The congruence between artistic training programmes and the expectations of cultural operators. What place for entrepreneurial skills?

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Summary

The aim of this article is to further research into the skills of creative workers, more specifically the development of entrepreneurial skills in training provision. Since 2014, there has been an injunction from the Ministry of Culture to strengthen professionalisation and, in particular, to step up the managerialisation of creative workers in higher arts establishments, with the aim of combating the precariousness present in this sector. We propose to address the following issue: In a context of institutional injunction that encourages the managerialization of the profession of creative workers, what is the degree of congruence between the expectations of cultural operators and the training offered by higher arts and creative institutions? This article sets out a theoretical and conceptual framework as well as a research design that will make it possible to identify the expectations of cultural operators in the arts, culture and creation sector in terms of the skills of creative workers, to then identify the skills delivered by training programmes and to analyse the gap between these two categories of skills. To do this, the empirical study is based on a single embedded case study: the Provence-Alpes-Côte d'Azur Region and its visual arts sector. Our results lead us to highlight the phenomenon of the managerialization of creative workers. The diversity of their skills means that they take on different roles throughout their professional careers.

Keywords

Cultural and creative industries; skills; creative worker; training programme.

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Abstract

The aim of this aticle is to investigate further the skills of creative workers, and more specifically the development of entrepreneurial skills in training programmes. Since 2014, there has been an injunction from the French Ministry of Culture to strengthen professionalisation and, in particular, to step up the managerialisation of creative workers in higher arts establishments, aiming at combating the precariousness present in this sector. We propose to address the following issue: In a context of institutional injunction that encourages the managerialization of the profession of creative workers, what is the degree of congruence between the expectations of cultural operators and the training offered by higher arts and creative institutions This article sets out a theoretical and conceptual framework as well as a research design that allows us to identify the expectations of cultural operators in the arts, culture and creation sector in terms of skills for creative workers, to then identify the skills delivered by training programmes and to analyse the gap between these two categories of skills. To do this, the empirical study is based on a single case study the Provence-Alpes-Côte d'Azur region and its visual arts sector. Our findings lead us to highlight the phenomenon of managerialization of creative workers. The diversity of their skills leads them to take on different roles throughout their professional careers.

Key words

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Introduction

Activities in the arts and cultural and creative industries generate a range of regional impacts, including a renewed brand image, cultural democratisation and direct and indirect economic impacts (Soldo 2018). Far from being a homogenous sector, it encompasses heterogeneous organisations and activities, with varying managerial, economic and social logics. Whether industrial, craft or hybrid, these activities all incorporate aesthetic, artistic or intellectual creativity at the root of their production process (Barrère 2006). This sector is made up of a diversity of stakeholders with multiple (Mazars-Chapelon *et al.* 2021) and sometimes contradictory (Arezki *et al.* 2018) expectations. Within this sector, creative workers are the distinctive link in the value chain (Preece 2005). While the training of these professionals is based on perfecting an artistic practice, in recent years we have witnessed a paradigm shift in this training: creative workers are moving from the status of artist to that of artist-entrepreneur (Menger 2003; Horvath, Dechamp 2021).

This paradigm shift illustrates the changing role of the creative worker and reveals a number of public management issues. The first issue is the training of creative workers. In this respect, there is a diversity of training on offer in heterogeneous establishments that award national higher education diplomas, art school diplomas or establishment diplomas, for example (Zadora 2009). These institutions constitute the object of analysis of this research, or at least its field of application. While management research applied to higher education institutions

appear to have been established (14 articles published in the journal gestion et management public over the period 2015 to 2023 and a special issue in 2013), higher arts establishments are not yet the subject of specific research.

The second issue is the need to develop entrepreneurial and managerial skills. This development of new skills is related to the precarious employment situation of creative workers. This precariousness is embodied in the multi-activity of these workers. Indeed, 26% of them often combine a salaried activity with their self-employed activity in order to make a living, compared with 16% of workers in all sectors of activity excluding agriculture (Ministère de la Culture, 2021). In order to promote the employability of creative workers, since 2014 the Ministry of Culture has been issuing an injunction to strengthen the professionalisation of young creators. The development of entrepreneurial and managerial skills is the spearhead of this professionalisation. This injunction is based on the premise that entrepreneurial and managerial skills could enhance the employability of creative workers and would be a means of combating job insecurity. In this way, we are gradually witnessing a paradigmatic shift in higher arts education: from perfecting an artistic practice to the ability to design a cultural project. This posture amounts to assuming a 'managerialization' of the profession (Arezki 2019).

The aim of this article is (1) to identify how the development of these new entrepreneurial skills is embodied in training programmes and (2) to understand how they meet an expectation on the part of cultural operators who are the main employers in the sector (by cultural operator we mean here any public or private organisation whose products and services are part of the arts and cultural and creative industries). In this sense, we wish to identify the expectations of cultural operators in the arts, culture and creative industries in terms of the skills of creative workers. We will then need to relate these to the skills taught in the curricula of higher art education establishments, in order to analyse any gaps that may exist between the expectations of the professional sector and the training on offer, particularly in terms of the emphasis placed on entrepreneurial and managerial skills. Why analyse this gap? We are seeking to assess the degree of congruence between (1) the skills that higher education institutions train for and (2) the demand from operators who recruit creative workers. *Ultimately*, it is also a question of observing whether this congruence is in line with the ministerial injunction.

These objectives raise a number of questions: if the entrepreneurial injunction is present in the Ministry's speeches and in various major calls for projects, such as those under the France 2030 Strategy, what about local players who employ creative workers? What skills are they looking for in their future employees? Are higher education establishments in the arts and creative industries able to meet both ministerial requirements and the expectations of operators? We summarise these questions in the following problem statement: In a context of institutional injunction which encourages the managerialization of the profession of creative workers, what is the degree of congruence between the expectations of cultural operators and the training offered by higher arts and creative establishments?

The first part of this article aims to provide a theoretical and conceptual basis for the problem (1.). To do this, we return to the specific characteristics of creative workers and

of their training (1.1.) and the paradigm shift underway within the profession (1.2.). We then describe the conceptual framework used: entrepreneurial skills (1.3.).

The second part of the article focuses on the research design (2.). Our research strategy is based on an embedded case study (Yin 2018): the Provence-Alpes- Côte d'Azur Region and its arts, culture and creative sector. The research strategy is implemented through a strategic territorial diagnosis of the skills of creative workers in the region. The qualitative data was collected by means of an open questionnaire and a benchmark. We sent the questionnaire to the partners of Aix-Marseille University's 'Organisations et Territoires des Arts, de la Culture et de la Création' (OTACC) Chair, asking them about the type of skills they expect from creative workers. At the same time, we carried out a survey and analysis of existing training courses (from bac+1 to bac+8) in the Provence-Alpes-Côte d'Azur region. We then carried out a thematic analysis of the data collected (Paillé, Mucchielli 2012), based on *a priosteriori* coding (Allard-Poesi 2003).

Once the results have been presented (3.), they are discussed in order to highlight the theoretical, pedagogical and managerial recommendations (4.).

1.   The creative worker: a professional player who needs to develop entrepreneurial skills

The aim of this first part is to outline the theoretical and conceptual framework of the research. To do this, we highlight the risk of casualisation of the creative worker (1.1.), and present the ministerial response to this phenomenon, which reveals a paradigmatic shift towards the managerialisation of the profession (1.2.). We then return to the need to understand and analyse entrepreneurial skills in this professional context (1.3.).

1.1.   The creative worker: a profession at risk of insecurity.

The creative worker is defined as a professional actor whose training aims to strengthen and perfect an artistic practice. They become experts in their field. Above all, they are creative people who work in the arts and the cultural and creative industries. There is a wide range of professions in many fields (communication, distribution, production, etc.) working in different artistic fields. While the field of the arts and cultural and creative industries is experiencing strong employment growth, it is also a precursor of forms of labour flexibility and forms of employment risk management (Menger 2003).

The cultural employment market has a number of characteristics, some of which are outlined below. Since 1970, there has been continuous demographic growth in the arts professions, particularly in the field of live performance and audiovisual media (Menger 1991). By way of example, there were twice as many professionals in the arts in France in 2009 as there were in the early 1990s (Menger 2015).

According to a INSEE's "Enquête emploi" study[4] , for the Ministry of Culture (2021), there has been a change in the number of jobs in cultural professions between 2003 and 2018. In 2018, there were 645,694 cultural professionals, compared with 451,669 in 2003. Depending on the sector, the change in numbers has been particularly rapid. For example, in the live performance sector, the number of professionals rose from 6,807 in 2007 to 11,688 in 2016. In the audiovisual sector, the number of professionals has doubled, from 5,796 in 2007 to 13,807 in 2018.

There is a wide range of so-called "cultural" professions in many different fields and working in a variety of artistic areas. Over and above the professions practised, this diversity is reflected in the wide variety of contractual forms of cultural employment, such as short contracts, part-time work, freelance work and self-employment, which is three times higher than the average for the working population (Gouyon, Patureau 2014). This diversity of contractualisation of employment reveals in particular the difficulty for creative workers to make a living solely from their art; cultural professionals often combine a salaried activity with their self-employed activity (Ministère de la Culture, 2021). Disparities in income from activities vary from one sector to another, and one quarter of professionals receive replacement income (unemployment, pension, etc.) (Ministry of Culture, 2019). What's more, cultural professionals earn 26% less than other working people, given comparable socio-demographic characteristics (Gouyon 2015).

Faced with this professional environment marked by a high risk of job insecurity, in 2014 the Ministry of Culture initiated a policy aimed at promoting the employability of creative workers by strengthening their entrepreneurial and managerial skills. Art establishments are being urged to train not just artists, but artist-entrepreneurs with the capacity to manage cultural projects.

1.2.   From artist to entrepreneur, an injunction from the Ministry of Culture culture is indicative of a paradigm shift.

The development of the figure of the artist entrepreneur is supported by the ministerial injunction posted since 2014. This is based on an invitation to schools of higher arts education to support initiatives to professionalise creative workers. It involves strengthening links with the socio-economic and cultural world, as well as developing innovation mechanisms such as arts incubators, *fablabs* and coworking spaces. *Ultimately,* the aim is to enable young artists to start their professional careers by putting them in touch with the local area.

So, as the Ministry of Culture sums up: "*Professionalisation is of course achieved in schools by providing better information on copyright and public commissions, on the mechanisms that exist to support artistic creation and on business creation. (...) It also involves new places and new schemes to give young creators a foothold, places that could lay claim to the title of 21st century studio (...)". The* Ministry's discourse shows that artistic training must henceforth include training modules in skills enabling

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[4] 'Institut national de la statistique et des études économiques

and manage artistic projects. Beyond the rhetoric, this policy takes the form of a multitude of calls for projects. The box below presents an educational project that illustrates this phenomenon.

Box 1: La Fémis - the French national film and sound academy[5]

> The thing about a film or audiovisual project is that it can never be done on its own, or without substantial equipment. So why not make available to young creators the professional facilities that are usually used for teaching? With this in mind, the Fémis has developed the
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> "This is the first time we've been able to offer a training course in 'external operations' (Opex). *The professional integration of young graduates has always* been *at the heart of our concerns,*" emphasises Marc Nicolas, the school's director. *With Opex, our aim is to give them access to the school's equipment and technical facilities, including film sets, editing and mixing rooms and a projection room, so that they can work on their own projects. This is a substantial asset for their entry into professional life*"[6] . Another advantage, according to Marc Nicolas, is that "*in the spirit of the FabLab, it also makes for an interesting transition between student life and professional life: the young creator is hosted by the school for part of the realisation of their project, but is solely responsible for its definition, budget and completion"*. The leading film school asks only one thing of young Opex beneficiaries: they must commit a minimum number of hours to their project.
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> "This virtuous circle confirms the essential role played by the Fémis in the ecosystem of professionalisation in the world of film.

This ministerial speech reveals a paradigm shift in the status of the creative worker, who is gradually moving from the status of artist to that of artist-entrepreneur.

Greffe (2012) refers to the artist-entrepreneur as an artist-business to emphasise that the artist is himself a creator of concepts and objects. They create something new specific to their art and build their business around their creation in order to generate value. Creating aesthetic forms makes him a producer who is constrained and subject to a financial reality (Horvath, Dechamp 2021). Creative workers are thus at the crossroads of two logics, artistic and economic, which are often considered to be opposed (Chiapello, 1998). By straddling artistic and monetary value, "*the actor (artist, creator, cultural manager) is at a point of tension between the creative dynamic as creator and the economic dynamic as mobiliser of resources*" (Horvath, Dechamp 2021: 24). In this sense, creative workers must now develop entrepreneurial skills in addition to their artistic skills (Bourgeon-Renault, Paris 2021).

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[5] https://www.culture.gouv.fr/Actualites/Professionnalisation-des-jeunes-createurs-comment-les-ecoles-d-art- take action

[6] https://www.culture.gouv.fr/Actualites/Professionnalisation-des-jeunes-createurs-comment-les-ecoles-d-art- take action

1.3. The skills of creative workers: what grid for analysing entrepreneurial skills?

The central aim of this article is to analyse the concept of skills as applied to the specific context of creative workers. In addition to their artistic skills, the article seeks to understand how creative workers can acquire entrepreneurial skills.

Competence refers to "*a complex ability to act based on the effective mobilisation and combination of a variety of internal and external resources within a family of situations*" (Poumay *et al*. 2017: 22). Produced by an individual in a given professional situation and changing over time (Dejoux 2008), competence is an individual process that interacts with an environment. It becomes collective when this set of individual competences combined (Dejoux 1998) makes it possible to create a similar language with the aim of taking a joint decision (Chedotel, Krohmer 2014). Competence can be broken down into three dimensions: knowledge, interpersonal skills and know-how. (Loufrani *et al*. 2013, 2014). Research shows a correlation between skills and employability (Antoine *et al*. 2006; Loufrani *et al*. 2014).

In the specific case of creative workers, analyses generally focus on their artistic and creative skills. These skills can be acquired according to two different logics: a logic of mediation and a logic of professionalisation. The mediation approach is based on the development of art awareness programmes and institutionalised educational programmes. We can cite as an example the emergence of artistic and cultural education (EAC) enshrined in the law of 08 July 2013 common to the Ministry of Culture and the Ministry of National Education, becoming a government priority. On the other hand, professional training in artistic skills relies on educational establishments that offer artistic diplomas and certifications in the same way as higher arts establishments. These training courses are specifically geared towards mastering an artistic and aesthetic technique or practice. The training pathway for creative workers therefore varies according to the artistic practice chosen, illustrating the heterogeneity of existing diplomas (Howard 2015).

Over and above this base of artistic and creative skills, Bourgeon-Renault and Paris (2001) explain that the activities of creative workers increasingly involve *"an entrepreneurial dimension which may take different forms"* (Bourgeon-Renault, Paris 2001: 46). The authors explain that creative activity is based on a process close to that of entrepreneurship, and that the creative worker becomes a real "*entrepreneur*" (p.47).

The authors draw up an overview of the various entrepreneurial skills of the creative worker "*skills of innovation, artistic creativitý (...) management of the risk (...) obtaining funding, managing teams (project management), and defining the positioning of the organisation and attracting audiences (marketing) (...), seeking financial resources and sometimes employing staff*" (Bourgeon-Renault, Paris, 2001: 48). The authors also point out that the entrepreneur may vary in form: "*artist, self-employed worker, manager of a start-up, an association or an institutionalised structure (SMAC in the field of contemporary music, etc.)*" (Bourgeon-Renault, Paris, 2001: 48).

Alongside this literature on arts and culture management, research into entrepreneurship offers a more detailed understanding of the skills and competencies of the arts and culture sector.

Entrepreneurial skills are deployed during the entrepreneurial process. This process is made up of three distinct phases over an undefined period of time and can follow different trajectories (Omrane *et al*. 2011). Omrane *et al* (2011) explain that the first phase is the triggering of the entrepreneurial process as a result of the entrepreneur's desire to start thinking about his or her project following a reason, a wish or a professional tension that justifies taking a position. The second phase involves the entrepreneur's total commitment to the implementation of his business project, devoting energy, time and resources. The final phase is the survival and development of the business. This process can be associated with a dynamic and evolutionary learning process that contributes to the development of skills.

The following table, adapted from Omrane *et al* (2011), summarises the state of the art in the literature on the entrepreneurial skills required and developed during the entrepreneurial process.

Table 1: Entrepreneurial skills required and acquired during each stage of the entrepreneurial process.

Stage of process	Skills	Definitions
Trigger	Emotional skills (motivation, willpowerment, risk tolerance, autonomy)	*"They must also take into account the complexity of the project they are planning to undertake.* to *develop*. (p.95)
	Skills of perception from opportunities	*"The key factors for success of the project*. (p.95)
	Skills at control from information	*"Consultation of different sources information*. (p.95) *"Research, collect, classify and use the information needed for good management of the entrepreneurial act"*. (p.95)
	Absorption capacity	"An individual*'s ability to absorb the knowledge he or she has acquired and to apply it to his or her daily life. need*. (p.95)
Commitment	Skills in managing novelty, ambiguity and paradoxes.	*"To be able to cope with the financial, temporal and social constraints of novelty, and to do so by having certain skills in the management of novelty, the development of new products and the development of new technologies. ambiguity and paradoxes"*. (p.96)
	Project method and management skills	*"The planning of the project, the formalised breakdown and decomposition of the elements of the project, the distribution and division of tasks over time, etc.*" (p.96).

	Propensity to learn	"A *way of thinking that makes it possible to build and develop the different skills entrepreneurial*. (p.95)
	Research, meeting and resource allocation skills required	"*Drawing on the experience of others and following the principles of action resulting from the successful careers of entrepreneurs accompanied*. (p.96)
	Entrepreneurial skills in creation	"*Undertakes a feasibility study and detailed analysis of its project through the writing a business plan*". (p.96)
	Strong involvement	"*A positive escalation in commitment [...]. expenses incurred, time spent and efforts made deployed, psychological and social costs, career costs etc.*" (p.96)
Survival Development	Skills for consolidating project positioning and/or of the new company	"*Acquisition of new knowledge, skills and training its employees in order to better and the refinement of technologies used, offering better quality of products and services, new product lines products, targeting the market or even more relevant distribution*. (p.97)
	Project and new business development skills	"*Maintaining and developing your business created*. (p.97) "*Ability to interest as many partners as possible and to mobilise them to achieve the desired objectives, by taking advantage of their support*. (p.97)
	Strategic skills	"*Generate, mobilise and continuously bring people together physical and organisational resources, the human and financial resources required to keep up the pace*. (p.97)
	Skills social and relationships	"*The ability to communicate with various stakeholders and partners, to persuade them and maintain relationships with them*. (p.97)

The table below lists the skills required and acquired during the three stages of the entrepreneurial process. The initiation phase shows the skills acquired and those to be developed in order to begin the entrepreneurial act. During the commitment phase, the skills are mainly focused on setting up the entrepreneurial project. The final phase, survival-development, focuses on the skills needed to ensure the viability of the project. Over the course of the three stages, the skills complement each other to create a portfolio of skills for designing and managing an entrepreneurial project.

2. The single embedded case study: a relevant research design for studying the degree of congruence between the expectations of cultural operators and the training offered by higher arts and creative establishments.

In order to explore possible answers to the problem, this research mobilises the embedded single case study. The case study "*studies a contemporary phenomenon in depth and in its actual context, especially when the boundaries between phenomenon and context may not be clearly evident*" (Yin 2018: 45)[7] . Here, the phenomenon studied is the degree of congruence between the expectations of the professional fabric and the training on offer, particularly with regard to the place given to entrepreneurial skills, while the context refers to the territory and the sector studied: the visual arts in the PACA region. Why this choice of context? The 'visual arts' is a modern name for a vast category of activities rooted in a variety of artistic disciplines. UNESCO (2009) defines them as *"arts that appeal primarily to the visual sense*", adding that "*artistic forms emphasise the creation of works that are essentially visual or multidimensional in nature*". This definition emphasises the importance of an art of the eye.

We are focusing on the visual arts sector because it accounts for a significant proportion of creative workers in France. Thus, *"professionals in the visual arts account for more than a third of cultural employment. They are the largest group of people working in cultural occupations: professionals in the visual arts and arts and crafts account for a third of the workforce, with 216,100 people, and their population has increased by 42% in fifteen years*" (Ministère de la Culture 2022: 61).

Moreover, it is in this sector that creative workers are most numerous, as "*the visual arts sector is more specialised: four out of five professionals work in a cultural occupation*" (Ministère de la Culture 2022: 63).

At the same time, it is also the sector where the risk of job insecurity is greatest, as "*non-salaried employment and short contracts are the most numerous*" (Ministère de la Culture 2022: 62). Their profession is not governed by directives. There are few, if any, conventional frameworks that govern the activity of workers[8] (collective agreements, professional regulations, pricing, etc.). Most authors are self-employed artists or artist-authors.

This study focuses on the visual arts sector in the South of France. This region is deploying a territorial strategy in support of the "cultural and creative industries" sector, in which each cultural field is represented (Soldo *et al*. 2021). It is also a region with particularly rich resources in the field of the visual arts, as it benefits from a high profile for the sector thanks to international professional events such as Artorama, and the presence of a network of art schools and a significant number of higher education establishments offering degrees in the visual arts. Art schools are public establishments that train for national diplomas in higher education and the arts, awarding first and second cycle diplomas (worth the European master's degree).

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[7] Free translation of "investigates a contemporary phenomenon in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident" (Yin, 2018: 45). [8] Rapport du Gouvernement au Parlement sur la situation des arts visuels en application de l'article 45 de la loi du 7 juillet 2016 relative à la liberté de création, à l'architecture et au patrimoine.

The Scool(s) of South is made up of seven art colleges, all of which are part of the region's rich and diverse educational offering[9] . Bringing these schools together in a network reflects their ambition to build and enhance their cooperation in the field of education, and to strengthen their regional influence and visibility among professionals and the general public.

In order to implement our research strategy, we have defined two units of analysis: training provision and the skills needs of operators. The first unit of analysis is training provision. This involves analysing the skills being trained by the region's higher education institutions. We carried out a benchmark of all the higher education courses on offer in the visual arts. The aim of collecting secondary data was to identify existing university degrees (bachelor's, master's) and art school degrees, as well as the corresponding training brochures. We then organised them according to criteria (the training site, the target audience, the skills and occupations targeted and any specific pedagogical features). The two tables below show our sample. The first table lists the university courses (bachelor's and master's degrees) surveyed.

Table 2: University courses.

Course title	University
LICENCE	
Bachelor of Fine Arts	Aix-Marseille University
History of art and archaeology degree	
Licence professionnelle Fashion industry: management and development of fashion products	
Diplôme National des Métiers d'Art et du Design (DNMADe), specialising in graphic design	Lycée Saint-Joseph les Maristes - *Marseille*
Diplôme National des Métiers d'Art et du Design (DNMADe) with a major in space design	
Diplôme National des Métiers d'Art et du Design (DNMADe) with a major in fashion	
Licence 3 Arts et Métiers de l'Image	University Côte d'Azur
MASTER	
Master of Arts, course: Plastic Arts and Art Sciences	Aix-Marseille University
Master of Arts, course: Digital creation	
Master's degree in fashion and textiles	
Master's degree in teaching, education and training (MEEF), second level. Pathway: Teaching technology in the CLG (secondary school), sciences engineering, drawing/applied arts at the LGT (Lycée Général et Technologique)	
Master's degree in teaching, education and training (MEEF), second level. Programme: Teaching in vocational secondary schools Professional teaching option: engineering-applied arts	
Master's degree in teaching, education and training (MEEF), secondary education. Programme: Teaching the arts in the CLG (Collège) and LGT (Lycée) General and Technological). Option: Plastic arts	
Master's degree in digital creation	

[9] Ecole supérieure d'Aix-en-Provence, Ecole supérieure d'art d'Avignon, Ecole nationale supérieure de la photographie, Ecole supérieure d'art et de design Marseille-Méditerranée, Ecole nationale supérieure d'arts plastiques de la ville de Monaco, Ecole nationale supérieure d'art de Nice, Ecole supérieure d'art et design Toulon Provence

Art, culture and digital course: content creation	Toulon University
Master's degree in digital creation	
Experience design (U/X) and interface design (U/I) courses	

The second table lists the art colleges belonging to the Ecole(s) du Sud network.

Table 3: Art colleges in the Ecole(s) du Sud network.

List of schools
Ecole supérieure d'Aix-en-Provence
Avignon School of Art
Ecole nationale supérieure de la photographie
Marseille-Méditerranée School of Art and Design
Monaco National School of Fine Arts
Ecole nationale supérieure d'art de Nice
Toulon Provence Méditerranée College of Art and Design

After presenting the sample for our first embedding unit, we present the second unit covering the expectations of cultural operators. We administered two questionnaires in 2022 and 2023 in order to identify the occupations and skills in short supply in the southern region among the partners of a university chair, the OTACC chair. The questions were open-ended to allow professionals to express their needs. The table below shows the year of data collection and the number of respondents.
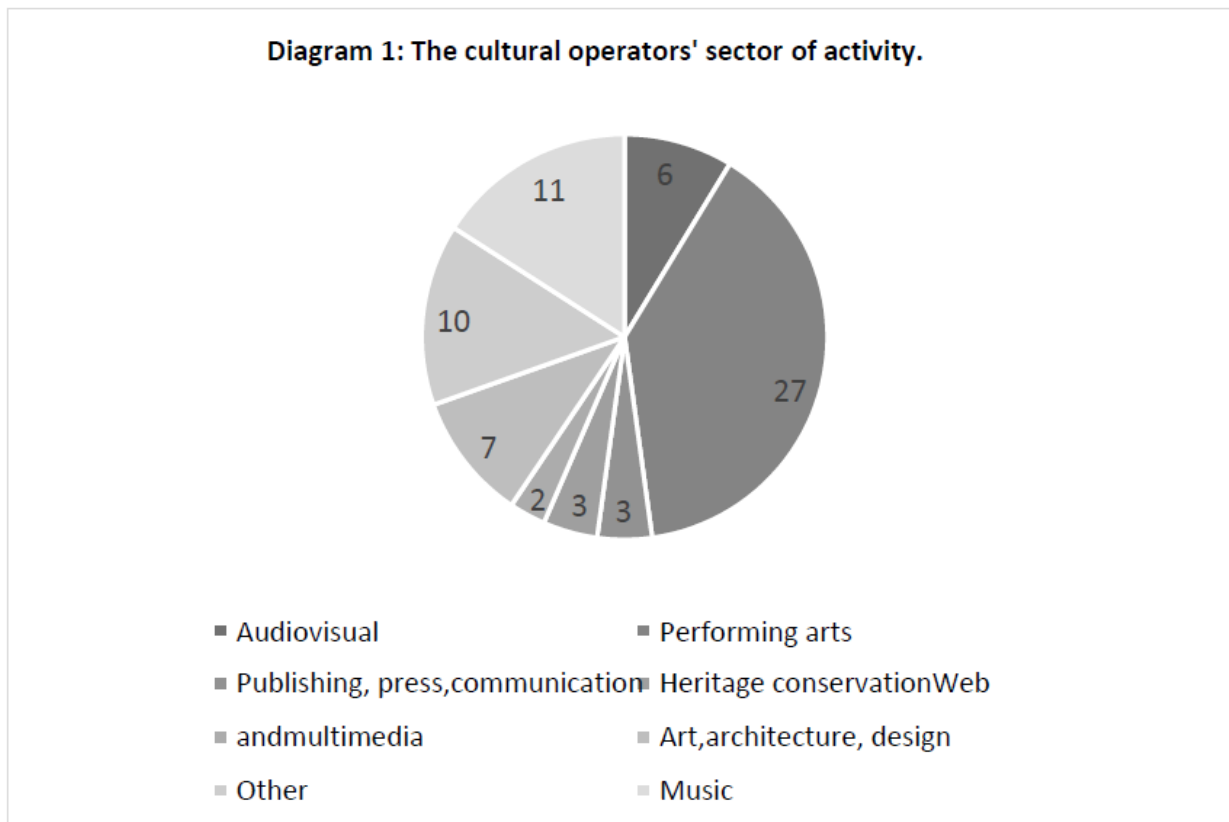
Table 4: Data collection from OTACC Chair cultural operator respondents.

Year of data collection	Number of respondents
2022	35
2023	60

In total, we had ninety respondents. In order to characterise our sample, we divided them according to their sector of activity, as shown in the diagram below.

Diagram 1: The cultural operators' sector of activity.

■ Audiovisual	■ Performing arts
■ Publishing, press,communication	■ Heritage conservationWeb
■ andmultimedia	■ Art,architecture, design
■ Other	■ Music

Source: the authors

We note a diversity of sectors of activity in the panel of respondents. They work in the following sectors: audiovisual; publishing, press, communication; web, multimedia; live performance; heritage conservation; art, architecture, design; music; other. We have taken all of these sectors into account in our study because creative workers in the visual arts sector are likely to work in several cultural sectors. Indeed, creative workers who have recently obtained their diploma wish to master several skills (Diagnostic Culture et Création en Mutations, 2023[10]) that they can apply in their professional activity.

In addition, since this field is conducive to pluriactivity, a constraint that creative workers in the visual arts have taken on board, it is a positive attribute of their activity (Diagnostic Culture et Création en Mutations, 2023). In this sense, artists are claiming several professions around creation by going beyond the boundaries of sectors (Diagnostic Culture et Création en Mutations, 2023). This is why new collaborations are emerging between artists from different disciplines, going beyond their initial disciplinary field.

For the two embedding units, we carried out a thematic content analysis of the data collected. This analysis consists of *"systematically identifying, grouping and, subsidiarily, discursively examining the themes addressed in a corpus, be it an interview transcript, an organisational document or observation notes"* (Paillé, Mucchielli 2012: 232). The thematisation is based on the construction of a coding grid. This was constructed on the basis of a coding *a*

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[10] PIA 4 Compétences et métiers d'avenir, (2023), Diagnostic Culture et Création en Mutations (2CM), *HESAM university.*

priosteriori (Allard-Poesi 2003). In this sense, the coding grid is semi-structured, containing themes constructed a priori from our theoretical and conceptual framework (e.g. artistic skills, entrepreneurial skills) and a posteriori themes from the data collected, which refine the a priori themes. In order to analyse the congruence between the results of the two embedding units, we created a conceptual grouping matrix (Miles, Huberman: 2003).

3. Research results: Analysis of the congruence between training provision in visual arts and the expectations of cultural operators in the South of France

Our results make it possible to explore and identify the skills provided by higher education institutions (3.1) and the expectations of cultural operators in terms of the skills of creative workers (3.2). Based on the data collected, an analysis of the degree of congruence between the expectations of cultural operators and the training on offer was carried out using a conceptual grouping matrix (3.3).

3.1 Analysis of the training on offer: what skills do higher art education establishments train for?

The benchmark of training provision was divided according to university courses and art colleges. The curricula of the various higher arts education establishments were studied in order to identify the skills acquired during university courses (3.1.1) and art college courses (3.1.2).

3.1.1 Analysis of university training programmes

The analysis of university curricula covers bachelor's and master's degrees. A distinction has been made between the two degrees in order to list skills at bac+3 and bac+5 levels. Bachelor's degree courses in the visual arts are offered by seven institutions in the region. They provide skills within the course, presented and illustrated in the table below. The table follows a descending logic. It has been constructed by starting with the skills most frequently identified in the training programmes and ending with the skills least present. Verbatims taken directly from the training brochures illustrate each skill identified.

There are seven areas of skill: practical skills, relating to artistic technique and practice; theoretical skills, relating to specialist knowledge of works and the visual arts; communication and graphic design skills; soft skills; marketing, design and sales of fashion products; and research skills.

Table 5: Qualifications awarded leading to the Bachelor's degree.

Areas of expertise	Number establishments	Verbatims illustrating skills
Practice	5	*"Technical skills in contemporary artistic practices: drawing, painting, volume, photography, digital creation, video, sound, etc.".*
Theoretical	5	*"Acquiring a foundation of knowledge in the discipline "*
Communication	2	*"Design and production of communication media for publishing (books, press, internet) or for a company (visual identity, packaging, institutional media) or for an event (poster...), signage)".*
Soft skills	1	*"Adaptability*
Marketing	1	*"Implementing marketing and distribution by based on the company's commercial strategy".*
Design and sale of fashion products	1	*"Ensure the manufacture of fashion products within the constraints of industrial strategy".*
Search	1	*"Commentary technique and essays*

Source: the authors

According to our analysis, the skills derived from the training content of the bachelor's degree are mainly theoretical and practical skills present in five of the seven institutions surveyed. Conversely, skills in fashion marketing and design are represented in only one of the existing training establishments. In the Provence-Alpes-Côte d'Azur region, the Master's course specialising in visual arts is offered in nine institutions. The results are presented in the following table according to the same decreasing logic.

Table 6: Qualifications awarded leading to a Master's degree.

Areas of Expertise	Number establishments	Verbatims illustrating skills
Practice	5	*"Mastering practical and technical knowledge specific to the plastic arts".*
Theoretical	4	*"In-depth knowledge of the works and artistic phenomena".*
Digital	4	*"Integrating new technologies and digital technology as artistic processes and materials".*
Search	4	*"Introduction to research methods*
Teaching	4	*"Teaching objectives and content, approach learning and skills*
Project management	3	*"Management, direction, and organisation of related projects to the arts sectors "*

Budget	1	*"Master the techniques of marketing e-trade "*
Marketing	1	*"Understanding consumer behaviour, its influencing factors, its decision-making process decision and its satisfaction".*

The predominant skills delivered in the Master's programme are practical and theoretical, in line with the results for the Bachelor's degree. Marketing skills are also present at the end of the ranking, with one training institution delivering this skill. A survey of the skills provided by higher education establishments revealed a wide range of skills. Among these skills, practical and theoretical learning outcomes are in the majority in both university courses. On the other hand, budgeting and marketing skills are very much in the minority among the skills delivered.

3.1.2 Analysis of training programmes at art colleges.

Having identified the skills offered by university training establishments, we now turn to the skills offered by the region's art colleges. To do this, the curricula of the seven schools in the 'Ecole(s) du Sud' network were studied in order to identify the skills offered, the number of establishments providing each skill and the verbatims taken directly from the training brochures. The art colleges making up the Ecole(s) du Sud network offer the skills set out and illustrated in the table below.

Table 7: Skills awarded leading to the higher art school diploma.

Areas of expertise	Number establishment	Verbatims illustrating skills
Practices	7	*avariety of techniques, of technologies and processes".*
Theoretical	7	*"Knowledge of all facets of a company's life theories of art and aesthetics".*
Search	4	*"Construct the beginnings of a critical analysis of their own plastic experiences, writing and artistic languages chosen from the field of art. contemporary and lively*
Digital	4	*"Mastery of 3D imaging software*

In this case, there are four areas of expertise, two of which are predominant in the seven art colleges in the network. These two skills, theoretical and practical, echo the skills most widely taught in higher education establishments. Digital skills and research

play a significant role in training programmes, with four of the seven schools focusing their training programme on this learning outcome.

The benchmark of the training offered by higher arts education establishments has enabled us to identify the skills delivered during the apprenticeship programme
"Creative workers". Universities and art schools offer a wide range of skills. In all courses, the theoretical and practical skills specific to the artistic field seem to form the basis of the training on offer.

3.2   Analysis of the expectations of cultural operators: what skills are expected of creative workers?

In order to analyse the expectations in terms of skills of creative workers, a questionnaire was sent to cultural operators. This complements the diagnosis carried out by the OTACC Chair. Based on the data collected in the two studies, we have analysed how the expectations of cultural operators will change in 2023 compared with 2019. In addition to the artistic skills specific to creative workers, there are various skill areas that structure the expectations of operators. The table below lists the skill areas illustrated by verbatims from the two questionnaires.

Table 8: Cultural operators' expectations in terms of skills

Areas of expertise		Verbatims illustrating the areas of skills
Skill area 1 : Knowledge and leadership of the local, national, European and international cultural ecosystem		*"economic", "environmental", "political", "societal* *Knowledge of the challenges facing the cultural sector*
Skill area 2 : The skills of the entrepreneur and the cultural intrapreneur	Manager of cultural activities	*"project management", "administration", "management of the teams", "logistics", "technical"...*
	Financial management	*"Budget management*
	Mastering digital tools	*"digital arts", "digital mediation", "digital marketing" and "digital communication".* *"Budget management*
	Management legally and regulating entrepreneurial activities	*For example, there's "labour law", "digital law" and "taxation of culture".*
Skill area 3 : Soft skills: developing interpersonal skills throughout your career		*"versatility and responsiveness,* *"autonomy, adaptability*

Sources: the authors

- Skills area 1: knowledge of and involvement in the local cultural ecosystem, national, European and international.

A first set of knowledge is expressed as a specific expectation on the part of the operators: the necessary knowledge of "*cultural policies*" because they provide a framework for the workers during their mission. This means knowing the orientations of local, national and European public decision-makers.

- Skills area 2: Entrepreneurial and intrapreneurial skills cultural.

A second set of skills is emerging. It covers four areas: managing cultural activities, managing finances, mastering digital tools, providing a legal framework and regulating entrepreneurial activities. Operators are expressing a need for skills related to the management of cultural organisations. Managerial innovations such as "*design thinking*" are also mentioned. In addition, financial management skills and budget control are clearly stated by all respondents. A third area of skill stands out: mastering digital tools. This is a cross-cutting area in that it concerns several of the job families illustrated by the verbatims. The final area targets knowledge of the legal apparatus and mastery of the regulations governing cultural activities.

- Skills area 3: Soft skills: developing interpersonal skills throughout your career

Finally, a number of soft skills are mentioned by cultural operators as needing to be developed throughout their careers, such as adaptability.

The two questionnaires enable us to identify blocks of skills. We note that artistic practice does not appear in the skills mentioned. We assume that the respondents consider it to be a prerequisite for their speciality. We now propose to compare these skills with those identified in existing training offers in order to analyse their degree of congruence.

3.3 Analysis of the degree of congruence between the expectations of operators in the cultural sector and the training on offer

In order to analyse the degree of congruence between the expectations of operators in the cultural sector and the skills delivered in the training programmes, we have produced a conceptual grouping matrix. This involves cross-referencing the results of embedding unit 1 and the results of embedding unit 2. We cross-reference the results of the analysis of training provision and operators' expectations. In order to do this, we defined a first category which takes up the areas of competence expected by the cultural operators in order to observe whether they were effectively present in the training programmes (3.1). We also targeted the establishments that provide training in these effective skills.

Table 9: Conceptual grouping matrix - analysis of the degree of congruence between the expectations of operators in the cultural sector and the training on offer

Areas of expertise		Presence of skills in training	Number establishment
Skills area 1: knowledge and leadership of the local, national, European and international ICC ecosystem		Yes	5 Licence 4 Master 7 Art schools
Skills area 2: the hard skills of the social cultural entrepreneur and solidarity	Managing activities cultural	Yes	4 Master
	Financial management	Yes	4 Master
	Mastering digital tools	Yes	2 Licence 4 Master 4 Art schools
	Legal framework and regulate entrepreneurial activities	No	0
Skill area 3: Soft skills: developing interpersonal skills throughout your career		Yes	1 Licence

Source: the authors

Analysis of the degree of congruence indicates that there is an imperfect match between the expectations expressed by the partners and the existing training provision for skills areas 1 and 3, since managerial skills are found only in university masters programmes. On the other hand, legal skills in skill area 2 do not appear in any of the courses on offer. What's more, the soft skills expected by cultural operators feature less prominently in the courses on offer. These two expectations of the employer base in terms of the skills of creative workers are not met by the training offered by higher education establishments in the visual arts.

4. Discussion of the results

Discussion of the results of this research leads to the formulation of three main lines of thought. Developing the entrepreneurial skills of creative workers appears to be a ministerial injunction that is congruent with the expectations of operators. However, it is still insufficiently taken into account in the training offered by specialised establishments (4.1.). The transformation of training for creative workers is all the more necessary as the evolution of expectations in their regard reflects a shift towards the profile of the creative entrepreneurial worker fulfilling several

roles (4.2.). Multi-activity and the multiplicity of their professional roles encourage creative entrepreneurs to mobilise clusters of skills (4.3.).

4.1 Entrepreneurial skills for creative workers: ministerial injunction, expectation on the part of operators... but weakness in specialised training provision

The starting point of this research is an injunction from the Ministry of Culture to develop entrepreneurial skills among creative workers, these skills being presented as a means of combating job insecurity. If we refer to the theoretical and conceptual framework proposed, managerial skills make an essential contribution to the dynamics of cultural entrepreneurship.

Our results show that cultural operators are indeed looking for entrepreneurial skills in creative workers. They are more mixed, however, when it comes to the training on offer. Training in entrepreneurial skills is mainly found in university masters programmes. More specifically, training in skills relating to the management of cultural activities and the financial management of these activities are not found in art school courses. Thus, the Ministry of Culture's injunction seems to be better respected by higher education establishments that do not fall within its scope.

Several factors could explain these results. Firstly, as we stated in the first part of this article, creative workers are professionals whose training is primarily aimed at perfecting an artistic practice. Entrepreneurial skills therefore do not fall within the scope of this definition. A second explanation can be found in the work of Alexiou and Wiggins (2022). The authors explain that the success of a creative worker lies in his or her ability to acquire skills in art and entrepreneurship. However, the authors point out that entrepreneurship can be confused with commercial logic, leading to a conflict of values for creative workers.

## 4.2 From creative worker to creative entrepreneur: towards a paradigm shift

The orientation of the Ministry of Culture and the results of our study reveal an overall change in expectations of the creative worker. Our results also make it possible to clarify the characteristics of the creative worker-entrepreneur. Firstly, from the point of view of their training, they are seen as professionals who are experts in their artistic practice. In addition to their artistic skills, they are capable of managing a cultural project on two levels: they may set up a structure (entrepreneurship), or they may manage cultural projects within organisations (intrapreneurship). In this way, they are a true Swiss army knife, capable of both proposing artistic content and managing projects.

Increasingly, the cultural operators who employ these creative workers expect them to have a range of additional skills relating to the regulatory and legal framework for artistic activities. The creative worker becomes a cultural entrepreneur whose main characteristic is that he can fulfil several roles: he can be an artist, a manager or a lawyer. Depending on the roles they take on, they will need to mobilise clusters of skills

4.3 Skill clusters of the creative worker: from multi-activity to multiple roles

As we stated earlier, creative workers need to develop a range of skills outside artistic practice. To do this, they must mobilise clusters of skills according to their role within a cultural project. These clusters correspond to skill areas. They are a grouping of skills from the same family of professions. We identify several roles: the role of artist, the role of entrepreneur, the role of intrapreneur and the role of legal regulator. For each role, the creative worker is required to mobilise one or more clusters of skills. Two transversal skill clusters emerge from the results: one relating to knowledge of the cultural sector and the other to interpersonal skills in this field of activity. Comparison of the results with the literature leads us to identify role configurations and skill clusters.

Figure 1: Configuration of the roles and skill clusters of the creative worker.
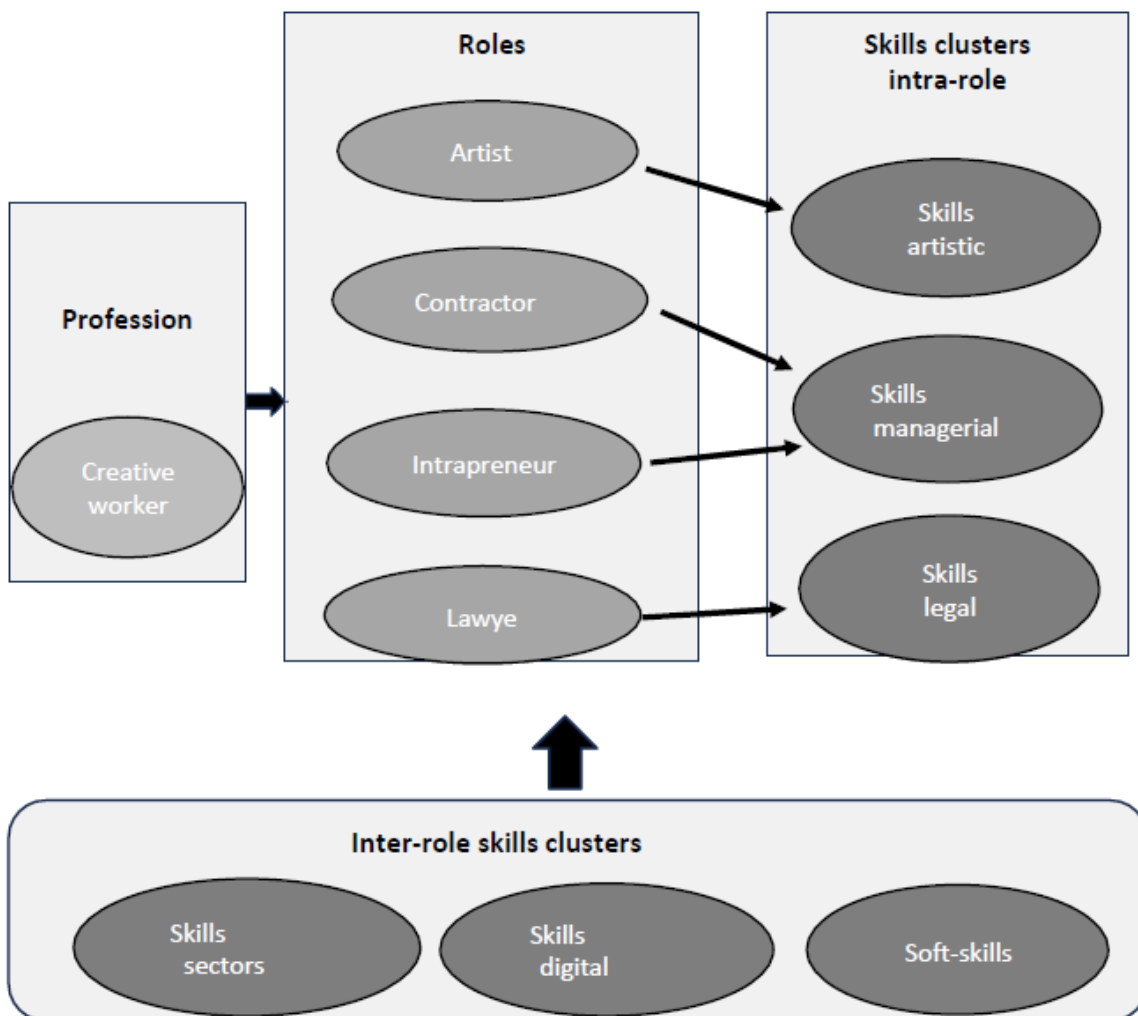
Source: the authors

Discussion of the results leads to the following conceptualisation. By virtue of their multi-activity, creative workers may have to fulfil several roles. To do this, they mobilise clusters of multidisciplinary skills. Their core business is the professional practice of their art. They may set up their own structure and/or be employed by a structure to manage one or more cultural projects. They may also be required to have legal regulatory skills.

The performance of its roles also relies on clusters of cross-disciplinary skills. By working in the arts and cultural and creative industries, they also draw on sector-specific skills, in particular knowledge of the institutional environment of the sector of activity, such as cultural policies. They must also be able to integrate digital technology into the various possible facets of their activity: from digital artistic creation to the use of digital marketing techniques, from the ability to propose digital mediation tools to mastery of the legal apparatus of digital law. All of these roles are also supported by a wide range of soft skills.

Conclusion

The aim of this article was (1) to identify how the development of new entrepreneurial skills is embodied in training programmes and (2) to understand how they meet the expectations of cultural operators, who are the main employers in the sector.

The empirical study was based on a single embedded case study. An analysis of training in the visual arts and the expectations of cultural operators in the southern region.

The results shed light on the phenomenon of the managerialization of creative workers. In parallel with their artistic practice, they are led to develop skills outside their field of discipline. In addition, it tends to show that these workers have to perform several roles by mobilising several clusters of skills.

However, these results need to be qualified because they have several limitations. On the one hand, the study should be extended to other contexts in order to confirm the effectiveness of the expectations of cultural operators in terms of entrepreneurial and intrapreneurial skills and in terms of legal regulation. In fact, the results are based on a mezzo analysis: the analysis of a regional territory and a particular cultural field. It would be relevant to extend the research to other geographical contexts and other cultural fields.

We should also note the emergence of a new question: how can creative workers fulfil several roles? The aim is to explore the link between skill clusters and the roles of creative workers by examining this link in the light of academic work on institutional logics and institutional complexity, following the example of research on doctor-managers and teacher-researchers-managers.

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