among other things, this collaboration resulted with the donation of MAPA's technical theatre equipment, which, to a large extent, technically capacitated the professional theatre in Ohrid. She is the co-founder of the Gligor Prichev Ohrid theatre, and was a member of its ensemble since its establishment in 2011 up until July, 2019.

2. Please provide us with a short statement on your mentorship work as a practicing artist, pedagogue and manager in the Creative Cultural Industry (CCI), with focus on mentoring aspiring young art professionals.

The decision to go back to Ohrid, after my graduation, meant taking the enterprise of creating- almost from a scratch- a context for theatrical work there, since there was no existing institutional infrastructure in the city. I had only 1 colleague at the time, to join efforts and it was clear that we both will have to combine our artistic work with the pedagogical and managerial tasks. Through my pedagogical experience in art for social change and theatre of the oppressed practices I have worked with many children, young people and communities. Children and youth were thus growing up through theatre; also, since a group of people working in a context of theatre represents a society on a small scale, these young participants were at the same time developing their sense of a belonging to a community. Developing participants' individual and social skills, as well as their creativity and their level of art education were the major goals of these practices. However, young participants were also discovering and developing various personal talents and skills, including theatrical ones; as a "side-effect" result, some of the young people decided to continue with their formal professional education in theatre/performing arts and become professional artists- theatre makers. Being aware of the gaps in the curriculum of formal theater education, I initiated establishment of programs for "education permanence" for professional theatre makers,





theatre students and young creative professionals. This is when together with my college we brought in Ohrid MAPA and its programs, which were aimed at developing young theatre professionals into all round theatre makers. Alongside with professional theatre artists, these programs also involved creative people from other, more technical disciplines, and training them in working with theater lights, analogue projections and studio management.

3. Please tell us of the apprentice/mentoring programs/initiatives at SCS Centar-Jadro that are ongoing or are in the plans.

Ongoing at SCS Centar-Jadro is the program for human capacity-building in technical skills, in the framework of which SCS Centar-Jadro recruits and sends participants to the Workshop of Technical Production (consisted of 5 modules, taking place in the autumn/winter period) in the kin institution Pogon, in Zagreb Croatia. Being a very young institution, SCS Centar-Jadro needs to further develop capacities in different areas, and one of these is the technical production of events. So we send our recruited mentees to a specifically designed program, in which they develop their practical skills under the guidance of mentors in our kin institution in Zagreb. Another mentorship programs that are kicking-off just now in SCS Centar-Jadro are the 8-months program "Workshop for audio-production" targeting young artists from the music scene, as well as the 9-months "Theatre and Integration" project, which is aimed at young performers and is related to the transfer of knowledge and experiences from the para-theatrical phase of work (theatrical work with communities) of Jerzy Grotowski.

4. Please let us know if you are aware of some state legislation that provides opportunities for both apprentice mentors/couches and young apprentices.

None.

5. Please provide us with a short statement in your own words as to how you define apprentice coaching and what tools you feel you may need to be more effective as a coach.

In my opinion the apprentice coaching is a process in which the coach and apprentice can evolve their relationship of mentor-mentee (which I consider to be bi-directional, as both sides learn on the way). Similarly like with friendship relationship, it needs time and right context to evolve. In order to be more effective as a theatre coach, first and foremost I need to maintain the continuity of my own apprenticeship with my own theatre mentor, Ryszard Nieoczym, who is among the finest, most knowledgeable, experienced and skilled theatre mentors of our time.

Case study 3: LUDUS AGENDER LABEL - In house Apprentice Coach: Dragan Hristov

Ludus is a sustainable agender label that makes garments from natural fabrics like cotton, silk, linen, wool and up-cycled leather with minimum or no waste in the production cycle.

Conceptually driven, Dragan Hristov (a contemporary art graduate at the Academy of Fine Arts - Brera in Milan) designs collections based on emotions, often melancholic and sad, constructing mostly monochromatic and minimal looks and sculptural silhouettes that reflect the gender shifts in our societies today.





Inspired by contemporary art, film and music Ludus' presentations are events set in unexpected locations, always contributing to the intellectual character of the label. Ludus was established in 2010 as an in-store label for the needs of the eponymous concept store's clients. Now, Dragan Hristov, co-founder and owner of Ludus concept store has focused only on developing Ludus as an agender fashion label.

Every collection hides a different story and even though oftentimes they are inspired by sadness and melancholy, there's certain thread of optimism that's hauntingly omnipresent.

1. Please send us a Narrative biography and a comprehensive CV detailing your work and education

Dragan Hristov, a self-taught fashion designer is a simple, cheerful guy that everyone loves, got his formal education as a contemporary art student in Milan, at the Academy of Fine Arts-Brera. He designs behind the Ludus label, which comes from the Latin word (Ludus — game, play, trifle, jest, joke), which is exactly what he does with fashion, he plays with it, molding the results into often splendid pieces of playful perfection. He has the unique capability to spot the sassiest and sexiest parts of your body and then create clothes around those points. It's fascinating really, to be able to see how this genius constructs his collections.

2. Please provide us with a short statement on your mentorship work as a practicing artist, pedagogue and manager in the Creative Cultural Industry (CCI), with focus on mentoring aspiring young art professionals.

I cofounded and coordinated the project *Handcrafted:mk* which was dedicated to design startups based on handmade products, which also included mentoring the young designers and helping them launch their first collection. It included comprehensive help with conceptualizing the collections, material sourcing, local handmade production by artisans, branding, marketing and basic business planning.

Besides this project I have started *Slowscales*, a slow fashion and design showroom based in Skopje, which includes 7-8 local fashion, jewelry and product designers. I have assisted several of the brands realize their fashion collections by helping them with long-term fabric sourcing, finding small scale production facilities, as well as establishing price points, marketing strategies and sales during the showroom. The mentoring has helped me establish my own brand as well as constitute a local scene of slow, sustainable production which has strengthened my personal growth and the growth of my brand.

3. Please tell us of the apprentice/mentoring programs/initiatives at LUDUS that are ongoing or are in the plans.

The Handcrafted:mk project was unfortunately discontinued due to a cut in financing by the Ministry of Economy in 2018. The mentoring of the selected 6 brands continues on friendship basis and unprofessional terms. The Slowscales showroom has a contributive financing character involving the participating brands and will continue to take place and provide the necessary aid to the brands again in an informal and amicable manner.





4. Please let us know if you are aware of some state legislation that provides opportunities for both apprentice mentors/coaches and young apprentices.

Having experience in retail I am aware of some laws regarding the payments and compensations to internships, but I am so far unaware of legislations for apprentices and mentors as it isn't an existing profession in the fashion industry in North Macedonia. Most of the coaching and mentorship is conveyed in startup accelerators and incubator programs, which often exclude design and fashion startups.

5. Please provide us with a short statement in your own words as to how you define apprentice coaching and what tools you feel you may need to be more effective as a coach.

The apprentice coaching in the fashion industry in North Macedonia is limited to the sewing practices and production facilities, in which seamstresses, pattern makers and other workers are trained. Apart from this there is a long tradition of apprenticeship in the artisanal sphere, mainly because of the handcraft and specific manufacture.

I find apprentices and coaches to be a necessary element of the industry. Unfortunately they fall into the category of unpaid and uncompensated workers. New laws about their work could really improve the overall quality of the local production and the industry itself





9. Summary

The desk research and the conducted interviews give grounds to believe that the expectations of both trainers and trainees suggest that the apprentice system in N. Macedonia is not really clear how it is set up and what it offers. This is due to lack of legislative regulation that translates in lack of substantive knowledge acquired during studies. Also, understanding the principles of the professional labor market and the ability to cope with this world.

Via our research we have come to the following definition of what is considered to be the **Apprentice Coach**. According to our finding, the existing data does not necessarily provide a clear definition to identify this profession. In summary the following definition has emerged as a relevant: **a qualified trainer that brings a positive outlook and pragmatic, supportive approach to developing solutions in partnership with clients, promoting life-long learning and apprenticeship programs at all levels with a focus on investment and impact with effective quality and compliance, leadership and governance.**

In summary we can also conclude that **an apprenticeship gives you a competitive edge in the fine arts world**. It offers a hands-on, real-world work experience that can help launch a career as a professional artist, curator, member of non-profit arts organization, or creative enterprise commercial business owner. Apprenticeships can be with artists, art historians, curators, galleries, museums, non-profits, art collectives, community organizations, art publications, and more.

The idea of innovation and creativity via CCI becoming an asset is not yet clearly established in legislation and policy. In the developed economies CCI has been part of economic policies since the 1980/90s and have evoked a variety of new terms, such as the “creative sector”, “copyright industries”, “content industries”, “experience economy”, “creative business sector”, “art centric business”, “cultural and communication industries”, “media industries” and “knowledge economies”. These themes of activity part of “non-technological” innovation while definitions and concepts of these new terms are not certain and their use would depend on interpretation.

The concept of CCI in North Macedonia was first officially documented in the late 1990’s and being established as a separate entity to be funded by the Government via the Ministry of Culture in the 2010’s cultural policy but it was also essentially an economic policy. This was the first time Macedonian federal government formally developed a cultural policy, which was supported by additional funding for CCI to cultural institutions and individuals.

The economic potential of cultural activity and arts is real yet not clearly defined nor understood. We did not find any relevant information that will suggest how CCI as Cultural policy is also an Economic policy. What is missing in this report is precisely the link of economic benefit of having a healthy CCI and understanding that apprenticing and gaining new knowledge and skills is the cornerstone of healthy CCI.

It is also important to import expert knowledge creating innovative programs; developing strategies; creating new learning and development content to apprenticeship standards; applying for funding and working in partnership with governing bodies, funding bodies,





awarding organizations and other strategic partners. We recommend training for the AC defined through partnering with employers to build high quality, tailored programs on all aspects of apprenticeships.





10. Acknowledgements

(list not complete)

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1. Introduction

Apprenticeships

Apprenticeships in the UK, particularly in England, have their origins in the medieval craft guilds in the Middle Ages. Through the centuries the popularity of apprenticeships as a whole, and within different industries has varied. Modern Apprenticeships were launched in the 1990s, with apprentices officially recognised as employees and claiming a proper wage for their work. Since then there have been numerous changes and re-branding within VET systems and apprenticeships in the UK. Because power is devolved, the systems, including legal regulations, are structured differently in each country within the UK and managed by the relevant departments in each individual country. In the last decade, new minimum standards have been introduced, and frameworks in England have been updated.

In the UK, Apprenticeships take between one and five years to complete and are available in 1,500 occupations across 170 industries varying from construction to manufacturing through to IT and the creative and digital sectors. The main actors involved in delivering apprenticeships are the employer, the VET provider and the apprentice. Sometimes an intermediary body will be involved in setting up the apprenticeship and liaising between the parties to ensure its effectiveness.

In addition to Government funding, in England, apprenticeships are also supported by an employer levy paid by employers with an annual pay bill of £3million or more, which are translated into apprenticeship vouchers for employers to spend on apprenticeship training and include a 10% contribution from Government. The Apprenticeship Levy is driving large arts organisations and museums, as well as large commercial companies in the CCI sector, to formalise their apprenticeship schemes and work with registered apprenticeship training providers.

CCI

In the UK as a whole, the CCI sector generates over £100 billion per annum (DCMS Sectors Economic estimates 2017 <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2017-gva>) and over 5% of the economy. It directly employs over 2 million people and has a growth rate that has consistently outperformed that of the economy as a whole for over a decade. 90% of creative businesses have no more than five employees, 80% have no more than two, and 60% have just one. A high proportion of the workforce are freelancers, portfolio working within the network-based, project-orientated nature of much cultural and creative production.

A characteristic of the cultural sole trader is that their main aspiration is individual and cultural development. Their “portfolio” career may be transitory or precarious, working across different types of permanent, temporary and part-time employment.





Typical “portfolio” careers may encompass a flexible mix of working independently or as an employee (part or full time) or building a company. This means that enterprise skills, including the ability to develop networks, are an essential element for people working in creative roles across the sector, even if not operating independently as a business. Apprenticeships are a good means of preparing young people to enter a career that requires this entrepreneurial attitude.

The overview of growth within the CCIs masks an actual decline in the extent of public funding for arts and cultural organisations since the 2007 economic crash. The need for resilience and entrepreneurial skills within the sector is consequently now even greater.

A previous lack of formal apprenticeships in the CCI sector contributed to a culture of informal unpaid training and internships, which shut out those who could not afford to subsidise their own placements, which led to young people with connections, or arts graduates, dominating the entry-level jobs, and leaving talented young people with little experience of the creative industries, excluded. This situation is not only bad economically for the industry, but also bad for an industry that needs creativity and diversity to thrive.

Creative & Cultural Skills (CCSkills) is the skills sector agency for the cultural industries, which takes a national overview of apprenticeships in the sector. They first supported the development of the creative apprenticeship frameworks for the industry in 2008. Currently, they work with trailblazer employer groups to facilitate the development process of the new standards and assessment processes for apprenticeships.

They manage the Apprenticeship Training Agency for Creative Apprenticeships and have supported the creation of 4 500 work-based learning opportunities (including apprenticeships) for young people in the creative industries across England through Arts Council England’s ‘Creative Employment Programme’, which pushed to change recruitment culture in the arts and cultural sector, by helping to diversify the workforce and provide fair access and progression routes.

An employee of CCSkills was chosen as one of the interviewees for this report due to their extensive insight into apprenticeships in the cultural sector in England.

Issues

Apprenticeships are high on the government agenda, being perceived as a VET policy priority that can meet aims of increasing accessibility in vocational employment, address the nation’s skills needs and thereby as a key tool in combating youth unemployment. The introduction of the apprenticeship levy and promotional campaigns on social media are an attempt to engage more employers into involvement, with ongoing targets for achieving this.

There are many issues and barriers which prevent both the uptake and completion of apprenticeships in the UK, the majority of which can be broken down into three categories: Sectoral Issues, Issues for Employers and Issues for Young People.





Sectoral Issues

A survey undertaken by Creative & Cultural Skills in 2010 showed that more than a quarter of employers in the creative and cultural sector had difficulty in recruiting due to a lack of experience and skills in applicants. Apprenticeships were seen as an obvious route to trying to fill this skills and experience shortage.

As mentioned above, within the CCI sector it has long been recognised that there is a lack of breadth and diversity of young people entering the industry, which has both economic and creative repercussions for the sector as a whole. Apprenticeships are seen as a way of helping to create a diverse and appropriately skilled workforce in the arts and cultural sector. One of the key issues is the high proportion of graduates, and more generally individuals from advantaged backgrounds being hired in the CCIs. One analysis by the GLA showed that 95% of those employed in the creative economy were categorised as coming from advantaged backgrounds (Pinoncelly and Washington-Ihime, 2019., pp.22-23)

Because, as mentioned before, networks are key to building a career in this industry, a consequence is that the CCIs are difficult to access for those who do not have advantaged backgrounds.

Issues for Young People

There can be an issue with young people not actually being job-ready, often in terms of basic life skills such as timekeeping. To support sustainability and quality relationships, it is essential that these young people are supported with pre-apprenticeship training to develop these skills before they are placed with an employer. In addition to this, pre-apprenticeship support can also help solve other issues which can occur, such as young people feeling as though they are having trouble fitting into a work environment, or fear of this preventing them from being able to do so. There is an ongoing need for additional support to employers, to manage issues that arise with both young people and VET providers, to ensure the apprenticeship doesn't break down.

Issues for Employers

Because the CCI sector comprises an exceptionally high proportion of freelance sole traders and microbusinesses, there are particular issues that impact them:

Sole traders have no employees and on a broad level, micro-businesses often have the idea that they are not in a situation to support an apprentice and are thus immune to much advertising around the topic. Because of many people's portfolio careers, which can be transitory or precarious, they are hesitant to commit an apprentice.

Many small scale employers in the CCIs are not aware of the financial support that is available when taking on an apprentice and, consequently they over-estimate the costs of an apprentice making it a barrier. They are often concerned about the time commitment in training an apprentice, as opposed to a normal employee. They can find it hard to offer the breadth of work experience necessary for a young person to complete their qualification





linked to their apprenticeships. Because many roles in the CCIs are highly specialist, it is sometimes hard to match the role with a training provider that can provide appropriate and relevant training.

Apprenticeship Coaches

Although 'apprenticeship coach' is not a term widely used within the UK, there are many professionals and roles whose responsibilities could come under this heading: people who, acting as intermediaries, are involved in the facilitation of apprenticeships. Because the responsibilities of an 'apprenticeship coach' can be very broad – from brokerage, information, advice and guidance, mentoring, training and advocacy amongst others, the people within this remit have a variety of job titles, often linked to the element of the work that they do. These include careers advisers, in-company trainers, business and employment advisers, coaches, job brokers, VET trainers and others.

These people may work with a variety of client groups, both adult and young people, sometimes specialising in a particular group, such as those working with teenage parents or young people involved with the criminal justice system. They work for a variety of organisations including the private sector, public sector organisations, in schools and colleges, third sector (charitable) organisations and NGOs. Their funding can be both through private and publicly-funded contracts.

Although many professionals working to facilitate apprenticeships work over a range of sectors, there are also specialists whose focus is only on the creative industries. Research has identified 80 programmes of specialist business support, targeted at the Creative and Cultural sector. Many of those working in a coaching role within the creative industries have worked in other roles within the sector, for example as a practitioner or in management, before moving into mentoring and support roles, and may have a long CV of more informal advice and guidance giving.





2. Methodology for the research

The national country report output of the project is led and coordinated by Rinova. As part of this, Rinova has been responsible for setting out guidance for partners and preparing templates and documents to be used. This has included creating a template for the national country reports themselves, which contains detailed guidelines for the content in each section of the report, asking the questions which should be answered in each. A core part of the methodology for the creation of the reports has been a focus on interviewing individuals who are involved with apprenticeships in the CCI in order to get a true insight into each country's national context in relation to this.

The aforementioned questions asked in the guidelines of each section are based on the set of questions which were written to be asked during all of the interviews conducted. These questions were also divided into sections directly relating to the sections of this report in order to ensure the answers received are structured in a way which makes them applicable to the content of the report. Rinova's approach for processing the interviews was to create audio recordings of each interview, partially transcribe them using automated software and then highlight key points and information to be used within each section of the report.

A Methodological Framework document was created and distributed to partners, providing detailed guidelines for, amongst other parts of the process, the interviews. These guidelines included: the methodology by which to identify and select interviewees, which should be experienced persons from the CCI sector; techniques to ensure that the interviews are qualitative; and guidance once how the interviews should be structured. Through providing this framework to partners, a common structure and methodology have been established for each of the country reports to follow, which enables effective comparative analysis between the partners' different national contexts.

The Methodological Framework document also addressed the next stage of this output, which is to conduct three case studies exemplifying delivery of CCI apprenticeships in partners' respective countries. The Methodological Framework document outlines the selection process and recommendations for partners, as well as providing the template for this as an annex.

Lastly, the Methodological Framework document also outlines the timetable for this stage of the project, factoring in the delayed start of the project. Background research and the conducting of interviews were scheduled to take place between January and the end of March 2020, with an online call between partners at the end of this to discuss progress, share experience and resolve issues. This was slightly delayed due to the COVID-19 pandemic affecting the availability of interviewees, meaning the interviews continued into April. By the end of April, partners were scheduled to send their national reports and case studies and send these to the IO lead, Rinova, allowing these to be compiled into a final report due to be sent back to partners for feedback at the end of May.

The key outcomes and findings of the final report are scheduled to be summarised and presented at the 2nd Partner Steering Group Meeting as an infographic presentation, and, following this, made available for dissemination by partners to their networks.





For this report, Rinova chose interviewees from a variety of job roles and backgrounds all pertaining in some way to the role of the apprenticeship coach in CCI apprenticeships in the UK. This included a mixture of public and private sector backgrounds. One interviewee is the Director of their own company, an apprenticeship provider specifically focusing on occupations within the Creative and Cultural Industries, providing a first-hand perspective of the managerial elements of running an apprenticeship. Another is a freelance and in-house mentor who has extensive experience mentoring young people in the CCIs, both as part of apprenticeship programmes and otherwise. The third interviewee is a policymaker at one of the UK's CCI sector skills councils, CC Skills, who has extensive experience liaising with the various parties involved with apprenticeships, as well as an in-depth knowledge of the policy and legal contexts of apprenticeships.

In addition Rinova has prepared two case studies of apprenticeship providers in the sector, the National Theatre and the National Trust, who provide examples of cultural employers at a national level that have taken a committed approach to providing open and accessible apprenticeships as an entry route to the industry. In the preparation of these case studies, Rinova undertook two further informal interviews with the apprenticeship manager at each organisation.





3. Summary of previous research

The research conducted for P4CA builds upon the research conducted as part of related previous projects which Rinova has conducted and been involved in that are specifically linked to either training and cultural skills development in the CCI, or with apprenticeships specifically.

The most relevant of these projects is the Erasmus+ funded Get Involved in EP4A: European Partnerships for Apprenticeships (EP4A) project, the overall objective of which was “to contribute to the increased employability of young people in 6 partner countries, located, apart from the UK, in central and south east Europe, through looking at the apprenticeship structures of different countries and comparing them. EP4A was not a sector-specific project, and as such, offered a broader scope of the issues. As part of the country report conducted by Rinova for EP4A, the different national frameworks for UK apprenticeships were researched, examined and summarised. In addition to this, a per sector breakdown of apprenticeship starts was presented and analysed, which unequivocally highlighted that there is a considerably lower uptake of apprenticeships in the CCI sector than in almost any other sector in the UK, exemplifying the need for a specific focus on CCI Apprenticeships.

The conclusions presented in the EP4A UK country report on potential barriers to apprenticeship uptake in SMEs were centred around three areas: Lack of experience and knowledge of how apprenticeships work, particularly by employers, preventing investment in apprentices; lack of awareness of the costs and support available by employers, often resulting in employers overestimating the amount they would need to spend on an apprentice; and time availability, with many employers expressing concern over the additional time they would need to commit in order to train an apprentice.

A good practice handbook was also compiled for EP4A by partners from all countries, each researching established good practices from their own countries and outlining the key points. The part of this conducted by Rinova for the UK focused specifically on “Working With Partners to Increase Recruitment to Apprenticeships”, referencing the Ofsted report entitled *Apprenticeships for Young People 2012* (Ofsted, 2012). One of the key findings from this was that both providers and employers value attitude and commitment very highly, even more so than they value academic qualifications. A good practice which is highlighted in this summary is to engage young people with employers whilst they are still at school and provide placements for young people, thereby enabling them to demonstrate these qualities to employers.

Another highly relevant project is the Erasmus+ funded Learn 2 Create, the overall aim of which is the design, testing and validation of a work-based learning programme in the Creative and Cultural Industries. The Learn 2 Create project is not yet finished, so some of the outputs are yet to be finalised and published, however, a summary report has been published which includes an outline of the key findings from the research conducted by partners across the project. One of the key findings presented in this report regarding the UK national context, and undoubtedly relating to the national context of other countries, is the





importance of the theoretical bases of entrepreneurship combined with actual experience in order to develop careers in the CCI.

Rinova has also been a part of numerous projects which focus on the role of the mentor. One of these which has a specific focus on mentoring in the CCI is the Erasmus+ funded CREUS project, which is about mentoring young people in informal and non-formal learning outside conventional settings, specifically in the CCI.

The Erasmus+ funded YEAP! (Youth Entrepreneurship Advanced Pathways) project, which Rinova is also part of, is focused specifically on the role of the mentor for young entrepreneurs, and designing tools for mentors to use that aid them with the development entrepreneurial skills and attitudes in their mentees. This is highly relevant to the scope of P4CA, as, based on preliminary research, entrepreneurial skills are particularly relevant to the development of careers in the CCI.

Rinova is also involved with the Erasmus+ funded Bridging the Gap project, which is developing an occupational profile and competence standards for the role of a creative enterprise mentor. One of the outputs of this project involved interviewing creative enterprise mentors and creating video outputs from these interviews, which Rinova led on. This kind of qualitative first-hand research proved effective at highlighting the key competences, experience and knowledge required for a creative enterprise mentor to be effective.

More broadly related are the Erasmus+ funded Good Guidance Stories and Guide+ projects which are aimed at improving general educational and job-related IAG (information advice and guidance) for young adults, through case studies and the sharing of best practice.





4. Profiles of Apprenticeship Coaches in the Creative and Cultural Industries in the United Kingdom

As previously touched upon, our interviews with individuals involved with apprenticeships in the UK CCI acknowledged that the term Apprenticeship Coach isn't widely used or understood in the UK. At the beginning of each of the three interviews, some discussion was needed prior to asking any questions to clarify what was meant by the term Apprenticeship Coach, and ensure that a common definition was established for the purpose of the interview. One interviewee emphasised that they did not consider themselves an apprenticeship coach and went further to say that the grouping of different roles in this process under the single title of "Apprenticeship Coach" could be confusing if not properly defined.

Despite this lack of recognition of the definition, it was evident that all of the individuals who were interviewed, in some form at least partially filled the role that would be expected for an apprenticeship coach, through what they do as part of their job contexts. This was particularly interesting due to how widely their backgrounds, education and job context varied from each other. Out of the three interviewees, one was entirely based in the private sector as a director of their own company providing apprenticeships in the CCI; another was entirely based in the public sector, as the Director of Policy and Development at CC Skills, the Sector Skills Council for the cultural industries; with the final interviewee working in a mixture of public and private sector contexts, including freelance consultancy and mentoring as well as work on publicly funded CCI training and development programmes.

Although each of the interviewee's backgrounds differed greatly, there were clear similarities in the experience and professional backgrounds of each. This, above all, included having experience of liaising with and supporting the various different parties involved in CCI apprenticeships, which includes CCI employers, apprenticeship training providers and the apprentices themselves. All three interviewees had also had experience in engagement, primarily of potential apprenticeship candidates, but also of employers. A recurring aspect of this engagement was a focus on targeting underrepresented groups in the CCI, such as young people from BAME backgrounds, or young people who are considered marginalised and hard to reach. The main objective of this, according to one of the interviewees, is to create opportunities and engage young people with the industry and artists and enable them to consider that a career pathway in the CCI can be viable.

All of the interviewees, albeit to varying extents, also had experience contributing to the design training programmes and definition of best practices. The details of this experience varied between each interviewee, for some, this involved direct contribution to the design of CCI apprenticeship standards and policy with government institutions such as the Department for Education, whilst for others, this experience was more independent, focusing around the design of individual internships and training programmes similar to apprenticeships. One of the main points that recurrently arose in relation to this, was the importance of establishing and communicating of what makes a valid, successful and high-quality apprenticeship, as well as the realities of what an apprenticeship actually is, both to employers and potential apprenticeship candidates.





As already briefly addressed, the level of formal education and qualifications of each interviewee varied significantly, ranging from having no formal qualifications at all to having multiple master's degrees, although interestingly, their opinions on the level of formal qualifications needed to fill the role of an apprenticeship coach were relatively similar. The common consensus was that it is not necessary to have any formal qualifications to fill a mentoring role, and that specific CCI industry experience is much more important, however, formal qualifications and training can aid practice significantly. One of the main points against formal qualifications that arose was that many might undertake them purely as a route to ensuring paid work, as opposed to actually having a passion for mentoring young people, which is an important characteristic for a coach or mentor to have. However, despite not being necessary, one interviewee highlighted that someone who has no formal qualifications or training should have the equivalent in experiential learning and work experience and that it is also a viable route to train a mentor or coach with the right experience and skills on the job, enabling them to ultimately receive a formal qualification. A distinction was also made between the different specific roles which an apprenticeship coach might have and what qualifications are needed, with someone who is simply brokering relationships between training providers and the industry not needing any qualifications at all, whilst someone that is supporting apprentices who are just entering the world of work might find having a Coaching Certificate useful.

Although there is evidently not one single standard qualification which a mentor or coach requires, possibly because the scope of the role is potentially so broad, there are numerous formal qualifications which cover aspects of the role. For mentors, or assessors as one of the interviewees referred to them, some useful qualifications include, the TAQA and D1 Assessor Award, whilst for tutors, PTLLS Training or level 3 qualifications are useful, which again, are not essential, but definitely enhance practice. In addition to this kind of training, there are basic mandatory compliance requirements for mentors and coaches, such as safeguarding training, and others which are not universally required but commonly undertaken, such as Mental Health Awareness training.





5. Context of the Creative and Cultural Industries in the United Kingdom

The interviewees that were spoken to worked on apprenticeships within a variety of specific industries within the CCI sector, including but not limited to, theatre, music, film and TV, with one, in particular, working across all visual, performance and heritage arts. All of the interviewees agreed that mentors and coaches play a vital role in the UK CCI sector for numerous reasons, and often serve the purpose of filling gaps left in the system by other services. An example of this which was mentioned is the school system and in particular its lack of focus on skills which are specifically important for entering work environments. Additionally, careers services at schools often struggle to advise young people on having primary career pathways in the CCI, which one interviewee argued was due to the nature of CCI pathways being “chaotic, flexible and unexpected”, which does not align with the more structured approach taken by school career services, or even colleges and higher education institutions.

Despite having varied focuses within the sector, their ideas on the general requirements for and importance of apprenticeship coaches in the CCI resembled one another quite closely. One of the primary requirements that arose numerous times through the interviews, which has already been partially addressed in the previous section, is the need for specific industry experience and understanding, both generally of the CCI sector and the national context of the creative and cultural industries, as well as of the specific industry they are working with. Having a general understanding of and experience with the sector is incredibly important when specifically brokering relationships between the industry and apprenticeship providers and apprentices, as it enables the mentor or coach to have an understanding of the overall ‘ecology’ of the sector. However, due to how broad and varied the CCIs are, although not impossible, it is very difficult for a single person to cover the entire sector, and more beneficial for them to have a specific focus on a particular industry they are mentoring for.

Industry experience and understanding form the foundation for a mentor or coach’s role on a CCI apprenticeship, as it allows them to effectively problem-solve specific struggles and challenges that may occur as part of an apprentices development and entry into the industry, based on their own first-hand experiences, industry awareness and connections. Additionally, in order for this to be as effective as possible, the experience and understanding need to be up-to-date and should exist in conjunction with a range of other personal and interpersonal skills. These skills should, amongst others, include, excellent communication and listening skills, unbiased and objective problem-solving abilities and the ability to signpost, an understanding of youth culture, as well as personal development and social skills. Depending on the specific role they are mentoring for, this list could also include more specific skills such as software proficiency.

In addition to having both a general sector and specific industry understanding, the interviewees also highlighted that a mentor or coach should have a specific understanding of the role which they are mentoring for. Apprenticeships within the CCI sector can include a vast variety of job roles, many of which are not typically associated with the CCI, such as administration and customer service. An important point in regard to this was made,





explaining that there is no such thing as a general cultural apprenticeship, as apprenticeships should always focus on someone learning to work a specific role. One of the interviewees pointed out that there are roughly 40 different roles in a mid-scale theatre, which in addition to performers and artists, includes occupations ranging from cleaners and technical people to lawyers and accountants, resulting in a massive range of different pathways. It was also noted that not all of the roles within cultural organisations are creative roles and therefore there is a cross-over with roles from other sectors. Having experience and understanding of the specific job role is arguably more important for a mentor or coach than having an overall understanding of the sector or industry because it allows the mentor to better support the apprentice's training for the specific role their apprenticeship is centred around.

These types of skills and knowledge are common in mentors, due to the fact that the majority of creative mentors in the UK are often still working in the CCIs as their primary occupation, more than often as freelancers. This also allows them to utilise their insight of the current industry situation, as well as what is more than often a large network of professionals and employers, when working with apprentices, giving them more credibility in the industry. Additionally, it is also helpful for mentors to have specific experience of mentoring, teaching or working with young people, which could include having delivered sessions for youth support organisations, or delivery of adult skills training, such as inhouse company training sessions.



6. The context of apprenticeships and work-based learning in the United Kingdom

Apprenticeships in the UK consist of a mixture of work-based learning and accredited 'off-the-job' training conducted by an apprenticeship training provider, the latter of which should constitute 20% of the time an apprentice spends on the apprenticeship. The minimum duration for an apprenticeship in the UK is 12 months. However, as became evident through the responses from the interviews, this is often longer and can vary significantly depending on the specific context.

A point of similarity which answers from each interviewee reflected was the demographic which they all work with as part of their coaching or mentoring role. This demographic consists mostly of young people who are new to the world of work, and at the start of their journey, the ages of which can be roughly described as mostly 16-24-year-olds. One interviewee explained that these young people often referred to them by social services, police or other agencies, keying in with the focus on marginalised or hard to reach groups addressed earlier. As a result of this, a large part of the role can initially be focused on arousing curiosity and engaging prospective candidates in thinking about how and where they could be a part of the creative industries, which is something that was mirrored by the answers which all the interviewees gave.

One of the primary issues with this which recurrently arose during the interviews is that especially considering the demographic describer, the somewhat rigid structures in the UK can at times prevent apprenticeships being considered by employers, specifically in relation to the time requirements that need to be fulfilled in order for an apprenticeship to be valid. One of the interviewees argued that the 20% 'off-the-job' learning is an arbitrary amount that does not guarantee quality, and can cause issues for individuals who do not have English or Maths GCSEs, as additional time will need to be found for this as part of the English and Maths requirements for apprenticeship validity, and may sometimes result in a candidate not being accepted despite being capable in every other respect. They argue that if there was more flexibility with this aspect of apprenticeships, it could be adapted to maximise the benefit for the apprentice based on their own individual circumstances and context.

Another potential issue, which in particular affects apprenticeships in the CCI, is the 1-year minimum requirement for an apprentice to be consistently employed throughout their apprenticeship. This is a pertinent issue in the CCI due to the nature and context of employment in the sector, which is commonly based on individual projects for which workers are hired on either a temporary or freelance basis. This can sometimes mean that employers cannot take on apprentices because it is not viable for them practically or financially to hire apprentices for long periods when no particular project they can work on is actively being undertaken by the employer. One solution for this which an interviewee presented is the use of Apprentice Training Agencies (ATAs), who act as the official employer for apprentices and pay them directly. The ATA then places the apprentice at different companies throughout their apprenticeship, enabling them to work for multiple different companies on a variety of projects throughout a single apprenticeship, thereby solving this issue. ATAs are popular in



the screen sector specifically, where this is a major issue, but can be used in any sector. Flexibility in relation to the term for which an apprentice must be employed, as well as additional funding using unspent money generated by the apprenticeship levy, were also suggested as potential solutions for this particular issue. In addition to this, the potential for modular apprenticeships has been discussed as an option in future, although little has been established in relation to this.

Another issue highlighted in the interview answers, which has already been partially addressed in previous sections, is that a large portion of the workers in the CCI are freelancers, who legally cannot take on apprentices because apprentices are required to be employees as defined by HMRC, which freelancers do not come under. The other issue with this is that after completing their apprenticeships, candidates may actually be expecting to become freelancers due to the nature of the particular occupation which they are training for. The main solution for this problem is to train apprentices for typically freelance roles, within a company, which can then be transferred to a freelance context.

Additionally, it is worth noting that this does not mean that freelancers have no place within the apprenticeship system, but rather that they should engage as mentors and trainers instead of as employers. There is a huge demand for experienced freelancers to be involved with the design and delivery of training in collaboration with training providers, since the framework for the training itself is typically designed with the input of industry professionals, in order to ensure that the training serves the purpose of equipping an apprentice with the skills, knowledge and characteristics they will need to be 'job ready'.

The European Framework for Quality Apprenticeships was not something which any of the interviewees were particularly aware or knowledgeable of, two had not heard of it at all. One interviewee had only heard of it and knew very little about it, said that UK framework is not dissimilar to those of other nearby EU countries, such as France for example, and as a result, is easily transferable. Additionally, the interviewee pointed out that quality assurance within the UK is individual to each of the UK's nations, and that apprenticeship QA is linked to training providers and ensuring they are reaching their QA obligations. There are also some obligations on the employers, but primarily, the employers must ensure that the apprentice is legally employed and is learning a real occupation.



7. CCI Employers

As part of the apprenticeship framework in the UK, the apprentice spends the majority of their time working as an employee at a company, as part of which they undergo work-based learning. One of the interviewees explained that this is commonly broken down into 30 hours, or four days per week of work-based learning with the employer 'on-the-job', and the remaining day with the training provider doing 'off-the-job' training. As addressed in the previous sections of this report, management of this time requirement can sometimes cause challenges for both the employer and apprentice which could potentially create a barrier to an apprenticeship even starting in the first place. This can be particularly problematic for small businesses who have tighter cashflows and profit margins and often cannot afford to pay an apprentice the National Living Wage. In addition to this, employers and providers will be cautious about taking on an apprentice which they believe may be at high risk of dropping out before the apprenticeship is completed, because this can reflect badly on both. One interviewee reiterated that the 20% 'off-the-job' training being more flexible, coupled with a wage subsidy for employers who need it, would greatly increase uptake and ease some of these issues which might otherwise prevent it.

A somewhat contradicting point which arose is that employers should not see taking on an apprentice as an 'add-on', and that apprenticeships should instead be seen as a way of training people, and that they should almost be seen as an equivalent to entry-level employment. The implicit criticism here is that employers should not be seeking an apprentice simply because they cannot afford to hire fully paid staff, which one interviewee suggested is often the cause of some of the financial complaints that employers have. This issue of the perception employers have of apprenticeships is something that recurrently arose through all three interviews. Although this was presented as an issue relating to most sectors and industries, this is a particular issue in the CCIs, which generally do not have a long history of apprenticeships being the standard training route for occupations the way that some other occupations do, such as construction and hairdressing.

It was highlighted in the interviews that this is a cultural issue and can only be resolved through changing attitudes and fostering understanding of apprenticeships. One of the key ways in which this can be overcome is for apprenticeship coaches and mentors to communicate the realities of apprenticeships to employers as best they can. All of the interviewees agreed and emphasised communication between training providers and employers, and helping employers understand what an apprenticeship is, is a vital part of the role for apprenticeship coaches.

Another potential barrier for employers that was mentioned by an interviewee, relating again to employers' own attitudes, is lack of cultural understanding, and in some cases, a fear of hiring people from different cultural backgrounds, particularly in terms of class. A similar point also arose, about employers in the CCI being too focused on formal academic attainment, contributing to a relatively homogeneous workforce, which ties in with the greater issue with diversity which the CCI have. It is because of this that it is vital for an apprenticeship coach or mentor to have a high level of cultural and class awareness, in order to enable them to



effectively break down these barriers when liaising between employers and apprentices, as well as when advertising apprenticeships to both.

Despite these potential barriers employers might face when taking on apprentices, a plethora of benefits to employers were presented by the interviewees. One of the primary benefits, which all three interviewees mentioned, was that apprenticeships are a vital tool to diversify the sector, not just demographically as previously addressed, but also through bringing fresh, new perspectives to employers in the CCIs. According to one interviewee, most employers who are at first hesitant to take on an apprentice, usually end up learning a lot from them, and that hiring only graduates means that employers are missing out on a whole section of the talent pool. In addition to this, employers also receive various kinds of support, their training costs are covered and hiring an apprentice can help relieve pressure on other staff and increase overall company productivity.





8. Vocational and Educational Training

In 2012, new minimum standards were put in place which stated that an apprenticeship must be available to all over 16-year-olds, last at least 12 months, offer 30 hours' employment a week and a minimum amount of guided learning. The apprenticeships must offer a nationally recognised qualification in a particular field and involve on the job learning (through the job itself with an employer), off the job guided learning (through a registered VET apprenticeship training provider) and also Maths and English through Functional Skills qualifications for those apprentices who have not earned a level 2 in these subjects (also through the VET provider). Apprentices by law must have a contract of employment and be paid the appropriate minimum wage rate. Intermediary agencies are often involved

In England, a formal apprenticeship must be recognised by the government and appear on the list of approved apprenticeship standards or frameworks. The government is currently withdrawing existing apprenticeship frameworks and replacing them (all by 2020) with standards which have been developed by groups of employers. Frameworks will remain active in Wales, Scotland and Northern Ireland. These new standards outline what an apprentice will need to demonstrate learning in by the end of their apprenticeship. They identify the core knowledge, skills and behaviours of a unique occupation.

Apprenticeship qualifications range from level 2 to level 7, using the Qualifications and Credit Framework or QCF. It recognises qualifications and units by awarding 'credits'. Credits can be collected, and eventually build into a qualification, at the learner's own pace. Regulatory bodies, for quality and other monitoring, are different for each of the 4 countries in the UK.

In England, the Skills Funding Agency is an executive agency sponsored by the Department for Education and is responsible for allocating apprenticeship and training providers funding to delivery qualifications. The Skills Funding Agency supports over 1,000 colleges, private training organisations and employers through its £3.2 billion annual budget.

Alongside the countries' qualification and accreditation bodies (who develop the training content of an apprenticeship), the National Apprenticeship Service (NAS) exists to work with employers, those who advise learners and also advertise apprenticeships through an online web-based matching service. NAS has also led on promotional campaigns, that are aimed mainly at employers, in an attempt to increase the number of apprenticeships on offer.

Sector Skills Councils also play key roles in the promotion and development of Apprenticeship frameworks, ensuring sector-specific qualifications meet the needs of the actual sectors involved. In the CCIs, Creative and Cultural Skills supports the skills needs of the cultural sector covering craft, cultural heritage, design, literature, music, performing, and visual arts and ScreenSkills is the industry-led skills body for the screen industries, working across film, television, VFX (visual effects), animation and games.

As already addressed in other sections of this report, in the UK as part of an apprenticeship, an apprentice is trained throughout its duration, both on and off the job. The 20% of an





apprenticeship which is categorised as ‘off-the-job’ training is required to take place with a specifically approved apprenticeship training provider. In order to become approved, the training provider must prove a number of things to the government funder, ranging from having financial provisions in place to having the correct personnel to take on an apprentice. These requirements restrict and regulate who can actually become a training provider, but also in some cases enable employers to be training providers themselves if they can meet compliance requirements. One interview noted that these requirements can mean that the vocational training element is sometimes too general and not well matched to the specific needs of the employer and the apprentice.





9. Coaching and supporting young people as Creative Apprentices

Although apprenticeships are available to individuals of any age in the UK, there is a much larger focus on encouraging young people to do apprenticeships. Whilst, in the current labour market, there are many who switch careers later in life, for whom apprenticeships can also provide relevant training and entry routes, the focus of this study is upon the needs of young people. Since apprenticeships serve as a point of entry into a career path they are designed primarily for young people entering the world of work, and they are also seen as part of the solution to high proportions of youth unemployment.

Apprenticeships evidently provide many benefits for young people, yet working with such a young demographic presents its own challenges and barriers which need to be addressed. One of the main, and relatively self-evident, benefits of apprenticeships for young people, is that they are able to get paid whilst they train, with the training itself being subsidised for the apprentice, as opposed to having to pay or go into debt to gain qualifications by following the graduate route. In addition to this, apprenticeships also focus more on occupational competency than formal education does, which can even potentially give apprentices an advantage in terms of employability over graduates in some situations. An example given of this by an interviewee is that some museums in the UK have opted to take the apprenticeship route for training their curators, as opposed to hiring graduates which have in the past still needed training in curation in addition to their degree, making hiring an apprentice more financially viable. The effort needed to change employers' attitudes towards apprenticeships through better communication addressed in previous sections of this report, is highly relevant to this.

Some of the main barriers for young people in CCI apprenticeships are often centred around their own attitudes towards and understanding of apprenticeships, as well as of CCI career pathways generally. As was highlighted in the interviews, some of this involves young people's own self-image and self-awareness, with a relatively common issue being that a young person does not feel like they fit in. A lot of the time, this particular issue is a result of the lack of the diversity in the CCI, which was addressed earlier in the report, and the fact that the young person starting on an apprenticeship might well be the only person of their demographic working for an employer. Another issue, which is very similar to this, is that a young person might have a 'mental block' towards putting themselves forward for a role because they might believe that they are not going to get the job anyway. Income levels within the CCI can also be a deterrent, especially for young people from low income backgrounds.

In addition to this, there is also a general lack of understanding and awareness of apprenticeships amongst young people. This can at least partially be attributed to some of the negative attitudes and perceptions of apprenticeships highlighted by the interviewees which schools sometimes hold. This often results in apprenticeships being highly undervalued at schools, whilst in reality, they are highly successful as a career pathway. This in itself is a larger issue with schools and misconceptions about the CCI generally, part of which can likely be attributed to the lack of general awareness of the various niche, specialist roles within the CCI that are actually in high demand. This lack of awareness often results in the misconception





that there is an oversupply of workers in the creative sector, when in fact, this only applies to a few roles.

Another, more practical issue which may sometimes present itself as a barrier to young people engaging with apprenticeships is their geographical location and availability of apprenticeships in their locality. This is a particular issue with the CCIs because many of the creative and cultural industries tend to be very London-centric. However, this is slowly changing, with the internet being highlighted as a tool for allowing more variety of locations where both industry and apprenticeships take place. One interviewee suggested that to solve the issue of training providers not being close by, there is a need for more 'blended learning', providing a hypothetical example of this including experienced industry professionals across the country who could deliver masterclasses.

A large number of the issues and barriers for young people can be eased, if not solved entirely, by good coaching, mentoring and communication skills, many of which have already been addressed earlier in this report, such as cultural awareness and being able to effectively build relationships between the different parties involved in apprenticeships. In addition to this, a knowledge of the sector is key to recruiting young people for apprenticeships, particularly having an awareness of sector ecology, the various occupations in the CCI and knowing where the real demand for new employees is. Interviewees highlighted this as a key area for CPD for apprenticeship mentors and coaches. It is also vital to have an understanding of what an apprenticeship is, especially in legal terms, as defined by HMRC and other government bodies, which is something that, according to the interviewees, is often overlooked and can sometimes lead to miscommunication on what an apprenticeship in the UK actually is. This understanding should include knowledge of the role the training provider pays, and how employers and training providers should be working together to help and individual reach occupational competency on their apprenticeship. Also included in this should be the ability to recognise what is not suitable for an apprenticeship. Having a good peer network and possibly a teaching qualification were also both mentioned as ways to improve a mentor or coach's practice.



10. Conclusions

This report has given an overview of some of the issues and context for the development of apprenticeships in the UK. It has done so with the objective of developing the role of creative apprenticeship coaches in promoting apprenticeships in the CCIs, to increase access to CCI careers for more young people from diverse, social, economic, educational and cultural backgrounds. The report is intended to inform subsequent Intellectual Outputs which will develop a curriculum with Learning Objectives for Apprenticeship Coaches. The starting point, therefore, for any conclusions, is to clarify the role and definition of the Apprenticeship Coach in the UK.

Apprenticeship Coach is not a recognised term in the UK. We have taken this role to encompass anybody who works to support and train apprentices in the creative sector. Within this definition we include many job roles that include supporting young people as apprentices as part of a wider remit. The interviews also clarified that the definition needs to include “non-creative” jobs in the CCIs whose skill base is not exclusive to the sector, as such roles are a significant part of apprenticeship provision in the CCIs.

The report gives details of the minimum standards and national frameworks for the delivery of apprenticeships in the UK and surfaces a number of issues arising from how these structures inter-act with the ecology and working practices of the CCIs. A large proportion of the CCI workforce are freelancers, and freelance work is culturally ingrained into the sector, yet the current government framework for apprenticeships does not include individual freelancers and sole traders as apprenticeship providers, on the grounds that they are not employers and cannot hire an employee, which is a legal requirement for apprenticeships in the UK. Nonetheless, freelancers can be involved in CCI apprenticeships as consultants to apprenticeship training providers, for which there is a high demand, and as coaches or mentors. They have an important role in training young people in the workforce and may be particularly suited to the role of an apprenticeship coach due to the extensive networks, communication and entrepreneurial skills which they will likely possess. The interviews also highlighted the use of Apprentice Training Agencies (ATAs) as a solution to providing apprenticeships in CCI sub-sectors such as the screen and theatre industries where project-based work is prevalent.

The report also raises issues around effective communication and awareness of what apprenticeships are, from the point of view of both employers and apprentices. Businesses and potential apprentices may have fundamentally incorrect perceptions of what apprenticeships are, both in legal and practical terms and therefore the Apprenticeship Coach has an important role in spreading awareness and understanding. Pre-apprenticeship training and preparation for both the young person and the employer are essential.

One of the premises of the project is the positive role that apprenticeships can have in enabling a wider diversity of entrants to the CCIs. Lack of representative diversity has been a stubbornly persistent issue across the CCIs. The Apprenticeship Coach can play a key role in raising cultural awareness in relation to class, gender, ethnicity, disability, age and other



cultural and social issues of equity and representation. Many of these issues will disproportionately affect apprenticeship candidates from lower-income backgrounds and social classes which are demographically underrepresented in the CCIs, meaning that the role of the apprenticeship coach can play an important role in ensuring that apprenticeships are successful in bringing more diversity to the CCIs through breaking down entry barriers to the CCIs and in raising the self-awareness and confidence of young people.

The central element of the role that emerges from the report is that the Apprenticeship Coach in the UK will be involved in liaising between the three key parties involved in setting up apprenticeships: employers, apprentices and training providers. The Apprenticeship Coach must not only understand and support the needs of the Apprentice, but also needs to communicate effectively between the various parties at all stages to ensure that the Apprenticeship is successful. This should be seen as the primary role of the apprenticeship coach, and based on the issues which have been highlighted both through the interviews and research conducted, it is vital to ensuring the successful starts and completions of apprenticeships.

Finally, in order to inform the learning outcomes in subsequent stages of the project, some of the learning needs of an apprenticeship coach identified by the interviewees include:

- When working with young creatives, fostering an ability to network, resilience, persistence and initiative;
- When working with employers, the ability to broker, promote, advocate, mediate; the ability to give bespoke support for individual needs; and good interpersonal and communication skills.



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Name	Position	Organisation
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Sara Whybrew	Director of Policy and Development	Creative and Cultural Skills (CC Skills)
Arit Eminue	Company Director	Diva Apprenticeships
Kathryn Geraghty	Workforce Development Manager	National Theatre
Caroline Noon	Apprenticeships Manager	National Trust

References and weblinks

Ofsted (2012) Apprenticeships for Young People 2012: A good practice report.

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Creative and Cultural Skills www.ccskills.org.uk

Screenskills www.screenskills.com

DiVA Apprenticeships www.divaapprenticeships.com

National Theatre www.nationaltheatre.org.uk

National Trust www.nationaltrust.org.uk



Case Studies

Case Study 1

Name of Organisation: DiVA Apprenticeships

CCI sector or artform: Primarily Film and TV, but also music – although many of the roles apprenticeships are offered for are not industry specific.

Brief description of the organisation:

DiVA Apprenticeships is an apprenticeship provider based in East London, selected as a case study because it focuses on the creative industries specifically, with the aim of becoming “the first choice apprenticeship provider for both business and creative talent across the UK”. DiVA creates training programmes that are tailored to industry needs and supports employers through the process of creating and delivering an apprenticeship. It has a focus on apprenticeships as a pathway for increasing diverse representation in the CCI workforce.

Name of apprenticeship project (if applicable): 4 apprenticeship programmes – Team Leader, Business Administration, Junior Content Producer and Digital Marketing

Why the organisation was chosen as an example of good practice and the key features of their apprenticeship programme and what it has achieved:

Since DiVA Apprenticeships was founded in 2009, it has become the leading indie provider of digital and media apprenticeships, and it has helped hundreds of young people to start their careers in the CCI with leading London employers. One of the key features of DiVA Apprenticeships’ approach is the recognition that within the CCIs there are a plethora of roles, many of which are not explicitly ‘creative’ roles. These include roles such as ‘Team Leader’, which whilst still pertaining heavily to the CCIs due to their team-based nature, is not unique to them. DiVA Apprenticeships is the first independent provider to receive the Creative Skillset Tick in recognition of good practice and high standard in its training programmes.

Link for further information: <https://www.divaapprenticeships.com>

Case Study 2

Name of Organisation: National Theatre

CCI sector or artform: Theatre

Brief description of the organisation:

The National Theatre is one of the UK’s three most prominent publicly funded performing arts organisations. Its home is a purpose-built building on London’s South Bank, which opened in 1976. There are three stages, with the main Olivier Theatre seating 1,100 people. The National Theatre has a focus on diversity and inclusiveness, and also invests heavily in running programmes to support the creative education of young people.





Name of apprenticeship project (if applicable): “National Theatre Apprenticeships”, with the Theatreworks training programme being use to support development of soft skills.

Partners included: The Schroder Foundation, Marcia B. Whitakerm The Radcliff Trust, Harold Hyam Wingate Foundation and Bank of America Merrill Lynch.

Number of apprentices trained per year: Currently 5-7 apprentices trained per year.

Why the organisation was chosen as an example of good practice and the key features of their apprenticeship programme and what it has achieved:

The National Theatre’s apprenticeship programme, launched in 2011, is a tailored programme with the aim of increasing diversity and access to careers in theatre for young people who do not go to University and do not have the opportunity to go to University. It aims to redress imbalances in representation in different job roles in the industry, and has given a lot of attention to processes of advertising and recruitment in order to reach the target groups and ensure that the selection process does not re-enforce existing barriers. The NT offers apprenticeships primarily in the theatre’s technical and craft departments, and also in education, the IT service desk and in marketing.

30 apprentices so far have gone on to professional paid work in the role they have been taught. Apprenticeships last between 15 months and 2 years and include work experience at other arts institutions, which often provide the progression routes into work. The NT seeks out partnerships with a range of education and training providers to ensure that training for each apprenticeship is fitted as much as possible to the specialist skills required. The role of coaching is fundamental in all those who manage apprentices within the organisation: the approach goes beyond teaching competences, recognising that every apprentice will face challenging life problems at some time during their apprenticeship, which will require practical support and pastoral care.

Link for further information: <https://www.nationaltheatre.org.uk/about-the-national-theatre/careers/apprenticeships>

Case Study 3 (to be completed)

Name of Organisation: National Trust

CCI sector or artform: Heritage crafts (Joinery, Stonemasonry, etc)

Brief description of the organisation:

“As Europe’s largest conservation charity, we look after nature, beauty and history for the nation to enjoy. And it’s all thanks to the millions of members, volunteers and staff that support us. Without your help, we wouldn’t be able to care for the miles of coastline, woodlands, countryside and the hundreds of historic buildings, gardens and precious collections that we protect.”





Name of apprenticeship project (if applicable): Awaiting Information

Partners involved: Awaiting Information

Number of apprentices trained per year: Awaiting Information

Link for further information: <https://www.nationaltrustjobs.org.uk/find-your-place/apprenticeships>

