

# **STUDY ON THE SPECIALISATIONS / OCCUPATIONS IN CULTURE 2016**

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# 1. Introduction

## Abstract

The market of the cultural occupations is a living system, in a permanent self-structuring and process, depending on certain factors which determine the appearance or disappearance of particular occupational needs. In order to be able to identify the new occupations in the cultural and creative sectors, it is necessary we understand the dynamics of the labour market, by means of analysing the needs that determine the cultural activity of (public or private) organisations. According to the World Economic Forum<sup>1</sup>, there are economic, political, social, demographic and technological factors that reconfigure the existing needs in the market of occupations and generate the appearance, disappearance or reconfiguration of certain occupations. Therefore, we shall hereinafter analyse the needs and factors determining the dynamics of the occupations market in the CCSs (Cultural and Creative Sectors), by combining the results of the quantitative and qualitative research.

## Research objectives

In order to better understand the objectives of the research and the relevance and importance of this study for the knowledge on the labour market situation and on the dynamics and evolution of the cultural occupations at present, it is necessary that we outline several concepts, starting from the existing literature in the field.

The problems professionals in the cultural and creative sectors are facing on a daily basis – administrative and labour market problems, issues related to the recruitment and employment of personnel, the abilities and skills required by cultural occupations

and particularly the manner of their regulation and inclusion or non-inclusion in the Classification of Occupations in Romania (COR) or in the activity standard – have been a starting point and a motivation for this study. New occupations represent a special interest of this research, as they are facing the most numerous problems regarding their inclusion in an official classification system. The update of this system is necessary both for the facilitation of the administrative procedures and for the deterrence of problems of the labour market in the cultural sectors.

## The complexity of the cultural field – creativity, cultural class, cultural economy

The cultural field is extremely complex, it has a continuous dynamic, which starts from its most important characteristic / feature: creativity. Creativity is the basis of innovation and it is deemed an engine of the economy.<sup>2</sup> Thus, it becomes a kind of resource, emphasising an economic need. Furthermore, this need generates the appearance of a new social class – the creative class, as Richard Florida calls it. Richard Florida (2012) uses the concept of creative class to refer to the „*people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technologies and new contents*“, as they share values such as “*creativity, individuality, difference and merit*”<sup>3</sup>.

At first sight, creativity is an individual phenomenon, but it is altogether a social process, i.e. many times there is a need for

<sup>2</sup> Florida, Richard (2014). *The Rise of the Creative Class--Revisited: Revised and Expanded*. Basic books, p. 8-9

<sup>3</sup> Ibidem.

<sup>1</sup> <http://reports.weforum.org/future-of-jobs-2016/>

collective organisation, accompanied by a systemised effort to materialise creativity. Richard Florida speaks about a creative economy (whose definition makes use of occupations), a system characterised by speed and change, wherein creativity plays a central role in the economic development (using the situation of the USA as an example). In this respect, the concept of creative class is defined through the people who are part of it, people who operate in the cultural sector and create new contents.

The concept of **creative economy** focuses on the contribution and economic importance of the industries – and consequently of the occupations that make use of creativity. The latter is associated with values that can lead to positive changes, such as non-conformism, sense of initiative and courage to follow new ideas, curiosity – Richard Florida (2014) speaks about a creative ethos. The most important thing about creativity is that it does not represent a luxury put aside for geniuses, but it is inherent in every individual. We can speak about creativity in the field of technology, about an economic, entrepreneurial creativity, about artistic creativity – all of them being interconnected.<sup>4</sup>

In these terms, we cannot speak about occupations without speaking about abilities. Thus, the report “Future of Jobs”, published by the World Economic Forum (2016), in the context of the fourth industrial revolution, places creativity on the 10<sup>th</sup> position in the top ten abilities sought after in the labour market. The report, however, also includes a forecast, wherein this ability is expected to reach the third position, surpassed by the ability to solve complex problems and by critical thinking. Following this idea, Richard Florida (2012) noted that creativity will grow in value and importance in the fields where the traditional skills will be gradually automated or externalised.

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<sup>4</sup> Ibidem.

## 2. Theoretical context

### Approaches and investigations at European level

One of the most important and extended studies that have been made so far started from the EU statistical office, Eurostat, created in 1997, alongside with the Leadership Group on Culture (LEG).<sup>5</sup> At the office's initiative, the ESSnet-Culture was set up in 2009, with a view to improving the data collection and production processes regarding the cultural sectors, as well as to allowing a better possibility to compare the member states at European level. Later on, the European strategy "Europe 2020" joined this cultural statistics project.

This strategy contains eight recommendations for Romania, including recommendations regarding the labour market and labour activation, because a low general employment rate was recorded. According to the measurements made by Eurostat in October 2016, the unemployment rate in Romania is 5.8% of the total population, as compared to the general European average of 8.3%.<sup>6</sup> At global level, the trend is also the increase of the general unemployment, due to the population growth and to the rhythm of new job creation.<sup>7</sup> At the same time, these data can serve as indicators for the existence of imbalances between the present employment needs and the labour market, as we shall elaborate later on.

As regards the employment in the cultural field, the data collected in 2015 at EU level show that 2.9% of the employed

population work in the cultural field<sup>8</sup>, while in Romania we only speak about 1.2% of the population.<sup>9</sup> As compared to 2009, the first year when these measurements were made (see attached graph), an insignificant increase of 0.4% was noticed. It is possible that these data be influenced by the fact that the labour market in the cultural field tends to manifest itself differently and in a more complex manner than in other fields. The data are inconclusive for Romania, in several other cases presented in the Eurostat study, because of the small number of recorded situations (such as the number of persons working from home or who have more than one job).

A characteristic of the cultural field is the increased number of freelancers, particularly within project-based activities. This may be due to a need to have an additional or alternative income, as well as to a need for developing new skills, different from the original / initial training (this mainly concerns administrative, management or communication skills)<sup>10</sup>. This employment situation is common within the performing arts and audio-visual sectors.<sup>11</sup>

In the analysis made in 2011 by Eurostat for the second edition of cultural statistics<sup>12</sup>, five economic-activity fields in the cultural field were selected: editorial activities, audio, video and television production activities, audio recording and musical production/editing, television and broadcasting activities, entertainment and creative arts, i.e. bookshops, archives, museums and other cultural categories. Among the relevant

5 Valérie Deroin, "Approche statistique européenne de la culture", *Culture études* 8/2011 (n°8), p. 1-28.

6 [http://ec.europa.eu/europe2020/europe-2020-in-your-country/romania/index\\_ro.htm](http://ec.europa.eu/europe2020/europe-2020-in-your-country/romania/index_ro.htm)

7 World Economic Forum (2016). The Future of Jobs Report, available at <http://reports.weforum.org/future-of-jobs-2016/>

8 Eurostat Website <http://ec.europa.eu/eurostat/web/culture/statistics-illustrated>

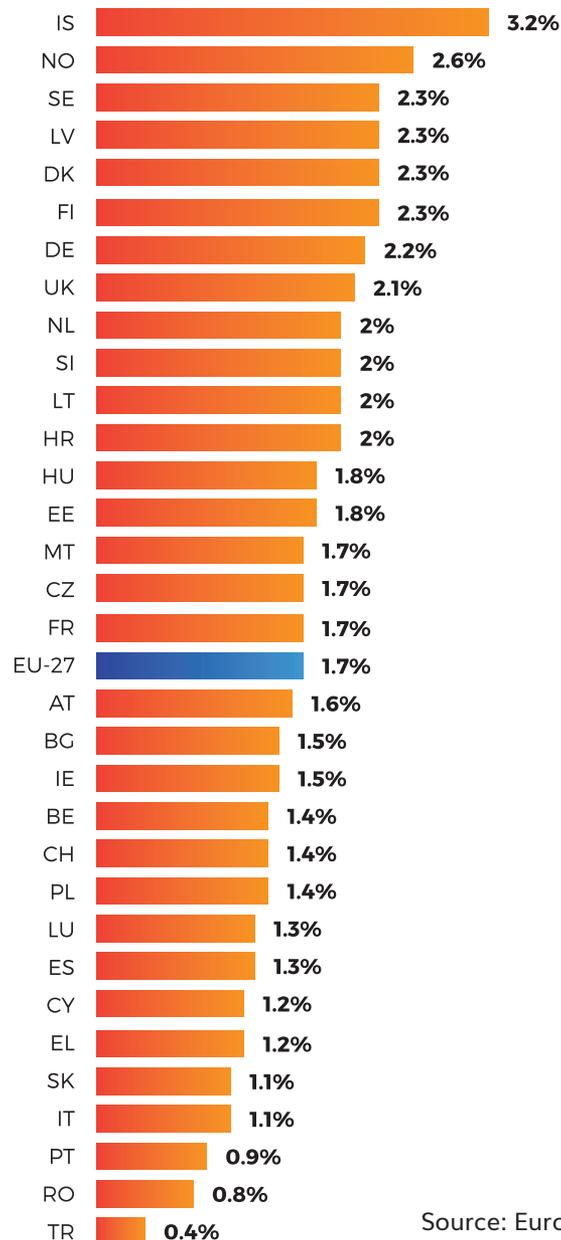
9 Ibidem

10 European Commission (2016). Creative Skills Europe, Trends and skills in the European audiovisual and live performance sectors.

11 Ibidem.

12 The first edition was published in 2007, but the data cannot be compared, because of the different methodologies used.

Figure 2. Employment in cultural sectors, 2009 (percent of the total).



Source: Eurostat, EU - LFS

results of this study there is one outcome of the year 2009, i.e. 1.7% of the employed persons in Europe were working in the five cultural fields considered, and Romania had one of the lowest values, alongside with Portugal and Turkey. On the other hand, the highest values of employment in the field of culture were found in the Nordic countries.<sup>13</sup>

Another interesting result regarded a specificity of the cultural sectors, i.e. working from home or having more than one job at the same time. Thus, at European level, 26% of the people match this profile in the cultural field, as compared to the general employment situation.<sup>14</sup> As regards the occupations themselves, there were recorded growths in the employment of writers and artists at European level, in nearly all the countries, as compared to the total employment level.<sup>15</sup>

## From activities to occupations, occupational situations in the labour market / Delineation of the cultural field in the labour market

The cultural field is based on artistic and creative activities. At this moment it is important to remember that creativity is different from creation in that the latter is a function that activities might accomplish. But what does a cultural activity involve? According to ESSnet-Culture (2012)<sup>16</sup> and LEG-Culture<sup>17</sup>, „cultural activities are understood as any activity based on

13 European Commission (2011). *Cultural statistics. Eurostat Pocketbooks*. Luxembourg: Publications Office of the European Union.

14 Ibidem, p. 65.

15 European Commission (2011). *Cultural statistics. Eurostat Pocketbooks*. Luxembourg: Publications Office of the European Union

16 From European Statistical System Network on Culture – A Eurostat project aiming at creating a network and a statistical framework for culture.

17 From *Leadership Group Culture* – European pilot workgroup for cultural statistics in the period 1997-2004.

*cultural values and/or artistic expressions. Cultural activities include market or non-market oriented activities, with or without a commercial meaning and carried out by any kind of organisation (individuals, businesses, groups, institutions, amateurs or professionals)."*<sup>18</sup> Thus, cultural activities deal with a diversity of possibilities and situations that in the end make up the cultural field and shape its complexity and fluidity.

These categories of activities were identified and supplemented / refined within the ESSnet-Culture 2012 project. The ESSnet-Culture 2012 initiative was based on the activity of four Task Forces, out of which the activity of the third Task Force, regarding the employment in the cultural field, is relevant for this study. The employment in the cultural field was defined as follows: „*Cultural occupations include occupations involved in the creative and artistic economic cycle i.e. creation, production, dissemination and trade, preservation, education, management and regulation, as well as heritage collection and preservation. These occupations involve tasks and duties undertaken:*

- a) for the purpose of artistic expression (e.g. visual arts, performing arts, audiovisual arts etc.);*
- b) to generate, develop, preserve, reflect cultural meaning;*
- c) to create, produce or disseminate cultural goods and services, generally protected by copyright"*<sup>19</sup>

This definition of what employment in the cultural field involves generates a delineation of three types of occupational situations, as follows:

- 1. „Workers with a cultural profession working in a cultural sector (e.g. an artist in an opera);*
- 2. Workers having a cultural profession but working outside the cultural sector (e.g. a designer in car industry)*
- 3. Workers having a non-cultural profession and working in the cultural sector (e.g. a secretary in a film production company)."*<sup>20</sup>

<sup>18</sup> Bina, V., et al. "ESSnet-culture final report" Luxembourg: EU (2012).

<sup>19</sup> Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU, p. 144.

Thus, the vast and complex nature of the cultural field becomes visible, as do the possible difficulties related to the process of identifying the occupations that make up this field, from the viewpoint of the interdisciplinarity/applicability of specific abilities in a wide range of fields, as well as of the various employment situations that might occur. These employment situations are completed, as we mentioned above, with cooperation situations and with the status of freelancer, which makes the measurement of this phenomenon's scope difficult.

Beyond the activities making up the occupations and their distribution on each sub-field of the cultural sectors, beyond the various labour-market generated employment and collaboration situations, it is important to also consider their evolution in time. This was a goal of this study and it also represents a helpful undertaking for future forecasts related to the manner in which these sectors may evolve – starting from the needs of the employers in the first place.

An approach aiming for the dynamic aspect of the occupations over the years also includes a classification of occupations in this respect, made by Olivia Crosby in *Occupational Outlook Quarterly* (2002). Thus, three categories are delineated: **new occupations, emergent occupations and evolving occupations.**

- 1. New occupations** occur when the organisations need their employees to do things which have never been done before. An example of defining new occupations refers to the occupations' classification system existing / used in the respective state; a new occupation involves „*activities, abilities and knowledge so new, that they cannot be classified within the current system*"<sup>21</sup>.

Therefore, the changes in the dynamics of occupations within the labour market start from **a need** to which the employer tries to respond, and his response / solving manner depends on several contextual factors. The situation of the need to

<sup>20</sup> Higgs, P., & Cunningham, S. (2008). Creative Industries Mapping: Where have we come from and where are we going? *Creative Industries Journal*, 1(1), 7-30, p. 11.

<sup>21</sup> Crosby, Olivia (2002). "New and emerging occupations." *Occupational Outlook Quarterly* 46.3: 16-25, p. 21.]

accomplish new tasks can be solved in various ways; the new tasks can be framed within the current responsibilities (job description) of the employee, but when these responsibilities have a high degree of difficulty or differ from the employee's education / training to a great extent, a new specialisation is born – and even a new occupation.<sup>22</sup>

It is important to remember that these new activities, skills and knowledge do not occur overnight, but they are the result of combinations of factors and influences, which set in over a very long period and may thus constitute a visible change. Olivia Crosby (2002) identified a number of factors that determine and encourage / perpetuate the steady evolution of occupations within the labour market. These factors are not universally applicable, they are only the most frequent.

Firstly, new technologies are considered, which require a permanent update of the abilities involved in their use. Secondly, we are talking about the changes in legislation or the various regulations regarding the workplace or business practices, which may have a major impact on the manner in which private or public organisations operate. Another possible factor that generates new occupations and specialisations is related to the demographic changes among the population (we are referring here to influences due to immigration, population ageing, education level). These factors represent only a few of the possible ones and they do not even guarantee the occurrence of occupations.

2. **Emergent occupations** were defined as unidentified occupations in the occupations classification system of 1980<sup>23</sup> in a study on the identification of emergent and evolving occupations in the United States of America, made by the Texas Office for Career Development Resources. Thus, the national occupations classification systems prove to be useful, particularly in a first stage of identifying occupations with an outdated activity standard or occupations that are totally absent.

<sup>22</sup> Ibidem

<sup>23</sup> Original name, Standard Occupational Classification System.

3. The third identified category of occupations, the **evolving occupations**, refers to those occupations that exist in the classification system, but whose responsibilities have drastically changed since the last investigation, as far as the skills and knowledge level are concerned.<sup>24</sup>

When we speak about skills and knowledge, we implicitly speak about the ongoing learning or training<sup>25</sup>, too. The expertise of an employee may be acquired by means of studying or experience, his and her skills are based on this expertise, and the employee has the possibility to apply these skills at his / her job.<sup>26</sup> The ongoing learning and training may include both an official / formal and an informal learning process.

When we balance the knowledge and skills of an individual and his/her occupational profile, which they must match (the needs of the organisation), mismatching cases occur many times. These mismatches<sup>27</sup> refer to the lack of abilities or their rarity<sup>28</sup>, as well as to the situation wherein the qualifications exceed the demands of the market. The identification of these cases is important, as it may lead to the identification of problems or obstacles which the creative sectors face, including the administrative or legal hindrances. Problems may occur, for example, at the level of higher education, training, development or specialisation courses; thus, the education or training play an essential role in the labour market configuration.

As far as skills are concerned, the European Centre for the Development of Vocational Training (2010) identified four matching and mismatching situations, respectively, in relation to the education level. Thus, we can find:

<sup>24</sup> Crosby, Olivia (2002). "New and emerging occupations." *Occupational Outlook Quarterly* 46.3: 16-25, p. 21

<sup>25</sup> Lifelong Learning (2007-2013) is also a project developed by the European Commission, offering education and training opportunities, for persons of any age

<sup>26</sup> Gupta, K. (2011). *A practical guide to needs assessment*. John Wiley & Sons

<sup>27</sup> Original term: mismatching.

<sup>28</sup> Creative & Cultural Skills (2010): *Sector Skills Assessment for the creative and cultural industries*.

- a) „matched education and matched skills;
- b) overeducation, but skill matching;;
- c) matched education, but overskilling;
- d) overeducation and overskilling.”<sup>29</sup>

The profile, the description / activity standard of an occupation answer the need of the employer, thus determining the labour market demands. Furthermore, the persons who wish to work in a sector where the demands have increased will have to adapt themselves, and at this point the training and education institutions play a very important role. But it is possible that the reality of the labour market change in a much too fast pace to allow the update of the existing training and specialisation opportunities. The fourth situations listed above do not seem sufficient to describe the reality, though.

Moreover, these differences between the supply and demand may be alternately seen as a trend towards balance (or imbalance). In „Creative & Cultural Skills: Sector Skills Assessment for the Creative and Cultural Industries” (2010) we find four types of balance or imbalance situations in the relation between the skills and the employer’s need or demand. Thus, we speak about:

- i) *“Skills shortage imbalance – mismatch caused by companies demanding higher qualification than are available in the local workforce;*
- ii) *Low skill equilibrium – employers face few skill shortages in a predominantly low skilled workforce, where there is little incentive to participate in education and training and raise qualification levels and aspirations*
- iii) *High skill equilibrium – economy with a strong demand for high level skills, which has a positive effect throughout the supply chain on enhancing the aspirations and actions of individuals with respect to participation in education and training;*

<sup>29</sup> European Centre for the Development of Vocational Training (Cedefop). (2010). The skill matching challenge: analysing skill mismatch and policy implications. Office for Official Publications of the European Communities, Luxembourg, p. 63

- iv) *Skills surplus imbalance – mismatch caused by a workforce which cannot find local employment to match their skills and aspirations.”<sup>30</sup>*

The factors that cause mismatch situations may result from an insufficient education or training, issues in the adaptation to the technological or labour market changes, business practices.<sup>31</sup> Thus, a match or equilibrium situation is desirable or it is a goal in itself, being a measure to fight unemployment, both at the level of cultural sectors and in general.

This study is an attempt to capture the reality of the labour market in the CCS, aiming specifically to identify new occupations, to analyse the dynamics and evolution of existing ones, as well as the factors which influence this dynamics. The European initiatives show, inter alia, an increased interest in CCS, in their economic contribution. The study becomes relevant in this context, representing a first exploration of the labour market in the CCS. The employment rate in the CCS is under the European average, pointing to the existence of mismatches and imbalances related to the occupational profile (which includes abilities, skills and knowledge) aimed for, as well as to the opportunities given by the educational system for attaining this profile. Last, but not least, the dynamic nature of the cultural field plays an important role in the manner in which occupations evolve and appear, requiring a permanent adjustment.

<sup>30</sup> Creative & Cultural Skills: Sector Skills Assessment for the Creative and Cultural Industries, p. 27.

<sup>31</sup> European Centre for the Development of Vocational Training (Cedefop). (2010). The skill matching challenge: analysing skill mismatch and policy implications. Office for Official Publications of the European Communities, Luxembourg.

### 3. Research methodology

With a view to X-raying the occupation market in the cultural and creative sectors of Romania, this study approaches a mixed methodological perspective. The mixed research involves combining the quantitative techniques, methods and approaches in a single study, with a view to providing a pluralist and complementary perspective on the research universe.<sup>32</sup> Furthermore, by adopting such a methodology, a better understanding and description of the studied social phenomenon are provided.<sup>33</sup>

#### Research objectives

- 1) Analysing the dynamics and evolution of currently existing occupations in the CCS.
- 2) Identifying the factors that influence the dynamics of the specific occupations market in the field of culture.
- 3) Identifying new occupations in the CCS and describing them from the viewpoint of abilities and skills.
- 4) Identifying the evolving occupations, as well as the occupations that have disappeared from the CCS labour market.

**For a good development of the empirical undertaking we proposed the following operational definitions:**

**New occupations:** *Occupations in the cultural and creative field, which exist on the labour market, but are not included in the Classification of Occupations in Romania.*

**Evolving occupations:** *Occupations that exist in the Classification of Occupations in Romania, but their activity standard does not match the labour market demands anymore.*

<sup>32</sup> Johnson, R. B., & Onwuegbuzie, A. J. (2004). Mixed methods research: A research paradigm whose time has come. *Educational researcher*, 33(7), 14-26.

<sup>33</sup> Johnson, R. B., Onwuegbuzie, A. J., & Turner, L. A. (2007). Toward a definition of mixed methods research. *Journal of mixed methods research*, 1(2), 112-133.

**Vanished occupations:** *Occupations that exist in the Classification of Occupations in Romania, but have vanished from the labour market in the last ten years.*

With a view to attain the research objectives, the data collection was made in two stages:

- a stage involving quantitative methods and techniques, in order to cover a large part of the research universe;
- a stage involving qualitative methods and techniques, which provided the in-depth exploration of the context and dynamics of the occupation market in the field of culture.

#### I. The quantitative stage

The instrument used to collect the data was the questionnaire, applied by means of an online platform<sup>34</sup>, which ensured an easier and more practical way of answering the questions. In order to have a comprehensive image on the dynamics of occupations in the field of culture, the target group was made from persons in management positions within **public and private cultural institutions**, as well as NGOs; the study aimed at covering the situation of the occupations in the **11 cultural and creative sectors**. The 11 cultural and creative sectors were chosen following the discussion groups organised for the White Book of the Cultural and Creative Sectors; the typology can be deemed representative, as it was drawn up together with experts in these fields.

1. Archives
2. Libraries
3. Books and mass media
4. Visual arts (plastic arts, photography, design)

<sup>34</sup> The online platform used for the data collection was the [www.culturadata.ro](http://www.culturadata.ro).

5. Performing arts (music, dance, theatre and other live performances)

6. Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)

7. Software, IT, games

8. Architecture

9. Advertising

10. Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)

11. Crafts and handicrafts

The data collection stage took place between 17 October – 6 December 2016. We distributed 1736 questionnaires; the total answer rate was 8% (142 questionnaires were filled in).

**Table 1. Response rates**

Organisation type	Number of distributed questionnaires (absolute frequencies)	Number of collected questionnaires (absolute frequencies)	Response rate (% of collected questionnaires)
Public organisations in the cultural and creative field	578	53	37%
Private organisations in the cultural and creative field	592	13	9%
NGOs operating in the cultural and creative field	566	33	23%
Non-answer		43	30%

The data obtained following the quantitative stage mainly provide an overall image on the situation of new occupations that have appeared in the cultural and creative fields and they cannot be generalised to the entire market of cultural occupations. The limits of the sample are specific to the

statistical, non-probabilistic methods, hence the difficulty / impossibility of extrapolating the results to the level of the entire studied population. Despite this drawback, the collected data at least reveal emergent trends in the CCS.

Description of the databases used in the sampling process:

1) **Private organisations operating in the cultural and creative field.** Out of Romanian companies, provided by Borg Design, we selected a sample of 553 organisations, on the following criteria:

- **Number of employees** – this criterion ensured the covering of micro-companies, with a maximum number of 10 employees, small companies (10-50 employees), as well as medium companies (50-250 employees)<sup>35</sup>, included in this sub-sample,

- **NACE code (Statistical Classification of Economic Activities in the European Community)** – we made use of the ESSnet Culture report<sup>36</sup>, and we only selected the NACE codes representing companies / organisations having cultural activities as main economic activity, as well as companies / organisations which mostly develop a cultural economic activity (Annex 1). Therefore, the NACE system made by ESSnet regarding the proportion of the cultural activity in the total economic activity of a company was carried out according to the description and products provided by the companies with the respective NACE codes.<sup>37</sup>

2) **Public organisations operating in the cultural and creative field.** Starting from our in-house centralized data of all the public cultural institutions in the country, the link to the questionnaire was sent to **578 representatives** of these institutions.

<sup>35</sup> This criterion is grounded on the Law no. 346/14.07.2004 on the small and medium enterprises.

<sup>36</sup> Bina, V., Chantepie, P., Deroin, V., Frank, G., Kommel, K., Kotynek, J. and Robin, P., 2012. *ESSnet-culture final report*. Luxembourg: EU.

<sup>37</sup> Bina et al (2012, pp. 72).

3) **Non-governmental organisations operating in the cultural and creative field.** Within this study, the non-governmental organisations deemed active in the field of culture were defined as NGOs that have applied for cultural projects financing in the last two years (2015-2016). Therefore, we built the contact info database starting from the lists of applicants to sources of cultural funding offered by the National Cultural Fund Administration and by the Management Unit of the Project on the grants *Preservation and revitalisation of the natural and cultural heritage* and *Promoting diversity in culture and art within the European cultural heritage*. The link to the questionnaire was sent to a total of 527 active non-governmental organisations.

Table 2. Statistical weight of the public, private and non-governmental organisations in the structure of the sample

Organisation type	Sample structure (absolute frequencies)	Weight in total sample
Public organisations in the cultural and creative field	578	33%
Private organisations in the cultural and creative field	592	34%
Non-governmental organisations operating in the cultural and creative field	566	33%
Total	1736	100%

#### Description of the research instrument

With a view to x-raying the dynamics of occupations in the cultural and creative sectors, in order to identify the new and emergent occupations specific to these fields, in the quantitative stage we used the online questionnaire as a research instrument which had a fill-in time of 15-20 minutes. It was distributed via an online platform, in order to facilitate the data collection from the respondents. The questionnaire was structured in three sections:

1) **Introductory section**, which aimed at measuring the respondents' perception on the match/mismatch between the training provided by the current education

system and the existing demands in the labour market in the cultural and creative sectors, as well as the match/mismatch between the current professional training market and the demands in the labour market.

2) **New occupations in the cultural and creative field.** This section focused on identifying existing occupations in the labour market, yet non-included in Romania's Code of Classifications, their description from the viewpoint of education level and skills.

3) **General data section.** In this section we collected administrative data related to the organisations represented by the respondents

#### Pre-testing stage

In order to ensure the quality of the data and to verify the validity of the research instrument, the questionnaire underwent a pre-testing stage between 21–30 September 2016. The pre-testing was made on a sample of 63 persons; the sample was created on the availability criteria and had a response rate of 11%. Following the pre-testing, the questionnaire was improved by implementing the respondents' suggestions.

#### II. The qualitative stage

Aiming for an in-depth exploration of the dynamics of the occupations market in the cultural and creative fields, as well as for a better understanding of the factors underpinning this dynamics, the study was supplemented with a qualitative stage of data collection. Therefore, in this stage four focus-groups were set-up, one for each of the following CCS:<sup>38</sup>

#### Visual arts<sup>39</sup>

The visual arts sector is based on activities of creation, production and distribution of works in the field of plastic arts, photography and design.

38 Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU.

39 Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU, p. 306.

### Books and mass media<sup>40</sup>

Based on the creation, editing, publishing and distribution activities, the Books and mass media field focuses on such cultural objects as books, periodicals, magazines and newspapers, regardless of their (print or digital) format.

### Performing arts<sup>41</sup>

Performance refers to the act of presenting an art form / work directly in front of a public. The performing arts include: music, theatre, dance, cabaret, puppets shows, comedians', ventriloquists' and jugglers' performances, live film-music playing etc. Contemporary art includes any activity or performance that involves the presence of the artist as a "medium".

### Heritage<sup>42</sup>

The heritage field comprises museums, historical and archaeological sites, which share activities of production, dissemination and preservation of heritage, as well as activities of education and regulation or management.

Starting from these definitions of the cultural and creative sectors, we set-up four focus-groups, structured on the respondents' availability, too:

- 1.1. Performing arts
2. Visual arts (plastic arts, design, audio-visual)
3. Cultural heritage
4. Books (Libraries and Publishing Houses)

### Structure of the focus groups

Each focus group aimed at gathering representatives both from the public sector and from the private and NGO sectors. The reason why the groups' structure required a public-private-NGO

mix was to provide the discussion with dynamics and diversity. The sampling method used was the theoretical sampling requiring the selection of respondents depending on the requirements / specificity of the theme approached within the study (Coyne, 1997)<sup>43</sup>. Therefore, each group was made from 4-6 representatives of cultural organisations both from the public environment and from the private and NGO environment.

### Description of the research instrument

The focus group guidelines were structured into two sections:

- 1) Section regarding the understanding of how the respondents work with the Classification of Occupations in Romania, with a view to identifying their experiences with this instrument, as well as to discussing actual examples of recruitment and employment situations.
- 2) Sections regarding the identification of new occupations, of occupations that have evolved and of vanished occupations in the cultural and creative field. These sections had the purpose to explore the dynamics of the occupations market and to identify the factors that generated this dynamics. At the same time, these sections aim at identifying the current needs in the cultural occupations market, in terms of abilities, knowledge, skills, as well as at identifying the manner in which the labour market needs have changed over time.

40 Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU , p. 297.

41 Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU , p. 314.

42 Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU , p. 285.

43 Coyne, I. T. (1997). Sampling in qualitative research. Purposeful and theoretical sampling; merging or clear boundaries?. *Journal of advanced nursing*, 26(3), 623-630]

## 4. Data analysis and interpretation

### I. Outlining general directions of the situation of occupations in the cultural and creative sector

The economic potential and the social contribution of the cultural and creative sectors are only two aspects which should draw the attention upon these sectors' importance. Richard Florida foresaw the occurrence of a creative economy, referring to the American society; but where does Romania stand from this point of view? The data and information are insufficient at this time, we are far from answering this question, but this research is a first step at local level towards learning and understanding more about CCS. As we consider this field outlined by the activities of (public, private or non-governmental) cultural organisations, the attention paid to the labour market in the cultural field is a practical approach. This allows the access to details related to the processes of recruitment and employment, also revealing the possible difficulties or obstacles that the organisations are facing. The section dedicated to the analysis and interpretation of the results is structured in two sub-sections.

The first sub-section generally outlines the situation of the new occupations in the CCS, discussing the demographical structure of the cultural organisations, the relation between the education system and the demands of the labour market, as well as the statistical description of the new occupations identified, from the viewpoint of the skills and personnel categories.

The second sub-section of the analysis aims for the in-depth exploration of the dynamics of this market in the field of performing arts, visual arts, heritage and written culture.

#### I.1. Description of cultural organisations from the viewpoint of personnel's characteristics

The demographic structure of the cultural organisations is becoming an indicator for the understanding of the occupations market's dynamics. Most of the employees of the cultural organisations (whether from the public field or from the private or non-governmental fields) that we deal with in this study belong to the age categories 19-35 and 36-45 years old; these data provide a perspective on the creative class from the view point of the age as a socio-demographic variable. Therefore, the dynamism of the occupations market in the cultural field can also be explained through the mainly young workforce, which configures new needs at organisational level.

**Table 3. Distribution of employees in cultural organisations on age categories – availability sample**

What age category do your organisation's employees fit in?	
19-35 years old	32%
36-45 years old	35%
46-60 years old	26%
above 60 years old	8%

Another more and more frequent phenomenon within the CCS is the externalisation of some activities to collaborators. From the demographic viewpoint, 40% of the respondents stated that the collaborators of the cultural organisations were between 19 and 35 years old (Table 4).

**Table 4. Distribution of cultural organisations' collaborators on age categories – availability sample**

What age category do your organisation's collaborators fit in?	
19-35 years old	40%
36-45 years old	34%
46-60 years old	17%
above 60 years old	10%

### I.II. Relation between the education and training market and the needs of the labour market in the cultural field

The identification of new occupations would not be complete without detecting the factors that have contributed to the various changes over time; this undertaking highlights a complex process, wherein the technological development, the migration flows, the legal and educational systems interweave in their impact on the cultural field. In order to better understand the labour supply and demand in the CCS market, it is important to understand the relation between the skills and knowledge provided by the education system and the demands in the labour market, as well as and the manner in which the educational system prepares the creative class from the viewpoint of knowledge. A proportion of 25% of the respondents consider that the current education system does not respond to the demands on the labour market, which illustrates a skills shortage<sup>44</sup> (Table 5).

**Table 5. Distribution of the agreement on the matching between the current education system and the labour market demands – availability sample**

Does the current education system match the demands of the labour market, in the field of culture?	
Total disagreement	25%
Disagreement	38%
Neutral	28%
Agreement	8%
Total agreement	1%

The relation between skills and labour market demands is also illustrated by the cultural organisations' representatives' perceptions on the match between the current professional training supply and the demand in the labour market, only 3% of the respondents agreeing that the current professional training market (courses, trainings) is covering the existing needs in the labour market, in the field of culture.

<sup>44</sup> „Skills shortage (imbalance) – refers to a mismatch given by the high demands of the organisations, for which there is no sufficiently qualified workforce (Creative & Cultural Skills, 2010)

**Table 6. Distribution of agreement on the matching between the professional training market supply and the demands on the labour market – availability sample**

Does the current professional training market (courses, trainings) cover the existing needs in the labour market, in the field of culture?	
Total disagreement	16%
Disagreement	36%
Neutral	31%
Agreement	15%
Total agreement	3%

Therefore, these data outline the relation between the education and training system and the demands of the labour market, a relation built on a skills imbalance, which illustrates the necessity for a better understanding of the demands of the labour market in the CCS, as well as for an adjustment and reconfiguration of the cultural training supply, in order to respond to the existing needs.

### I.III. General description of new occupations in the Cultural and Creative Sectors

In this study we defined new occupations as being the occupations that exist on the labour market, but are not included in the Classifications of Occupations in Romania. Of the total respondents, 36% stated that in the last five years new occupations had appeared within the cultural organisations they represented<sup>45</sup>, thus illustrating the dynamics of the cultural sectors from the occupational viewpoint.

**Table 7. Distribution of perception on the appearance of new occupations in CCS**

In the last 5 years, have any new occupations appeared within the organisation or the activity field wherein you work?	
Yes	36%
No	64%

<sup>45</sup> The list of the new occupations identified within this study is found in Annex 1

The main personnel categories identified by the respondents as necessary for the new occupations are the category of culturally specialised personnel and technically specialised personnel. Therefore, 22 of the new occupations identified by the representatives of the cultural organisations require personnel with cultural specialisation and 15 of these occupations require personnel with technical specialisation (Table 8). The need for technically-specialised personnel illustrates the impact of technology on the level of the dynamics of the cultural occupations market, generating specific organisational needs.

**Table 8. Categories of personnel necessary for the new occupations in CCS**

Out of the following personnel categories, which does each new occupation identified belong to?		
	Absolute frequency	Weight
Personnel with cultural specialisation	22	0,55
Personnel with technical specialisation	15	0,37
Administrative personnel	4	0,1

Moreover, ten of the new occupations identified require digital skills and seven require technical skills (Table 9). This once more illustrates the impact of the technological development and of the digital communication channels on the occupational needs in the CCS. At the same time, we notice that seven of the new occupations require communication skills and only six require artistic skills (Table 9).

**Table 9. Skills required for the new occupations in CCS**

What skills must the applicant have for the new occupations identified?		
	Absolute frequencies	Weight
Digital skills	8	0,21
Communication skills	10	0,27
Technical skills	7	0,18
Organisation and communication skills	7	0,18
Artistic skills	6	0,15

Thus, the dynamics of the occupations in the field of culture is influenced rather by the technological changes than by artistic-creation related factors.

## 5. In-depth exploration of the situation of CCS occupations

In order to better understand the cultural and creative sectors, we shall hereinafter make an in-depth analysis of the situation of occupations in the **performing arts, visual arts, cultural heritage** and **books** sectors, highlighting each sector's specificity from the viewpoint of the changes that have appeared in the needs and demands of this market.

### 1. Performing arts

#### 1.1. An x-ray of the occupations market dynamics in the field of performing arts

The situation of occupations in the field of performing arts can be approached from two perspectives, i.e.:

- from the viewpoint of the factors that determine de configuration and reconfiguration of occupations;
- from the viewpoint of the manner in which the personnel in this sector is adapting to the fast changes at the level of occupations.

Therefore, for a better understanding of the occupations market dynamics in this sector, we shall approach both the factors that lead to the configuration of new occupations and the manner in which the persons working in this field approach these changes.

#### Factors that determine the dynamics of the occupations in performing arts

Crosby<sup>46</sup> analyses the evolution of the occupations, focusing her analysis on the identification and explanation of the factors that influence the occupations market. Moreover, with a view to identifying the new occupations in the performing arts, we need to understand the context wherein these occupations appear, as

well as the needs they respond to. Therefore, the main factors that determine the appearance of new needs, as well as the modification of existing needs in the occupational market are the migration flows (migration of education and migration of ideas by digital means) and the technological development.

The fast changes determined by the technological evolution make their presence felt in the field of performing arts both at the level of the technical process of a performance's production and at the level of the channels of communication with the public. Technically speaking, the demands and the needs regarding the special effects, the light effects or sound effects are closely related to the reconfiguration of the necessary skills to meet these needs.

Therefore, we can identify new occupations and skills pertaining to the "backstage" of a show and directly addressing the technical equipment necessary for a good performance.

Furthermore, when we analyse the effects of the technological evolution in relation to this cultural and creative field, it is necessary that we have a criss-crossed approach which would also consider aspects pertaining to socio-demographic variables, such as age. The fast evolving technology and its fast changes that create new needs and demands in the performing arts require an ongoing learning process, mostly associated with young people. „*We also have in our institution older persons. It is hard to ask them to know how to use all kinds of PC applications. We usually resort to these young people when we are dealing with something more complicated on the lights equipment*" (representative of a public organisation).

At the same time, the refinement of technology also results in a labour-division process, involving the **splitting of an occupation into several occupations**: „*While in the old days we used to have the sound operator, in charge of the sound, now we have a sound operator, a sound engineer and a sound designer. Theoretically, they all deal with the sound of a performance,*

<sup>46</sup> Crosby, Olivia (2002). "New and emerging occupations." *Occupational Outlook Quarterly* 46.3: 16-25 p. 21.]

*but in practice each of them does something else and performs different tasks" (representative of a private organisation)*

The impact of the technological development is also felt in the communication with the public, generating specific organisational needs. The appearance of the Internet and of the social media channels has reduced the distance between the public and the performing arts organisation, and the interaction of the public with such organisations has intensified. Therefore, the appearance and development of such communication channels (e.g. Facebook) leads to the configuration of new occupations, such as social media expert, online communication expert, online PR assistant.

As far as the performing arts are concerned, the main interactions with the public (information, promotion etc.) take place in the online environment: *„Back in the past, performances were announced on the radio, on TV, but we could not tell how many people were going to come or how many people the information reached. Now we take most of the information from Facebook. And this is important for the actors, for the dancers, it is very important, because this way they can estimate how many people will come to the performance "X". They must keep records by phone all the time, and for this we mostly need media managers" (representative of a private organisation)*

On the other hand, the development of the Internet and of the online communication channels leads to the phenomenon of ideas migration. Due to the rise of the Internet access, a new, more educated type of public is emerging, in touch with the trends of performing arts from abroad, looking for artistic products found in the online environment (e.g. recordings on Youtube with various artistic performances): *„Now everybody has Internet access. How can you take a spectator by surprise, when they saw some eccentric performances on the Internet, with light shows, with video mapping?" (representative of a private organisation)*

The organisations in the performing arts sector feel this situation as a pressure to keep up with what is happening in other countries in terms of technology used in the performances, but the main barrier they face is the lack of specialised

personnel. The few professionals that can do the job of a light designer or video mapping artist are persons who have acquired the necessary skills and knowledge in specialisation classes outside the country. Therefore, the impact of the migration flows at the level of the needs and demands in the occupational market materialises both at the level of the migration of ideas (via the Internet) and at the level of the migration of persons (via specialisations in education institutions from abroad.

All these changes of the demands and needs at the level of the performing arts generate the following problems pertaining to the recruitment and employment of professionals:

- **Problems pertaining to the outdated legal documents regarding the occupations in Romania.** Difficulties of recruitment and employment due to the mismatch between the Classification of Occupations in Romania and the reality on the labour market. This situation also becomes problematic because both the recruitment and the employment of the personnel are based on documents such as the Labour Code, the Occupational Standards and the Classification of Occupations in Romania (Annex 2, Annex 3).

In order to solve these bureaucratic problems, the following solutions are applied:

- Externalisation of activities via collaboration with freelancers. Working with collaborators is a frequent practice in the world of performing arts and it is practised for highly-specialised activities. Furthermore, the collaborations also take place in the case of projects on limited periods of time or for the execution of punctual activities of a larger project. Most of the time, collaborators are perceived as persons with sets of abilities and skills superior to the average on the labour market. Therefore, the collaborator is contracted when the organisation deals with special requirements, different from the everyday demands.

- The employment of the personnel on other positions or on complementary positions.
- **Imbalance in the relation between the skills existing in the labour market and the need or demand of the employer.** a more and more frequent situation in the labour market (in most sectors and fields) is the mismatch between the skills acquired within the formal education system and the demands of the labour market.<sup>47</sup> This situation is also found in the performing arts sector: The formal educational system does not prepare professionals with the necessary abilities and skills, required in the labour market: *„What they teach you in school has no relation whatsoever with what is required from us. To be honest, by the time you graduate four years of college, the technology is already super-advanced, you are way behind, anyway. But the greatest problem is that faculties do not keep up with the technological evolution. For example, for the sound or lights part, there are no curricula to teach them the latest software“* (NGO representativ). At the same time, there are situations of imbalance in the relation between the skills that exist in the labour market and the need or demand of the employer, which in the performing arts sector translates as a skills shortage, i.e. a mismatch given by the very high demands of the organisations, for which there is no sufficiently-qualified workforce.<sup>48</sup>

The solutions identified by the respondents for the skills shortage situation are:

- Professional training courses.
- In-house professional training and specialisation.

<sup>47</sup> European Centre for the Development of Vocational Training (Cedefop). (2010). The skill matching challenge: analysing skill mismatch and policy implications. Office for Official Publications of the European Communities, Luxembourg.

<sup>48</sup> Creative & Cultural Skills: Sector Skills Assessment for the Creative and Cultural Industries, p. 27.

- Sending the employees to international conferences or experience-exchange programmes.

## 1.2. A comparative analysis of the public, private and non-governmental sectors, in the sphere of performing arts

In order to better understand the needs and dynamics of the occupations in the sector of performing arts, it is necessary to highlight the differences between the public, private and NGO environments. Based on factors like administrative or bureaucratic structure or financing sources, differences are outlined between the three fields, in terms of needs and demands in the labour market.

### Flexibility

Due to a more bureaucratic administrative structure, the public organisations in the performing arts sector present less flexibility as far as the recruitment and employment process is concerned. While the public organisations are limited by the organisation chart, in the private and NGO environments we notice a greater flexibility when recruiting and employing a person, depending on the need that exists in the organisation at the respective moment. Therefore, the bureaucratic administrative factor becomes an important factor in the manner in which each organisation relates to the personnel needs that occur in that organisation. At the same time, we can notice that within the private organisations and NGOs there is a greater availability for externalisation of certain activities to collaborators than in the public environment, as the latter is more strongly regulated in terms of the bureaucratic processes of contracting collaborators.

### Novelty and innovation

In the NGO environment there is a pressure for novelty and innovation, derived from the practice of accessing cultural funding. Therefore, the lack of a budget permanently makes the NGOs find new, innovative concepts in order for them to access

the funds available from various cultural institutions: „As far as we are concerned, in the field of NGOs we must always be able to produce, to obtain, to generate funds. We must squeeze our brains for ideas of performances as new as possible, because the funding criteria include points for originality, innovation“ (NGO representative)

Moreover, there are situations where the projects staged by cultural NGOs require partnerships with other organisations from abroad, and this contributes to the novelty of the artistic concepts. However, the public organisations also feel a pressure for adjustment and innovation, generated by the private and NGO environments, but, because their smaller degree of flexibility, the process of implementing new ideas is made difficult by bureaucratic administrative structures. Consequently, the type of the artistic product and the degree of complexity from a conceptual or technical point of view generate different occupational needs. The flexibility of the private and NGO environments, due to the types of existing budget and to the bureaucratic administrative structure, facilitates the access to professionals in new fields. However, the advantage of the public institutions resides in the developed infrastructure, which allows the dissemination of cultural products on a much wider scale.

## 2. Cultural heritage

### 2.1. An x-ray of the dynamics of the occupations market in the cultural heritage sector

Among the factors that influence the market of occupations in the cultural heritage sector, we can identify the **technological development**. The impact of the technological development at the level of the occupations dynamics is materialised in:

- The creation of new needs in the occupations market in terms of skills and knowledge.
- Work automation, which leads to the replacement of some human skills and to the disappearance of certain occupations.

Thus, the technological development leads to the appearance

of new needs in terms of skills and knowledge, and these needs configure the appearance of new occupations. Similarly to the case of the performing arts sector, the impact of the technological development must be understood in relation with the socio-demographic variable age; youngsters have an advantage in terms of technological and digital skills and knowledge, as compared to older people. Therefore, the development of technology and the appearance of the online environment generate a mismatch between the skills and knowledge of older people and the needs of an institution in the cultural heritage sector. Such situations appear frequently in the administrative, communications and PR departments, which require the channelling of the activities to the digital environment, via computers. The lack of flexibility and the lack of a re-specialisation desire hamper the activities of such institutions: „In the organisation I represent, I found people employed for over 20 years in the institution, the age average being somewhere at 50+, who were not at all up-to-date with the workforce requirements in the positions they occupied. They had no idea how to use a computer, neither did they have any desire to learn“ (representative of a public organisation)

On the other hand, another characteristic of the cultural heritage sector is the need for **interdisciplinarity**. Interdisciplinarity is a need that can be found at the level of cultural and creative sectors, directly affecting the manner in which new occupations are configured, as well as the way certain occupations vanish from the labour market. At the same time, interdisciplinarity involves the application of specific abilities in a wide range of fields, as well as in the various employment situations that might occur. Nevertheless, it is interesting to notice the relation established between this need for interdisciplinarity and the labour division: the labour division becomes fuzzy, the borders between occupations are no longer perfectly outlined, they are rather blurred. This means that performing certain activities requires diverse knowledge and skills, and there is a pressure for ongoing learning: „We are a small organisation, we operate on projects. As for myself, I reach the point where I know how to do management projects, book-keeping, PR, alongside with my architecture workshops.“ (NGO representative)

The pressure for accessing cultural funds, which exists particularly in small non-governmental organisations, also raises the pressure for interdisciplinarity; certain processes of adjustment to this situation occur: re-specialisation or ongoing learning processes. Nevertheless, interdisciplinarity raises hybrid occupational needs, requiring the interweaving of abilities and skills from different disciplines / fields. An example would be the museum / exhibition designer – an occupation which must combine abilities and skills from the sphere of art and creation with abilities from the sphere of architecture (spatiality conceptualisation) and with information / knowledge from the field of history: „The museum designer is the one who deals with the re-conceptualisation of spatiality, with the changes pertaining to spatiality. He is the one who gets involved in the concept of an exhibition, but in order to do that, besides these artistic qualities, he also must know what that exhibition is all about, he must have some knowledge of history" (representative of a public organisation)

All these changes in the demands and needs generate the following problems pertaining to the recruitment and employment of experts:

- **Outdated legal documents related to the regulation of the occupations in the cultural heritage field.** the appearance of new occupations that are not found in the Classification of Occupations in Romania generates problems within the cultural heritage organisations in the personnel employment processes. At the same time, there is also the problem of the outdated occupational standards and education level related to occupations, which do not reflect the reality in the labour market. The solutions identified by the respondents for this kind of situations are:
  - externalisation of certain activities to collaborators, with the purpose to meet a punctual, short-term organisational need

- recruitment of personnel for certain positions and their employment on complementary positions or on other positions that do not reflect the activities performed within the organisations. Such an example is the occupation of conservator, which on the legal documents appears only with high school education, while in the labour market there are conservators with higher education: „For example, there is the conservator with high school education and the conservator with higher education. But in the COR there is no conservator with higher education, so, where do I put him, in order not to affect his salary? Many times I employ him as a restorer, even though a restorer is not the same as a conservator, but I have no other solution" (representative of a public organisation)
- **Discrepancy between the professional training in the educational system and the reality of the labour market.** According to the European Centre for the Development of Vocational Training (2010), there are four situations of match and mismatch, respectively, as regards the skills, in relation to the education level. Thus, we may find:
  - „Match between education and skills;
  - Education superior to the needs, but match in skills;
  - Match in education, but skills superior to the required level;
  - Education superior to the needs and skills above the required level."

In the sector of the cultural heritage we find the situation where there is no match between the level of formal education and the skills required by the employer. This imbalance between the workforce demand and supply is also fed by the need for interdisciplinarity, which becomes more and more present in this sector. The solutions identified by the respondents in order to respond to this imbalance are:

- Ongoing learning via training courses;
- Organising workshops and conferences wherein experience exchanges are carried out, between national and international experts.
- **Lack of specialised workforce supply.** A specific problem of the heritage sector is the disappearance of certain occupations, i.e. experts on the labour market, although the need still exists in the market. This is the case of crafts and craftsmen that are disappearing from the market, because of the technology and mass production, although there still are certain sectors that need their abilities and skills: *„There are many occupations that are disappearing and there is still a need for them. For example, we collaborate with an architecture office and there, in Tibănești, there is a mansion where some French travail companies operate; they prepare journeymen for the occupation of blacksmith. They brought a specialist from France and several children from the local village go there and take blacksmith courses with the respective journeyman.”* (NGO representative)

### 2.2. Comparative analysis of the public, private and non-governmental sectors, in the sphere of cultural heritage

The differences between the public, private and non-governmental environments in terms of needs and demands of the occupational market in the cultural heritage sector occur depending on the bureaucratisation level and socio-demographic structure of the employed personnel in these fields.

Therefore, from the viewpoint of the bureaucratic administrative structures, the public organisations have a lower level of flexibility, as there are many rigid procedures that regulate the organisational activity: *„We heard that in the new law on public acquisitions it is no longer allowed to split the contracts. For example, I was setting up an exhibition. And I took exhibits from seven national museums and five from museums abroad, and they said no, you must have a block insurance policy for all, a single service: acquisition of insurance policies*

*for insuring heritage pieces. And I argued with them and tried to explain them: ‘Sir, I bring some of them by plane, some by train, some by car. Some come from abroad, some from the country, some of them will stay here for three days, some will stay for seven days... I cannot draw up incontestable specifications’. And in the end I did not put up my exhibition, because I could not put that thing on auction on SEAP, because you can only register a single contract. Cause the new law on public acquisitions says so: you are not allowed to split the contracts.”* (representative of a public organisation)

The lack of this bureaucracy in the private and non-governmental sectors facilitates the development of cultural events, as well as the externalisation of certain activities to collaborators: *„When we have exhibitions, we resort to a design company for posters and promotional materials, we do not have a specialised person in our NGO, but we get along with it”* (NGO representative). Therefore, in the end, the bureaucratic administrative structure influences the manner in which every organisation satisfies its personnel needs, its needs for new abilities and skills that appear on the way.

## 3. Written culture

### 3.1. An x-ray of the dynamics of the occupations market in the field written culture

Based on creation, editing, publishing and distribution activities, the field of written culture deals with books, periodicals, magazines and newspapers, regardless of their print or digital format.<sup>49</sup> The analysis starts from the experiences of the respondents operating both in the public and in the private or NGO field. Regardless of the field, they share the same problems in recruitment and employment, which further highlights administrative problems. The differences, however, occur in the small details and adopted solutions for the success / good operation of the organisation and for meeting its needs.

<sup>49</sup> Bina, V., et al. (2012) “ESSnet-culture final report.” Luxembourg: EU, p. 297.

### Factors that determine the dynamics of occupations in the written culture sector

In the written culture sector, **technology** was identified as the main factor that generates changes in the employer's needs. The fast progress of technology determines a permanent need for updating the entire cultural sector. But how do the technological changes exert their influence? An example may be the evolution of the cultural product: in the written culture sector we are dealing with the appearance of e-books. They brought along new means of communicating with the public and therefore new abilities and skills are required: *„We have all kinds of supports which we must cover on the level of skills, the electronic book, promoting the book on the social media, which has already become a stand-alone occupation. Because we have to do all these things; we even searched in the COR to see if these occupations exist, we do not have these skills in the librarian standards. And we would like to update this standard“* (representative of a public organisation)

Technology creates new needs at organisation level, and the old occupations cannot meet these needs entirely. New occupations appear, such as the digital librarian, who has additional skills as compared to the activity standards of a common librarian. As foreseen for other cultural sectors, the new communication channels (and not only) allow the access to new ideas, information – organisations make contact with other ways of organising, with other structures and ideas, strategies, as well as with occupations that do not have an equivalent in Romania: *„Outside our country there is the digital librarian. It is a skill. Or there are librarians who are ultra-specialised in this and they know more, this digital librarian is a kind of computer expert and knows more. Or the system librarian. So, specialised branches appear, requiring advanced skills of technology use.“* (representative of a public organisation)

Thus, the technological development leads to the ramification of an occupation, to the reinforcement of the labour division, on various specific skills – in other words, a reconceptualisation of the occupation takes place. For example, there can be several types of librarian occupations (among which the digital

librarian), but these umbrella-occupations share the same skills; the difference lies in the specificities more concretely related to certain activities.

Cultural sectors, as defined earlier, are based on the production of contents, and this is why it is elementary and essential for their existence and success that that content reach the public. At this point problems often occur, mainly within the public organisations. The evolution of the communication channels (the Internet) and the transmission / dissemination of information have suffered changes. Thus, the needs cluster around the communication strategy, or even around the organisation's image and visibility, materialising in occupations such as social media expert or (cultural) marketing expert: *„There are skills required for marketing, but they are not explained very well on the social media, because this is something else already ... Yes, social media promotion. And if you look at this ongoing training market, you find several companies that provide a two-day course. Let's be serious, what could that person teach you? So, again, the level of training providers.“* (representative of a public organisation)

In the case of some occupations, a person with a set of skills can perform two different occupations: one occupation may have applications in different fields and thus may require a different level of implication or variations in activities. For example, the occupation of photographer may require a minimum level of skills, but the field wherein it is framed in the end has various benefits or drawbacks. The difference, however, is found at administrative / bureaucratic level (for example, art photographer and commercial photographer, respectively, for magazines).

The needs generated by the existing strategies, either at European, national or even institutional level, include skills and abilities of digitisation, conservation or restoration of cultural products. In the written culture sector there is a need for specialisation in these types of activities, but the work with the book (an *“organic material“*) translates into such occupations as: book conservator, book restorer. The respondents had

problems in recruiting and employing people for the position of conservator, where the occupational standard for this occupation appears only for museum-related cultural goods and not for books.

### Problems with recruiting and employing experts

Among the identified challenges which organisations in the written culture sector are facing, there are:

➤ **Anachronistic / outdated legal documents and regulations on the occupations in Romania**

Legal documents and regulations are regarded as an obstacle in attaining the organisations' goals and meeting their needs, from the official framing of the occupations in the Classification of Occupations in Romania, to the organisation chart and the relationship with the Court of Accounts, in the case of the organisations in the written culture sector. Furthermore, the respondents consider that these generate difficulties at bureaucratic level, when the reality on the labour market becomes incompatible with the bureaucratic / administrative structures. From the viewpoint of the participants in the focus-group, the COR generates employment problems when it comes to very specialised things. Furthermore, the frame set by a position status (by the ROF – rules of procedure and operation) and the salary grids are deemed by respondents as very constraining for the available workforce: *„Well, there are scarcely other solutions, because you are conditioned by the position you approved. And, at the moment you make a contest for it, you must make this contest for the respective position, even though you need something else”* (representative of public organisation)

Thus, the update of the system and of the standards related to each and every occupation is very important for the good operation of the CCS organisations; it would significantly facilitate the process of recruiting and employing specialised personnel. The difficulties faced by the organisations and the rhythm of change at legislative level force the finding of solutions at organisation level, such as:

- Collaborations with freelancers or volunteers, on specific periods of time
- Specialisation of existing personnel, in order for them to acquire abilities and skills specific to the temporary needs of the organisation, without resorting to external sources: *„In our public sector, because we lack people, because we have an undersized personnel, we are forced to do all kinds of things. I mean, it would be normal for me not to take care of projects; we have to do something in this respect, one must adapt, force their skills, because you will never have enough money to hire a person to take care of the projects, as one would normally do. [...] and there are all kinds of obstacles in the system, blocking even your human resources, I mean you do not have planned positions in the organisation chart...”* (representative of a public organisation). Personnel specialisation can take place both formally, via participation in training courses, and informally, within the organisation, via self-education.
- Employing personnel on other positions or on complementary positions: *„And I also need PR, I eliminate the librarian position, [...], so you have to adjust”* (representative of a public organisation)
- Collaboration with organisations in the same field of activity, which may have the personnel with the required skills (workforce exchange / service barter).
- **Imbalance in the relation between the skills existing on the labour market and the employer's need or demand**

Public organisations are facing lack of funding and, implicitly, lack of personnel. One of the reasons is given by a low general level of skills, as identified in the report *Creative & Cultural Skills: Sector Skills Assessment for the Creative and Cultural Industries* (2010). The participants in the focus group consider that the public education system does not respond completely to the needs in the labour market. The problems occurring from the

lack of specifications in the activity standard of an occupation are firstly reflected in the recruiting process. The persons applying for an occupation do not have the skills required for the vacant job, as the job description does not match the organisation's needs. The respondents often state that the financial aspect is a reason for which they do not set up contests for some positions or why these positions are not occupied; the employers, especially those in the public sector, feel they cannot offer a satisfying salary. Thus, they feel that they cannot attract the workforce with the required skills.

We noticed a sceptical attitude among the respondents, as regards to what the training courses / institutions can offer. At the same time, there is a desire for a more efficient public administration, a cooperation between the Ministry of Culture – which would identify the needs of the cultural and creative sectors, and the Ministry of Education – which would create the curricula tailored to the needs of the market.

Because the bureaucratic structure has a low capacity of adjustment, the organisations in the field of written culture are forced to resort to various solutions in recruiting and employing their personnel:

- Authorising the institution for professional training / in-house training courses
- Collaboration, inviting an expert from abroad.
- Training courses outside the country.
- Resorting to volunteers, internships, mentorship – option to become self-educated.

### 3.2. A comparative analysis of the public, private and non-governmental sectors in the sphere of written culture

In order to better understand the dynamics of the written culture sector from the viewpoint of the occupations, it is necessary that we highlight the differences between

organisations – either public, private or non-governmental. Factors such as the administrative and bureaucratic structure determine the appearance of differences between the needs and the demands on the labour market, in terms of:

#### Communication

In the NGO environment, a greater interest / specialisation in selling or promoting a cultural product is visible, as compared to the public environment. The private environment is characterised by access to necessary resources to invest in marketing strategies. Public organisations, libraries in particular, need personnel training on themes such as cultural exploitation, cultural sales, public relations or public speaking. Thus, aspects pertaining to selling, marketing, presentation and organisation image reflect the general needs of the written culture sector.

#### Flexibility

The public sector is asphyxiated by the numerous administrative entities regulating and influencing the personnel recruitment and employment processes, and there are fewer possibilities to adjust the system to the market, as compared to other environments. The NGO environment seems to be more flexible in this respect, i.e. the adjustment process develops much easier than in the public environment, although many times there are issues with personnel overstraining: *„Even though at the beginning they employed untrained people, they trained them, they taught them, as they do for all occupations in the private sector. This is somehow transversal in the NGOs, both at the level of training and at the level of occupations. I mean everybody does everything“* (representative of a public organisation)

## 4. Visual arts

### An x-ray of the dynamics of the occupations market in the field of visual arts

The visual arts sector is based on the creation, production and distribution of works in the field of plastic arts, photography and design.<sup>50</sup> The analysis on the situation of occupations in the field of visual arts starts from the experiences of respondents working in the public sector, as well as in the private one or within NGOs. The respondents have often faced difficulties in finding persons properly trained / educated in the formal system for the current needs. In most cases, the applicants who have the necessary abilities and skills have acquired those skills via self-education or training courses, which raises questions on the public educational system's capacity to prepare professionals. In the following lines, we shall present the factors identified by the respondents as participating in the configuration and reconfiguration of occupations, as well as the difficulties they face in this respect.

#### Factors that determine the dynamics of occupations in the visual arts sector

In the cultural sector of visual arts we identified as main factors that determine the dynamics of the occupations market: the **technological development** and the **globalisation**, alongside the dissemination of the Internet as a main communication medium.

The representatives of the visual arts sector are closely connected to the representatives of the field from other countries and thus have contact with various legislation systems, they are exposed to the cultural trends at international level. Thus, the activities of the organisations are frequently compared or put in balance with those from other countries or systems, which are used as standards, as landmarks, encouraging, in their turn, the aspirations and strategies / approaches of the organisations and their needs, implicitly. At the same time, not only the organisations, but also the public, is exposed to the migration of

ideas; the public, in its turn, learns and acquires different cultural needs, thus creating what we can call a cultural consumption trend. The preferences of consumers of art, of visual arts in this case, represent a stimulus for the adjustment of a sector that is already characterised by fluidity.

The film industry has been strongly affected by a dramatic evolution of the **technologies** used in the film production and post-production processes: *„We are almost 80, 90 per cent, there are very few theatres that have film projectors, and, unfortunately, there are no more distributors to bring film, so they are forced to exist on the market and buy projectors and so forth. And here also occurs the personnel necessity, it was one thing to be a projectionist on a film projection machine, it is another thing to be a projectionist on a video projector. You must have computer knowledge and so on.“* (representative of a public organisation)

The respondents in the visual arts sector have enumerated the **political-economic situation**, among the factors influencing the dynamics of occupations on the labour market. In this line, Olivia Crosby (2002) speaks about the demographic factors, which have such an influence – the labour market is indeed vulnerable to the smallest changes at administrative and economic level, regardless of the field involved. This becomes perhaps more obvious in the case of accessing funds for financing cultural projects, as well as in finding more financially efficient solutions to accomplish them.

The following **problems** pertaining to the recruitment and employment of experts are identified by the organisations in the visual arts sector:

- **Outdated legal documents and regulations on the occupations in the visual arts sector**

The problems related to the outdated documents include not only the problems related to the existence of the occupations in the COR, but also these occupations' description, in terms of activities and skills included in the occupational standard. The respondents faced situations where the occupational standards were not clear enough (for example, there are no

<sup>50</sup> Bina, V., et al. (2012). "ESSnet-culture final report." Luxembourg: EU, p. 306

specifications regarding the higher education, when in fact the respective occupation requires such an educational level): „Therefore, if you are a public institution and want to hire them, you will not be allowed to provide them a big salary, because the sound operator is with high school education, although you work with a sound designer. Hence the problems in practice...” The education level can make the difference within the same occupation, in the standards – this is why it is important that both the occupations existing in the COR and the new ones be delineated and explained as clearly and in as many details as possible. Contracting freelancers is among the solutions adopted at organisation level.

➤ **Critical mismatch between the educational system and the labour market**

Among the respondents there is an expectation that the educational system prepare experts whose skills and abilities would respond to real needs of the market, experts who would easily find a job, but the reality is far from these expectations as far as the cultural sector of visual arts is concerned. The educational system is seen by the respondents as anachronistic, constrained and slowed down in its process of adjusting the bureaucracy and legislation, of training individuals prepared for the labour market: „They actually must start from scratch, someone must stay with them for I don't know how many months, to teach them what buttons to push, how to talk, how to answer” (representative of a private company). Thus, this situation is specific to the case of a low level of skills, as described in the „Creative & Cultural Skills: Sector Skills Assessment for the Creative and Cultural Industries” (2010). Because of this, employers frequently find themselves in a legally difficult situation, to which they try to adjust, through:

- Multiple specialisation, i.e. the expansion to connected fields, which oftentimes comes as a solution or manner of adjustment to the uncertainty given by the difficult processes of recruitment and employment – called a safety measure, a “back-up”. Moreover, the contact with other fields contributes to the dynamism and interdisciplinarity of the visual arts sector. Last, but

not least, acquiring different abilities may lead to a better understanding of the processes involved in the production and distribution of a cultural product.

- Specialisation of the existing personnel. At the same time, it is much too costly and difficult to find specialised persons for every specific need of the organisations. This is why, as a measure of adjustment, the organisations invest in the training of existing employees: „When you don't have someone to do that, you start substituting for them. Or, financially speaking, when you don't have enough money to hire a photographer, it's all right, you learn how to take pictures” (representative of a private organisation)
- Uncertainty given by signing a copyright contract

The cultural sector of visual arts is characterised by flexibility, but this may be felt less positively within the recruitment and employment processes. Thus, the occupations often have a seasonal nature, they do not involve indefinite-period employment contracts, which underpins an uncertain situation from the viewpoint of employing persons in search for such occupations: „So, this problem is not solved - neither for films, nor for audiovisual, because all productions are seasonal. [...] Very few production houses employ personnel, their personnel is at the lowest. And then they prefer using project contracts. Whatever happens with the participants [in the production] after the film is finished, until they find some other job is still unsolved at national level” (representative of public organisation). This type of contract does not represent a long-term relationship between the employer and the collaborator, and the seasonal aspect of the sector sharpens the feeling of uncertainty on the labour market of visual arts. Furthermore, this encourages the multiple specialisation, in connected fields, to ensure a stable or satisfying income. Last, but not least, this income depends on the public funding in the field.

## **6. Conclusions and recommendations**

The activity of the organisations in the cultural and creative sectors is closely related to the situation of the occupations on the labour market. As this research has shown, the cultural occupations market is marked by dynamism, it is influenced by economic, social, demographic, political and technological factors. The employers' needs are permanently reconfigured.

This study is an attempt to capture the reality on the CCS labour market, having the specific goal to identify new occupations, to analyse the dynamics and evolution of existing ones and the factors that influence this dynamics. The employment rate in the CCS is under the European average and points to the existence of mismatches and imbalances related to the required occupational profile (which includes abilities, skills and knowledge) and to the opportunities to attain it, granted the educational system. Last, but not least, the dynamic nature of the cultural field plays an important role in the manner in which occupations evolve and appear, requiring a permanent adjustment.

In order to make an in-depth analysis of the dynamics of the occupations market in the cultural and creative fields and to better understand the factors underpinning this dynamics, the study was supplemented with a quantitative stage of data collection. The data and information are not sufficient at this time, we are far from properly addressing the issue, but this research is a first step at local level towards learning and understanding more about the CCS. Considering that this field is outlined by the (public, private or non-governmental) cultural organisations' activities, the attention given to the labour market in the cultural field represents a practical approach. This allows the access to details related to the recruitment and employment processes, at the same time revealing the possible difficulties or obstacles which the organisations are facing.

A more and more frequent situation on the labour market (in most of the sectors and fields) is the mismatch between the skills acquired in the formal education system and the labour market demands. Moreover, there are situations of imbalances in the relation between the skills existing on the labour market and the employer's need or demand, a situation which, in the field of performing arts, translates into a shortage of skills, i.e. a mismatch given by the very high demands of the organisations, for which there is no sufficiently qualified workforce.

The pressure to access cultural funds, which exists in small non-governmental organisations in particular, also generates the pressure for interdisciplinarity; certain processes of adjustment to this situation are being configured, processes like re-specialisation or ongoing learning. However, interdisciplinarity generates hybrid occupational needs, which require the interweaving of abilities and skills from different disciplines and fields.

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## 8. Annexes

### Annex 1 – list of new occupations<sup>51</sup>

Name of the new occupation	CCS	Education level	Skills
Buyer	-	Master degree	Digital skills, communication skills, technical skills
Actor – high school education	Performing arts (music, dance, theatre, other live performances)	High school	Communication skills, artistic skills
Website Administrator	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms),	Studii universitare de licență	Abilități digitale, abilități de comunicare, abilități tehnice, abilități administrative și organizatorice, abilități artistice
Software, IT, Games, Research	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills	Abilități digitale, abilități de comunicare, abilități tehnice
Personal trainer	-	High school	Digital skills, communication skills, technical skills,
App designer	Visual arts (plastic arts, photography, design), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Software, IT, Games, Advertising	Master degree	Digital skills, communication skills, technical skills, artistic skills
3D Artist	Performing arts (music, dance, theatre and other live performances)		
Multimedia artist	Visual arts (plastic arts, photography, design)		
Curator Assistant	Visual arts (plastic arts, photography, design)	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Editor Assistant	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, artistic skills

Name of the new occupation	CCS	Education level	Skills
Marketing Assistant	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Software, IT, Games, Research	Higher education	Digital skills, communication skills, administrative and organisational skills
Astronomer	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Higher education	Digital skills, communication skills, technical skills
Cartoonist	Books and mass media		
Ballet dancer	Performing arts (music, dance, theatre and other live performances)	Higher education	
Digital librarian (scanning and preparation for scanning)	Books and mass media		
Cultural brand manager	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Research	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Art Broker	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education	Communication skills
Dressing room attendant	Performing arts (music, dance, theatre and other live performances)		
Cultural activities opportunity and quality censor	Arhive, Biblioteci, Carte și presă, Arte vizuale (arte plastice, fotografie, design), Audiovizual și media (film, radio, televiziune, video, fonograme, opere multimedia, videograme), Patrimoniul cultural (muzee, monumente istorice, situri arheologice, patrimoniul imaterial), Cercetare	Studii doctorale	Abilități digitale, abilități de comunicare, abilități tehnice, abilități artistice
	Performing arts (music, dance, theatre and other live performances)	High school	Communication skills, administrative and organisational skills, artistic skills

<sup>51</sup> Table resulted from using the occupations mentioned by the participants in the study, both in the quantitative and in the qualitative stage

Name of the new occupation	CCS	Education level	Skills
Visual arts researcher	Archives, Libraries, Books and mass media, Visual arts (plastic arts, photography, design), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Research	PhD degree	Digital skills, communication skills, technical skills, artistic skills
Colourist	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, artistic skills
Auction commissioner	Visual arts (plastic arts, photography, design)		
Community manager	Visual arts (plastic arts, photography, design)	Higher education	Communication skills, administrative and organisational skills, artistic skills
Cultural communicator	-	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills
Cultural communicator	Advertising	Higher education	-
Book conservator (high school)	Books and mass media	High school	
Cultural advisor	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	PhD degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Educational consultant	Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	-	-
Design Consultant	Visual arts (plastic arts, photography, design)		
Heritage buildings restoration / revitalisation Consultant	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills

Name of the new occupation	CCS	Education level	Skills
Content manager	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising	Master degree	Digital skills, communication skills, technical skills
Production department coordinator	Performing arts (music, dance, theatre and other live performances)	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Project coordinator	-	-	-
Fashion designer	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education	
CRO (online conversion rate optimisation) specialist			
Curator	Visual arts (plastic arts, photography, design)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Exhibition Curator (book exhibitions)	Books and mass media		
Custodian	Visual arts (plastic arts, photography, design)		
Protected areas custodian	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills
Dancer	Performing arts (music, dance, theatre and other live performances)	Higher education	Artistic skills
Dance-therapist	Performing arts (music, dance, theatre and other live performances)	Master degree	Communication skills, artistic skills

Name of the new occupation	CCS	Education level	Skills
Art dealer	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education	Communication skills
Cartoonist	Books and mass media		
Ambient designer	Visual arts (plastic arts, photography, design)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Book designer	Books and mass media		
Experience designer (user experience)	Visual arts (plastic arts, photography, design)		
Exhibition designer / curator	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Higher education	Communication skills, technical skills, administrative and organisational skills, artistic skills
Graphic designer for digital media (Higher education)	Visual arts (plastic arts, photography, design)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Information designer	Visual arts (plastic arts, photography, design)		
Multimedia Designer	Visual arts (plastic arts, photography, design)		
Museum Designer	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)		
Creative development director	Visual arts (plastic arts, photography, design)		
Director of photography	Visual arts (plastic arts, photography, design)		

Name of the new occupation	CCS	Education level	Skills
Editor	Books and mass media, Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Arhitecturā, Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts	Higher education	
Image editor	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, artistic skills
Image editor	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Higher education	Digital skills, technical skills, artistic skills
Multimedia Editor	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	High school	Digital skills, communication skills, technical skills, artistic skills
Sound Editor	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, artistic skills
Video Editor	Visual arts (plastic arts, photography, design), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Museum educator	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills
Art Appraiser	Visual arts (plastic arts, photography, design)		
Authentication expert	Visual arts (plastic arts, photography, design)		
Art/art collection objects expert	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education	Communication skills

Name of the new occupation	CCS	Education level	Skills
Creative industries expert	Research	Higher education	Digital skills, administrative and organisational skills
Cultural policies expert	-	Higher education	Digital skills, communication skills, administrative and organisational skills
Project technical expert	Archives	-	-
Book maker	Books and mass media		
Cultural processes facilitator	-	Higher education	Digital skills, communication skills, administrative and organisational skills
Photographer - Higher education	Visual arts (plastic arts, photography, design)	Higher education	digital skills, technical skills, artistic skills
Fundraiser	Performing arts (music, dance, theatre and other live performances)		
Art gallery manager / gallerist	Visual arts (plastic arts, photography, design)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Video graphics specialist	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, artistic skills
Database indexer	Archives, Libraries, Books and mass media, Visual arts (plastic arts, photography, design), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills
System engineer	Software, IT, Games	Higher education	Digital skills, technical skills
Sound engineer	Performing arts (music, dance, theatre and other live performances)	High school	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Sound engineer - Higher education	Performing arts (music, dance, theatre and other live performances)	Higher education	
Inker	Books and mass media		

Name of the new occupation	CCS	Education level	Skills
Human resources specialised inspector	-	Higher education	Digital skills, communication skills, administrative and organisational skills
Art historian	Archives, Libraries, Books and mass media, Visual arts (plastic arts, photography, design), Research	PhD degree	Digital skills, communication skills, technical skills, artistic skills
Lettering (calligraphy expert / specialist)	Books and mass media		
Light designer	Performing arts (music, dance, theatre and other live performances)	Higher education	Communication skills, technical skills, artistic skills
Make-up artist	-	-	-
Stage manager in event production	Performing arts (music, dance, theatre and other live performances)	Post-high school education or apprenticeship school	Digital skills, communication skills, technical skills, administrative and organisational skills
Copyright Manager	Books and mass media, Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Arhitectură, Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts	Higher education	
Cultural projects manager	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Master degree	Digital skills, communication skills, administrative and organisational skills
Décor handler	Performing arts (music, dance, theatre and other live performances)		
Machinist	Performing arts (music, dance, theatre and other live performances)	Vocational school	Technical skills
Artistic Mediator	Visual arts (plastic arts, photography, design)		
Cultural Mediator	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances)	Master degree	Communication skills, administrative and organisational skills, artistic skills
Drone Operator	Visual arts (plastic arts, photography, design)		

Name of the new occupation	CCS	Education level	Skills
Museum pedagogue	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Digital painter (digital painting)	Visual arts (plastic arts, photography, design)		
Pyrotechnician	Performing arts (music, dance, theatre and other live performances)		
PPC specialist (conversion payment pay-per-click promotion campaign specialist)	Arte vizuale (arte plastice, fotografie, design)	Studii universitare de licență	Abilități de comunicare, abilități administrative și organizatorice
Cultural PR	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	-	-
PR officer	Visual arts (plastic arts, photography, design)	Higher education	Communication skills, administrative and organisational skills
Film projectionist	Visual arts (plastic arts, photography, design)		
Video projectionist	Visual arts (plastic arts, photography, design)		
Marketing Referent- high school	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)	High school	Communication skills, administrative and organisational skills
Product design specialised officer	Visual arts (plastic arts, photography, design)		
Book restorer (high school)	Books and mass media		
Video / digital restorer	Archives, Visual arts (plastic arts, photography, design), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	-	Digital skills, technical skills, artistic skills

Name of the new occupation	CCS	Education level	Skills
Rigger	Performing arts (music, dance, theatre and other live performances)	High school	Communication skills, technical skills, administrative and organisational skills
Script writer	Performing arts (music, dance, theatre and other live performances)		
Cartoon script writer	Books and mass media		
Sound expert	Performing arts (music, dance, theatre and other live performances)	High school	Technical skills
Sound artist	Performing arts (music, dance, theatre and other live performances)		
Sound designer	Performing arts (music, dance, theatre and other live performances)		
Art and art collection objects consignment specialist	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education / High school	
Non-profit / culture specialised expert accountant	-	Studii universitare de licență	Abilități digitale, abilități de comunicare, abilități tehnice, abilități administrative și organizatorice
	Books and mass media, Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Arhitectură, Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills

Name of the new occupation	CCS	Education level	Skills
Human resources specialist in integrating persons with special needs at the workplace	Arte vizuale (arte plastice, fotografie, design), Artele spectacolului / Arte interpretative (muzică, dans, teatru și alte spectacole „live”), Audiovizual și media (film, radio, televiziune, video, fonograme, opere multimedia, videograme), Publicitate, Patrimoniul cultural (muzee, monumente istorice, situri arheologice, patrimoniul imaterial), Artizanat și meșteșuguri, Cercetare	Studii universitare de licență	
	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Architecture, Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts	Higher education	Communication skills, technical skills
Cultural funding applications writing specialist	Audiovizual și media (film, radio, televiziune, video, fonograme, opere multimedia, videograme)	Studii universitare de master	Abilități digitale, abilități de comunicare, abilități tehnice, abilități administrative și organizatorice, abilități artistice
	-	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills
SEO Specialist	-	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills
Social media specialist	Visual arts (plastic arts, photography, design)		
Stylist	Visual arts (plastic arts, photography, design), Performing arts (music, dance, theatre and other live performances), Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms), Advertising, Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage), Crafts and art crafts, Research	Higher education	

Name of the new occupation	CCS	Education level	Skills
Submission / competition manager	Advertising	Higher education	Communication skills, administrative and organisational skills
Post-production supervisor	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	Master degree	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Taxidermist	Cultural heritage (museums, historical monuments, archaeological sites, intangible heritage)		
Audio / video / lights technician	-	High school	Digital skills, communication skills, technical skills, administrative and organisational skills, artistic skills
Stage technician	Performing arts (music, dance, theatre and other live performances)	Post high school education or apprenticeship school	Digital skills, communication skills, technical skills
Creative industries trainer	-	Higher education	Digital skills, communication skills, technical skills, administrative and organisational skills
Video artist	Performing arts (music, dance, theatre and other live performances)		
Videographer	Audiovisual and media (film, radio, television, video, phonograms, multimedia works, videograms)	High school	Artistic skills

Subsequent to several working groups within the National Institute for Research and Cultural Training, the following occupations were identified:

- Cultural manager (cultural public institutions)
- Cultural entrepreneur
- Cultural manager
- Cultural animator
- Stage manager
- Art producer (performances)
- Museum education specialist
- Cultural marketing specialist

## Annex 2

Distribution of answers to the question "Which of the following do you consult when recruiting personnel?"	YES	NO	
Classification of Occupations in Romania (COR)	49%	51%	100%
Occupational Standards	53%	48%	100%
CAEN Nomenclature	36%	64%	100%
Nomenclature of fields and specialisations / curricula	44%	56%	100%
European Classification of Skills/Competences, Qualifications and Occupations (ESCO)	23%	77%	100%
International Standard of Classifications and Occupations (ISCO-08)	19%	81%	100%
Labour Code	62%	38%	100%
Framework Law no. 284/2010 on the unitary pay	43%	57%	100%
Annex no. IV The "CULTURE" OCCUPATIONAL FAMILY OF BUDGETARY POSITIONS	41%	59%	100%
Annual Government Emergency Ordinances	44%	56%	100%

## Annex 3

Distribution of answers to the question "Which of the following do you consult when employing personnel?"	YES	NO	
Classification of Occupations in Romania (COR)	71%	29%	100%
Occupational Standards	61%	40%	100%
CAEN Nomenclature	45%	55%	100%
Nomenclature of fields and specialisations / curricula	51%	49%	100%
European Classification of Skills/Competences, Qualifications and Occupations (ESCO)	21%	80%	100%
International Standard of Classifications and Occupations (ISCO-08)	21%	80%	100%
Labour Code	75%	25%	100%
Framework Law no. 284/2010 on the unitary pay	56%	44%	100%
Annex no. IV The "CULTURE" OCCUPATIONAL FAMILY OF BUDGETARY POSITIONS	50%	50%	100%
Annual Government Emergency Ordinances	57%	43%	100%