

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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HOW DOES THIS WORK IN POLAND AND WHAT ARE CHALLENGES:

- Engaging Creative Young People
- Mentoring in the Creative and Cultural Sector
- Delivering Enterprise Support for the Creative and Cultural Sector
- Working effectively with Employers in the Creative and Cultural Sector



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 Polish system of supporting young people in making decisions as to their professional career has not yet created any tools and solutions like Talent Match. Polish vocational counsellors have no field specialisations (they provide general counselling).

What differentiates them is their place of work, e.g.:

- psychological-educational counselling centres
- career planning centres at voivodeship and district job centres or private career counselling centres
- the other institutions associated with education and job market.

There is also a system of vocational counselling in schools.

Another differentiating factor is the age of their clients (young people and adults).



Mentoring in the Creative and Cultural Sector

The school counselling system preferences for employers who hold an MA or BA titles or completed post-graduate studies in vocational counselling and have pedagogical qualifications.

The young people indicated a number of drawbacks of the current system e.g.:

- it is not obligatory for schools to provide counselling
- there is no obligation for secondary schools to employ professional counsellors (what they have to do is just to nominate a person who will “support” students - practically, the access to a counsellor is also conditioned on the local-government’s finding funds to create such a position)
- the time restrictions
- the lack of individual approach to students and not enough attention being given to students’ strengths and talents/interests.
- the counsellors are appointed according to inappropriate principles - very often the position is offered to those teachers who need a few more lessons to be added to their obligatory teaching hours and, consequently, the counsellor may be a school psychologist, teacher or a subject teacher – people who do not have the appropriate knowledge and skills to work efficiently.

This leads to the creation the relationship of the student-teacher instead of student-mentor/counsellor.

Additionally, teachers do not have sufficient entrepreneurship knowledge (the respondents frequently mentioned the fact and expressed the lack of trust and the anxiety that their problems could be discussed in the staff room).



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.



Mentoring in the Creative and Cultural Sector

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).

This is what we are doing in our practice
in ARTeria or VENO'S STUDIO.

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Delivering Enterprise Support for the Creative and Cultural Sector

The creative and cultural sectors employers in Poland are mostly:

- public cultural institutions of various levels (from local to national),
- private entities/companies (especially small creative businesses and micro businesses)
- NGOs
- institutions associated with broadly defined artistic and cultural education (artistic schools and high schools, community centres etc.)
- artists and creative professionals work also for local government institutions (town hall departments of culture, city's art consultants etc.).



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

The analysis of ways/places of recruiting new employees/partners (by both public and private employers) shows that the most common path of recruitment was through **recommendation, networking**, company's internal recruitment, Internet adverts or such portals as Golden Line and LinkedIn. Employment and recruitment agencies or public institutions (job centres) were mentioned at the end.

At the same time, the employers stressed that the greatest advantage coming from employing an “artistic soul” is the creativity, energy and new perspectives such people bring into the team.

There is also a disadvantage that lies in the fact that after 2-3 years they usually leave to look for new challenges.



Working effectively with Employers in the Creative and Cultural Sector

The most important barrier to young people's employment in artistic professions was the lack of a consistent system that would support their professional development.

The system should include vocational, accounting and marketing counselling etc.

OUR EXAMPLE: **CULTURE HUB**

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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

We organised 5 meetings till now:

I – Inaugural meeting (**March 2015**) <http://fundacja-arteria.org/culture-hub-zapraszamy/>

II - 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? What actions can contribute to the development of our community together with business? (**November 2015**) <http://fundacja-arteria.org/culture-hub-ii-spotkanie/>

III - How to exploit the potential of the talent in work, how to deal with stress and pressure, mental immunity; the role of marketing and legal aspects in the creative business (**March 2016**) <http://fundacja-arteria.org/culture-hub-iii-spotkanie-listopad-2015/>

IV - 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 (**November 2016**) <http://fundacja-arteria.org/culture-hub-v-spotkanie-listopad-2016/>

V - 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. The summary of the mentoring program lead by Wenancjusz Ochmann. (**March 2017**)

<http://fundacja-arteria.org/kolejne-spotkanie-culture-hub-u-marzec-2016/>



CULTURE HUB

The strategy of the CULTURE HUB (made in 2016) defines its key role as:

- **an integration of the culture and business environment around the idea of diversity**
- **the search for practical and effective solutions for the development of the cultural and creative industries**

We believe that these two sectors should work in truly mutual partnership for their development.

We concentrate on developing skills and economic aspects of artistic work – also giving opportunities for communication, debate and development.



CULTURE HUB

This is very **important for the artists** – they have possibility to be given advice made free of charge by a specialist business adviser. It often has considerable impact on artists and the cultural organisations and the fresh viewpoint of advisers often acts as a catalyst for dynamic change.

It gives also **the benefits to business** - unique opportunities for gaining confidence, enhancing coaching skills and of course contributing to the community. By experiencing creative new environments, business managers go back to their workplace with fresh ideas, better motivation and a wider perspective.



CULTURE HUB

CULTURE HUB bring business skills and experience to the arts in ways that are beneficial to both sectors. This cooperation makes a significant contribution to developing individuals – both artists and managers:

- the enthusiasm and fresh viewpoint of business volunteers has often acted as the catalyst for dynamic change in arts organisations
- it also matches the specialist expertise of business managers with the particular needs of arts organisations, so the individual arts managers benefit from a transfer of the skills used in business in specific areas such as strategic development, marketing or IT
- the business knowledge and experience can make a major impact on an arts organisation's board



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

The participants of CULTURE HUB are convinced, that arts can benefit from arts and business collaboration, and vice versa, business can benefit from collaborating with the arts.

Some important points about the benefits from this collaboration mentioned by our participants:

- increasing the knowledge about the need to develop the commercial aspect of the arts (this is not taught in arts colleges and universities)
- collaborating with the arts can lead to better motivations in employees (also teambuilding) and improved work environments
- arts can transfer skills, like use of voice and giving presentations in business



CULTURE HUB

Our dreams/challenges:

- Development of some kind of **business** and **arts membership**
- Start with the new (and constantly involve) **Professional development programmes**
- **Finding funds** for developing this idea - organisation of the meetings (more often than twice a year) and for running programmes
- **Build a team** around the idea (the group of professionals and volunteers, especially from business side)



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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