

# Talent Matching – Vocational Mentoring for IVET in Europe's Creative Industries

**HOW DOES THIS WORK IN POLAND AND WHAT ARE CHALLENGES**

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# Engaging Creative Young People

The most important forms of supporting and engaging creative, young people (including training, counselling and mentoring) are:

- assistance in spotting and identifying talents
- creating a space for thinking about how to use talents and resources
- having the opportunity to talk about and analyse ideas for self-development
- assistance and acquiring appropriate financial knowledge and skills (on the one hand connected with knowing the ways of obtaining funds, on the other hand, **being aware of the income range typical of the cultural and creative sectors and having the ability to properly price one's work**, also in international context)
- assistance in establishing contacts with persons already working in the sectors, networking
- support in remaining consistent and determined
- teaching the skill of gathering people around artistic activities **clients/audience development**
- assistance in career planning (both at the initial stage and later – longterm supporting)



# Engaging Creative Young People

The most important elements that condition the success in the creative business defined by young people:

- contacts with people knowing the field
- the awareness of the existing chances, dangers, opportunities and barriers associated with the creative and cultural sectors
- accurate recognition of one's own resources/talents
- cooperation between people entering the market/starting their own business and individuals/companies already active on the market (in the form of intermentoring)
- possibility to do internships or benefit from other forms of education (for example study visits)
- preparing and implementing consistent public policies (on national, regional and local levels) which could contribute to a positive image of working in the creative and cultural sectors



# Mentoring in the Creative and Cultural Sector

**The system is especially unfavourable to creative students**, who often break school conventions and are considered problematic by teachers.

There is also a **visible lack of correlation with the situation on the job market** – there is no cooperation between school counsellors and employers.

The participants also stressed that **school counsellors do not know much about working in the creative sector** (or indeed in any other sector) as their whole professional life is limited to the school environment.

In young creative people opinion the best is placing the activity of counsellor/mentor **out of the institutional context** (especially that of school and job centre).



# Delivering Enterprise Support for the Creative and Cultural Sector

The employers (both institutions and individuals) pointed:

- the unsuitability of curricula (both of secondary schools and artistic universities, however they also mentioned the lack of appropriate skills possessed by people with non-artistic education working in the creative and cultural sectors)
- the lack of preparation to fulfil the actual needs of the job market
- lack of sufficient practical skills
- poor communication skills (inability to understand the entrepreneur's objectives, favouring artistic ideas over client's actual needs)



# Working effectively with Employers in the Creative and Cultural Sector - CULTURE HUB

## **Arts & Business skills partnerships**

Foundation ARTeria together with VENO'S STUDIO run from a few years a specific project dedicated to development of the cooperation between the art and business.

From 2015 we organise twice a year **CULTURE HUB meeting - networking place for individuals and groups** involved in arts and cultural education to link them with the business.

All the year we are running **the mentoring system** (for groups and for individuals).



# CULTURE HUB

## **Some questions we tried to find the answers during the meetings:**

How can we work together to strengthen our voice as a community of culture?

How can we coordinate joint activities?

How and on what levels can we cooperate (arts and business)?

How to exploit the potential of the talent in work, how to deal with stress and pressure, mental immunity?

The role of marketing and the legal aspects of the functioning of creative business and issues such as strengthening the voice of the community of culture, cooperation and development partnership between arts and business

The characteristics and methods that artists can use in their work and which are not so obvious to other professionals such as improvisation, nonconformity, social risk, talent, unique/original products, creativity, unconventional thinking, sensitivity, extrasensory reception of reality, openness to experience.

**From 2016 we run the mentoring programme.**



# CULTURE HUB

After almost three years of running CULTURE HUB we tried to define potential benefits and potential challenges for arts and business. We asked our participants and here are the summary of their answers:

**The potential benefits for arts** are e.g. new skills (financial, IT, marketing), new contacts, networks, funders, new possibilities (also for collaboration), good practices, values, answer needs, space to communicate, work on habits, foster innovation.

**The challenges for this group** are e.g. possibility of pressure to make artistic compromises, different values, different ways of expression/communication, the situations when the business partner interfering with artistic profile. The artists stressed also the difficulties for business partner to visualize end result.



# CULTURE HUB

**The potential benefits for business** are e.g.: new experiences, new ways of working, applying skills in a new way, networking, new ways of thinking, new approaches, fun, cultural enrichment, gives a sense of meaning, brand value for business.

**The challenges for this group** are e.g. communication, time issues, expectations (business would like to have a specific factors), the artistic partners don't understand business point of view.



# CULTURE HUB

**Professional development programmes** which bring business skills and experience to the arts in ways that are beneficial to both sectors e.g.:

- **Skills bank** (which matches the specialist expertise of business managers with the particular needs of artists and art organisations)
- **Mentoring Programme** (which helps arts managers develop to their full potential by matching them with senior business executives. Focusing on the development needs of the individuals, rather than the organisation)
- **Board Bank** (business knowledge and experience can make a major impact on an arts organisation's board. The Board Bank consists of business managers with specialist skills who wish to make an effective contribution to arts organisations by becoming non-executive directors and trustees)



thank you

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