THE BACKSTAGE

[SOUND][LIGHT][SCENE]

NEED ANALYSIS REPORT

NEED ANALYSIS REPORT

Backstage Technicians

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INTRODUCTION

The following report describes the analysis of the requirements of small and medium theatres (SMT) according to their technical staff (backstage technicians).

For the analysis three different methods have been used.

First, a secondary analysis of official and unofficial statistical data of the four partner countries.

The statistical data mainly describes the situation of NEETs in the four countries but as well has an eye on labour market policy, population etc.

Second, interviews have been held with experts in the four countries. The objective of the interviews was to receive a first general overview over the situation of SMT regarding backstage technicians. The results of the interviews lead to a review of the fundamental assumptions of the project as well as the design of the questionnaire for the survey.

The survey is the key data source for the report. It contains statements on the size of the theatres, number of employees and education of the staff. Core element of the survey is the qualification required by SMT. Therefore the survey examined whether there was a general lack of skilled professionals and a specific in the participating theatres. The skills required and the suitability of training offers have been a part of the survey as well as the question for reforms of existing training offers.

COUNTRY REPORTS

The sources for the statistical data have been the national or regional statistical institutes in the partner countries as well as other official sources like labour agencies and private institutions.

The results of the statistical data have been revised by a secondary analysis by FAB [DE].

It is important to note that the data collected sometimes had different clusters. For example the national labour agency in Germany uses different age groups as the statistical institute that publishes the reports for the National Federation of Theatres.

In this case the data has been adjusted where possible. If not possible only the official data has been used.

BULGARIA

Labour market in Bulgaria

Unemployment in 12/2010 was 9.24%, 0.17 % higher than in 11/2010. Average unemployment rate in 2010 was 9.47%. The number of unemployed in 12/2011 compared to 12/2009 remained unchanged. 12/2011- It was 10.4%, 0.4% higher compared to 11/2011. In 12/2012, unemployment rose slightly.

The inflow remains higher than output. Labour demand in the primary market continued to decline. In the labour offices registered 375,770 unemployed. They increased by 3648 compared to 11/2011. The unemployment rate in 12/2012 increased - 0.1 % compared to 11/2012 -11.4%. Compared to 12/2011 increased by 1.0%. 12/2013 business climate indicator decreased by 3.4 % compared to 11/2013, due to worsening business climate in industry, construction and retail trade (down respectively by 3.2, 9.1 and 2.9%).

Only in the service sector index improved (by 1.4 %) unemployment in 12/2013. It was 11.8%, 0.3 % higher than 11.2013. Compared to 12/2012 its value increased by 0.4%. 12/2014. Unemployment in 12/2014 abnormally decreased in the number of registered unemployed and the unemployment rate in 12/2014 was 10.7%, down by 0.1% compared to 11/2014.

Compared to 12/2013 the unemployment rate was significantly lower by 1.1%. In 04/2015 according to the NSI (National Statistical Institute), the total business climate indicator in the country continues to increase compared to the previous month (2.5%) due to the improved business climate in construction and retail.

In the labour offices registered 350,318 unemployed persons. Compared to 03/2015 they decreased by 11,193. On an annual basis, compared to 04/2014 unemployed are significantly less by 36,307, which is the largest decrease since 2008 (in 04/2014 young unemployed were 6140 persons more). The unemployment rate in 04/2015 decreased compared to 03.2015 by 0.3% to 10.7%. Compared to 04/2014 the unemployment rate is significantly lower by 1.1%. The NorthWest region has the biggest number of unemployed and poor people.

NEETs in Bulgaria

Every fifth young person is not studying, working or involved in training, not covered by education, social, labour system, deprived of career prospects. Failure to use their potential brings losses of 1.3 billion per year. The survey, 2014: - from 750,000 people aged 15 - 24 years, 170,000 or 22% fall into this risk group (NEETs in EU is 12.9%). The number grows in remote and small towns, in ethnic communities; children are less educated than their parents. The leading question is how to motivate them to return to the labour market, while the overall level of income in Bulgaria is low. Education is the factor, which determines the greatest degree the formation of the NEETs

Nearly half (47%) of them are prematurely dropped out of school, have either primary or lower education. Low education of young people is mainly a rural problem as 64% of Bulgarian NEETs live in villages or small towns. As well low education is major issue with migrants. More than half (51%) of the inactive youth are Turks and Roma. For the Bulgarian social system the high number of NEETs leads to economic problems as well. The low education level causes unemployment and economical pressure - 55.4% are unemployed and 44.6% are economically inactive, they do not even want to register at labour offices. The situation for NEETs is even worse due to their lack of future. It is well known that the experience of being long term unemployed leads to more frustration and hopelessness. In Bulgaria 44% of the NEETs made this experience for more than a year (lack of experience).

69% of Bulgarian NEETs have no qualifications, and 67% of them have never worked. Still there is only a low chance to integrate this group into the labour market. It appears that even the information on labour market programmes not well transferred. Only 14% have heard about the programs and just 5% have benefited from them while 84% obtain information through personal contacts. In the long run the high level of frustration leads the situation that already 15% of Bulgarian NEETs do not want to start any work or continue education with just 16% that would like to continue their education. Compared to this desire of 66% discouraged or idle young people depend on the environment dys-functional families with violence, or parents work abroad.

The low standard of living in small settlements, the lack of meaningful leisure activities and fear of the big city are the main reason for increasing the number of NEETs. This year social and educational ministries began pilot projects called dual (vocational) education in order to receive support from German and Austrian businesses; to convince more of young people to register at labour offices will be recruited 100 labour mediators.

VET in Bulgaria

Responsible for VET policy are the Ministry of Education and the Ministry of Labour and Social Policy [MLSP]. MES (Ministry of Education and Science)carries out the national policy in education and science, organizes the national programmes for secondary education, for qualification and requalification. It also coordinates the implementation of sectorial programmes for equal access to education, LLL and ICT in education and develops on the basis of state educational requirement educational programmes and training materials, national examination programmes.

The MLSP participates in the implementation of the state policy on vocational education and training by identifying the needs of vocational education and training through analysing trends in the labour market and updating the state educational requirements for acquiring of qualification in professions. It is responsible for the coordination of the List of Professions for vocational education and training and for adult education and training, considered as Continuous Vocational Education and Training (CVET) creates conditions for the assessment and recognition of knowledge, skills and competences acquired through

non-formal training and informal learning and identifies.

The National Agency for Vocational Education and Training (NAVET) is a national authority to the Council of Ministers, which is responsible for licensing of activities within VET system, as well as for coordination of the institutions related to vocational education and training. It elaborates a List of Professions for Vocational Education and Training, elaboration of the State Educational Requirements for acquisition of qualification by professions. The Vocational Education and Training Act – VETA (1999) is the basic law, regulates VET system, continuous vocational training. Recognition of Vocational Qualification Act – RVQA (2008) – regulates the conditions and rules for the recognition of vocational qualifications, acquired abroad in order to practice regulated professions.

GERMANY

Labour market in Germany

The labour market situation in Germany has increasingly improved since 2000. The unemployment rate has decreased significantly in the East and West since 2005.

Previously, from 2000 to 2005 it rose to a peak of 11.7% in.

According to the Federal Statistical Office the employment annual average has increased to 42.65 million. In order for the employment reached its highest level since reunification.

In West Germany, the increase in social insurable employment rose slightly more than in East Germany. Thus, the social insurable employment in the West rose by 1.9% to 24.49 million and in the East by 1.7% to 5.68 million.

In the annual average in 2014 2.898.000 people were registered as unemployed in Germany, 52,000, or 2% less than a year ago. This is common with 2012, the lowest level of unemployment since 1991.

The male unemployment has decreased to 1.333 million on an annual average by 2% that of women by 1% to 1.565 million and. The proportion of women on the unemployment rate remained unchanged at 46%.

In the differentiation by age, the decline in unemployment among the young up to 25 years was strongest. Their unemployment rate has dropped to an annual average of 7% to 258,000 and their unemployment rate (based on the civilian labor force) by 0.3 percentage points to 5.7%. In the middle age group of 25 to under 55 years, the average annual unemployment rate fell by 2% to 2.056 million and the unemployment rate decreased by 0.1 percentage points to 6.9 percent. An increase in unemployment was noticed in the age group 55 and older by 2% to 584,000.

The unemployment rate of foreigners has increased on an annual average by 5% to 530,000, while the German has decreased by 3% to 2.365 million. Foreigners are much more affected by unemployment than Germans. Their unemployment rate was an annual average of 14.3% more than twice as high as that of the Germans with 6.0%.

The annual average unemployment by qualification groups has evolved differently. The largest decrease was recorded in unemployment with an apprenticeship or school education. Their unemployment rate has decreased by 4% to 1,355,000. The number of unemployed people with no vocational qualifications is only slightly decreased, namely by 1% to 1.338 million. However a significant increase observed in the group of unemployed people with a university degree.

NEETs in Germany

In 2012, approximately 9 million people lived in Germany at the age of under 25 years. Of these, approximately 4.6 million were available for the labour market.

On an annual average in 2013, according to the national employment service approximately 276,000 young people (15 to under 25 years) were registered as unemployed and looking for and available for employment of at least. 15 h / week (national definition of unemployment).

In relation to the European average (23.5 % youth unemployment annual average in 2013), the proportion of unemployed young people in Germany is well below average.

In the age group 20 to 25 years 60 % of those with an unemployment period than four months had no vocational qualification.

A specific challenge in the transition area from school to work arises for young people with a migrant background. Young adults aged 20 to under 25 years with an migrant background have often no university degree than young people the same age group without an immigrant background (6.1 % compared to 2.6 %,)[1] and lead less often in vocational training (30 % compared to 46 % in 2012).[2]

The NEETs rate in Germany in 2012 was 7.1 % (equivalent to 640,000 persons). The group is almost twice as large as the group of unemployed young people.

Through preventive offers of the labour agencies such as career counselling, career planning and career guidance, which are already used in the general school system, the risk of later unemployment is to be reduced.

At the transition from school to work different state and nonstate actors cooperate at intersections. In addition to the coordination of various social service providers such as Employment Agency, Job Centre and the Youth Welfare Office also coordination between schools and social partners is of particular importance.

VET in Germany

The main aspect of the dual vocational training system for the German economy can be stressed by data: More than half of an age cohort starts an education in one of approximately 330 recognized under the Vocational Training Act and the Crafts Code apprenticeships. Nationwide, there were 1,43 million trainees at the end of 2012. Hundreds of thousands of instructors / trainers and assessors / examiners, often in voluntary work and in addition to their main professional duties, act with the guarantee of a high-quality dual training.

The decisive advantage of significantly cofinanced by the industry itself dual vocational training system is the close relationship to the real work in the company. This allows companies to practical train their junior specialists, and creates incentives for demandoriented vocational training. In addition, it ensures the trainees high allotments in employment, enabling a start in independent living and participation in society.

The training regulation for worklinked training is continuously reviewed by the social partners in cooperation with state actors, who fit and revise if necessary. New occupations are developed. In the last decade, around 150 training occupations have been modernized and 29 new created. Also in 2014, training systems will be modernized.

In Germany the countries (Bundesländer) are responsible for the formal education. Schools, High Schools, the dual system (school and apprenticeship) and even Universities and their infrastructure are coordinated by the countries' government. These offers at vocational schools are accompanied by a wide range of tailormade educational and training opportunities. They are open for any group of persons regardless of the level of education achieved. A basic vocational qualification but also a fullfledged vocational training can be obtained at different accredited VET institutions (run by chambers of commerce, employers' associations, unions etc.). There is also the opportunity to catch up school or highereducation qualifications or skills up to matriculation. In addition qualification programs are available and recognized by the Vocational Schools that are at the same skill level as the Bachelor's degrees at universities.

1 Microcensus 2012.

2 Datenreport zum Berufsbildungsbericht 2013.

ITALY

Labour market in Italy

ITALY [3]

In 2014, unemployment rate amounted to 12.7% of the population and 42.7% among those aged under 25. In absolute terms, from 2008 to 2014 the number of unemployed passed from 1,700 thousands to 3,200 thousands.

From 2008 to 2011 the number of people in search of job increased by 400 thousand, while the number of those who lost their job increased by more than 500 thousand; in the same period unemployment rate rose from 6.7% to 8.4%.

From 2011 to 2014 people who lost jobs were other about 300 thousand and people in search of job increased by more than a million.

The "Jobs Act" (sic) labour reform was approved at the end of 2014. Permanent employment increased in the first quarter of 2015, pushed by tax relief temporarily granted.

TUSCANY [4]

In 2014, employment rate amount to 63.8% (almost unchanged compared to 2013): the growth of female component (+0.6, to 56.9%) has compensated for male component (-0.4, to 70.9%). Compared to the stability of employment, the increase of workforce reflected negatively on the unemployment rate that amounted to 10.1%.

From 2008 to 2014 the total number of unemployed has more than triplicated. The unemployment rate among people between 15 and 29 years old increased by 15.1%.

AREZZO [5]

In the province of Arezzo unemployment rate has grown continuously without brake since 2008. In 2014 it was at 9.3%.

Female unemployment is greater than male (10% vs 8.7%), but the gap is lower as highlighted in Tuscany and in Italy. Among young people the phenomenon is much more marked (39.2%) with a peak of 41.9% among young women (under 24 years).

From 2008 to 2014 the number of subscribers to unemployment has redoubled. In 2014, 55 thousand new subscription were recorded, 31% more than in 2008 and 4.9% more than in 2013.

NEETs in Italy

In 2013, in Italy more than 2,435 thousands of young people (26.0% of the population between 15 and 29) do not receive any training, work or searches for a job, being inactive.

The proportion of NEETs is higher among women (27.7%) than men (24.4%). After a period in which the phenomenon showed a slight regression (between 2005 and 2007 had gone from 20.0% to 18.9%), the incidence of NEETs returned to grow during the cyclical downturn.

In Italy the percentage of NEETs is well above the EU average (respectively 26.0% against 15.9%). In 2009-2010 the phenomenon was mainly concentrated in the Centre-North, while

3 Source: Relazione Annuale, anno 2014 - centoventunesimo esercizio, Banca d'Italia, 2015.
4 Source: Economie regionali, L'economia della Toscana, Numero 9 - giugno 2015, Banca d'Italia, 2015.
5 Source: Rapporto 2015 sullo stato dell'economia della provincia, Camera di Commercio di Arezzo, maggio 2015.

in 2011 the increase in number of NEETs interested only the center and south. It is from 2012 onwards, that the significant increase in number of NEETs covers all areas of the country. Especially in the south, where the condition of NEETs is prevalent, the incidence of the phenomenon reaches its highest level: 35.4% in 2013 (compared to 19.8% in the Centre-North), putting in light the problems of access to employment for a large number of young people living in the southern regions.

Sicily and Campania recorded the highest shares, and it amounted respectively to 39.7% and 36.4%, followed by Calabria and Puglia, with levels of 35.6% and 34.1%. In the south the phenomenon shows no NEETs gender differences: the advantage for men (34.7%) is minimal compared to that of women (36.1%). In the northern regions men have worsened their condition, reducing the gender gap, with an incidence of NEETs grown more in comparison to women (respectively +2.7% and +2.1% points).

NEETs Tuscany [6]

In 2013, the phenomenon of NEETs involved above 99 thousand people showing and increasing trend from 13.0% (2008) to 20.0% of the Tuscan population between 15 and 29 years old. The proportion of NEETs is higher among women (22.0%) than men (17.0%).

In Tuscany, NEET condition hits foreigners more than Italians: in 2012 young foreign NEETs amounted to 31.5%, while 15.4% were Italians.

In 2014 20,051 NEETs have been registered in Youth Guarantee Programme (1,298 in Arezzo province).

VET in Italy

INTRODUCTION

From a European perspective the term "education and training" comprises all types and levels of general and education and vocational education and training (VET).

In Italy, the term vocational education and training tends to be "reserved" to specific programmes primarily under the remit of the regions and autonomous provinces (such as IeFP).

There is a range of different providers, both public and private. Consulting and/or training organisations play a relevant role, while enterprise representative organisations and Chambers of Commerce provide a minor (albeit not negligible) contribution. The competence of Professional Training and Consulting is slightly passing from Provinces to Chambers of Commerce, showing a national decisive change in the strategic perspective of organising professional training, trying to respond directly to labour market needs.

GENERAL EDUCATION AND VOCATIONAL EDUCATION AND TRAINING IN ITALY

Young people finish lower secondary education at age 14. At this stage, learners sit a state exam to acquire a certificate (EQF level 1), which grants admission to the upper secondary level where young people have the opportunity to choose between general education or VET.

At upper secondary level, young people may opt for: five-year programme; vocational education and training programmes organised by the regions (); an apprenticeshiptype scheme.

6 Source: IL PROFILO SOCIALE REGIONALE, Anno 2014, Analisi della situazione sociale in Toscana, Regione Toscana, Osservatorio Sociale Regionale, Novembre 2014.

At post secondary level, the Italian system features higher technical training (IFTS, ITS) and short programmes or courses (post and others). VET courses also exist at post higher education level.

Tertiary education is divided into higher education programmes at the university and higher education programmes at non university institutions.

YOUTH GUARANTEE

Following the 2013 European Council recommendation, Italy launched its youth guarantee programme which became operational in May 2014: every young person aged 15 to 29 years old has the right to receive a good quality offer of employment, a place in training or apprenticeship or an offer to return to education, within four months of leaving formal education or becoming unemployed. In Tuscany, youth guarantee is a programme that belongs to a more complex regional strategy, already started with GiovaniSì programme. So Tuscan Youth Guarantee will continue in 2015 and will include others financeable interventions by FSE and others funds.

VET policies are hence strictly connected to Youth employability, showing Italian government's real efforts in reducing the condition of NEETs through formal and informal training. Both Youth Guarantee and GiovaniSì funds are directed to youth and have NEETs as main target group. These funds also support handson training and informal training in the real working venues of enterprises.

Being this situation, The Backstage project fully complies with Italian National policies on the employability of Youth.

NORWAY

Labour market In Norway

Since 2010 the overall employment situation has been relatively stable, partly because of targeted activities and governmental incentives towards effects from the financial crisis since 2008, partly because of the employment situation in the energy sector, especially petrol. A high and flexible inflow of migrant workers (to a high extent from Sweden, Poland and the Baltics) has contributed to the stabilising of the employment market. Unemployment rates have in general fluctuated between 2,7% and 3,2%.

During the last year, closely linked to the fluctuations in the oil price, unemployment rates have increased. The oil exploitation itself is relatively stable, whereas the support activities targeting future offshore developments are slowing down. By the end of June2015 the unemployment rate was 4.3% and is expected to grow further within the coming year. The main changes are taking place in the coastal regions in SouthWest Norway, with youth and elderly workers in the engineering sector suffering.

With the present currency situation (the EUR/NOK and USD/NOK rates are 15-20% lower than usual) the mainland activities targeting industrial export and international service provision has been in positive development, partly absorbing layoffs in the oil related activities. The influx of migrant workers is reduced, also contributing to a relatively stable rate of unemployment.

As mentioned, labour market incentives stabilised the employment situation during the financial crisis since 2008, and additional incentives are expected for the budget negotiations in Parliament for 2016.

NEETs In Norway

Norway fares well when it comes to youth unemployment rates which in 2012 stood at 8.6%, among the lowest in the OECD where the average was 16.3%.

The share of youth who are not in employment, education or training (NEETs) was also low at 7%. However important variations among youth exist – those who do not complete upper secondary school are almost four times more likely to be unemployed than those who had completed tertiary education, underscoring the need for Norway to focus on its low skilled youth.

The youth unemployment rate in Norway averaged 10.57 percent from 1989 until 2015, reaching an all time high of 15.70 percent in September of 1992. The youth unemployment rate in Norway increased to 9.7 percent in April of 2015. A report from the Organisation for Economic Cooperation and Development (OECD) warned of an increasing gap between well educated youth in Norway, and an "out" group with no education and few skills that would make them attractive in the labour market.

Although Norway has relatively low figures of NEETs, the Norwegian Government have given these questions high priority due to their severity.

The Norwegian labour market mainly consists of jobs requiring a certain level of education. At the same time, most young people in need of assistance from the Labour or Welfare Services (NAV) are school dropouts, and/or have healthrelated problems. These challenges makes NAV dependent on additional services to succeed with their main task, to assist disadvantaged people to integrate into employment. Furthermore, there is a need to develop further policy measures targeting young people furthest away from the labour market. [7]

7 OECD Skills Strategy Diagnostic Report: Norway OECD © 2014.

VET in Norway

Norway has a VET system built upon the tripartite cooperation principle. A system of cooperation, mandated by the Education Act, is established both at national and regional level, involving both employers' and workers' unions.

The authorities at national level (The Ministry of Education and the Directorate for Education and Training) are responsible for the curriculum/ subject syllabus, the VETstructure and the acts. The authorities at county level are responsible for school and VET dimensioning, for dispensing the VET financing provided by the state budget (including apprenticeships), for providing apprenticeships and for supervision.

At national level, the National Council for VET (Samarbeidsrådet for yrkesopplæring), a body for cooperation on vocational education and training, appointed by the Ministry, gives advice and takes initiatives within VET. One Vocational Training Council (Faglig råd) exists for each VET programme.

At regional level, there are county vocational training boards (Yrkesopplæringsnemnder), one in each county. These boards have specific advisory tasks as stated in the Education Act. The organisation of pupils/apprentices is represented in both in the National Council for VET and in the County Vocational Training Boards.

Education and training is conducted as a dual system both in schools and in enterprises. Both public and private enterprises accept apprentices and are approved as training enterprises by the county. Training Offices and Training Circles, enterprise driven cooperation ensuring apprenticeship place provision, have become increasingly common.

The experience based trade certification scheme (Recognition of Prior Learning) has existed since the 1950s and gives adults the right to pass the Trade or Journeyman's Examination upon proof of long and relevant practice. The scheme has played an important part in the establishment of new trades and is an important recruitment tool for trainers and members of the Examination Boards.

INTERVIEWS

The interviews have been held in all four partner countries with different experts on the need of backstage technicians.[8] In total 16 experts have been interviewed - personally and by phone. The persons represent the range of professions that work with backstage technicians: theatre managers, backstage technicians, event managers and representatives of organisations. The duration of the interviews was between 60 and 90 minutes. The interviewers worked with an interview guideline developed by FAB, revised by the project partners and tested with two experts in Germany.

The objective of the interviews has been to validate the common understanding of the project partners about the challenges for SMTs in acquiring skilled backstage technicians. The results of the interviews have been used as well as a basis for the questionnaire.

The interviews have been divided into four thematic sections:

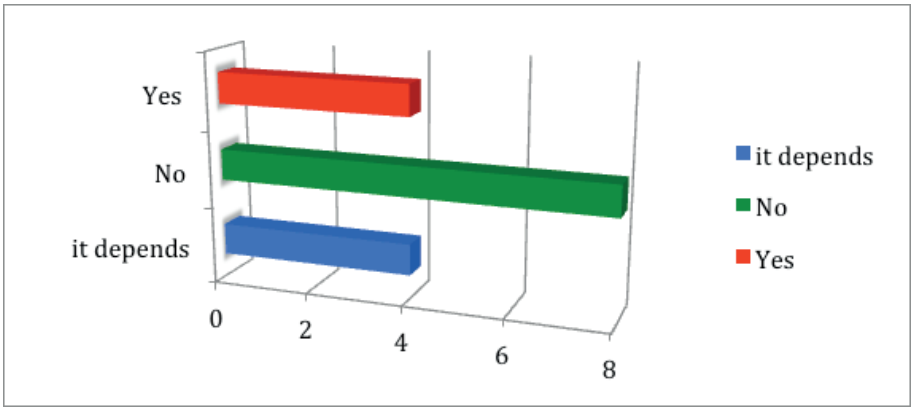
- Skills shortage
- Challenges and tasks for backstage technicians
- Training / Qualification opportunities
- Suggestions for improvement of training opportunitie

LACK OF SKILLED PROFESSIONALS

Skills shortage

Question on was designed to find out whether there was a perceived skills shortage.

The results show a very diverse perception of a lack of skilled professionals even though there is a strong tendency that there is no lack of skilled professionals noticed. In total eight of the experts said there was no general skills shortage. Four said there was a lack and another four tended to say there is partly a shortage ("it depends").



Graph 1: general skills shortage

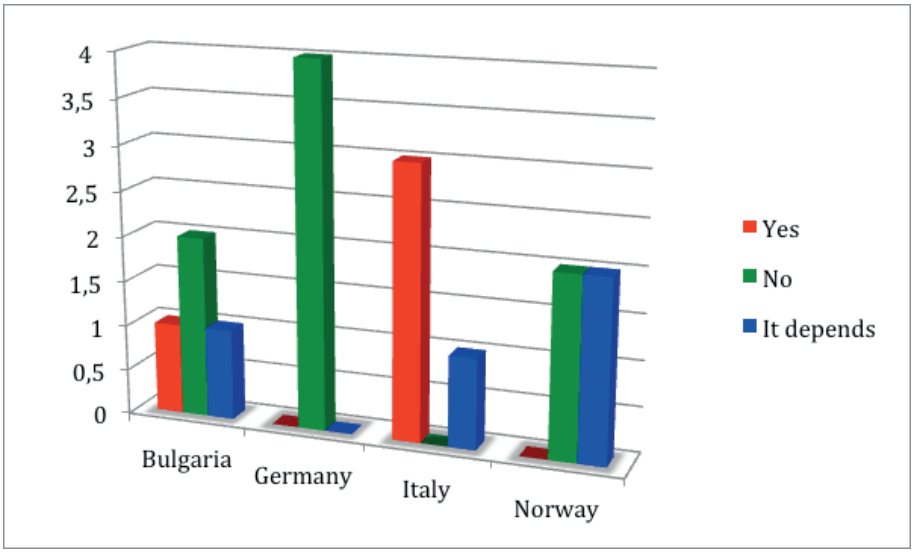
8 For the interview guideline see Annex 2.

From those experts who said "it depends" the statements on the reasons highly differed.

In most cases the experts stated that there was partly a high qualification in several disciplines (e.g. light engineering, sound engineering or rigging). Also on expert quoted that in general there was no lack of skilled professionals but "in busy times it can be very difficult to get enough competent people".

Experts stating there was a lack of skilled backstage technicians said that especially "in small and medium theatres there is lack of professional technicians". The reasons for that lack are mainly found in "low payment" and in the age of the technicians. Also it has been said there was no knowledge transfer management and the tasks are done by amateurs / volunteers.

Looking at the statements by countries there is a huge gap between the different partner countries.



Graph 2: Lack of skilled professionals by country

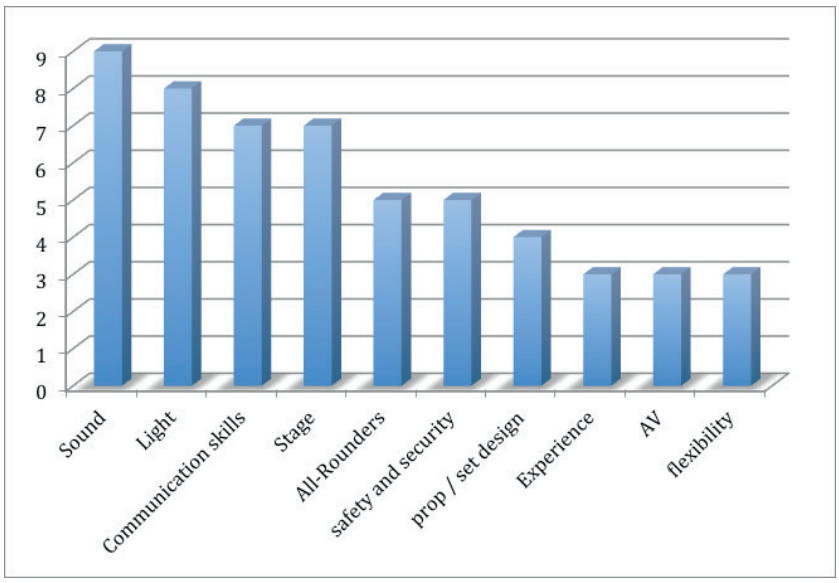
It is noteworthy that in Germany no skill shortage has been perceived as well as in Norway (see graph 2) even though two experts stated "however there could be a lack of specific knowledge". On the other side it is obvious there was a high lack perceived in the two southern countries Bulgaria and Italy. In Italy three of four said there was a lack and in Bulgaria only two said there was no lack. The difference of the results can at least partly be explained with the different qualification standards for backstage technicians in the countries.

FUNCTIONS AND WORKING PRACTICE REQUIRED

Functions

In the interviews the experts quoted 33 different functions or practical knowledge that are required in their organisations. To get a better - still not representative - overview in following only those functions are quoted in graph 3 that have been stated at least three times.

First of all it can be seen that a lot of specific (technical) abilities are requested. Unsurprisigly sound and light are requested by most of the organisations as well as stage building / design and prop / set design. As well rigging was mentioned twice. As well there is a strong need for all rounders. No matter what the size and type of organisation was there is a strong tendency that employees have to be able to give a helping hand for other functions.

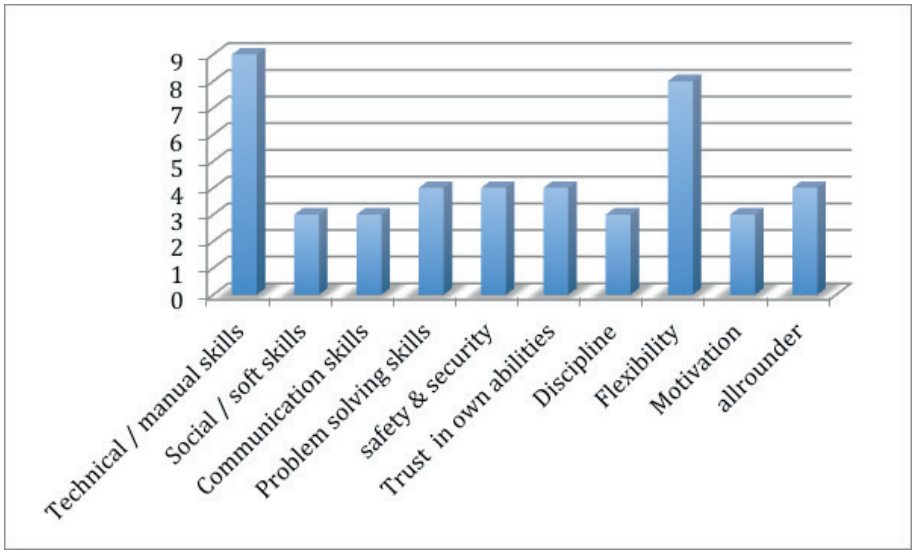


Graph 3: Functions and work experience required

This result is confirmed by the answers to question number 7 asking for the skills need ed in general. Remarkable is that in general the experts tend to ask for technical skills in general. The most mentioned skills that have been associated to the organisations – light and sound – have been stated only once each. It has to be assumed that these specific tasks are important in individual cases but nevertheless the general technical knowledge is more important. It seems that general skills are more appreciated as these are the basis for the individual work in theatres / on stages. This is well assured by the fact that in general and in particular all-rounders are much demanded.

Required skills

It is also remarkable that in general a high demand for soft skills is identified. But as there is a strong stress on communication in particular (see Graph 5) there is a huge highlight on more work related soft skills in general. As indicated in graph 4, flexibility and problem solving skills are mentioned by 50% respectively 25% of the experts. This gives a good idea of the job profile for backstage technicians.



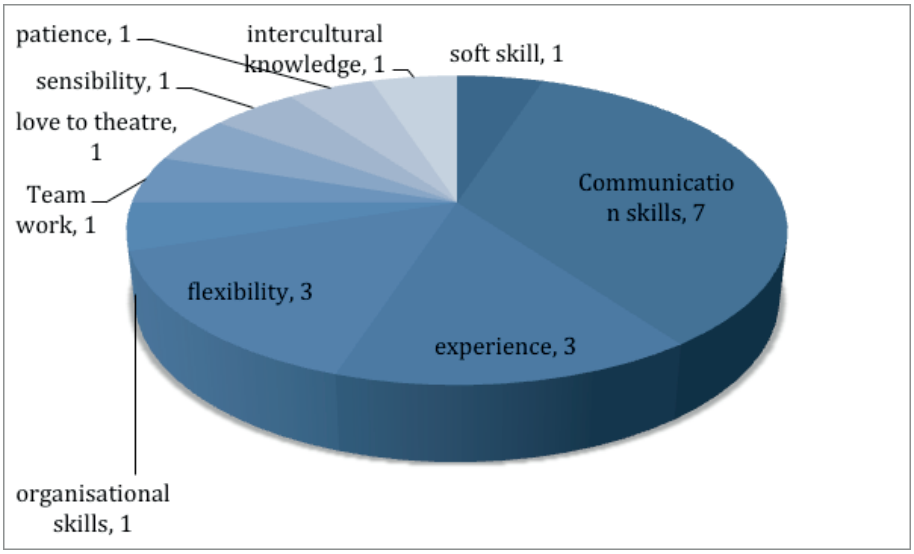
Graph 4: Main skills demanded in general

Also there is a big stress on safety and security aspects. It is striking that at least once during almost every interview the safety aspect was mentioned or as Mr. Hubert Eckart (DTHG - Deutsche Theatertechnische Gesellschaft – German Theatre Technical Society) said: "What we really need to teach is safety, safety and safety". It is understood that in most of the organisations the experience is that especially younger employees tend not to watch work safety as they should.

It has to be mentioned that even though there is a strong emphasis on the technical skills only 12 of 16 organisations said that use either work instructions or job descriptions or both. All Bulgarian and Norwegian organisations use at least one of those documents where one German organisation uses only the normative regulations. The other three organisations have been small theatres in Italy where only one person is responsible for the technical work and so the knowledge on the job is incorporated in one person. Even though it would be highly recommended to give support in developing work instructions, at least in the sense of knowledge transfer.

Soft skills

During the interviews there was also a big stress on soft skills. As it can be seen above communication skill have been mentioned 7 times. In total 20 softskills related statements have been given (see graph 5). Even though in question 2 only one expert stated soft skills in general there are several soft skills mentioned specifically. One of the most striking statements was "Needs to have love for the theatre" which was surprisingly given by an expert that did not say there was a lack of competent personnel or described the working conditions as hard.



Graph 5: Soft skills requested

DESCRIPTION OF BACKSTAGE TECHNICIANS IN THE ORGANISATIONS

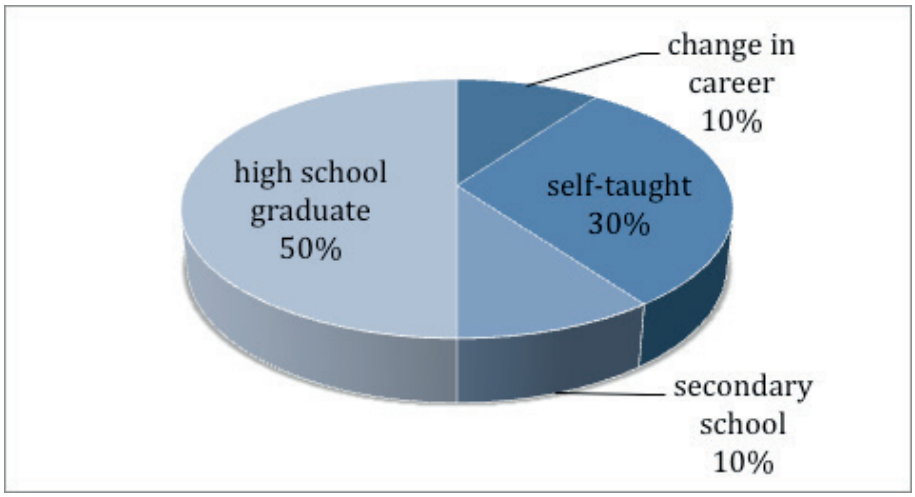
The description of situation was divided into two parts. One refers to the daily routine, the other to the formal education of the staff of the organisation.

Education

According to the experts there is a bigger number of technicians that have a high school graduation.

In this context it has to be mentioned that only seven of the expert referred to the education of their employees. Also it has to be said, that most of those mentioning the education

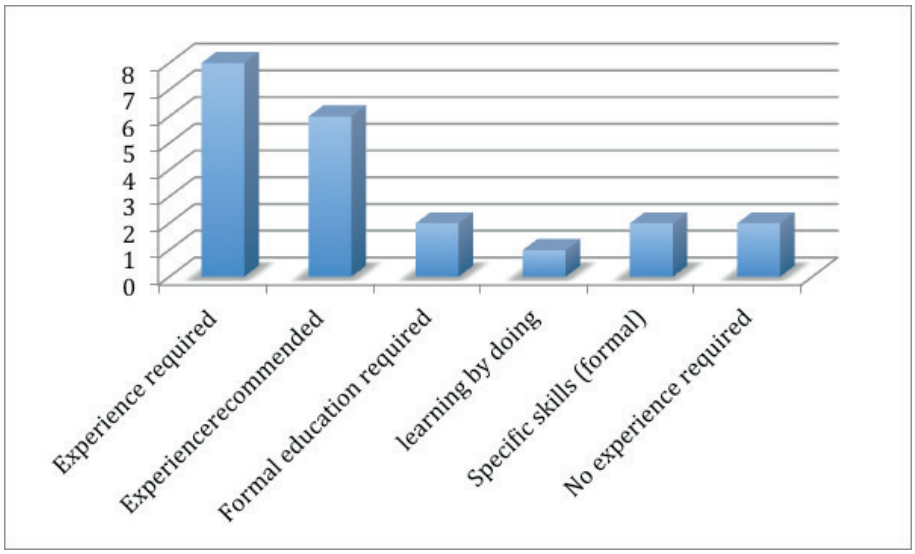
only talked about a low percentage of their staff. It is understood from the interviews that this statement refers mainly to the people in charge. Stagehands, supporting staff etc. are mainly less educated but not mentioned in this context.



Graph 6: Formal education of technicians

Predetermined experience

From the answers received it can be said that for the job as a stage technician there is also a good chance to grow into the business by learning by doing. This conclusion can be validated by the answers to question 9 asking for predetermined experience. Most of the experts said that experience is needed or recommended but only four asked for a formal education or specific skills.

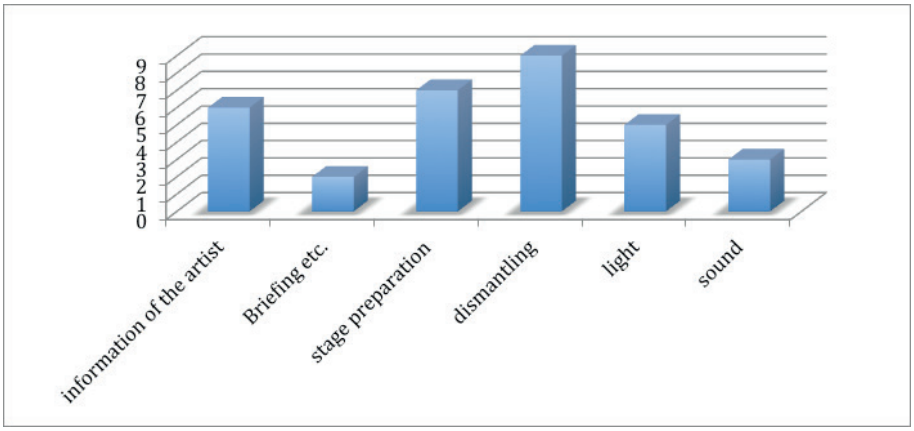


Graph 7: Predetermined experience

Initially asking for the daily routine in the job the experts gave also an image of the skills a backstage technician has to have (see graph 7). It can be said that there are two different types of skills required. The first type would be technical / craft skills such as light and sound engineering stage preparation and dismantling. Second type refers more or less to the field of soft skills like communication (information of the artist, briefing). This pretty much corresponds with the communication skills requested in question number one.

Daily routine

The answers of the interviews have been highly linked with experience (graph 8) which still gives an indirect hint to the daily routine backstage technicians have. According to the experts daily routine determines as well a certain level of experience. This is explained by high huge time pressure backstage technicians usually face especially in prepairung the stage and the set.



Graph 8: Daily routine

According to the experts a lot more of abilities are required but not stressed as most important. It is apparent that from those skills about 50 % are craft skills and the rest again is associated with soft skills such as patience, discipline or motivation. The answer show very well the other side of the job: one hand technicians have to deal with pressure due to limited time frames on the other hand they have to patient, polite and disciplined (see table 1).

Task	Number
arriving ahead of shows	1
contacting clients	1
unload	1
planning	1
agenda management	1
coordination of external technicians	1
work on call	1
all rounder	2
stagehands	1
fire aid	1
testing equipment	1
building of decor and lighting	1
waiting	1
driving	1
patience	1
highly motivated	1
disciplined	1

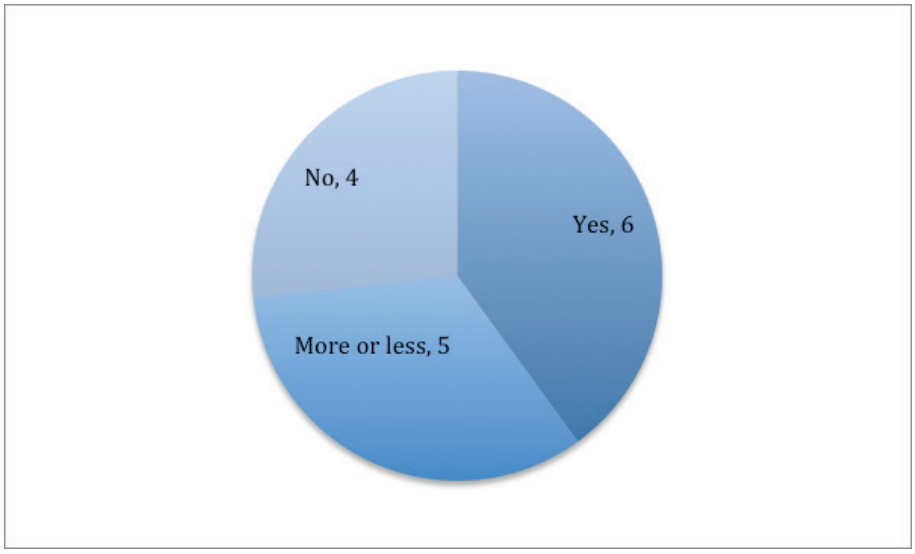
Table 1: Skills and tasks in daily routine

Depending on the type of organisation there are skills demanded that give an image of a more or less dull job. Especially those experts representing independent stage management organisations gave answers like "waiting" or "patience". These abilities are in contradiction of the common image of the job. According to Thomas Greil from Stationlight newcomers in the job "do believe they'd have a great time with music and party and get paid for it. Pretty soon they find out there is a lot of time spent on waiting until they can go back to work."

PROVIDED TRAININGS

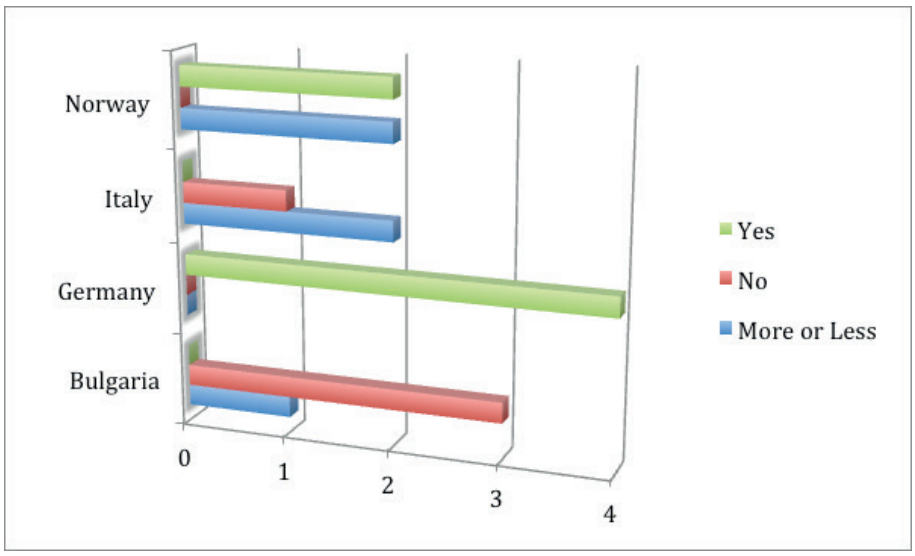
Suitability of training

According to the skills the experts have been asked whether the training offers are suitable or not. It is apparent that only six out of 16 answered the trainings offered are suitable to cover the requested skills in the job. Five answered that the courses are partly suitable. Again there is a hint that there is a lack of social skills: "Technically yes, socially no." Only four experts said the trainings are completely not suitable one could not give a definitive answer. One Italian expert could not tell whether the training was suitable or not.



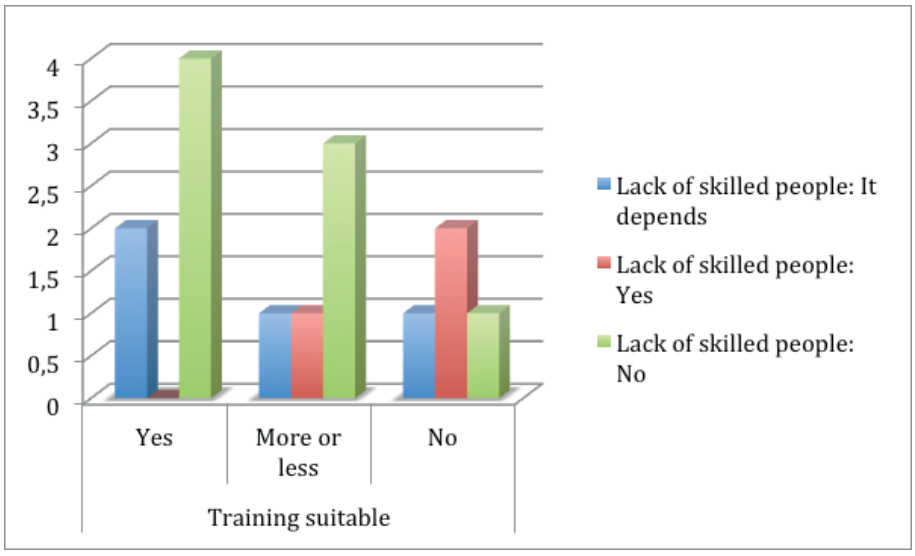
Graph 9: Are trainings suitable for demanded skills

Referred to the countries it is noticeable that again the experts of the two northern are more satisfied with the trainings than the experts from the southern countries. Most striking is the result from Germany where all four experts stated the trainings are suitable. The cause might be that in Germany there is a three years formal apprenticeship in "Event Engineering".



Graph 10: Suitability of training Courses by country

Combined with the answers to the previous question whether there was a lack of skilled staff it can be stated that none of the experts saying there was a lack of skilled people stated the provided training was suitable. On the other hand four who answered there was not lack said that the training is not suitable or more or less suitable. One can assume even there isn't a skills shortage at the moment the training provided is not enough to satisfy the needs in the future. There was also a tendency in the interviews that organisations do organise in-house trainings or start cooperation with other organisations.

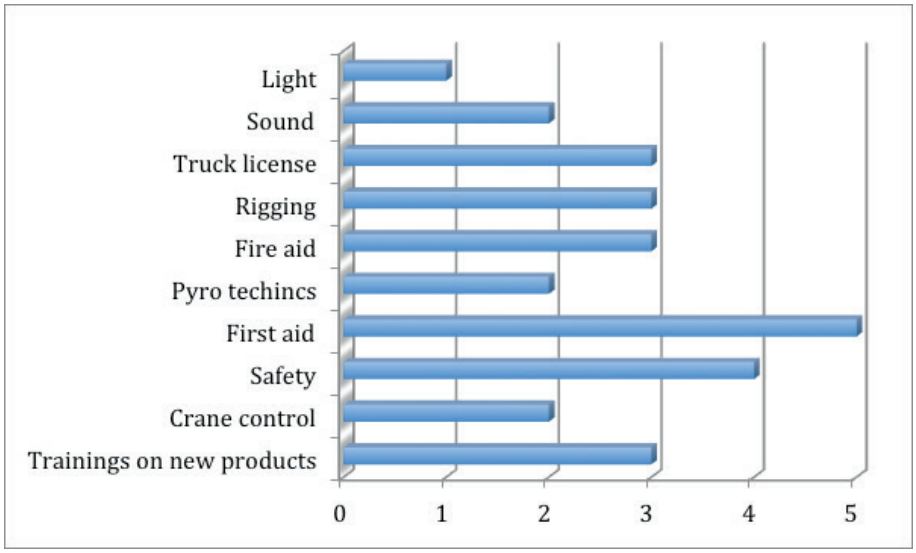


Graph 11: Suitability of training and lack of skilled people

In addition some quotations have to be made. One expert stated that formal training is "only peculiar with practical training" as it is a craft job. It is also highly recommended that the "training should cover all the aspects of the job" which reflects the need for all rounders. As a special demand an "improvement of AV courses" was requested.

Training opportunities

As it can be seen from graph 12 the trainings used in the organisations three observations can be made. First a lot of trainings are mandatory due to official regulations, such as first aid. Second only few trainings are directly linked to the job profile of a backstage technician. In this area mainly rigging courses are requested. Third the organisations book training courses for supporting functions such as crane control or driving (truck) license.



Graph 12: Trainings booked by the organisations

One of the bigger problems for organisations is the availability of training courses. In the less populated countries / areas most of the technical courses can only be found in conurbations e.g. Sofia in Bulgaria, while in Germany for example trainings can be found in almost every bigger city (population more than 100.000). In general it can be said that training facilities are easier to reach in densely populated countries. Specifically in the case of backstage technicians two main reasons for availability can be stated. First the infrastructure of a training facility might not fit the needs of technical jobs. Second availability means also that the trainee has to be available for the training. The work conditions (working times & road jobs) often do not match with the offers of training organisations. It has to be mentioned that training institutions do not always respects their customers' job profile. From the interviews it is understood that frequency, start time and reachability of the training facilities can cause bigger problems.

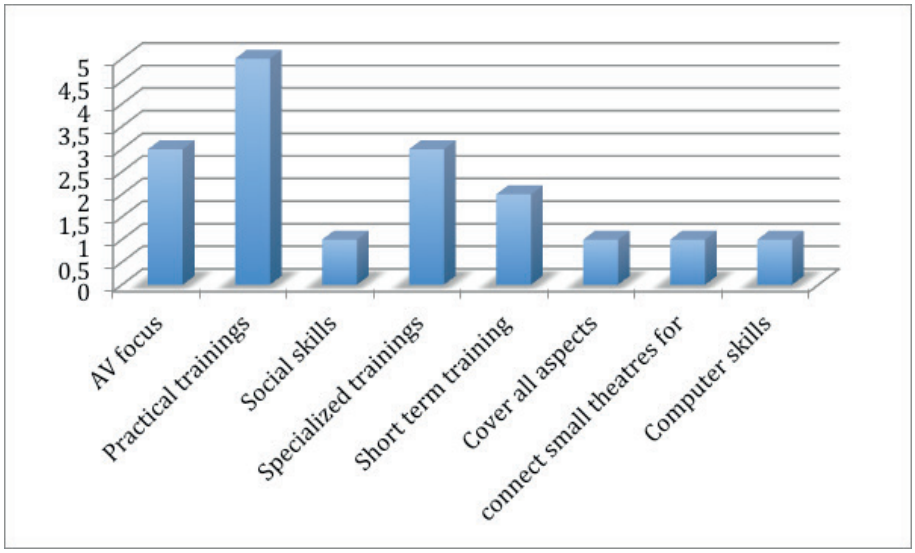
IMPROVEMENT FOR TRAINING

One of the main tasks of the interviews was to find out where there was room for improvement in training offers in content and format. Content wise two big issues are soft skills and the combination theory and practical training. According to the previous answers soft skills like communication abilities are very important for backstage technicians to satisfy the customer but are only stated once for improvement. This might lead to the idea that social skills are very well covered in the trainings or by learning by doing.

Improvement potential of trainings

Four of the experts said that there was no need for changes or did have an idea how to improve the trainings. All of them (two from Norway, two from Germany) where happy with the trainings provided. It has also to be mentioned that even though the question was de-

signed for those who are not satisfied with the trainings all experts where invited to answer.

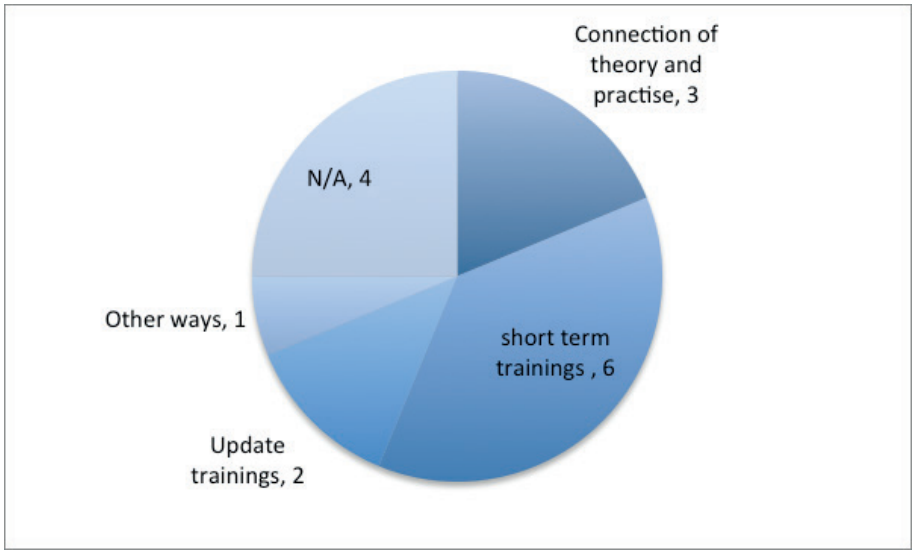


Graph 13: Changes needed

From the answers in graph 13 it can be concluded that the job profile has huge influence on the design of the training. Short-term trainings and specialized trainings are as well demanded as a stronger focus on AV.

Need for additional offers

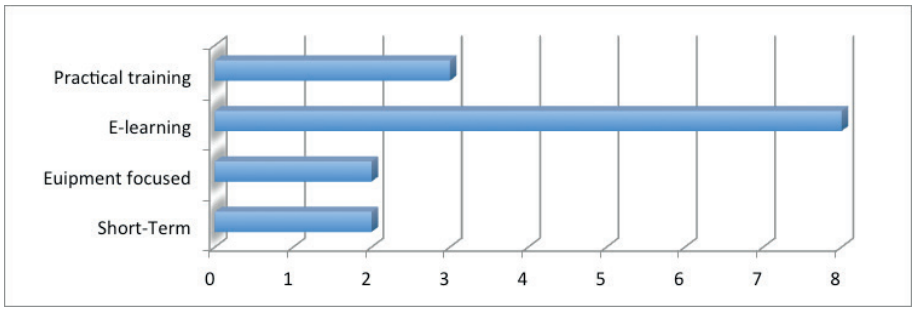
Being asked whether additional offers are demanded four experts gave no answer. Two just answered a change was needed but did not provide suggestions in which direction the changes should be done. Even though on statement is quite interesting: "Other ways to learn on the field are crucial". According to their previous answers both had a strong focus on social skills (motivation, communication, problem solving) and have a tendency to look after people that are experienced and do learn on the job. From these facts it can be deduced that both aspire to learning by doing. The reasons could be that they believe some abilities cannot be covered by formal education or they just want educate their own people.



Graph 14: Additional offers recommended

The other answers focus again on short-term trainings and practical trainings.

A change of design of the training is mainly referred to e-learning and practical training.



Graph 15: Change in design of training

This again corresponds with the job profile of backstage technicians. People employed in theatres or at stage crews usually are not available for trainings - due to working times and on the road jobs. Another solution for this problem could be either in-house trainings in less frequented times or a stronger customer orientation of the providers of the trainings.

There is also a tendency that a regular formal education like in Germany could be a solution. Like one of the experts in Italy said: "A real educational path leading to a career in this profession should be developed".

SUMMARY

From the interviews it is understood that a stronger connection between practise and theory is needed. As well there is a high potential for qualifications that do cover all the aspects of the job. Against the traditional image of the job there is a strong demand for soft skills. It is obvious that backstage technicians need at least good communication skills. Especially when they have to deal with the artist they need to able to communicate very precisely and still be polite. Also patience and motivation are very important. Even though the experts are satisfied with the skills of their employees it has to be stressed that for the project a focus on soft skills is very important. As the target group are NEETs it has to be assumed that there is a lack of soft skills.

In addition training availability is a problem. This can lead to further challenges, as theory and practise have to be connected. Therefore it seems that a more short-term oriented training solution would be more practical. As it can be deduced from the interviews a support by an advanced e-learning tool would be reasonable. This would give trainees the opportunity to learn theoretical content during the times they are off. The results of the online training could be transferred directly into practical work.

Referring to the skills requested the whole range of jobs is requested. This leads to a more all-round oriented training curricula. Again this also goes hand in hand with the idea of short-term trainings. Short-term trainings are as well highly suitable for NEETs. In the first it does not overload their attention. As NEETs are not used to learn permanently their attention usually fades after a few hours. Second all-round training is very diverse and can therefore contribute to hold the trainees attention.

ANALYSIS

To analyse the needs of organisations according to the qualification of backstage technicians the partners developed a questionnaire which could be answered online. The questionnaire has been tested in all four countries and been revised on the basis of the feedback received. The results of the interviews have been an important basis for the questionnaire. The questionnaire has been online from July to August. Due to the holidays the feedback was less than expected and so it was decided to prolong the survey until end September.

The number of feedbacks rose significantly. When the survey was closed 119 organisations had answered the questionnaire. In total 273 institutions have been asked to answer the questionnaire. 75 of the received questionnaires have been answered completely while 44 are incomplete.

Seven answered questionnaires are unusable due to statistical conspicuities like using the same figures in every answer or using obvious rows (1.2.3.4) etc. Five of them were completed sheets two incomplete. In conclusion the adjusted statistic shows 112 answers leading to a feedback ratio of 41% which is in terms of statistical experience a very good result. In total 70 of which have been completed and 42 incomplete. 58% complete answers are as well at least a good statistical ratio.

Language	answers total	complete	incomplete
Bulgarian	32	29	3
English	0	0	0
German	36	25	11
Italian	23	10	13
Norwegian	21	6	15
Total	112	70	42

Table 2: Feedback on questionnaire

Reasons for incomplete answers can differ. One of the main reasons can be that the questionnaire has been answered during work and had to be interrupted. As well of course not all requested data might have not been available or the questionnaire itself was designed to long. The actual reason for an incomplete questionnaire cannot be detected as the questionnaire has been anonymous.

In the following all statistical data are on the basis of how many people have answered that specific question. Where applicable the analysis respected "no reply" answers as well as they can be an indicator for undecided persons.

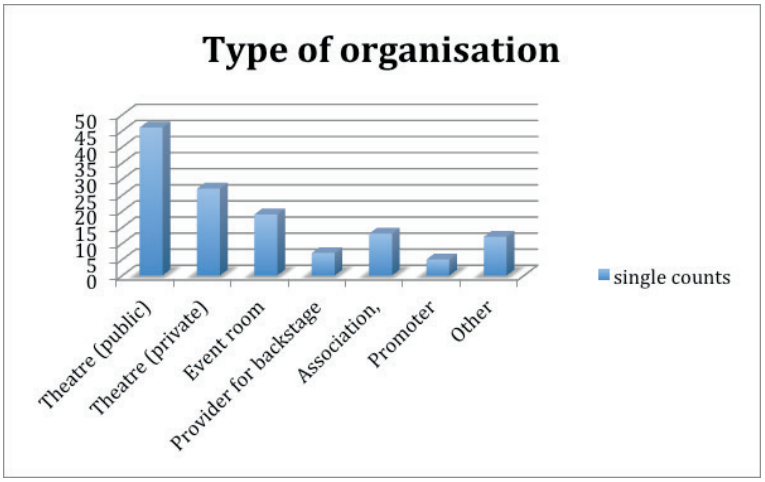
Basically the report on the questionnaire is divided into four parts:

- Statistical data
- Employment / vacancies in the organisation
- Matching between training / qualification offers and demands of organisations
- Suggestions to improve / reform training / qualification offers

STATISTICAL DATA

Type of organisation

From the 112 people that answered the questionnaire 46 stated they were representing a public theatre and 27 a private theatre. Another 19 stated they were working for an event room / venue. Due to the possibility of multiple answers in total 129 organisations have been counted. Most of the double counts (5) were from theatres (public and pri-vate) that can also be booked as a venue. Twelve answers stated "other" representing municipalities (3), educational theatres (3), free lance technicians (2), culture house (2), artist and producer. As it was the main target of the survey to receive answers from small and medium theatres it has to be noticed that more than 65% of the people that answered the questionnaire represented theatres (see graph 16).



Graph 16: Type of organisations

Size of organisation

As there is no common definition[9] of small and medium theatres two different approaches had to be considered.

The German GEMA (Gesellschaft für musikalische Aufführungsrechte und mechanische Vervielfältigungsrechte - Society for Musical Performing Rights and Mechanical Reproduction Rights) refers only to the amount of potential box revenues.

Even entities that have funding programmes do not have a definition of small and medium theatres. The term small and medium in this case is used to distinguish from big houses, that already differ in definition between 300 to 500 seats.

SMT by number of employees

According to Patrick S. Föhl[10] theatres are distinguished by the number of employees

- micro 7 - 50
- small 51 - 150
- medium 151 - 300
- big over 300

9 For example Eurostat Regional and Urban Statistics Reference Guide refers to the number of seats of theatres without classifying the sizes.

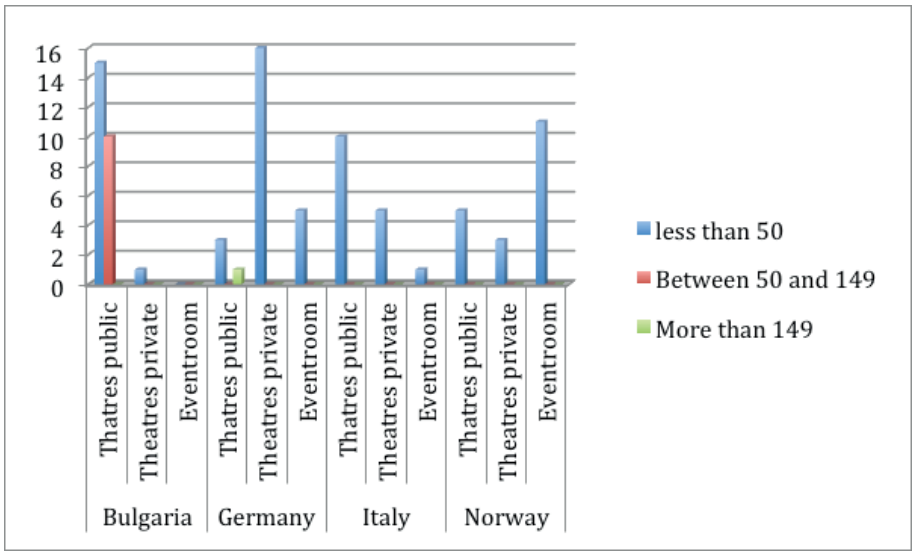
10 Kooperationen und Fusionen von öffentlichen Theatern, Springer Verlag, 2011.

This approach leads to the further challenge to distinguish between the function of employees in the theatre. Fort the upcoming analysis it is still a valuable approach. In this respect the distinction would be following the statistics of the Deutscher Bühnenverein (German stages association):

- Management
- Orchestral employees
- Performing staff
- Non- performing artistic staff
- Technical staff
- Administrative staff
- Contracted staff
- Others

In this sense the vast majority of the theatres in this study are SMT.

Even though this approach is quite reasonable it will be only used subsidiary.



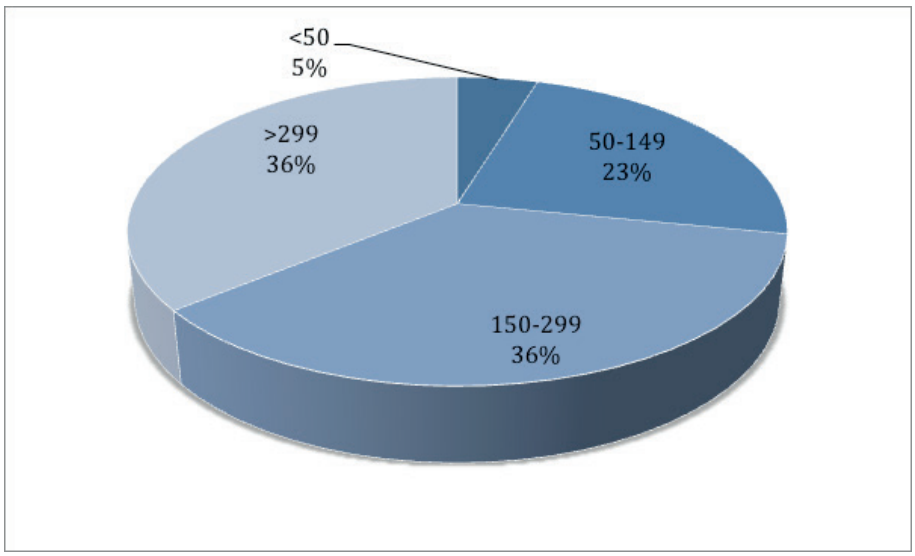
Graph 17: Size of venues by employees

SMT by number of seats

Another approach is the use of number of seats which will be used for this study as it is more practicable. For example organisations that are exclusively event rooms might on-ly open during the weekends and therefore have only a small number of employees. As well theatres might use a huge number of freelancers, which are not counted as employ-ees in the strict sense (even though it has been asked for freelancers as well in this study). Last using the number of employees might lead to statistical inaccuracies due to off-season or vacancies.

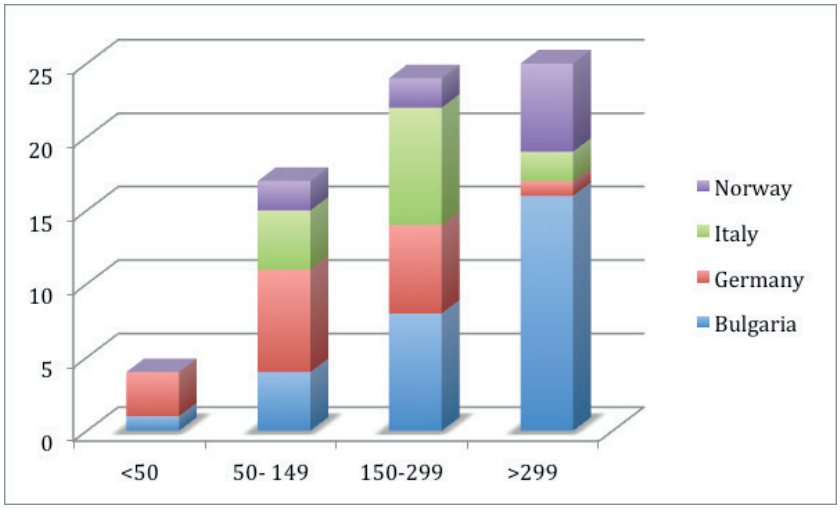
The distinction is proposed as followed:

- Small - less than 100 seats
- Medium - less than 300 seats
- Big - more than 300 seats.



Graph 18: Size of venues by number of seats

According to the definition above 64% of the venues - six of which are exclusively event rooms - in this study can be described as small or medium. In total this study covers 41 SMT – 13 from Bulgaria, 16 in Germany, 12 in Italy and 4 in Norway (see graph 19).

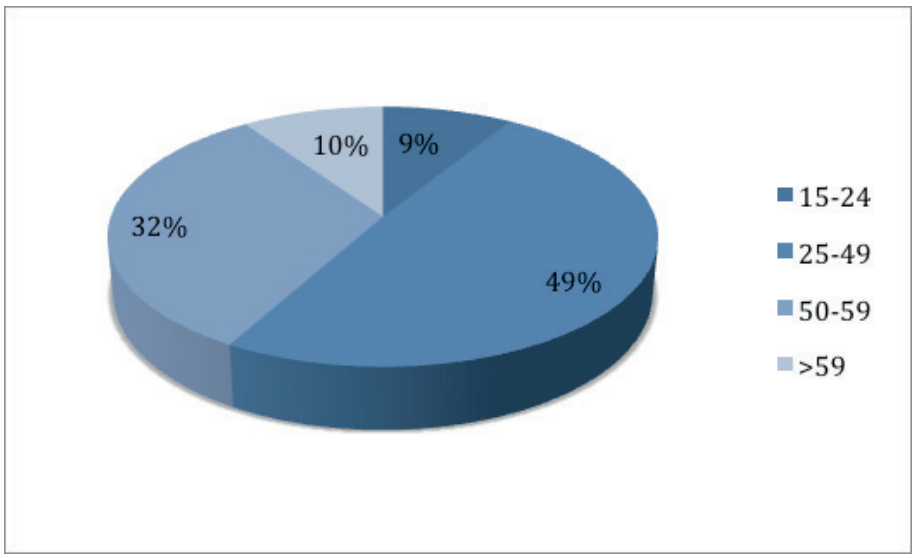


Graph 19: Size of venues by country

EMPLOYEES AND VACANCIES

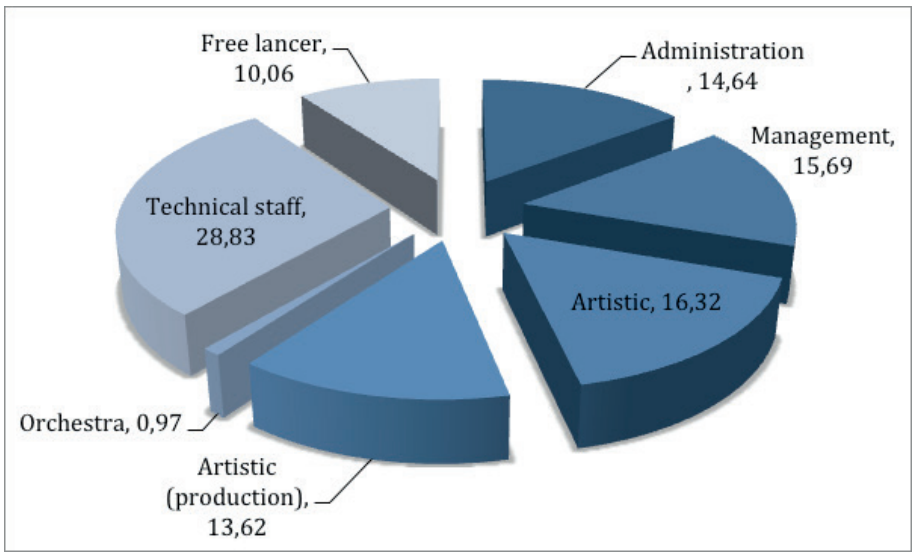
Age structure

To analyse the recent and future need for staff in the organisations it is important to understand the age structure of the staff.
On a first glance the age structure in the organisations appears to be well balanced so that there is no shortage of staff to be expected within the next 5 years. On the other hand it is also understood that 42% of staff of 50 years of age and older will lead to a stronger need for staff within the next ten years. This of course mainly depends on the function the staff has in the organisation.



Graph 20: Age groups employees (percentage)

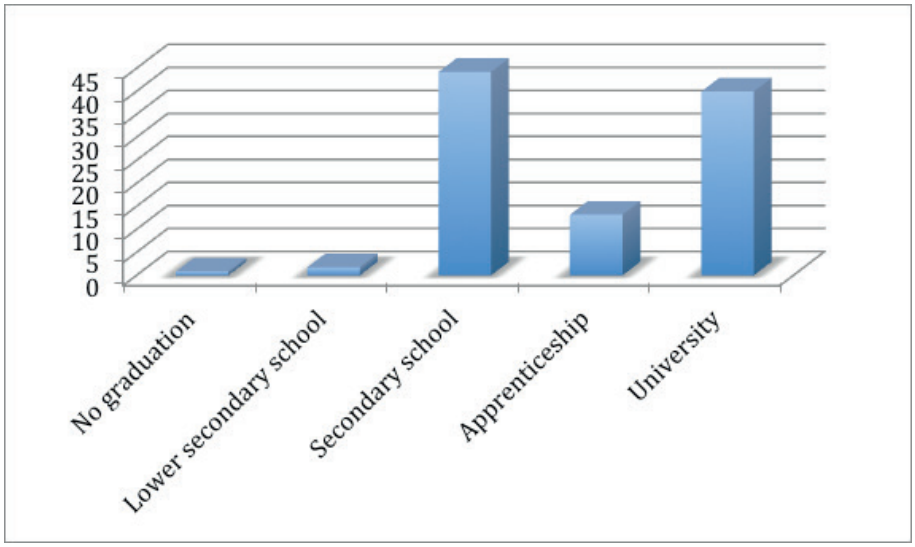
From the questionnaires themselves it cannot be deduced which age group dominates which functions. It can only be concluded by the statements on the functions in the organisations that it is very likely that physically demanding functions are as well affected. As it can be seen in Graph 21 more than a quarter of all staff is working in the backstage technical area. Still it cannot be drawn a reliable statement from the data.



Graph 21: Employees by functions (percentage)

Education

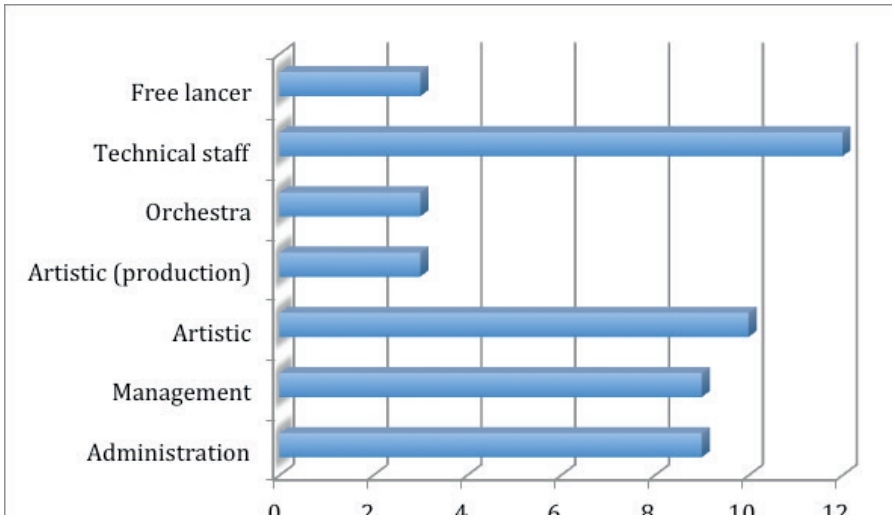
Another aspect of potential shortage of skilled staff is also the formal education in the organisation. From the graph below it can be seen that more than 84% of the actual staff have either a university or secondary school degree. Less than 14% have an apprenticeship diploma, only about 3% have either a lower secondary school graduation or no graduation. This is as well an indicator that more likely sooner than later the organisations will face problems in recruiting suitable staff.



Graph 22: Employees by education (percentage)

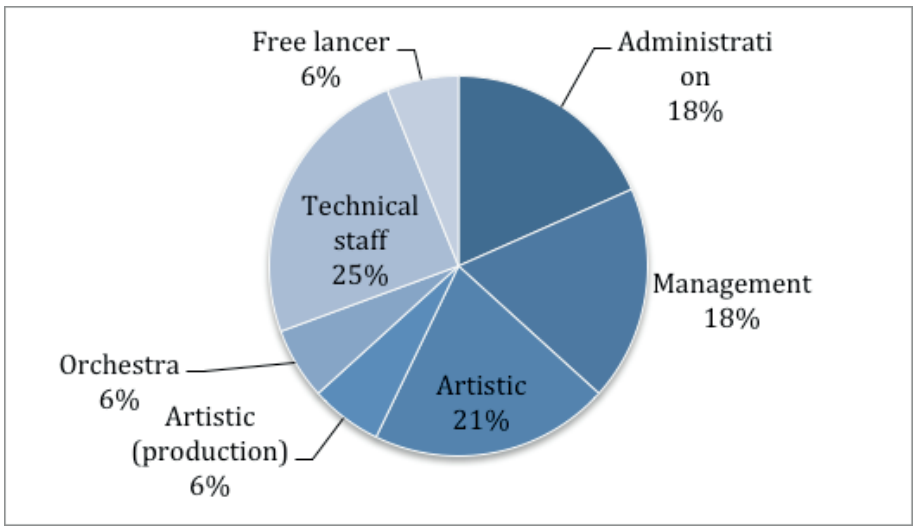
Vacancies

Compared to the current vacancies in graph 23 (total 26) it is well understood that the majority of vacancies (management, administration etc.) require at least a high school degree.



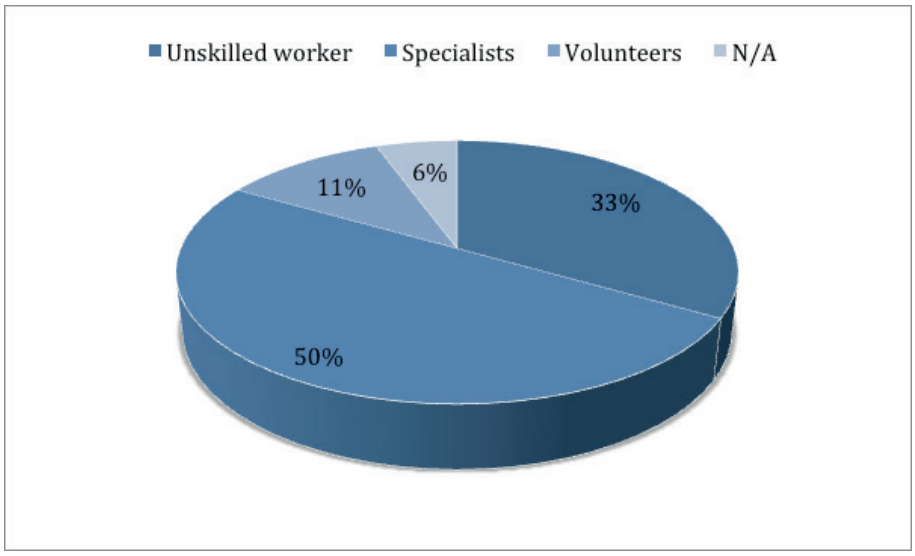
Graph 23: Current vacancies by functions (total, basis 26 organisations)

Referring to the objective of the Backstage project it is noticed the majority of single counts in vacancies can be found in the technical staff. Nearly a quarter (12 out 49) vacancies are in this area. This pretty much reflects the impression from the interviews that it is already hard to find (well trained) technical staff.



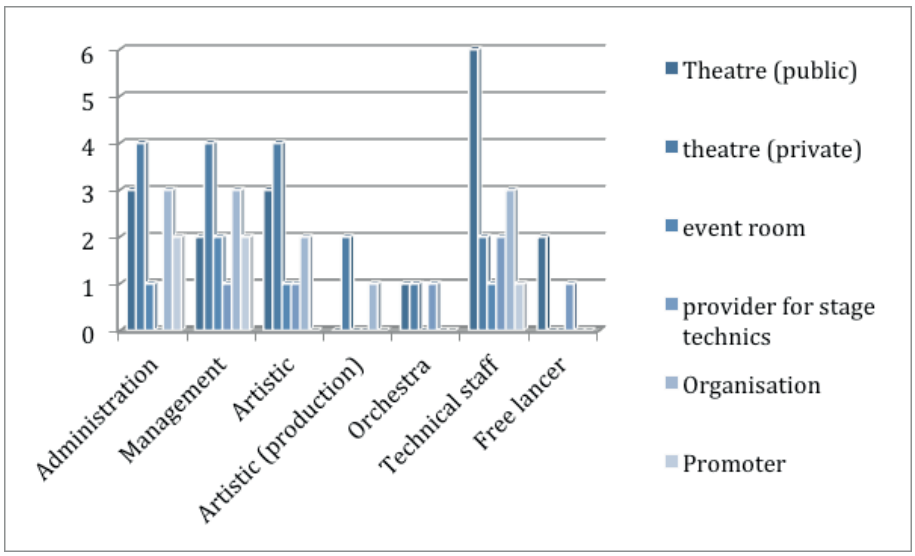
Graph 24: Current vacancies (percentage, basis 26 organisations)

Referring to the qualification it can be seen that 50% of the vacancies are to be filled by specialists. A third of the vacancies can be covered by unskilled workers (stage hands).



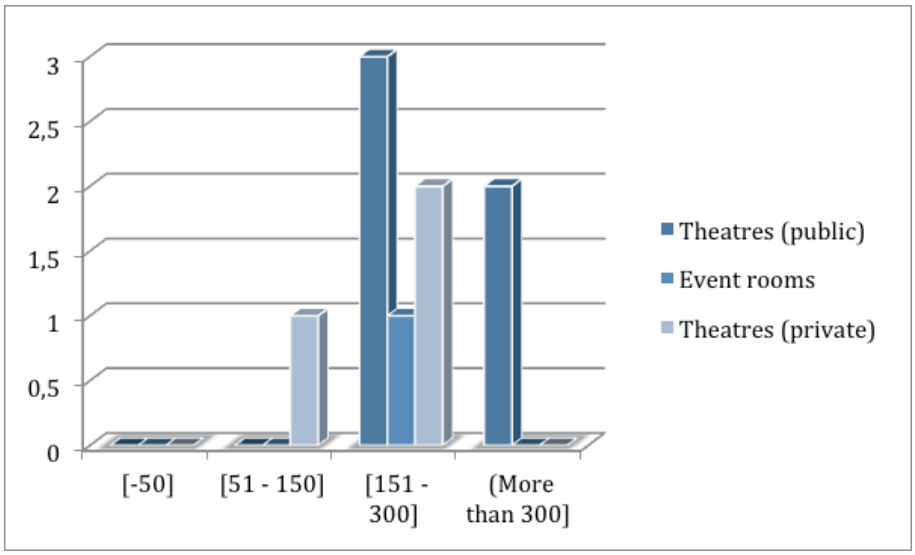
Graph 25: Current vacancies technical staff (percentage, basis 18 vacancies, multiple answers possible)

Compared to the requesting organisations it can be seen that public theatres have the biggest need for technical staff.



Graph 26: Current vacancies by organisations (percentage, basis 23 organisations)

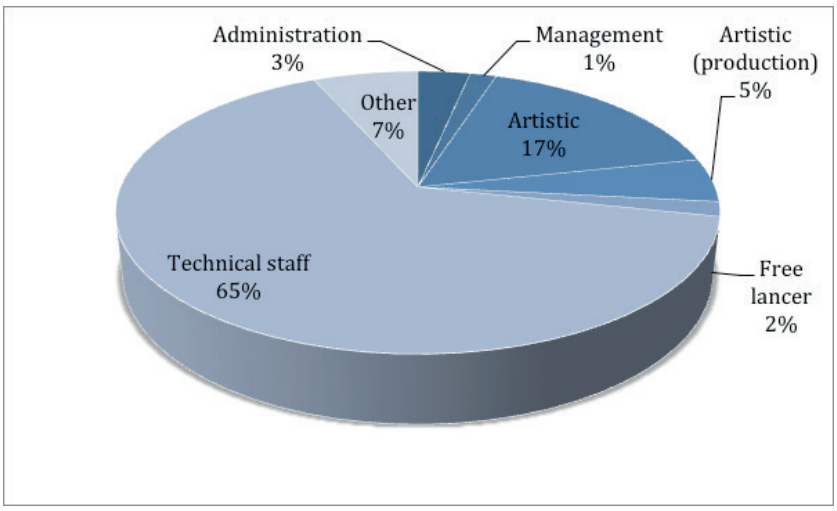
As it can be seen in graph 27 except for two, all technical staff vacancies are reported by mid sized theatres (smallest 171 seats, biggest 250) - two have not reported the number of seats.



Graph 27: Current vacancies by size of theatre, event room (total, basis 23 organisations)

Future vacancies

Asking fort he vacancies the organisations expect in the future the organisation mainly were able to predict the next five years. Only five organisations were able to state the expected need in ten years or after. Even for big enterprises it is hard to predict their vacancies in 10 years, so it is reasonable that small and medium theatres are even more challenged with this prediction. Therefore it will be waived to describe those long-term expectations. Looking at the expected vacancies in 5 years in graph 28 it is obvious that the challenge to recruit backstage technicians is big.

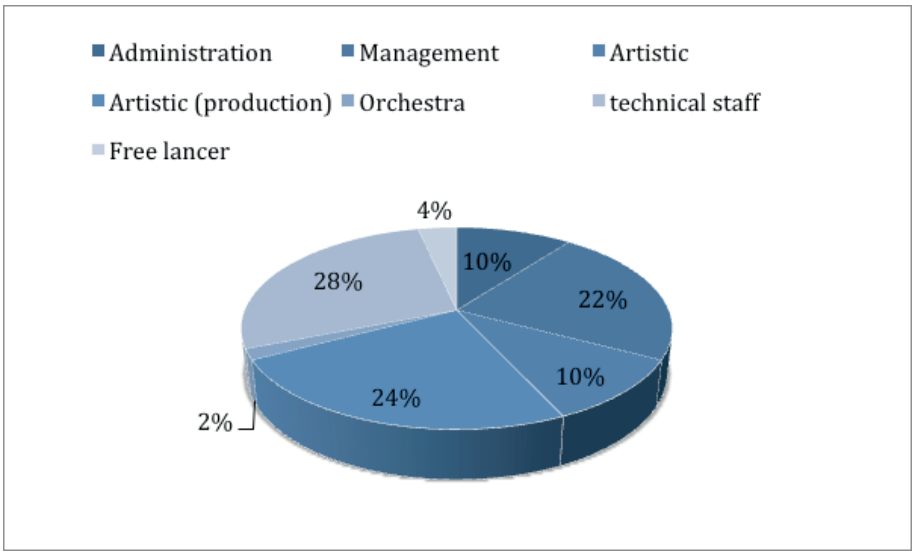


Graph 28: Expected vacancies (total, basis 49 organisations)

As an interim result it can be concluded that currently the most demanded staff by theatres can be found in the field of backstage technicians. In the future the need for technical staff is expected to be disproportionate high.

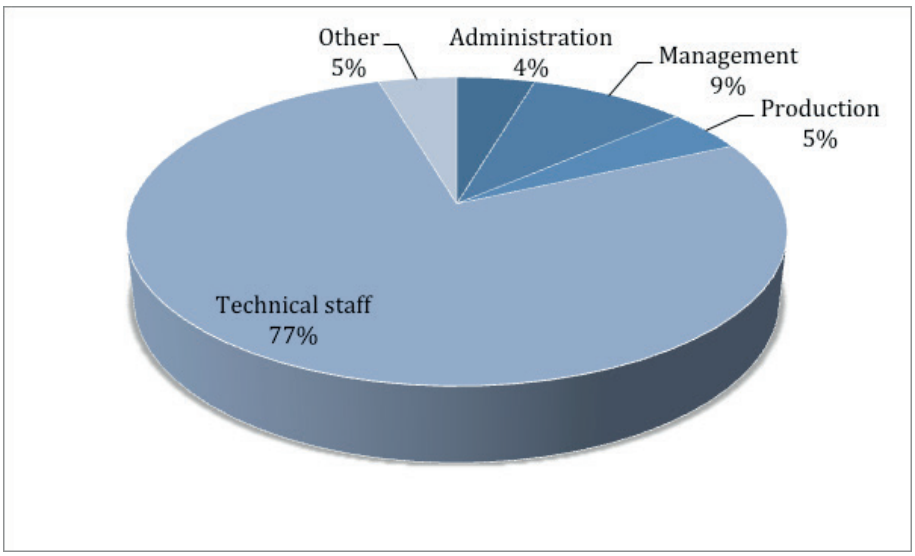
Skills shortage

Still the organisations do not see a skills shortage in backstage technicians. Even though 28% stated there was a skills shortage compared to the functions it has to be noticed that only 16 organisations see an actual shortage in general.



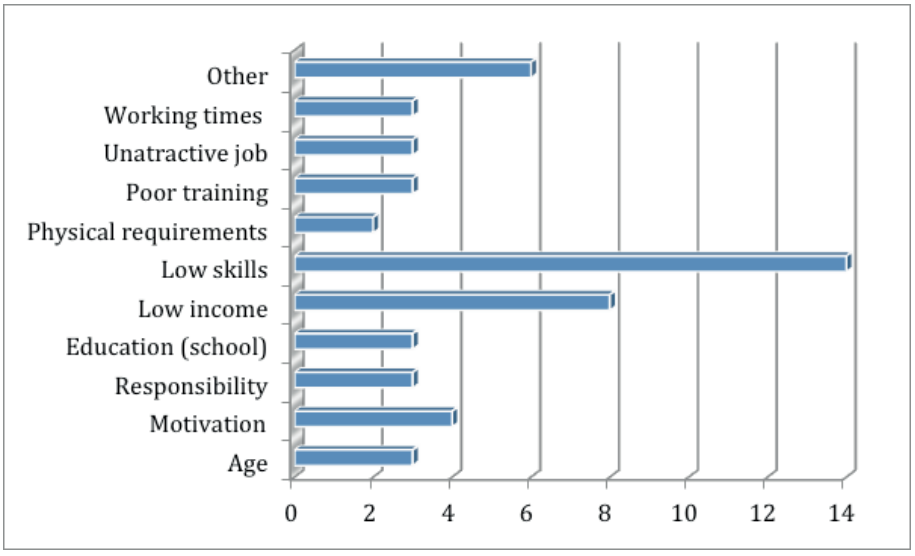
Graph 29: Skill shortage in general

More significant is the result of the question whether there was a skills shortage in the organisation. Those representatives that stated there was a shortage in their organisation mainly said there is a big lack of skilled backstage technicians.



Graph 30: Skills shortage in organisation / business

The reasons (see graph 31) for the lack of skilled professionals can be found in the education. Generally speaking low skills, poor training and poor school education are the main reasons stated. It is understood that the lack of skills begins at the school education and this trend is continued by the training / qualification. It can also be noticed that soft skills like motivation and responsibility can be at least connected to the educational system, even though it is not exclusively responsible for the lack of skills.



Graph 31: Reasons skills shortage in organisation / business

It appears that most of the people who see a lack of skills already made the experience that neither the social abilities nor the technical understanding of younger generations are suitable for the job. This can be concluded by further statements to the later questions.

Combined with the specific requirements of the job the chances of recruiting skilled staff seem to lower. Especially those statements expressing the working times an physical requirements bear the impression that the challenges of recruiting will grow. Thinking of an "unattractive job" with "low income" it is understandable that highly qualified peo-ple will tend to seek for different jobs.

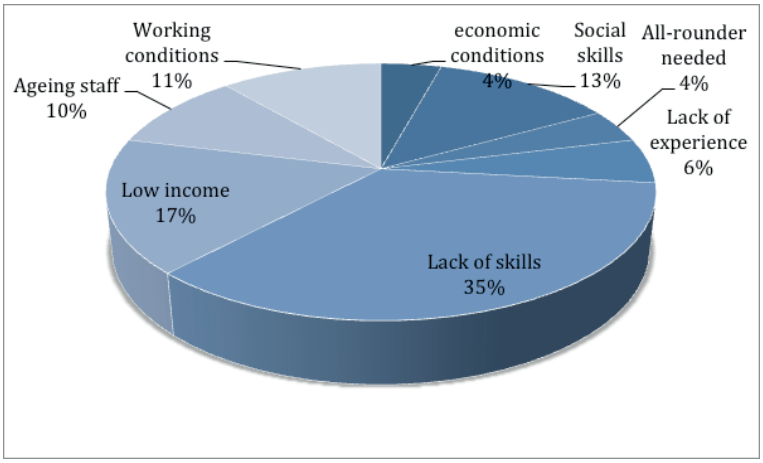
It can not said that SMT can only recruit only the remaining, less skilled people but at least there

is a trend in that direction. To overcome this trend different solutions might be considered. First of all it is obvious that the working conditions have to increased. Thinking of the economic pressure especially SMT have it is not very likely that this is going to happen. As well there are almost no opportunities to change working times or physical requirements. So the only way seems to be educating a surplus of skilled personnel. Therefore it has to be considered to raise the amount and the quality of specific trainings.

Challenges in recruiting

This is well reflected by the challenges theatres have to face in recruitment.

It is noticeable that besides the technical skills the aspect of social skills is strengthened in this question. One of the test persons wrote: the candidates are "technically good but socially a catastrophe".



Graph 32: Challenges on acquiring technical staff

Soft skills / working conditions

As the answers to social skills and working conditions have been clustered the table below shows the statements in detail. The left column displays the social skills named, the right column the working conditions. The answers in the two columns are not connected.

Social skills	Working conditions
Attitude	Working hours
Flexibility	Work environment
Motivation	Tours more attractive
Reliability	Short-term contracts
Work ethic	Life-long learning
Finding interested people	Working conditions miserable
Independent people	place of residence
Social skills fade	Working conditions

Table 3: Single answers on challenges

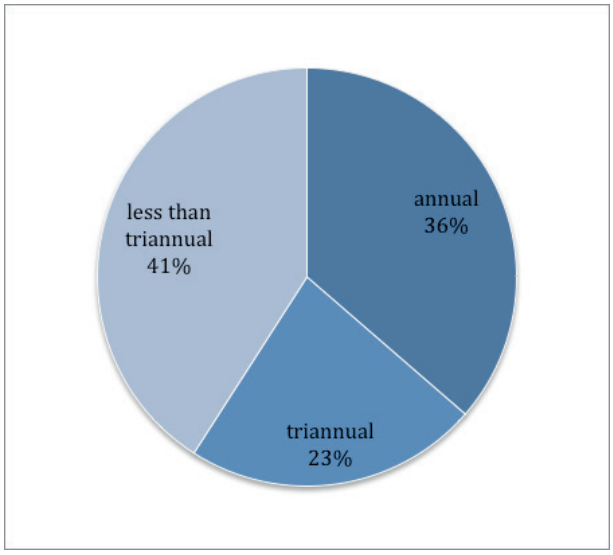
TRAINING AND QUALIFICATIONS

In this section it has to be analysed whether the training and qualification offers are meeting the requirements of the organisations.

Frequency of trainings

First of all the frequency and the area of regular trainings / apprenticeships have to be considered.

Considering the lack of skills that have been stated above it is surprising that only 26 organisations provide qualification opportunities to educate their staff. 49 said they do not provide trainings. One of the reasons for that result can be found in the fact that in Italy and Bulgaria no formal, standardised apprenticeship for backstage technicians is available. The organisations have to rely on single courses.

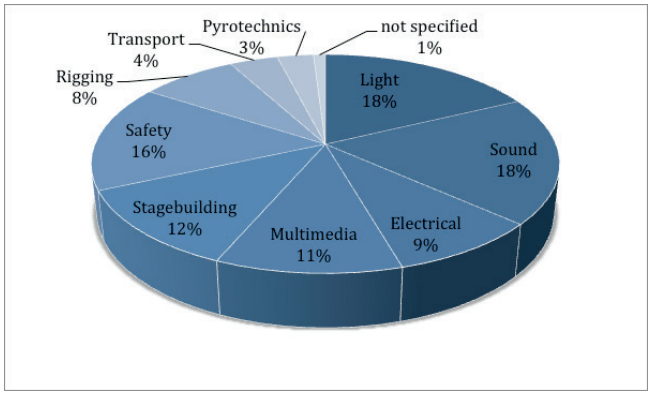


Graph 33: Apprenticeships / qualifications of technical staff in organisations (basis 26)

From those organisations that provide qualifications more than a third do that on an annual basis. The tri annual period goes hand in hand with the German VET system of apprenticeships and represents the (financial) potential of smaller venues. The yearly trainings indicate either that specific trainings (e.g. light engineering) are provided or providers of stage technics have to deal with a higher fluctuation of staff.

Training content

Looking at the specific trainings provided the objectives mirror the daily tasks of backstage technicians.

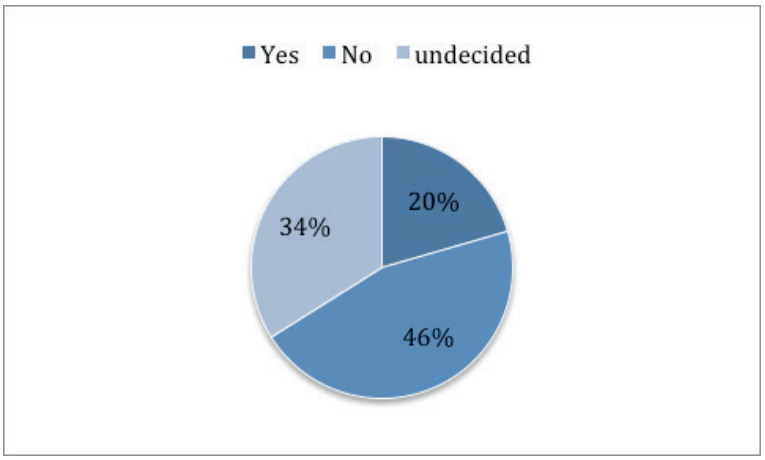


Graph 34: Qualifications (basis 31)

Light and sound are mostly requested and therefore trained. Stage building and safety follow and of course safety trainings are mandatory due official regulations. Multimedia skills are as well requested frequently and as it is understood from the statements in the questionnaires as well from the interviews will be demanded even more in the future.

Suitability of training

Asking whether the trainings offered meet the requirements of the organisations 20% answered yes, while nearly half of the people said the offer would not meet the requirements.

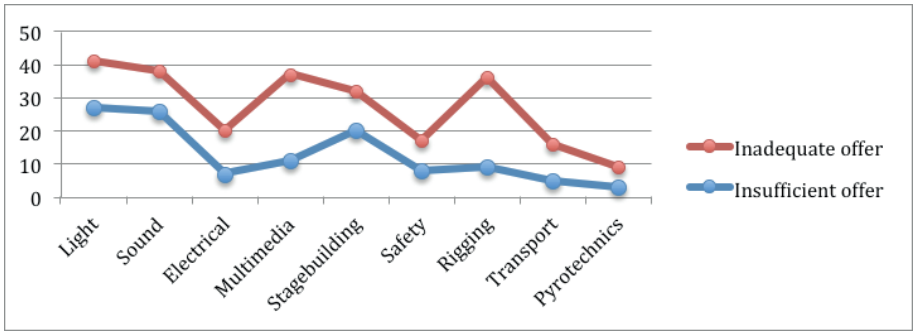


Graph 35: Do qualifications meet the requirements (basis 112)

Looking at the countries again it can be seen that most of the people satisfied with the offers come from Germany and Norway. It has already been understood from the inter-views that the trainings in the two southern countries are not as satisfactory as in the northern countries.

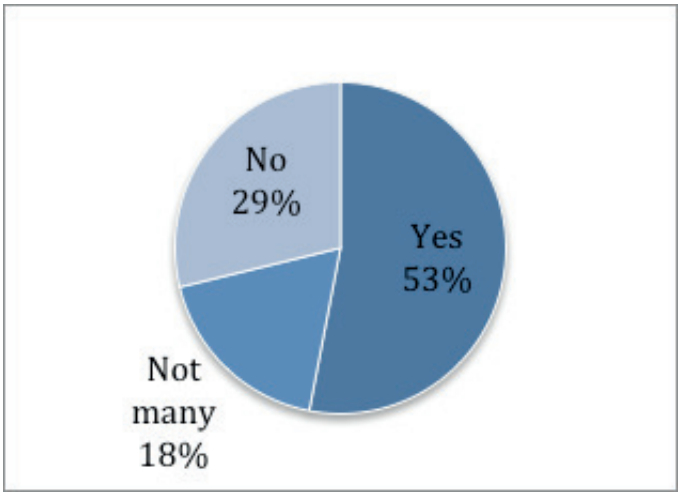
In graph 36 the term inadequate offer describes trainings that do not meet the requirements by content. The term insufficient offer describes that the number of trainings offered is below the required number.
In detail it can be seen that the inadequate offer covers the whole range of skills re-quested from backstage technicians. The "best" matching can be found in electrical engi-neering and safety trainings.

It is also striking that in any case there is an insufficient offer but even worse is the qual-ity of the trainings offered.



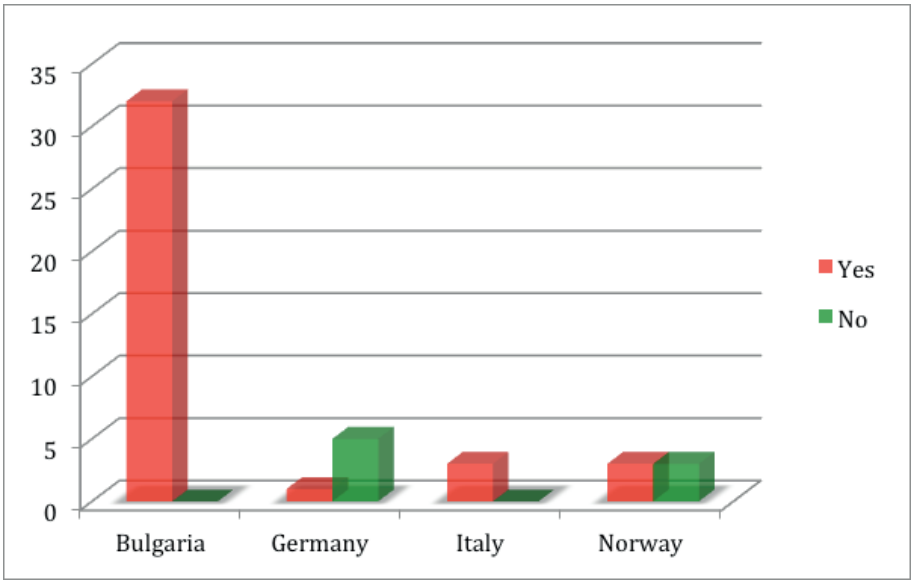
Graph 36: Quality and quantity of offers

It hast to stressed that no organisation from Bulgaria was satisfied with the offer of trainings. In general it has been stated by 53% of 70 organisations that there was a gap between the qualifications / trainings offered and the needs of theatres. Adding those 18% who said there were only minor gaps it can be said nearly three quarters think the trainings need to be improved.



Graph 37: Gap between qualification offer and needs of theatres

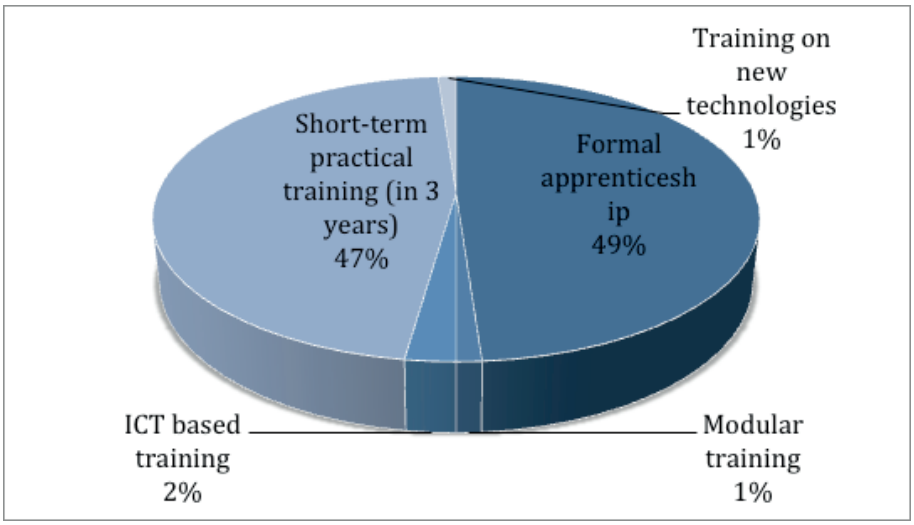
Looking at the different countries again (graph 38) the need for a change is strongest in Bulgaria. While in Bulgaria all organisations demanded a change, the opinion in the oth-er countries are slightly different. Asking the people whether a change in education / training for backstage technicians was needed 32 representatives answered "Yes", while in all other countries the number of people stating a change was needed is much lower. It has to be pointed out that only 47 people answered this question with yes or no.



Graph 38: Change needed in training by country (multiple answers possible)

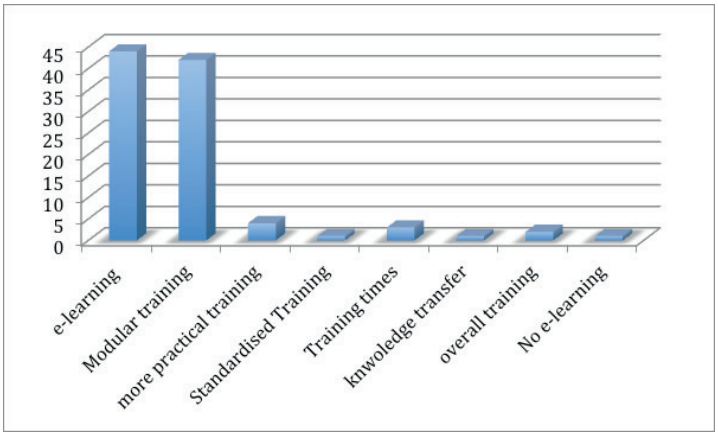
SUGGESTIONS FOR IMPROVEMENT

The suggestions for improvement do represent the results from above.
In the first it has to be mentioned that also in this case most of the answers come from Bulgarian organisations.



Graph 39: Suggestions for improvement

As a result there is a strong request for a formal apprenticeship. It is understood from the answers that there is a will to employ skilled staff but the conditions for education have to be improved. Considering the other suggestions it can be said that overall there is a strong wish a bet-ter connectivity between theory and hands on training.
As it can be concluded from graph 40 there is a huge demand for e-learning as well. This mainly deprives from the above mentioned working times. It is understood that the working times do prevent a reasonable theoretical training at the times VET institutions usually offer their trainings. As an alternative e-learning is understood as an accompanying offer which can be adapted by the trainees at any time – even though there have been concerns expressed by on person ("e-learning won't work as they do not have the discipline to work from home")



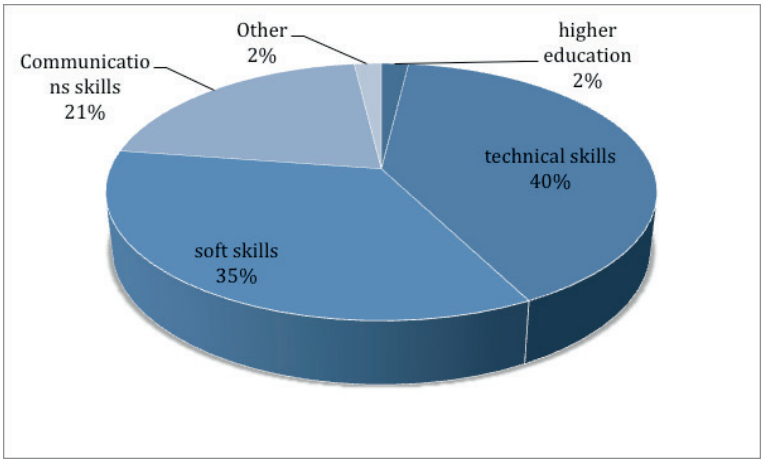
Graph 40: New training models

What also is requested frequently are modular trainings. This as well is a result from the working times. It can recognized that the organisations are willing to employ staff and as well

are willing to provide trainings. But the trainings have to be offered with regard to the conditions of the job. Several times it has been expressed that the VET institutions should strengthen their offer during off-season or at least should provide at short notice.

Preconditions

Finally the organisations have been asked what are the preconditions for candidates to be employed or contracted as an apprentice. Technical skills again have been stressed most which is no surprise as it is a technical oriented job profile.
Very important as well are soft-skills; taking into account that communication skills as well are very important social skills are most important for candidates to be successful.
As a conclusion besides technical skills soft skills are the key to successfully apply for a job as a backstage technician.



Graph 41: Preconditions

SUMMARY

Lack of skills

It is understood from the interviews that a lack of skills is recently not noticeable but will increase in the future. Mainly it has been stated that the general knowledge of young people leaving school is pretty poor and social skills are not distinctive. From the questionnaire it can be concluded that especially experience and soft skills are very im-portant. The open questions show that there is as well a lack of willingness to learn. According to craft skills most of the SMT look for all rounder, that very rare. These obser-vations combined show that the curricula to be developed has to include soft skills and a general understanding of technical skills. Both are mainly not educated at school.

Situation for smaller theatres

The experts stated that smaller theatres have to face competition with big public houses for skilled technicians. As their budget is rather small they do look for generally skilled technical staff, while skilled professionals tend to propose for vacancies at bigger theatres. On the other hand SMT rarely can provide apprenticeships to qualify their own staff. Especially those SMT located in rather rural areas will have problems in recruiting in the future. Therefore for those theatres it is important that suitable, flexible and modular trainings are available to train their own or new staff.

Reform of trainings needed

Due to the different conditions in the four countries the need for and amount of reforms of training opportunities is very diverse.
In general it can be seen from the interviews and the survey that four main topics are addressed:

- Focus on soft skills
- Modular training with a high connectivity between theory and practise
- Support by e-learning tools
- Formal apprenticeship

The requirement of soft skills has been stated throughout the interviews and the survey. Therefore it will be an important task for the project to develop curricula that has a strong focus on soft skills. Mainly communication skills are to be addressed but as well discipline, motivation and politeness.
The training concept has to respect the target group and the customers' needs. Training times have to be rather short term and the curricula should be modular. This reflects the working conditions. Trainings should be available in off-season times. The concept also has to find a balanced ratio between practical and theoretical training sessions.
E-learning is understood as suitable solution to make knowledge available for trainees. Due to the working times a strict schedule seems inappropriate for the trainees. E-learning cab support them by performing the lessons any time.
Last a formal apprenticeship is demanded. The project itself is not able to provide cur-ricula for formal apprenticeships. But in the sense of knowledge transfer it is possible to at least orientate on formal education that is already in practise.

In general it can be concluded that right now SMT mostly have skilled staff, but in the future it will be harder to find suitable people. Therefore a training programme for future backstage technicians is inevitable.

ANNEX 1

ABBREVIATIONS

SMT	Small and Medium Theatres
AV	Audio Visual
NSI	National Statistic Institute Bulgaria
MES	Ministry of Education and Science Bulgaria
MLSP	Ministry of Labour and Social Policy Bulgaria
CVET	Continuous Vocational Education and Training
NAVET	National Agency for Vocational Education and Training
VET	Vocational Education and Training
IFTS	Istruzione e formazione tecnica superiore = Vocational Education and Training
ITS	Istituti tecnici superiori (Technical Education Institutes)
IeFP	Istruzione e Formazione Professionale = Professional Education and Training
DTHG	Deutsche Theatertechnische Gesellschaft

ANNEX 2

INTERVIEWS GUIDELINES

Dialogue partner:	Date and place:
Institution of the partner:	Type of organisation:
Interviewer:	time of interview:

INTRODUCTION

Due to the high number of small and medium theatres in Europe, there is a huge potential for young technicians with wide theatrical technical expertise.

Small and medium theatres cannot afford to hire different technicians for each different backstage function but need all rounders.

In many European countries no adequate training that includes principles and techniques of main backstage professional areas is provided. Qualifications are mainly focused on training in single areas as well as the connectivity between theoretical knowledge and practical doing can be improved.

The project's objective is to develop efficient professional training for theatrical technician to NEETs (persons Not in Education, Employment or Training) with basic knowledge.

QUESTIONS

1. Do you generally think there is a lack of skilled professionals in backstage technicians?

2. What kind of functions and workings practise are required backstage technicians and which competences are important for them?

3. Please describe the current situation of backstage technicians for your institu-tion. What is the daily routine (please go in detail)? Where does your relevant staff come from (by education and region)?

4. Do you have job descriptions, work instructions or comparable documents for back-stage technicians?

5. What are the tasks and fields of activity to be found in your institution regard-ing skilled professionals in backstage technicians?

6. Which standard or common degrees are concerned by these tasks?

7. What do you think are the main requested skills for backstage technicians especially by small and medium theatres?

8. Note: this question is only for interviewer's use! If the interviewed person needs support in answering question 7 use the list below as example!				
Technical skills (informal)	Technical knowledge (formal)	Methodigical competences	Social competences	Motivation
e.g. manual skill	e.g. electrical know how	Readiness of mind	Ability for communication	Customers oriented
e.g. work result		Comprehension	Ability for conflits	Flexibility
		Capacity for problem solving	Ability for improvisation	Awareness of safety

9. Does a candidate need predetermined or afore experience?

10. Are there provided trainings and qualifications for your needs? If yes, please name them.

11. Are the provided trainings and qualifications suitable to cover the required skills?

12. If not, which changes are needed?

13. If yes, do you think additional offers (e.g. short term trainings, apprentice-ships, better connection theory and practice, etc.) are reasonable?

14. Format of further education: what kind of further education/qualification is suitable to your needs and circumstances? (Duration, presence time, formal degree, are E-learning tools possible and suitable).

15. How could you organize a flexible and demand-oriented education/training of-fer which is oriented on the skills and competences of the trainee?

ANNEX 3

QUESTIONNAIRES

1. In which branch of the theatre business is your organisation active?
(Please choose a maximum of two options)

Theatre (public)	Theatre (private)	Event room	Provider for backstage services	Association, Organisation, federation etc.	Promoter

2. Staff Structure

How many people are employed at your company / organisation?

3. Age structure

Please specify how many people are employed in the different age groups (percentage)

15- 24	25-49	50 - 59	60 and older

4. Highest formal degree

Please specify how many people with the following qualifications are employed (percentage):

No graduation	Secondary school	Baccalaureate	Apprenticeship	University

5. Please specify how many people are employed in the functions (percentage)

Administration	Management	Artistic (performing)	Artistic (production)	Orchestra	Technical staff	Freelancer

6. How many seats has your theatre / event room? (If not applicable proceed with question 7)

-50	51 - 150	151 - 300	More than 300

7. How many vacancies has your organisation at the moment?

8. Which functions are vacant?

Administration	Management	Artistic (performing)	Artistic (production)	Orchestra	Technical staff	Freelancer

8.a Are you looking for:

Unskilled workers	Skilled workers	graduates	other

9. Are there qualifications in your organisation demanded frequently? (Yes → / No →)

❑ Yes → proceed with 9a
❑ No → proceed with 10

9.a If yes, which?

❑ Administration
❑ Management
❑ Artistic (performing)
❑ Artistic (production)
❑ Orchestra
❑ Technical staff
❑ Freelancer
Please state in which area:

10. In which area/s do you expect an increasing demand in:

5 years	10 years	further

11. Would you say there is a shortage of skilled staff in the theatre business in general?

❑ Yes → 11a
❑ No → 12

11.a If yes, in which areas do expect challenges?

Administration	Management	Artistic (per-forming)	Artistic (production)	Orchestra	Technical staff	Freelancer

12. Do you expect a shortage of skilled staff in your organisation?

❑ Yes → 12a
❑ No → 13

12.a If yes, in which areas do expect challenges (please state the areas)?

12.b What are the reasons for this shortage (please describe briefly)

13. What are the challenges to recruit technical staff?

14. Do you educate technical staff?

❑ Yes → 14a
❑ No → 15

14.a In which intervals do you provide VET (vocational education or training?

❑ annual
❑ every three years
❑ infrequent

15. Do you provide trainings or qualification courses for your technical staff?

❑ Yes → 15a
❑ No → 16

15.a Which areas do the trainings cover?

❑ Lighting
❑ Sound
❑ Electrical engineering
❑ Multimedia
❑ Stage
❑ Safety (fire protection, work safety)
❑ Rigging
❑ Transport (truck driving license or other)
❑ Pyrotechnics
❑ Other

16. Does the current offer of education and trainings cover the need of skills for backstage technicians in theatres?

❑ Yes → 17
❑ No → 16a

16.a In Which areas do you see a gap?

	Not offered	Insufficient offer	Inadequate offer
Lighting			
Sound			
Electrical engineering			
Multimedia			
Stage			
Safety			
Rigging			
Transport			
Pyrotechnics			
other (please specify)			

17. Do you think there is a huge gap between offered trainings and required skills in general?

18. Do you think that in your country a sustainable and comprehensive curricula for backstage technicians already exists?

❑ Yes → 18a
❑ No → 19

18.a Do you think the VET curricula for backstage technicians has to be reworked (reduced or added)?

❑ Yes → 18b
❑ No → 19

18.b Which changes have to be done (reduced or added)?

19. Do think the education for backstage technicians should be reformed?

❑ Yes → 19 a
❑ No → 20

19.a Which changes should be done? (e.g. introduction of a formal three year apprenticeship, division in different short term apprenticeships, etc.)

20. Is a new model for the qualification of backstage technicians needed?

❑ Yes → 20 a
❑ No → 21

20.a Which changes could that be (e.g. module training, weekend or after work, support by e-learning etc.)

21. Which basic skills do young people need before they start a qualification as backstage technicians?

❑ higher school education
❑ technical skills
❑ Soft skills
❑ language skills
❑ Other
please name:

22. Would you employ low skilled young people?

❑ Yes → 22a
❑ No → 23

22.a Which support / preparation would you expect (from public bodies, qualification centres etc.)?

❑ short term placements
❑ employability measures
❑ external supervision
❑ external skills assessments
❑ other

Please specify supporting activities:

23. Would you support the development of curricula for backstage technicians?

Contact details:

Organisation	
Name	
Function	
Address	
E-Mail	
Fone	

- November 2015 -

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.