

# LEARN to Create

- promoting Work-based Learning  
in Europe's Cultural and Creative Industries



Created and edited by: **Anna Ochmann** and **Izabela Piotrowska-Grosse (ARTeria Foundation)**

Graphic design and layout: **Katarzyna Baranek-Stachura (Graphic Studio Pracownia)**



Developed by: **ARTeria Foundation**



[www.fundacja-arteria.org](http://www.fundacja-arteria.org)

ISBN: 978-83-930016-9-9

This report has been produced by the **Learn2Create** project consortium, which consists of:



Further information about the project and the above partners is available at: [www.learn2create.eu](http://www.learn2create.eu)

This project has been funded with support from the European Commission.

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Free publication

Zabrze 2019

## TABLE OF CONTENT

1.	Introduction	3
2.	Presentation of the research process	6
3.	Characteristics of creative and cultural sectors	8
4.	`Work-based learning' in cultural and creative sectors	10
5.	Quality in WBL	12
5.1	Factors of success	12
5.2	Obstacles	14
5.3	Effective strategies and approaches	16
6.	Tools for the effective process of work-based learning	18
7.	Peer-to-peer learning in work-based learning	20
8.	Conclusions	22



## 1. INTRODUCTION

“Learn to Create – promoting Work-based Learning in Europe’s Cultural and Creative Industries” is an international partnership, whose aim is to create and test a new way of work for coaches and mentors supporting artists in the process of work-based learning in European creative and cultural sectors leading to increase in employment, better efficiency of those sectors and increasing economic competitiveness. The LEARN2CREATE partnership consists of: Materahub (Italy), Rinova Limited (UK), Dimitra Education&Consulting (Greece), Regionalna Rozvojova Agentura Senec-Pezinok (Slovakia), Innogate to Europe (Spain) and Fundacja ARTeria (Poland) – the Leader of the project. These organisations, within the frames of project activities, connect specialists and experts in the cultural and creative sectors, education institutions, and organisations with experience in creating and developing innovative methods for work-based learning.

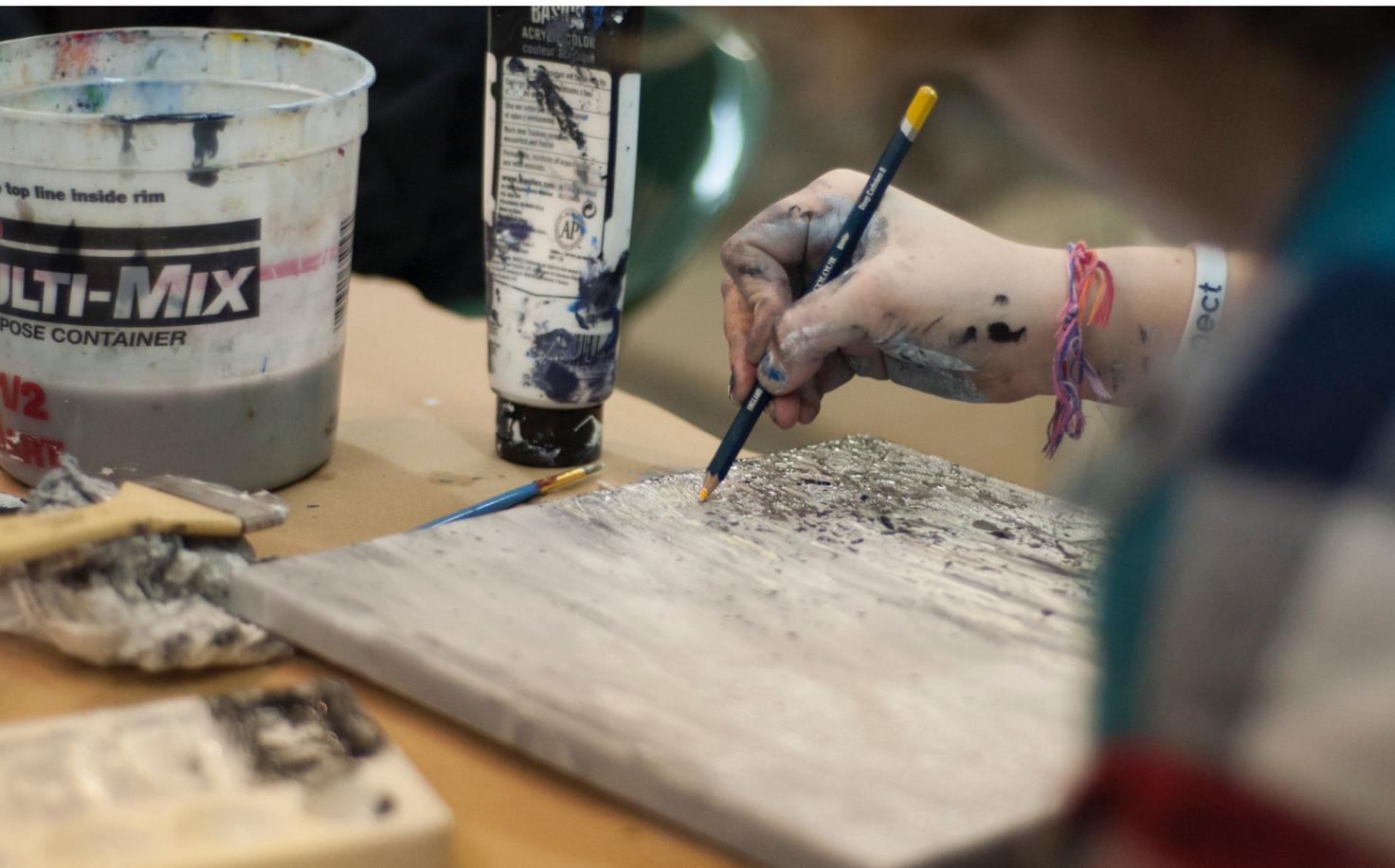
This report serves as a summing up to the first stage of work that will be the basis for further project activities, and its aim was, on the one hand, to better understand the specificity of cultural and creative sectors in all the countries in the partnership, and on the other hand, to define the starting point (methodological concept) for modelling support programmes for vocational teachers, coaches and mentors (programmes adapted to the needs of those sectors, considering the specific needs in each of the countries). Another important goal of the project is increasing the awareness of the business people from creative and cultural sectors on the importance of work-based learning and helping partners to strike cooperation between all potential participants of this process. The interviews and surveys carried out previous to the project has clearly showed how important it is to understand each other’s needs and expectations.

The notion of ‘work-based learning’ in creative and cultural sectors is understood similarly in all the countries in the L2C partnership. In a nutshell it is an educational strategy that provides students with authentic professional experience taking place in real work environment. On the basis of desk research, surveys, and interviews it was possible to define common conclusions, point to common features of the process, and, which is equally important, it was possible to define differences and problems that appear in the partnership countries. It is also worth mentioning that the authors of national reports tried to find and point to good practices, which can surely become an inspiration for the development of this method.

In **Poland** the notion of ‘work-based learning’ is becoming more and more popular each year. In many businesses, especially those from cultural or creative sectors however, it is implemented in an intuitional way without much awareness. Thus, ‘work-based learning’ is not a widely used tool supporting artists. What this means is that it is not perceived as a popular tool when it comes to its conscious implementation, and often it is not even recognised when it is being used. As it has been pointed out in Polish report, actions that might be defined as ‘work-based learning’ more and more widely undertaken. A similar situation can be seen in **Slovakia**. On the one hand there exists no definition or section referring directly to ‘work-based learning,’ and from the research carried out for the purpose of this study it appears that work-based learning as a concept does not exist in Slovakia. On the other hand, all persons taking part in the research claim that it is a necessary tool for the integration of young artists with the job market. In Slovakia the practice of work-based learning commonly appears in the following forms: internship, ‘artistic residence,’ school enterprise – but not all of these forms are implemented regularly and with the same involvement. In **Greece** the situation of work-based learning has improved in the last two years, although, as recent data shows, employers are still reluctant to accept interns. In **Spain** the interest in work-based learning began growing in 2012 together with establishing and implementing the basis of the so-called dual system

through internship and training contracts. Since that time a number of regulations have been introduced to strengthen the connections between businesses and vocational teachers. In **Italy** the recent reform of the education system concentrated chiefly on promoting work-based learning for secondary education. The reform was changed partially because of the change of government. The most conscious approach to work-based learning is in the **United Kingdom**, where already at the level of local policies, it has been accepted that the education system is not well prepared for the needs of employers and economy. Schools have undergone reforms whose aim is to increase the involvement of employers into education and to increase students' chances to gain experience in a workplace. In the last ten years the system of vocational education has been greatly restructured, and within the last two years a completely new framework for apprenticeships in vocational education has been introduced.

In Poland, the 2017/18 school year was the first one after the act of 14th December 2016 introduced the new system of education. The main provisions of the reform were the abolition of lower-high schools (gimnazjum) and return to the 8-year primary school, as well as the modification of vocational school system through replacing basic vocational schools with trade schools. There were 1504 1st grade trade schools educating 155 800 students. In comparison there are 1000 artistic schools and institutions educating nearly 100 000 students. However, in artistic secondary schools work-based learning is practically non-existent. It appears in the form of internship or apprenticeship (better or worse organised) only at the level of tertiary education. In comparison, formalised WBL, which is the most popular form of work-based learning in Greece, is widely used in post-high school vocational institutes (public or private), which enable six-month internships before certification exams (and schools under the supervision of the Ministry of



Tourism and the Ministry of Agriculture offer programmes with strong elements of work-based learning, which are formally not considered as internships).

Educational system reforms introduced in recent years in practically every country participating in the L2C partnership provoke some fears. These fears are connected mostly with the question of whether these processes are adequate to specific needs of the cultural and creative sectors. Is the notion of work-based learning, although implemented with greater and greater awareness and involvement in other sectors useful in the creative and cultural sectors? What are the basic needs and competences of vocational trainers, mentors or teachers in this scope? If the tools, strategies, practices for effective process of work-based learning used so far, can be the same in all the countries of the L2C partnership and answer the needs of creative and cultural sectors? The authors of this report strove to find answers to these and other questions. This report is a synthesis and summary of the information contained in the national reports of the countries belonging to the L2C partnership. In order to find out more about the information gathered by the L2C partners it is worth reading the national reports in detail.

The most important conclusion here would be to state that the creative and cultural sectors face extreme challenges connected with the implementation of the strategy of work-based learning in educational practice. This report attempts to define these challenges.

## 2. PRESENTATION OF THE RESEARCH PROCESS

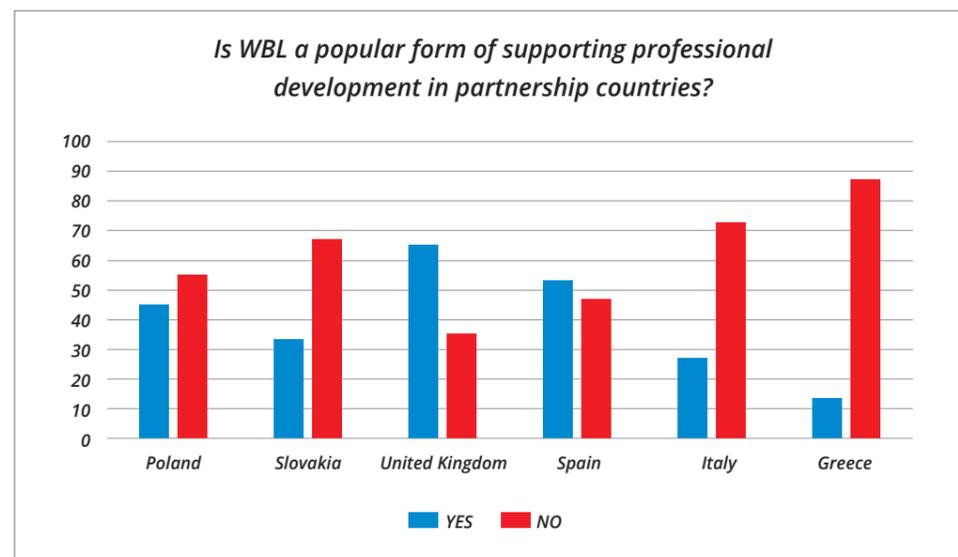
Analyses and research comprising a number of stages have been carried out for the needs of this report. Two-way interviews were the most important: as on-line surveys and as audio recorded direct in-depth interviews (26 interviews in total). The initial selection of people whose knowledge and experience, according to L2C partners' opinion, were vital to create this report was based primarily on already existing networks and each partner's connections, and then enlarged with further target groups (a tool to collect the data in respect of the GDPR was created, which is a kind of database of potential partners in further actions). On the basis of the analysis of collected data, personal invitations to fill in the survey were sent out (using different information channels of all partners). The surveys were sent out to two main groups, representative for the subject of a survey, which had been defined already at the preparation stage:

- the first group there were professionals from the creative sector, vocational teachers, representatives of businesses involved (potentially) in the process of work-based learning (including small and medium sized businesses)
- in the Other group there were social partners and regional authorities

Together, within the frame of the project 101 surveys were collected, and detailed results were presented in the reports of local L2C partners (an attachment to this report).

Additionally, each partner, as a part of the research done in their own countries, carried out at least four in-depth interviews, whose aim was to define more precisely the elements that are the most important results of the on-line surveys.

The analysis of the answers regarding the popularity of WBL in different L2C partnership countries are especially interesting. The respondents were asked if work-based learning (WBL) is a popular form of supporting professional development, gaining professional experience in their home countries. The graph below visualises the responses received.



Together with on-line surveys and interviews L2C project partners analysed the existing literature, research and publications connected with WBL in their countries (desk research), referring to public policies (local and EU), to such initiatives as European Alliance for Apprenticeships<sup>1</sup>, Europe 2020 (A strategy for smart, sustainable and inclusive growth)<sup>2</sup> as well as local strategies for economic development, ALMPs - Active Labour Market Policies, national qualification frameworks and other documents.

<sup>1</sup> <https://ec.europa.eu/social/main.jsp?catId=1147&langId=pl> oraz <https://ec.europa.eu/social/main.jsp?catId=1147>

<sup>2</sup> [https://ec.europa.eu/eu2020/pdf/1\\_PL\\_ACT\\_part1\\_v1.pdf](https://ec.europa.eu/eu2020/pdf/1_PL_ACT_part1_v1.pdf)



### 3. CHARACTERISTICS OF CREATIVE AND CULTURAL SECTORS

At the beginning it is worth emphasising that there is no one definition of cultural or creative sectors in all EU countries, which results in a number of methodological problems. The problems with an unequivocal definition at the level of both NACE and partnership countries resulted in creating many work groups dealing with statistics in this respect. According to the definition created by the group of Essent-Culture cultural sector comprises: „artistic creation, functioning of cultural institutions, book publishing, film making, production of TV programmes, publishing computer games, music production, broadcasting (TV and radio), architectural design, advertising, information agencies, photography, sale of books and magazines, translation, specialist design and art education.”<sup>6</sup>

Therefore to the creative and cultural sector belong enterprises dealing with production and sale of creative and cultural goods and services, based on intellectual property rights, including the ones that are market oriented and mass produced with the use of industrial techniques. The best definition of Cultural and Creative Industries (CCIs) comes from the United Kingdom, according to which these are the “industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”<sup>7</sup>

In **Poland** (according to the data from 2016) there are about 100 500 enterprises belonging to the so-called cultural and creative industries which constituted 5.0% of all non-financial enterprises. In comparison with 2015 the number grew by 10.3%. What needs special emphasis is the fact that this growth referred only to micro-enterprises (with no more than 9 employees). In **Greece** there are 46 370 creative enterprises (which constitutes 6.6% of all enterprise in the country) employing 119 688 people (3,2% of all employed people in this country). The analysis of CCIs in Greece shows that despite a huge breakdown since 2008, signs of revival in these industries were visible already in 2014. In **Italy** the basic CCI activity generates more than €55 billion of direct income and €160 billion indirect income through tourism and other services. In 2018, thanks to the goods produced, the level of prosperity grew by 6.7% in Italy. In **Spain**, in 2017, the number of enterprises whose main activity is cultural activity was 118 407, which constitutes 3.6% of all enterprises in the central registry of businesses. In **The United Kingdom** the CCI sector generates over £100 billion yearly and constitutes more than 5% of the whole economy. Two million people are employed directly, and the sector’s pace of growth is faster than the whole economy’s pace. In **Slovakia** around 4000 business entities have been identified who reveal creative activities as the core of their business. In comparison with the total number of Slovak small, medium and big enterprises, the creative industries constitute 6.2% of the business sector.

---

<sup>3</sup> NACE, fr. Nomenclature statistique des Activités économiques dans la Communauté Européenne

<sup>4</sup> Due to the methodological and the statistical problems in partnership countries, both the CCI and CCS names are used in this document (depending on the context).

<sup>5</sup> <https://ec.europa.eu/eurostat/cros/system/files/ESSnet%20Culture%20Final%20report.pdf>

<sup>6</sup> Więcej: <https://ec.europa.eu/eurostat/documents/3859598/9433072/KS-GQ-18-011-EN-N.pdf/72981708-edb7-4007-a-298-8b5d9d5a61b5>

<sup>7</sup> The definition of the CCIs was first established by the Department of Culture Media and Sport in 2001 “their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” <https://www.creativeindustriesfederation.com/statistics>

In 2016 there were 226 700 people employed in enterprises from the CCI in **Poland**, which constitutes a growth of 2.5%, while average employment was 103 000 people, which was 1.5% of average employment in non-financial enterprises. In **Italy** 37.9% of tourist spending comes from CCI. Cultural industries make €33.6 billion (2.2% of the whole economy), they employ 488 000 employees, which is 1.9% of people employed. In **Spain** there were 687.2 thousand people employed in culture in 2017, which is 3.7% of all people employed. One-person enterprises (self-employed) constitute 64.7%, small companies employing between 1 and 5 people constitute 28.6%, 6% of the enterprises employ between 6 and 49 people, and 0.7% of them employ over 50 people. In Italy, in 2018, the creative industries employed 1.5 million people (6% of all Italian employees), which is 22 000 more than in 2015. In **The United Kingdom** most creative enterprises are very small. 60% of all companies in the sector employ just one person, 80% employ no more than two, and 90% have no more than 5 employees. Predominantly these are people practising a liberal profession who work as part of cooperation networks in projects. In **Slovakia** the CCI is also characterised by a predominance of micro enterprises and self-employed people.

The above information, in a very brief way, confirms that the cultural and creative sectors are developing dynamically in the whole EU, and their influence on the economy of the member states and the whole commonwealth is growing year by year. At the same time an extremely important feature of the sector must be emphasised, which directly affects WBL issues – namely that irrespectively of the country, in the cultural and creative sectors it is micro-enterprises and freelancers that dominate, with limited financial, organisational, and staff potential. The problems that the sector encounters all over the EU are quite similar. At the same time, the dynamics of market and preference changes results in high uncertainty of the artists about the demand for their work or services, and a constant need for adaptation and innovation. This in turn creates high dynamics of change in the sector itself (the necessary elements supporting this process are: constant exchange of information, ongoing improvement, developing and attracting talents, and the use of non-material resources). It is worth mentioning that the production of goods and services in this sector requires simultaneous implementation of varied, specialised skills of many people. That is why people working in this sector are well educated, and have flexible work patterns combining artistic abilities and business skills, creativity and entrepreneurship (and it must be remembered that relatively small differences in skills can lead to big differences in remuneration). The models of participation in culture or of purchase of creative products and services are still evolving, which is why cooperation of many different entities is required – creative entrepreneurs, artists, public and private cultural institutions (organisations), artistic schools, and non-government organisations.

In conclusion – is the factors that are of paramount importance for the development of cultural and creative sector today are: development and investing in talents, and developing and adjusting education systems for artists to the needs of the workplace (artistic, business, creativity, entrepreneurship).

#### 4. 'WORK-BASED LEARNING' IN CULTURAL AND CREATIVE SECTORS

„Tell me and I forget, teach me and I remember, involve me and I understand“– it seems that these words by Confucius become more and more popular and meaningful. They are a perfect illustration of the fact that action is the best education. All the national reports produced by the L2C partnership confirm the effectiveness and role of learning craft/trade in the natural environment, which is in the workplace. They emphasise the role of non-formal and informal education and learning by doing, which are practically inevitable in later stages of professional life, after completing formal education. It is worth remembering here the definitions of the three kinds of education, especially in the WBL context:

- **Formal education** – education within the frames of formal institutions (school, university)
- **Non-formal education** – organised education, remaining outside the formal system; voluntary, assuming active participation, complementing formally acquired knowledge, enhancing this knowledge (courses, workshops, internships, lectures, training sessions)
- **Informal education** – education which is not organised, non-systematic, based on everyday experience, assuming the influence of the environment, in some sense not intended. Such education is provided by family, media, church, and meeting friends, and in recent years, more than before, social media (Facebook, Instagram, Twitter, TikTok).

In all partnership countries the forms of education defined above are used at a different scale and have a different influence on acquiring knowledge and work-based learning in creative and cultural sectors. From surveys and interviews carried out for the needs of this report it appears that in **Poland** formal education in cultural and creative sectors does not educate specialists – 75% of the respondents agree that only 40% of knowledge and skills come from formal education. The remaining knowledge comes through non-formal and informal education. In **Greece**, as research shows, all three methods are quite effective and formal education is considered as effective mainly because of time and money, as well as the frames within which it is organised (it has been shown that running a programme within rigid frames is potentially very useful when it comes to acquiring knowledge). The role of informal education liaising interns with creative entrepreneurs and/or artists was also emphasised, mostly due to its flexibility. The situation in **Italy** looks similar – the knowledge of people involved in activities in CCI is a combination of formal education (including e.g. internships) and informal education ('unofficial' transfer of knowledge in the workplace, also in NGOs, family etc.). At the same time a problem of CCI professionals' lack of practical skills and competences was defined, despite their good education (on average), which demonstrates that in Italy the level of formal education is quite low, and insufficient for the needs of the sector. It is quite different in **Spain** – according to the report 'Vocational education and training in Europe 2018: Spain' (by Cedefop ReferNet) for each formal teaching programme there exists a dedicated module of WBL, which is compulsory and involves at least 20% of all the training hours for a VET Diploma. In **the United Kingdom** the approach to this subject is systemic. The two national organisations responsible for WBL in creative and cultural sectors - Creative Skillset and Creative Cultural Skills - put heavy emphasis on initial training and young people's skills development. Unfortunately, their role of establishing the national professional standards has diminished over the last ten years. Education and vocational training in CCS have been partitioned (which is also connected with the reduction of funding and limiting public commitments in this respect). It must however be stressed that in public policies in the UK increasing emphasis is put on vocational training, and on entrepreneurs' involvement in the process of education. In **Slovakia** the research showed clearly that work-based learning as a conscious concept is not common, and the process itself, even if it takes place, is ir-

regular and is implemented mainly through different kinds of internships, study visits, school activity. Slovak respondents pointed out that it is the combination of all the forms of education that is most effective: *“formal and informal methods are both effective and complementary. The effectiveness depends on the quality of education and teacher's/supervisor's professionalism and student's motivation.”*

<sup>8</sup> From interview with Noémi Ráczová (more information in national report from Slovakia)



## 5. QUALITY IN WBL

### 5.1 FACTORS OF SUCCESS

Each of the L2C partners pointed to a few factors that have the greatest impact on the success of the WBL process.

According to the research carried out in **Poland** three basic conditions must be fulfilled (although each in different way) for the process to come into being at all. The first one is awareness and willingness to take part in and implement work-based learning. This process should be carried out consciously, should be well planned, and activities connected with it should be understandable for everyone involved (both teachers and students). The education process should be organised in strict connection with business/workplace/practical aspects (emphasis should be put not on theoretical knowledge, but, most of all, on skills related to work, on the knowledge necessary to perform it). Another condition is the quality, education, and experience of vocational teachers. Well educated vocational teachers should be practitioners not theoreticians (in further part of this report there is a detailed analysis of required qualifications of a vocational teacher). The third condition are system and legal frames regulating the activities of given sector, and the idea of work-based learning itself should be introduced as a system, also in institutions dealing with education and training. Regulations should be introduced to facilitate activities undertaken as WBL, or, at least clear rules on implementing the already-existing regulations.

In **Greece** a broad fragment of national report referring to success factors points to the fact that conditions for an effective WBL process are time, financial resources, and knowledge, and all the three factors should appear simultaneously. The financial crisis in Greece negatively influenced the issues connected with both financing and time. However, the knowledge of the coaches combined with such features as willingness, patience, and passion fill this gap and make WBL easier. An extremely important role is played by organisational and communicative skills that determine the creation of suitable conditions so that students/teachers receive a clearly defined scope of obligations and tasks compliant with their skills and education targets. It was also stressed that it is important to make sure that the teaching based on work was beneficial for both parties. Internship programmes are one of the most popular and effective practices in Greece, especially the ones organised by Stavros Niarchos Foundation. The average duration of such internship is 6 months; it is carried out at Stavros Niarchos Cultural Center, Greek National Library, or Greek National Opera.

The research in **Italy** revealed a relatively small implementation or previous experience with WBL in the CCIs. Two successfully realised programmes, whose outcomes may prove especially important from the point of view of this study are La „Garanzia Giovani” and the programme „Crescere in Digitale”. In both cases the key to success was a synergy of three factors: the experience of vocational teachers, companies’ willingness to cooperate and openness, and well-prepared plans of implementation of WBL (prepared together by all interested parties).



In **Slovakia** a number of basic factors for the success of WBL were defined: flexibility, learning abilities, motivation, feedback or financial remuneration, professional counselling, professional equipment and technical facilities, and training compatible with needs.

In **Spain** the research shows a huge role of planning and monitoring as a basic element of effective WBL process. Feedback is also necessary (both to the learners and to the company, which would enable drawing conclusions for the future).

In **the United Kingdom** a number of factors were named, which make the WBL process successful. Six features seem to be most important: 1. suitably portioned challenges and the feeling of the value of one’s work, 2. providing meaningful feedback and supporting this process, 3. creating relationship based on trust, involvement, and motivation, 4. good planning and structuring of the process, 5. enabling establishing varied relations (with different people, meetings) that stimulate the process 6. strengthening the participants, supporting their persistence.

<sup>10</sup> <https://www.snf.org/>

<sup>11</sup> <http://www.garanziaiovani.gov.it/Pagine/default.aspx>

<sup>12</sup> <https://www.crescereindigitale.it/>

## 5.2 OBSTACLES

All the people participating in the research in **Poland** point to three obstacles to implementing WBL in Poland. The first obstacle is the lack of system solutions for implementing WBL, and bureaucracy with consequent lack of time to take care of a young person properly. This problem was the most serious. It comprises the way both vocational teachers (not enough credit given) and WBL (not understanding the concept) are perceived by employers and by the whole CCS. What makes the situation worse is the fact that people in charge of education and vocational training institutions put too little emphasis on developing relations with enterprises, acquiring social and business partners. The next problem is the lack of properly qualified vocational teachers. Even if formally such people work in trade schools they are theoreticians. It is connected with the lack of system support of teacher development (updating their knowledge and practical skills), and professionals' lack of time to work with schools or unemployed people. The situation is further complicated by generally difficult conditions for running private business in Poland, no financial support from the state for small enterprises which are a vast majority in the CCIs. And finally, the third problem is the lack of understanding between entrepreneurs and artists – business orientation and artistic/creative targets are two different points of view.

In **Greece** two obstacles were named – time and money. The lack of financial resources makes it impossible for many people to participate in forms of learning based on work. The lack of time makes students lose a number of opportunities to widen their knowledge, and on the other hand entrepreneurs /coaches work under huge pressure, do not have enough time to work with the apprentices, thus are unable to monitor their progress.

In **Spain** two obstacles were mentioned – one is the fact that formal, organised and repeated internships or apprenticeships are only possible in medium-sized entities. Small enterprises or freelancers (and just like in Poland, such entities dominate the CCIs.) are not able to get involved with WBL due to lack of support and lack of time. The other obstacle results from the fact that very often the artist (owner of the company, freelancer) does not have the necessary skills in entrepreneurship or business – so they cannot pass it on to others.

In **Italy** three important obstacles were mentioned. The first one is, like in Poland and Spain, the type of the organisations involved in the CCIs. The sector consists of mostly micro-enterprises and freelancers, who, as they need to manage their business daily do not have time to devote to the apprentice/intern. Another issue are the legal questions connected with the functioning of the creative and cultural sector in Italy. As the enterprises from the cultural and creative sector do not have a clear position, they do not have access to regional or national programmes supporting talented young people. There are no dedicated conditions or legal solutions that would regulate or support the sector. The third obstacle, defined as the 'missing link' is the lack of cooperation of academic institutions, schools, education and vocational education bodies with representatives of CCIs. Humanities department at universities (responsible for artistic or creative education) are not able to support students when they enter the job market as there are no connections with CCS enterprises, so, consequently they are not able to provide the students with gaining experience based on WBL.

In **the UK** the obstacles defined are quite similar. Most companies from CCS are micro-enterprises or self-employed people – their biggest challenge is managing the limited resources and time.

Analysing the obstacles in **Slovakia** attention has been drawn to the problem of the lack of cooperation and partner relations between the world of education and job market organisation. The lack of institutional support is clearly visible, and education in the form of WBL is possible and mostly based on personal contacts. Another problem defined (similarly to other L2C project partners) is limited financial and human resources.



### 5.3 EFFECTIVE STRATEGIES AND APPROACHES

The analysis of the situation in Poland revealed two strategies, which stand out from others and enable defining them as – despite some drawbacks – effective. These are professional internships and student practice. Special attention should be paid to the first one – also because of the fact they are fully financed by PUP (local Employment Office) – so there is no barrier connected with availability of financial resources. Within the frames of the internship an entrepreneur can use the apprentice's work for 6 months, a supervisor must be provided (vocational teacher), individual programme must be prepared (training and activities that the apprentice is going to perform), and a fully equipped workplace must be made available. The remuneration of the apprentice is fully covered by the Employment Office. The greatest drawback of this strategy, constituting, at the same time, an obstacle that is especially potent in the creative and cultural sector, is the fact that the employer has to guarantee employment for at least 6 months after the apprenticeship is finished. With irregular income of the creative companies this obligation is a huge obstacle. The other strategy is student practice. A student has an opportunity to learn real conditions on the job market for a month (sometimes two, three at the maximum), during which they work under supervision of a vocational teacher. The difference is that this process takes place during the course of studies, and the apprentice is in fact a fully-fledged employee, with completed education.

In **Slovakia** also practice and apprenticeship were named as good strategies for WBL. An interesting and quite popular form are the so-called 'school enterprises'. This is seen as a kind of bridge between theory and practice, and it is, in fact, a school subject (compulsory or optional) in high school curriculum. Its biggest advantage is that it teaches working in practice, but with the support of vocational teachers and in not fully market conditions. It is part of curriculum in all secondary vocational schools and is part of programme at University of Economics in Bratislava, and even is implemented in adult education. In the context of the CCS it has a form of different events organised by students (festivals or exhibitions) – students are responsible for the planning, realisation and securing financing for the planned actions.

In **Spain** a number of initiatives were enumerated – which in great majority – enjoy the support of Spanish government. Two strategies seem most interesting: Ernst&Young system that comprises structured process of integration of new employees with the system of work in a given enterprise, enabling exchange of knowledge and skills between new employees and more experienced ones so that they both benefit from that. The other is cooperation between universities and HR departments in companies, the condition of efficiency of this strategy is regularity and continuity.

In **Italy** the most effective and popular WBL strategy is internship. In the context of the specificity of the creative and cultural sector, the best forms are mentoring, job shadowing, and entrepreneurial experience. Elements of business education function effectively in connection with mentoring and practical experience. Job shadowing, however is more popular in crafts and in those institutions (in CCS), where specific products are developed.

Practice and apprenticeship are the most popular forms of WBL in **Greece**. They are compulsory at all levels of post-secondary education and have been functioning for years. Mentoring is also a popular form. It is worth mentioning that a rapid development of the cultural and creative sector,



and growth of its economic importance in the recent years both in Greece and internationally results in bigger and bigger financial independence of the sector.

In **The United Kingdom** the development and growth in importance of the sector creates greater need for new, highly qualified employees who understand the specificity of the creative and cultural industries. Dealing with this need has been defined as the greatest challenge for the nearest future. That is why it so important to develop multi-level networks of direct connections between talented young people and employees in the sector. It is extremely important to create and develop various means of getting 'into the trade' for new employees or freelancers. That is why the importance of various programmes run by coaches-practitioners has been emphasised. As they are specialists in their fields they are able to carry out WBL in creative subsectors.

## 6. TOOLS FOR THE EFFECTIVE PROCESS OF WORK-BASED LEARNING

All analyses and conclusions point unequivocally to the conclusion that, irrespective of other factors, the role of highly qualified vocational teacher is not to be underappreciated in the process of work-based learning.

That is why a comprehensive research on teachers has been carried out. More than a half (52.6%) of respondents said that in **Poland** in the CCS there is a deficiency of well-prepared vocational teachers. The same number of respondents pointed that vocational teachers have very limited access to suitable training developing and updating their qualifications. 100% of respondents pointed to passion as the basis for all activities when asked about the most desired competences and skills that should be developed in vocational teachers as a priority. 73.7% of the respondents were of an opinion that coaches/people responsible for WBL in CCI enterprises have only limited features, knowledge and skills in business. And, what is worth emphasising here – these skills were named as highly desirable among vocational teachers.

A similar situation appears in **Spain** – vocational teachers were named as the most important element that determines the efficiency of acquiring practical skills by young creative people. What is interesting, the authors of the Spanish national report drew attention to a very important issue connected with the social image of the whole system of vocational education and urgent need for strengthening its image, attractiveness and popularity. Further issues needing quick and systemic intervention are the necessity to implement WBL curricula adequate for the needs of the job market, improving the legal and financial framework of the system. Putting more emphasis on learning business and managerial skills at all levels of education, and, especially important in the digital age, emphasising and enhancing the meaning of the issues connected with digitalisation in educational programmes. The idea of using modern technologies to build cooperation within the frames of WBL.



In **Greece** the big role of highly qualified vocational teachers was emphasised, and they should possess not just deep knowledge of a given subject but also the skills to transfer that knowledge. However, the condition for a good level of WBL is the issue of financing this process.

In **the United Kingdom** mentoring and practice/apprenticeship were named as the basic tools for successful implementation of WBL. The British partner in the L2C project, Rinova has designed and piloted a number of tools to implement the process of work-based learning in the creative and cultural sector, and has performed a number of inter-sector programmes supporting the creation of internships (more details in the national report from the UK). On the basis of that experience the report points to the fact that both theoretical bases of entrepreneurship and actual experience are necessary to develop careers, the more so as these careers require creating large and lasting networks of contacts and consistently developing and disseminating creative products and projects. An inspiring strategy is cooperative education, which is a combination of school education and practical work, especially if it is in the final stage of education/training, in order to help in the transition from the school world to professional activity. Another very interesting strategy is service learning, i.e. work-based learning reflecting the needs of local societies.

Also in **Italy** vocational teachers play a very important role in the process of work-based learning; however, it is especially important that they must possess superb knowledge of the CCIs specifics. They should know how to promote WBL in creative companies, how to prepare their students for the WBL process experience in companies, how to monitor the whole process. Another key issue (like in Greece) is the question of financing the process, as entities in cultural and creative sectors (especially the ones with limited staff) do not have the possibility to get involved in the process without financial support.

The same two elements were named as key element in **Slovakia** – vocational teachers are key elements of a good work-based learning process. The other element is financing, as the entities in creative and cultural sector have very limited human resources at their disposal for this process. The Slovak research emphasised the need to create favourable conditions for such activities on the part of the government and public institutions (like in Spain), and expanding the equipment resources and technical facilities at schools.

In conclusion: the results of the research carried out in all the countries participating in the project are amazingly similar – the key role of well-educated and prepared vocational teachers and the need for system-based financial support for the process. Without fulfilling these conditions simultaneously, WBL process might not be effective.

## 7. PEER-TO-PEER LEARNING IN WORK-BASED LEARNING

Peer-to-peer learning is sharing knowledge with one's peers – people with a similar level of experience learn from each other and share knowledge.

Similarly to WBL peer-to-peer learning is not fully used in **Poland**. There are not many publications, data, or examples of good practices, although many teachers use this method (maybe unconsciously). The question that immediately pops up is: does learning from a person with similar experience make any sense? In traditionally understood educational system (also during WBL) a certain hierarchy is used, authority: teacher – pupil, more experienced worker – intern/apprentice, coach/mentor – student. This means that the transfer of knowledge is directed from the more experienced person towards the less experienced one. Whereas in peer-to-peer learning both the 'teacher' and the 'student' have similar knowledge and experience. The difference lies in a different type of communication and relation – it is much easier to communicate with people at the same level, when none of them feels better or worse (personal experience of one person inspires the peer looking for a solution). Teaching does not occur at the level of traditional relations, there is no more 'student' or 'teacher', so both parties feel comfortably in this situation.

Also in **Italy** this method is becoming more and more popular. Unfortunately system based programmes that enable the use of peer-to-peer learning by creative companies does not function. The specificity of the sector does not always require the vocational teacher's presence. This can be replaced by a peer-to-peer relation or mentor relation, within which both parties can learn from each other.

Positive experience connected with peer-to-peer learning was mentioned in **the UK**. A programme implemented by Rinova provides a wide learning model within the frames of peer-to-peer mentoring, in the workplace, in the creative and cultural sector. Sector experts play an extremely valuable role of mentors and reviewers. (more in the national report of the United Kingdom)

In **Slovakia** this is a relatively new form of educational strategy, which is not much recognised. The research shows however that it is creative and cultural sector specialists who notice the effectiveness of this strategy. As it was stressed – mutual learning motivates both young people and adults, teaches cooperation, influences the improvement of their communicative skills, analytic skills, and taking responsibility for the task.

In **Spain**, although it is difficult to obtain information regarding the implementation of this form in creative and cultural sector, the prevailing opinion is that learning from others is useful in work-based learning in the CCS. Both as a source of inspiration, new ideas, and knowledge, and as an element of sharing knowledge and building relationships.

The results of research carried out in **Greece** are in line with established opinions of professionals from the creative and cultural sectors, and point out that acquiring new knowledge and new skills runs, in fact, unnoticed and is extremely effective when the learning process coincides with

work. Transfer of knowledge on a peer-to-peer basis both between individuals, groups, and even whole organisations may have a key significance for their development and general efficiency.

Therefore, it appears that the peer-to-peer method may be especially useful in the creative and cultural sector, and may provide a perfect complement to work-based learning.



## 8. CONCLUSIONS

The role of the cultural and creative sector in economic and social development is becoming more and more meaningful, which is reflected in public policies, both at national and European level (e.g. in the new European programme for culture, accepted by the European Commission in May 2018, the significance of culture and creativity is emphasised when it comes to society and the competitiveness of the European economy). At the same time new technologies and digital communication have totally changed the ways of creation, production, or dissemination of works of culture, making available new tools to access and personally reinterpret culture, and globalisation enables artists to reach a previously unimaginable number of recipients.

The challenges of today's world and the pace of the changes in every aspect of life make the idea of life-long learning a necessity. None can be sure what the jobs of the future will be, what the job market will look like. On the other hand the jobs performed nowadays require constant updating of knowledge, acquiring new skills - there is no profession that can be performed in the same way, using the same tools and means all your life. That is why education is facing newer and newer challenges - on the one hand, the repository of easily accessible knowledge grows at an unimaginable pace, on the other it is becoming a challenge to find the needed information and, to sieve genuine knowledge from pseudo-knowledge. Experts on education more and more often claim that it is not any specific knowledge but the so-called 4Cs that should be key targets of today education. These are critical thinking, communication, cooperation, and creativity. All these important competences may be shaped and strengthened in the process of work-based learning together with practical professional skills. It seems that especially the cultural and creative sector, which possesses one of those 'Cs' in its name is especially well suited to more potent use of WBL This has been confirmed by both employers and talented young people who strive to develop professionally in this sector.

The development of artistic and creative skills and supporting talents, which constitute actions stimulating innovation, ensuring stable growth, and social inclusion lie at the foundation of cultural and creative sector. Artistic and cultural education, also as part of a specialist or interdisciplinary approach, plays a key role. Activities supporting young people's culture, entrepreneurship, creativity and innovation, activities that enable smooth transition from the education system to the job market, strengthening inter-sectoral cooperation, with special emphasis on the synergy between the process of education and the job market or social partners - and work-based learning can prove valuable tools for the development of such cooperation.

During the course of working on the national reports and final report, within the frames of the L2C project, a number of factors have been found that demonstrated the success of work-based learning in cultural and creative sector. The most important of them, named by all partners of the project consortium, are as follows:

- a vocational teacher who is experienced and updates his knowledge and practical skills
- synergy between educational institutions and job-market entities - mutual openness and willingness to cooperate within the frames of work-based learning
- good legal frames enabling financing of the work-based learning process

The greatest obstacles that hinder the development of the WBL strategy in the cultural and creative sector, are in fact antonyms of the success factors above:

- the lack of well qualified vocational teachers
- the lack of financing system and system-based support (framework conditions) and the related fact that people dealing with this education at the moment suffer from lack of time.
- the lack of cooperation between educational institutions and the job market

The most important 'link' in effective implementation of work-based learning is a good vocational teacher, therefore it is vital to define the most important features and competencies, and these are:

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

<sup>13</sup> [https://ec.europa.eu/culture/news/2016/0422-handbook-cultural-awareness-expression\\_en](https://ec.europa.eu/culture/news/2016/0422-handbook-cultural-awareness-expression_en)

<sup>14</sup> <http://www.oecd.org/education/cei/assessingprogressionincreativeandcriticalthinkingskillsineducation.htm>



Broad and inter-sector activities for awareness and cultural expression as one of the eight key competences are acknowledged as extremely important at European level . Inspiring work on the way creativity and critical thinking are taught was performed by OECD - they have become an important element of the 2021 Programme for International Student Assessment (PISA). Including arts, i.e. going towards creativity and critical thinking at all levels of education is becoming more and more popular. Such an approach was reflected in, among others, the Commission Communication on the renewed EU programme for higher education - one of the recommendations is the change of approach from STEM (science, technology, engineering, and mathematics) to STEAM, including the Arts). However, in order to put the talents and possibilities into real economic growth and workplaces, people professionally connected with the cultural and creative sector, and cultural and creative enterprises need favourable framework conditions, system-based and financial support, as well as legal regulations.

More and more young Europeans choose work in the cultural and creative sector and have to face such problems as the ubiquity of project based employment, no permanent job contracts, part-time employment. Additionally, these people must possess - as a result of the specific features of the CCIs - a wide array of digital, traditional, general, and specialist skills. Taking into consideration the findings of this report and the national reports produced by L2C partners - a well prepared and implemented strategy of work-based learning (WBL) may result in personal professional development as well the growth of the whole cultural and creative sector.



Based on the results of this document, the competences and training needs were defined and highlighted and the partnership will structure a learning curriculum aiming at VET teachers, mentors or trainers. It will contribute to provide training opportunities and tools for them to promote effective work-based learning in CCI. It will also promote WBL and its related entrepreneurial skills in VET to help maximise learning experience and increase employability in one of the faster growing sectors of European economy.

<sup>15</sup> <https://eur-lex.europa.eu/legal-content/PL/TXT/?uri=COM:2017:247:FIN>

