

## CULTURE IN TUSCANY

### How the “cultural system” operates

Since in Tuscany the most representative entertainment and artistic activities constitute a rather complex system, we decided to focus on live performances, museum institutions and audiovisual works. Differently from other industries, the entities involved have different legal natures and regulatory frameworks, so we had to stick to the main common points. These can be summarized in the chronic financing gap – due to the shift from passive dependency on public expenditure to multi-source fundraising – and the introduction of ITC – resulting in new competencies and skills, organizational changes and lifelong learning programs for employees.

As to the sector-specific characteristics in terms of legal frameworks, we find that live-performance activities – event production and distribution, management of facilities, external communication – are regulated by the Ministerial Decree of July 2014 that defines new allocation criteria for the “Unique Fund for the Performing Arts”, which is still waiting for regional implementation regulations. In the audiovisual sector – development, production, promotion and distribution of works – the recent body of regulation for cinema, audiovisuals and shows, contained in a draft law submitted in January 2016, sets up an independent guarantee fund and, again, new allocation criteria. Museum institutions – whose activities shifted from mere conservation to strategic resource seeking and communication improvement – have a more fragmented legal architecture, also because heritage assets have no clear-cut legal status.

It is useful to underline that many projects have been set up in Tuscany, also aimed at the advancement of competencies, and through the participation of training agencies.

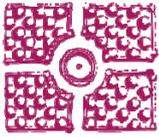
### Skill needs: strategic competencies and job profiles

The labour market in the areas of performance and audiovisual arts sees the prevalence of occasional and temporary jobs, while in the museum sector employee recruitment has been recently reduced.

Theatre and audiovisual production needs **qualified technical staff**, such as **electricians, stage technicians** and **props men, sound** and **computer technicians**, all of whom must have spent much time in the field. Also in demand are artisans like **tailors, make-up** and **wig artists**, and **set carpenters**, as well as **multimedia operators** for live-performance management, staging, and other activities. A theatre-specific personnel need concerns **musicians, singers** and **conductors**, who obviously are taught in Conservatories and schools of music, and recruited through international competitions. The audiovisual world requires professional **screenwriters** acquainted with all the production stages and with film editing. Absent from the local scene are instead **showrunners**, executive producers in the performing arts, as well **producers**, regarded as genuine entrepreneurs, and not just wealthy individuals financing the work.

Social network specialists are increasingly demanded also by museum institutions, that usually delegate to external specialized providers.

As regards higher professional profiles, in all sectors there is a demand for **business engineers, performing arts managers, economic analysts, fundraisers** and **communicators**. Another major point is **lifelong learning for employees and entrepreneurs** (cinema exhibitors and specialized start-ups), especially in what concerns the new technologies and management techniques.



In Tuscany, there are already schools, university and post-university curricula, and dedicated training agencies that tailor on-the-spot courses rather than provide a full educational program, so they all should be surveyed in order to establish a regional network and promote an integrated training system for the entertainment occupations. Coaching and direct experience should represent a significant part of the training programs, and a collaboration among specialized local firms would help in this direction as well as in the exchange of technological innovations.

### A taxonomy of the required professional qualifications

The table below combines data from three sources: the mandatory employment notices from firms to job centres, introduced in 2008; the IRPET survey on the training needs of the Tuscan firms having recorded higher-than-average turnover and employment rates after the crisis; the focus groups with firms belonging to strategic sectors for regional growth. The quantitative and qualitative data collected were used to classify occupations by employment capacity (number of newly employed), and job stability (combination of days worked and contract type).

#### Overview of the most sought-after and in-demand jobs in the “cultural system”

		Job stability	
		Medium-high	Medium-low
Employment capacity (number of newly employed)	Medium-large	Dancers and choreographers Unskilled workers in recreational and cultural services Entertainers Tourist entertainers and related workers Bartenders and related workers Waiters and related workers Reception and front-desk clerks in businesses and public authorities Announcers and anchormen on radio, television and other Painters, sculptors, designers and restorers of cultural goods Babysitters and related workers Information and customer service assistants	Composers, musicians and singers Directors, art directors, actors, scriptwriters and set designers Camera operators and audio-video technicians Popular culture and music-hall artists, acrobats Porters, deliverers and related workers Stage technicians and props men Experts of radio, television, film and theatre production organization
	Medium-small	Unskilled catering workers Archivists, librarians, museum curators, and related professionals Experts of fair, conference and cultural event organization Library clerks and related workers Reception clerks in accommodation and catering services Non-competitive sport instructors Restoration technicians	Electrical- and electronic-equipment installers and repairers Graphic designers, illustrators and installation artists Doorkeepers and related workers Computer programmers Museum and library technicians, and related professions Artisan tailors, cutters, pattern makers and hatters Travel agents Guides and qualified tour escorts Electronic technicians Beauticians and make-up artists Instructors of art-related techniques

The analysis of recruitment capacity resulted in two occupation groups (medium-large and medium-small), depending on the number of newly employed (larger/smaller than the median value). The analysis of job stability resulted in two occupation groups (medium-high and medium-low), depending on the value of the composite indicator (higher/lower than the median value).