

# Research, Data, Information.

## (Abstract from MuLab Case Study draft 1.0)



### Introduction

All the materials are from research, statistics and data which comes from government sources and national agencies like ISTAT (National Institute for Statistics), ISFOL (National Institute for the development of the vocational training) and studies and research nationally recognized. All these materials, are an important “tool” of understanding about the Italian context and where the “crossworker” is implemented.

This abstract is a “non-definitive” translation of some of the most significant section of our research which involve the following section:

- 1) PRESENTATION OF MULAB
- 2) SOME STUDENTS STORIES: MASSIMO, ALESSANDRO.
- 3) PROBLEMS
- 4) DEFINING THE FIELD
- 5) THE MARKET IN ITALY
- 6) ITALIAN OPTIONS
- 7) ECONOMIC SCENARIOS
- 8) PROFESSIONAL OPTIONS
- 9) TRAINING SCENARIOS
- 10) VOCATIONAL TRAINING IN ITALY
- 11) EARLY SCHOOL LEAVING IN ITALY

\*Note: the often in Italy used term “cultural industry” stay for “creative industry”

## 1) PRESENTATION

MuLab, is a not for profit association, that carry out activitiy of promotion, development, consultancy and training in the independent cultural industries. The association is based in all its activities to principles of solidarity, social sustainability and is associated with Banca Popolare Etica.

MuLab is a place where those who are involved in the cultural industry (artists, administrators, organizers, producers, journalists, promoters, engineers and researchers) can compare notes on issues of common interest, share best practices, implementing activities through joint meetings and the creation of operational tools.

Particular attention is paid to the weaker population and people at risk of social exclusion through the promotion of activities and professional practice. The association also promotes sustainability through the use of innovative technologies such as Project "Ecoluce" (designed by one of the founders of the association).

Fundamental part of many activities undertaken by Mulab is covered by the activities of vocational training, aimed at those who are working or who wants to work in the creative industries and more specifically within the technical professions.

MuLab Training Agency has been accredited by the Lazio Region. During his teaching and training activities since 2004, about 600 students have attended his classes, laboratories and courses managed privately or through public funds.

Because of the nature of its activities, the users of MuLab are extremely varied. The private managed courses has been faced by people who, before coming to Mulab, had already an experience in the business and Mulab oriented more strongly their professional interests and attitude. Numerically larger but with different levels of interest are the results as courses run by public funds (Local Authorities, ESF, Public Schools etc.) The common matrix for both experiences is to be able to experience immediately at work what was learned during the courses.

## 2) SOME STUDENTS STORIES: MASSIMO, ALESSANDRO.

Massimo Varchione was born in Switzerland and now is thirty years old. His aspiration is to make music. He is particularly interested in electro-acoustic music and has attended a course financed by the ESF on the computer music applications in 2000. During this course he met some of the future MuLab teachers. At the end, after a short working experience as a sound engineer he started to study at the Conservatory and in the meantime privately explored in MuLab the knowledge of electronic/electro-acoustic music and this because the Conservatory in Italy provides the study of classical composition. The skills acquired in sound engineering and computer music allows him to produce his first CD in 2004. Furthermore, Massimo dedicated his attention to the music for scene and was invited to write music for many important contemporary music festival. Currently, it is next to the Diploma in Composition and Musical conduction. Recently, was elected by the students in the Board of Directors of the Conservatory of Benevento.

Alessandro Angelo is 28 years old and currently works as a sound engineer, precisely since he finished the first level course in MuLab. Before the course he was an administrative employee, but his passion was always music, he plays in a rock band and was always fascinated by all the technical aspects related to the music business. He didn't know how to turn his passion in a real job and MuLab helped him to find his own way. After his first level course, he attended in MuLab a specialization course in music technology founded by ESF. He went on tour with various groups and singers and has participated in the construction and set-up of many major events (i.e. MTV Day Italy). Today he works as a freelance and in one of the company holding by one of the teachers course.

### 3) PROBLEMS

Inspired by the democratic principles of associations rather than to economic and business, Mulab has always offered to his members a meeting place to resolve issues inherent the independent cultural production in an economic and cultural context that tends to crush those attempting to enter the field in a non-conventional way.

The problem was that everyone have to turn the passion into a profession, acquire skills, find a way to enter in the environment but mainly they do not know how to pursue their aspirations.

Mulab helped them through their courses geared to the training needs. The choice to work on teaching classes up to 10 people turned out to be from this point of view, a winning choice: Every course is marked with unique specificity, because beyond the format guide, it takes in consideration the diversity of the issues and the users needs.

Massimo Varchione (formerly student):

"It was a very important time for me. Attend classes allowed me to know some very good people in terms of human and professional. Following the comparison with others has become an habit and a necessity for growth. Many job opportunities were created also by the skills acquired and the exchange of information that has been established between the course participants. The ability to relate with others in the course was an important aspect".

Alessandro Angelo (formerly student):

"Certainly MuLab represented the starting point of my professional path. I started my course only for curiosity, to have a better understanding of the sound engineering but at the end it was absolutely decisive to undertake what is currently my job in the music and show business. As far as I'm concerned, it was a fantastic experience, and not only on the training side because I've met people that literally attached me the love for this professional world".

## FUTURE DEVELOPMENTS:

### 3) DEFINING THE FIELD

Already Jacques Delors in the White Paper of 1993 identified in the culture and the cultural industries one of the most promising tank for employment. The culture, in fact, is increasingly affecting economics and employment in the society, all within the framework of a general process of globalization, the development of new methods of communication and the acceleration of the integration and the social cohesion in Europe.

Even if today, the size of this sector is far reaching, the rapid transformations that are affecting the cultural sector (in particular, the universe of mass media communication, the new communication technologies and the services development) easily presage the growing emphasis that could play in the future the economic dimension of the cultural activities (in terms of production units, cash flow, employment and trade).

The production of goods for leisure and for the information system is disseminated in a form of cultural industries that are becoming increasingly stronger, objectively and subjectively as an alternative to traditional apparatuses of cultural production.

The strong push to the personalization of consumption, or even the same process described as "industrialization of the quality" of consumption, produced a strong individualization of consumers and products. The interface of the network is so powerful that even collective consumption such as visits to museums, shows, concerts, watching movies could, in the short term, could be absorbed by individualized forms of consumption, leaving room for new modes of production, promotion and distribution.

These new cultures, new phenomena which are still blurred from a cultural standpoint, are certainly endowed with a density of meaning that will change quickly the systems and the structures of the culture industry. All this happens in a general context of strong globalization and parallel localization of the economics and culture.

There is the simultaneous presence of strong pressures to economic and cultural "globalization" on one hand and the accentuation of the "localism" phenomena on the other (we also came to coin terms such as "glocal cultures" or "glocal society" to sum up

these conflicting trends). It is at the intersection of these two processes (the new frontiers of cultural consumption and growth of the economic importance of the cultural sector) which was created and developed the proposal of Mulab.

## 5) THE MARKET IN ITALY

The analysis of the Italian cultural market – including cultural heritage, the performing arts, audiovisual, publishing industry, according to a definition now codified at the European Union (EUROSTAT 2000) – take down for the years 1990/2000 an important structural change and an economic growth in the sector.

Despite the difficulties of the state budget and a very limited growth of the market resource, the public authorities were able to increase funding to culture, while seeking a better intervention policies and the regulation of different sectors.

The 90's decade is characterized by a heightened presence of the Public Sector, which has found a more than positive feedback in both household consumption and in the contributions of sponsors and patrons.

A trend of positive development, as confirmed by ISTAT data (the Italian National Institute for Statistics) for the first three years of 2000, which presents conflicting characters in it. In the sector of goods and cultural activities, growth has been intense.

Overall, the added value is increased in an almost twice of the GDP.

Much less dynamic in the decade, the developments in the sector of cultural industries (broadcasting, film, publishing, recorded music, new media), whose growth mirrors that of overall GDP (annual average +1.6). The loss of strokes occur in the high-tech sector, considered among the most significant indicators of modernization in the "new era of cultural capitalism" – or else an economy based, more than on transformation of material resources, "on the transformation of cultural resources into personal and recreation fee " (see Rifkin, J., *The age of access*, Milan, Mondadori, 2000).

These transformations are particularly affecting the market of the international music production. The music, in fact, has been traditionally sold in a "physical" that required a production – the disc, the multi-track tape, cassette and CD. With the advent of the Internet and the increasing of the available bandwidth, the music has been reduced to a digital entity – as witnessed by the proliferation of the MP3 format. So we are in one of the biggest change that the music industry has ever known.

Furthermore, the possibilities of e-commerce will soon affect the organization and promotion of cultural events on a large scale.

The picture of the culture that goes with it, thus presents light and shadow. Among the highlights are highlighted at last the recognized central role of the culture, the renewed public support for continuing the growth of classical cultural industries, mainly due to the force driving of our artistic heritage and history. The shadows threaten the maintenance of the overall cultural system of the country. Its cultural and territorial unity is threatened by the growing gap between the North and South Center. Its pluralistic nature is threatened by the weak industrial structure and the weak market for whole sections of the culture industry, today more than ever relevant to the economic development and the guarantee of a free society, socially cohesive and increasingly multicultural " (BODO, C. – SPADA, C., Report on the economics of culture in Italy 1990–2000, Bologna, Il Mulino, 2004).

If significant progress has been made in terms of the institutional organization and infrastructure, it remain to catch up, compared to other European countries, effective policies to support the talents and the development of an information system and an adequate documentation, in an area where it is still almost impossible to find reliable information and data on the workforce, on commission and on the domestic market. A growing market, but still feeble, where lack of transparency is known to all.

TAB. 1. Estimate of the value added of the cultural sector – Years 1990–2000 (billions of lire)

Source: Bodo, C. Spada, C., Report on the economics of culture in Italy, Bologna 2004

	1990	2000	Var. % 1990–2000	Average var.% 1990/2000
<b><i>Public consumption</i></b>	<b>5.371</b>	<b>7.670</b>	<b>42,8</b>	<b>3,6</b>
State	2.847	3.836	34,8	3,0
Regions	915	1.164	27,3	2,4
Provinces	114	248	118,2	8,1
Towns	1.495	2.421	61,9	4,9
<b><i>Private consumption</i></b>	<b>16.532</b>	<b>19.698</b>	<b>19,2</b>	<b>1,8</b>
Heritage and cultural activities	779	1.241	59,3	4,8
Cultural Heritage	333	623	87,1	6,5
Live entertainment	446	618	38,6	3,3
<b><i>Cultural industry</i></b>	<b>15.753</b>	<b>18.457</b>	<b>17,2</b>	<b>1,6</b>
Newspaper editor	6.332	5.914	- 6,6	- 0,7
Book publishing	3.033	3.180	4,9	0,5
Radio	358	649	81,3	6,1
Television	4.096	6.748	64,7	5,1
Cinema	564	640	13,7	1,3
Home Video – DVD	634	695	9,8	0,9
Recorded music	738	630	- 14,7	- 1,6
Total	21.902	27.368	25,0	2,3
GDP at market prices	1.928.261	2.258.753	17,1	1,6

## 6) ITALIAN OPTIONS

In the 90's the culture industry record developments, changes and the start of large scale processes of investment in the business and the socio-cultural activities.

From the previous decade Italy had inherited a renewed vision of the show linked to the awareness that it is primarily a sector to be enhanced including on infrastructure, to an increased sensitivity to issues related to the territory, to the interaction of services and to the interest toward disciplines only recently introduced in our country (often on the example of Anglo-Saxon model) thinking about the economy and the marketing of culture.

But much more happens between the XX and the XXI century

- Diversifying and development of cultural consumption. The performance is compared with other languages, implementing forms of integration, which has implications in the choice of programming.
- The advent of new technology reinvents the ways and timing of communication to users, institutions and businesses and opens new horizons for the design and production methods.
- New organizational models and distribution are imposed in the perspective of an increasingly expanded market, favoring the establishment of network.

## 7) ECONOMIC SCENARIOS

Many of the phenomena characterized by the greater dynamism in the economic sector of the cultural industry can be traced back to the audiovisual and entertainment. A market that appears as a whole, still far from the stage of maturity if, in addition to new products currently under design, development, experimentation, has yet to fully play the card of integration (more properly: the convergence) between tools, services and content. This, in particular, a phenomenon destined to overturn the conventional distinctions between the different sector areas of activity.

The area of audio-visual and performing arts as a whole involves a set of operators that are mainly referring to the system of radio-television, film, music and activities of performing arts in general. To these, we must add the area of advertising that is rather a cross-sectors. From a quantitative point of view, the area as a whole employs about 127,000 units, of whom about 23,000 work in television, 10.500 in the production and distribution of films and video, 4000 in cinema, 26,500 in the creations and interpretations of art and literary, 3,500 in the management of venues and 12,000 in clubs, dance halls and similar activities.

Excluding some "giants", the companies operating in the area have a size predominantly small, with a strong concentration in the "1-5 employees size". This happens in all different areas, with peaks in live entertainment (22,673 local units on 24,038), photography (12,339 to 12,453) and advertising (8,731 to 9,352). Even in the fields Cinema-Television and Radio, despite the presence of players of considerable size, many small units: in firms with fewer than 20 employees are focused, respectively, over half (in the first case) and just under one third (in the second case) of the total employees (Area employment AUDIOVISUAL SHOW AND PUBLICITY , Area Studies ISFOL)

## 8) PROFESSIONAL OPTIONS

The comparison between the figures of the last census (See C. Bodo and C. SPADA, Report of the culture in Italy from 1990 to 2000, Il Mulino, Bologna, 2004) shows significant increase in the number of people employed in the sector. Particularly in manufacturing (86.1%) and distribution (32.6%) film and video, in literary and artistic creations and interpretations (55.8%) and cinema (16.5%). Downsizing are highlighted in broadcasting activities, management of performance halls and in studies of advertising and the field of cinema and video, which seems more plausible that an effect of transfer of work units in service by television companies and production agencies. The protagonists of this phenomenon have been predominantly professional or technical ones that could still boast consolidated experiences in the television. Consequently, over the years, gradually increased the scope for new entrants, who were born in the wake of the early experiments of out-sourcing of small process steps, as the years have acquired skills, functions and future businesses coming to conceive before, and then realize, real turnkey products, with a vision and a range often international.

A notable increase was recorded in the field of live performance that becomes the largest in the show business, particularly through the performance of the musical activity.

An interesting point for this category is the doubling of the local units, which in one way reveals the broad assertion of self-employment and, on the other, fueled speculation that it is, at least in part, the emergence of existing statistical phenomena.

As for the Lazio Region, in 2005–2009, for the professional class "Technicians and operators of optical equipment, electronic and assimilated" (ISTAT professional class, which are inserted sound engineers) is expected to increase the employment of approximately 4.4%, a value above the employment average growth during the period (2%). The employment stock is expected to increase by about 4486 units.

The total demand for job should be of 20510 recruitments, 16024 referred for removal and replacement of employees and 4486 for new hires (Indications of trends 2005–2009 for the categories of occupations included in the classification of occupations ISTAT,

2001). This positive trend of a strong growth in the sector, was already reported in the previous year report (2002–2007 and trend of variation 2003/2008), highlighting – among others – the need for further definition of the training sector. In particular, the study conducted by ISFOL Area ( "Area Occupational, audiovisual, entertainment and advertising) has led to focus the provision of training through the identification of needs and professional characteristics of some of the most requested.

Two of these figures, the sound engineer and the light technician, are better encoded and fall within the technical professions in the ISTAT classification of occupations, others profession like DJ, special effects creator, composer, sound designer and performer are more fluid and with shapes less precise.

In general, in terms of employment characteristics, the size and the composition of employment in the various sectors of cultural industries and audiovisual are difficult to define because sometimes the missing data or those available from various sources (ENPALS, ISTAT , associations) or provided by the companies are problematic for several reasons. In fact, they:

- Suffer from collection techniques or criteria for classification also very different;
- Bring together business and employment in various sectors (cinema, television, radio)
- Record the interweaving of the traditional television broadcasting with the film production and other;
- Not register the new interaction between the radio and television broadcasting and publishing groups in the print media and specializing publishing and between production facilities and editorial, and online information sites and portals on the Internet.

These methodological difficulties, then you add the phenomena of discontinuity and progressive trends in employment and what could be called vocational contamination, that if today crosses all sectors of the economy is particularly pronounced in the areas concerned. This means in practice careers increasingly subjective and less standardized, objective crisis of the logic of the job, but that leaves space for the progressive auto-micro-entrepreneurship; traditional highly structured stay employers (eg, institutions

opera), but besides to shifting employers more and more individual and/or with poor visibility (a typical example of the company formed specifically to make a film, a fact which dissolves or changes radically.)

The result is a landscape cluttered and less organized in the field of formalization of job relations, however absolutely consistent with the dimensions of creativity (which marries with difficulties a regular process) and the typically small-scale production entertainment industry (even when the size of the organization are complex and high) and not for prototypes.

## 9) TRAINING SCENARIOS

The transformations involving both structural order and economic structures of the audiovisual industries has resulted in the first place an increasing focus on entrepreneurial skills and equipment, the need to redefine the encoded professional figures and to identify and focus on those who are emerging in the markets.

From here the identification of vocational training as a strategic lever for the growth of the sector and the need for companies and institutions to establish educational policies under them. The Long Life Learning, designed as an update, specialization, riqualification is an essential support for the processes of development.

In "Report on the economics of culture in Italy 1990–2000" (C. in C. Bodo and SPADA, cit.) Antonio Taormina, Director of the Foundation ATER Education, states that in the training of performing arts occupations can be identified three macro areas (artistic, technical and managerial) which focuses the attention of the training providers. Taormina, while showing an evolution scenario in which recognize specific training in its various value more important than before, does not fail to stress that it is not drawing any underlying organic complex in cultural policy.

The commitment of organizations such as AGIS–Italian General Association of Entertainment and some regional cultural observatories and Formez, promoter of Info–CS Innovation and Training in Cultural and Performing Arts of Formez (project just came to conclusion: Results were presented February 21, 2007 at the Rome headquarters Formez) collides with the inherent weakness of this training field on the national scene. Is not to be forgotten that the reform of Title V of the Constitution gives the regional exclusive competence of professional training, but training institutions specializing in entertainment and nationally accredited are really very few.

In summary, Mulab is operating in an area which needs to refine their professional figures and focus on those emerging in which vocational training is essential for the growth of the sector.

## 10) VOCATIONAL TRAINING IN ITALY

Vocational training in Italy is on the responsibility of regions, while education is the responsibility of the state.

Participation in the educational system of general education in Italy is high, about 70% of students obtained a diploma status (maturity), but most get it by following the vocational stream.

Participation in initial vocational training in the strict sense (FP regional apprenticeship) had a far smaller percentage weight, its strengthening, though, is one of the highlights of the reform and development under way.

In May 1999, was introduced mandatory training up to 18 years of age, this requirement may be fulfilled not just in upper secondary education, including vocational training by attending regional apprenticeship.

With a law in 1998 the process of transfer of powers to the regions in the field of vocational training has been completed; same time the regions are delegating powers to the provinces.

Important reforms seek to expand apprenticeship, which should facilitate the transition to working life and the institution of education and technical training (IFTS) to qualify the young graduates with a later integrated path between school and training.

Are currently being expanded opportunities of post-secondary education and university. Great importance for regional vocational training in Italy is of co-financing by the ESF, approximately 70%.

## 11) EARLY SCHOOL LEAVING IN ITALY

The dispersion is a complex phenomenon and can be defined as a set of factors that affect the smooth running of the school career of a student. At school is not identified simply by neglect, but comprises a series of cases (irregularities in the frequency, delay, non-admission to the following year, repeating, interruptions) that may result in output in advance of the boys from the school system. To analyze the causes of dispersion and its size must weave subjective variables and macro-social, even if the socio-economic development remains the discriminating factor for the occurrence of the phenomenon. And discrimination, in Italy, is not between regions of North and South, but between different areas of a region, or even between different areas of a metropolis.

The scattering cross training more worlds, from school to vocational training to work and a collection of data on the dispersion that is the backdrop for reflection and practical choices therefore requires an integration of various administrative sources and use them on a systematic and integrated, with Currently, it is still difficult to implement in our country.

To properly quantify the phenomenon of dispersion should still start from all of the rights holders, which can only be constructed using the demographic information held by local authorities and the NHS. The comparison between these data and those provided by the school system, and after college, even those of vocational training and labor, would determine who is "slipping away" – drop out – the school system. The data currently available to the Ministry of Education do permit at the time, only to identify those at risk of dispersion and / or neglect.

Within Europe the Lisbon Conference has identified the reduction of the drop one of the five benchmarks that member countries must achieve in education by 2010. The indicator that is used to account for the phenomenon of dispersion in the European context is calculated using the ISTAT Labor Force Survey. The index is defined as "the share of

young (18–24-year old) who have earned a degree at most ISCED 2 (lower secondary school degree) and not participating in education activities and training than young people aged 18 –24 years (early school leavers). The goal for 2010 is to reduce the proportion of early school leavers to 10%.

Currently you can compare the 2005 data of the various European countries, while national estimates are available, detailed down to regional, updated to 2006. In Europe in 2005 the percentage of missing the 25 member countries amounted to 14.9%, while in Italy, the school leavers represent 21.9%, compared with the target of 10% by 2010, our country has more than eleven points of difference to be filled and continues to have a rather significant gap compared to other European countries. In 2006, however there was an improvement over the previous year which leads the national share to 20.6%

One of the main factors that affect the risk of leaving the school system is the lack of regularity in studies due to academic failure. In the school year 2004/05, 2.7% of students counted in the lower secondary school degree and 11, 4% of that of the second degree was unable to successfully conclude the school year. The main difficulties are due mainly to the top of the two education cycles, when the student is facing a new environment and new disciplines: 2.9% of students in first grade, and 18.1% in the second degree shall re – the first year, that share is shrinking with increasing years of progress.

The girls show a greater aptitude for study with better results than their male peers. Taking as reference the data of the school year 2004–05, about 100 members of the secondary school level, 17 students are unable to successfully conclude their year of study.

The data on abandonment and early school leavers indicates a situation in Emilia–Romagna better than the national average, about 6 percent of the entire school population in the age group most at risk, those between 14 and 17 years, compared a national figure is estimated around 20–22%. However, the phenomenon remains present, as worries albeit slight increase in the number of mouth and promoted debits, the systems of upper secondary school exceeded 30%, with peaks up to 50% in the first and

second years of vocational schools.

Several initiatives to combat school dropout took place in Emilia-Romagna. The region complicates the strong presence of immigrant students, must develop strategies to combat the spread on several fronts.

The theme of the projects to combat early school leaving in Emilia-Romagna was the subject of a study sponsored by the Regional School for the Emilia-Romagna and built by the University of Bologna, Department of Sociology. The research, conducted throughout the Region, addresses the issue from the point of view, and is targeted to an analysis of major projects in preventing early and successful training that can be called 'good practice'.

## Formazione nei mestieri dello spettacolo: Complessità degli aspetti da considerare

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L'*industria culturale* è uno dei serbatoi occupazionali fra i più promettenti in Europa.

- Non è semplice definire le occupazioni nel campo dello spettacolo per ragioni di ordine diverso;
- Le occupazioni in campo culturale comprendono professioni che sono sia artistiche, che tecniche o amministrative, ed in alcuni casi sono trasversali ad ognuna di queste tre definizioni;
- E' un settore ad alto tasso di trasformazione strutturale e tecnologica.



- Esigenza di ridefinire la figure professionali codificate e di individuare e mettere a fuoco quelle emergenti;
- Formazione professionale come leva strategica per la crescita del settore;
- La formazione continua come aggiornamento, specializzazione, riqualificazione.