



**Module:**  
**ENGAGE CREATIVE YOUNG PEOPLE**  
**Unit 9: YOUNG CULTURE MANAGER**

**Partner name: ARTeria – [www.fundacja-arteria.org](http://www.fundacja-arteria.org)**

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**YOUNG CULTURE MANAGER**

**training for people wanting to work in the cultural and  
creative sectors**

The case study was selected as the most representative for the purpose. In Poland, there is no officially established tool for supporting young people employed in the cultural and creative sectors similar to Talent Match. The aim was to present the most typical barriers and challenges, deficit areas and needs associated with a young person's career in the creative sector through analysing the practical example. The case study has been prepared based on individual interviews.

**VENOS STUDIO Przemysły Qultury** - (originator and provider)

for the Miasto Ogrodów Institution of Culture (commissioner)

project duration: six month.

“Young culture manager” was a cycle of training sessions devoted to young people who, based on their passions and interests, would like to start their professional life in the cultural (mostly public

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institutions) and creative sectors (event and concert agencies) or start their own company and enliven the cultural life of their local communities and their regions.

The VENO'S STUDIO's offer made to the Miasto Ogródów Institution of Culture was a result of the ongoing discussion on the importance of the cultural sector for the Polish economy and the need for professional management in the sector that would involve transferring certain business management models and organisational solutions into cultural institutions and the creative sector.

There were 12 four-hour meetings (48 hours in total). The recruitment was open and carried out by the commissioner (the Miasto Ogródów Institution of Culture). Finally, a 13-people group was formed, consisting mostly of young participants (20-25 years old), although the oldest participant was 32 years old. The majority of the participants were unemployed or working temporarily (as volunteers, interns or on short-term contracts) for various cultural institutions, NGOs and event agencies. Some of them were students or graduates in various *"often randomly chosen subjects, they had taken up trying to escape unemployment or satisfy their parents' demands"* not connected with the cultural or creative sectors.

Catering for the needs of the participants, the training made use of various educational forms (lectures, workshops, case study analysis) that stimulated the participants and focused on their potentials.

One of the problems the organiser (VENO'S STUDIO) had to overcome was the group's diversification in terms of the participants' experience in organising cultural events: there were some with a few years practical involvement (mostly volunteers but also people who had dealt with minor marketing and organisational tasks), some had no such history but were enthusiastic about the profession. For some participants, gaining practical knowledge about organising events was a prerequisite for employment (prolonging their internship or concluding a full time employment contract). The majority of them were representatives of NGOs for which they wanted to organise events and needed appropriate knowledge and skills.

One of the larger deficit area determined during the initial need analysis was the lack of legal knowledge (the participants considered the applicable regulations too restrictive) and soft skills, [The Talent Matching Europe Project has been co-funded with support from the European Union. The project publications and communications reflect the views only of the author/s, and the Commission cannot be held responsible for any use which may be made of the information contained therein.](#)



insufficient awareness of psycho-sociological mechanisms and problems with logistics and planning. Also mentioned were difficulties with access to and communication with decision-makers such as local government representatives responsible for organising cultural events or managers of cultural institutions. Another problem pointed to by the participants were frequent changes in the application rules for project funding and the lack of knowledge about the sources of financing other than those offered by the government or local government (in response to the situation more emphasis was put on analysing other financing possibilities including the Polish and EU sources). The participants also mentioned deficiencies in self-esteem (security, inability to appropriately price their own skills) and the lack of social acceptance for the occupation of event organiser (*“this may be an interesting hobby, but how are you going to make a living?”*). One large deficit area was the lack of knowledge and skills concerning entrepreneurship (none of the participants had their own business) and the apprehension towards starting a business coupled with the deficiency in the skill of acquiring funds for cultural activity on the free market (also through sales of tickets). On the other hand, the issues connected with events promotion carried out on social media were considered easy and pleasant to deal with.

The first training session was devoted to systematising and levelling the participants’ knowledge in the most basic areas. The subsequent sessions dealt with such issues as preparing events (including concerts, conferences or festivals) or analysing events already organised. Finally, each participant had to present their own “event organisation model” that reflected each stage of preparation from the initial planning, through budgeting, finding partners and patrons, marketing (planning promotional and informational actions), legal issues relating to project’s scope and character to preparing a full production schedule including the needs of the staff, financial aspects (acquiring funds and proper accounting), obtaining necessary permits etc. One session was devoted to familiarising the participants with applicable regulations such as the Act on organising mass events or copyright legislation.

A lot of attention was given to determining and working on the necessary personal traits. This was done through mentoring focused on the knowledge of the market, negotiation skills, interpersonal skills (including cooperation with artists, finding sponsors), emotional resilience, creativity and resourcefulness.

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The participants received course certificates. After three months the training provider carried out a survey (unfortunately not all the participants sent their feedback) that showed that some of those involved in training had started work for various companies and institutions (such as Katowice's Congress Centre) as event organisers.

The need for this type of course seems to be unquestionable both in the opinion of the provider and commissioner but due to the difficult economic situation of a typical, target participant, organising such courses depends on finding a source of financing.