

# Welcome to the report

## Skills 2022 – Future Competencies for Culture!

With this report, Kulturakademin aims to convey relevant and future-oriented insights to everyone working in the cultural sector, initiating a discussion on how we can engage in lifelong learning and stimulate proactive learning. Through a forward-looking environmental analysis, we deepen our understanding of the competencies that will be required in tomorrow's job market. In the report, you can learn about the forces driving change, and you can also be inspired by fourteen concrete future competencies for the cultural sector.

It is said that the only constant is change. This is an insight that is believed to have been formulated as far back as the 5th century BC. With today's pace of change, it may feel more relevant than ever. According to researchers, the lifespan of knowledge has dramatically shortened in recent decades, which means that much of what we learn today will need to be updated at ever shorter intervals. Perhaps it is now time to acknowledge that the most important future competency of all is the ability to constantly learn and acquire new knowledge. Our hope is that this report will serve as a tool for both individuals and entire organizations that want to take lifelong learning to new levels. How can one think strategically and long-term about their own and others' learning? And what type of further education and skills development should employers offer to their employees and contractors?

To successfully formulate truly relevant future competencies, we have, in this report, looked far beyond the cultural sector's playing field. The point of identifying significant environmental changes that may seem distant to us today is to create a timely understanding of how they may affect our operations tomorrow. In this way, we build future preparedness.

We at Kulturakademin will use the insights in this report in our future business planning and as a basis for strategic decisions and choices. Our ambition is to renew and expand the report every year to be able to present new insights on the topic of skills development.

We hope that you, as the reader of this report, will be filled with inspiration and new knowledge about the opportunities and challenges of the future. We also hope that these insights will generate new and more discussions and conversations.

### **About the Report**

The report was authored by Sofia Rasmussen, Rasmussen Analysis, on behalf of Kulturakademien. The insights and information in the report are based, among other things, on an analysis of

existing research and literature in the field. All sources are cited at the end of the report. In the report, we have limited ourselves to the following areas within the cultural sector: performing arts, audiovisual media, music, visual arts, and literature.

To deepen and enrich the insights generated by the report and research overview, Rasmussen Analysis conducted fifteen in-depth interviews with experts, researchers, professional practitioners, and leaders in the cultural sector. The first interview was conducted on December 7, 2021, and the last on April 7, 2022.

The purpose of the in-depth interviews was to create a deeper understanding of how different actors reason about questions related to future competence needs and relevant environmental changes. The interviewees are anonymous in the report. In the selection process, we considered aspects such as gender, age, profession, and industry to enable a breadth and a good representation of different groups in the material.

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## 5 FORCES DRIVING CHANGE

# 01.

### **AN INCREASINGLY CREATIVE AND THOUGHT-INTENSIVE JOB MARKET**

What has happened is that creative ability is in greater demand in several industries. So, those who used to become artists can now, instead, create video games or other forms of artwork. They are absorbed by industries seeking creative talents. This can be seen in the number of people seeking classic education; there are more avenues today for practicing one's art, and it's not necessarily only through art education."

#### **Leaders in artistic activities**

The concept of work is undergoing constant change. In ancient times, work was considered a degrading activity that deprived people of the opportunity to engage in what was truly important in life: thinking, philosophizing, and developing the body and soul. Today, the ability to think and utilize advanced cognitive resources, such as creativity, is among the most sought-after qualities in the job market. This is particularly true for the Nordic countries. According to a recurring report from the European Centre for Policy Reform and Entrepreneurship, Sweden ranks second on the list of European countries with the most thought-intensive jobs per capita (Switzerland comes first). When it comes to the creative aspect of all thought-intensive jobs, Sweden ranks fourth, after Denmark, Norway, and Iceland among European countries with the most creative professions per capita. Furthermore, the number of thought-intensive jobs is on the rise, and the creative sector is expanding. Between 2013 and 2019, the average number increased by 509,000 per year. In 2020, the number of thought-intensive jobs decreased for the first time, except in the Nordic countries where the number continued to grow despite the global pandemic crisis. According to the Swedish Agency for Cultural Analysis, the cultural and creative industries in the Nordic region, as a whole, have had a stronger development than the Nordic labor market as a whole between 2014 and 2019. The ability to be creative, the art of thinking, and the ability to create culture are skills that are increasingly in demand.

## **Complexity and Self-Leadership**

One consequence of this development is that complexity in the workplace is increasing. For thought-intensive and creative work, there are usually no predefined templates for how tasks should be carried out. Instead, it is up to the individual to create their own tasks, structure their work efforts, and understand how to measure the quality of their own contributions.

According to experts we have spoken with in various creative industries, the increasing complexity manifests itself in several ways. For example, two decades ago, job titles were more clearly defined, and the tasks you were expected to perform were more obvious. Today, tasks are more complex, often requiring multiple skills within a single project to complete the task.

Tasks that require advanced cognitive abilities are generally more challenging to set boundaries for. It's not always easy to leave work behind when the workday is over, as work continues as internal processes. This is where the need for self-leadership comes in, a need that has become more pronounced at all levels of the workforce. We will delve deeper into self-leadership as a future skill within the field of culture later in the report.

## **Creators Outside of Culture**

Another consequence of the job market becoming more creative and thought-intensive is that creative abilities are in demand in more industries than before, even outside the traditional cultural sector. Those who used to choose traditional art education paths can now use their passion and skills in entirely different industries, such as the gaming industry, communication, IT/tech, or the hospitality sector. According to the mapping conducted by the Swedish Agency for Cultural Policy Analysis of cultural and creative industries in the Nordic countries, a significant portion of cultural creators and creatives work outside the traditional cultural sector. In fact, according to the mapping, most cultural creators are found in the information and communication sector, legal services, economics, and science/technology. Of course, there is also a significant group within the cultural, entertainment, and leisure industry.

## **A Flourishing Creator Economy**

When the concept of the knowledge economy was introduced in the 1960s, it became evident that thinking would become a more dominant value-creating process in the workplace. Since then, the relevance of this concept has only grown. Today, a new term has emerged: The Creator Economy. This term encompasses the large number of people who spend increasing amounts of time consuming content created by amateurs on platforms like YouTube, Twitch, and Instagram. In addition to more people engaging with this content, the number of individuals who make a living as creators worldwide is also growing. Estimates suggest that over 50 million people around the world consider themselves creators. YouTube, for

example, had over 51 million channels in 2022, and the number of channels increased by 36 percent in 2021. The majority of these channels have been created by amateurs.

# 02.

## DIGITALIZATION AFFECTS ALL LEVELS

In the past, it could be said that James Bond had to come to Sweden to film a skiing scene, but that's no longer necessary. Digitalization has reached a point where location is no longer a competitive factor, as everything can be created using special effects (SFX). Today, the film and television industry is essentially only competing with sleep, as people consume content nonstop.

### **Responsible for an organization within the film industry**

*“Can all artistic expressions be digitized? Yes, to a greater or lesser extent. The fact that many things are being digitized also affects the expectations for other types of experiences that we are accustomed to having in physical form.”*

*Professor at the University of Gothenburg*

*“I still think that culture is a public good and therefore we should have public funding. But the sector should not wait for change to happen. We need forward looking digital intelligence. People who are thinking ahead. What will be the future and what can we propose. We cannot only be reactive. The next generation, people who are born in the digital era, will approach it differently. It will change.”*

*A representative from an international labor union interest organization*

*“I think it's so clear now, after the pandemic, that many people long for in-real-life (IRL) experiences. It's always a question of balance. Digitalization will expand the opportunity to access various cultural offerings but not eliminate IRL experiences. Perhaps digitalization will instead increase the need for IRL experiences where you can see things that you wouldn't have otherwise seen.”*

*Investigator and service personnel within public film organizations*

Many parts of culture are undergoing profound changes. Behind many of these changes is a paradigm shift resulting from new and often readily accessible technology. A digital layer is now applied to almost every aspect of our lives from a very young age. Nine out of ten Swedes use the internet every day, and one in five people in a relationship today met their partner online. We socialize and communicate with each other digitally, seek and find love digitally, and engage in entertainment and relaxation. We have access to new perspectives and colossal stories. We work, produce, create, learn, grow, and develop in the digital realm. As consumers, we easily access some of the world's most acclaimed and celebrated movies, the highest-paid stand-up comedians, and the biggest musicians and artists. Large portions of the world's culture are available to all of us at any time of day.

Consumer behaviors and expectations have also dramatically changed due to digitalization. The film industry is an illustrative example of this. In 1956, there were 80 million cinema visits in Sweden. In 2019, the number of cinema visits was barely 16 million. However, the average Swede now watches at least eighty feature-length films or their equivalent each year, with only two of these viewed in a cinema. The number of cinema visits varies depending on where in Sweden you live.

We are in the midst of a paradigm shift initiated in part by digitalization and new technology, and the new structures have not yet fully settled within the cultural sphere. Transformations can pose challenges at various levels. In some parts of the culture, there is a belief that culture has a role in countering the digitization of everything. We may need non-digital spaces, exclusively physical experiences that remind us of our humanity and expand our spiritual horizons. However, this fact does not contradict the idea that digital tools can complement in various ways. Digitalization provides tools that facilitate cultural creation in the following ways:

- The possibility to complement and streamline the creative process.
- The ability to reach a broader audience and customer base through digital marketing.
- The potential to make cultural experiences accessible to more people.
- The ability to get to know target audiences by analyzing data.
- Opportunities for personal and professional development at one's own pace.
- The potential to create entirely new art and cultural experiences by integrating physical and digital layers.

### **Complement to Creative Processes**

The creative part of the service sector is undergoing a paradigm shift where creative processes are increasingly combined with AI technology, thus streamlining the creative process. However, not many believe that AI will replace the creators themselves. It's up to the creators and artists to

decide whether they want to use these smart technologies and to what extent they want to do so.

For instance, the music production industry has long been at the forefront of technological advancements, and it has rapidly implemented advanced technology in its operations. In recent years, various AI add-ons to music programs have been introduced, services that make time-consuming aspects of production easier. Some estimates predict that around 30 percent of the singles topping the charts in the coming decade will be partially or entirely written with the help of machine learning software.

Overall research in this field indicates that the potential for the creative and cultural industries to innovate with digital tools is enormous. The opportunity to reach a broad audience with AI-generated content, VR artworks, crypto art, and the potential of social media – the list of opportunities generated by digitalization is extensive. The consequences for future competency requirements are significant, and we will present some of the most important ones later in this report.

### **Future's Biggest Skill Shortage**

In surveys of the job market (which we'll discuss further in the future competency "The Ability to Continuously Update Digital and Technical Skills"), it's evident that the most significant future competency needs will be in technical and digital areas. While there's also an increasing demand for advanced cognitive skills, such as creativity, the ability to understand complex contexts, and self-leadership, it's within the technical competence area that the needs are increasing the most. Both advanced and basic technical and digital skills will be required to a greater extent. Very few (if any) professional groups will be able to work entirely non-digitally in the future. As expressed by a strategist in the Swedish film industry:

"Digitalization demands different competencies from workgroups that one wouldn't expect: costume designers who don't work with fabrics but instead animate the fabrics directly on the extras afterward."

# 03.

## AN INCREASINGLY GLOBAL MARKET

Globalization is particularly evident in certain industries: film, drama, music. Large companies buy small ones, and even larger ones buy the large ones. Global coordination has its merits, and large production volumes are an example of this. In film production, the number of independent production companies has decreased over the past ten years. Now, only a handful remain. All the others have been acquired by companies headquartered in Italy, France, or the USA.

Something happened 20 years ago, in the first half of the 21st century when the internet emerged. It was as if all content became devalued. Previously, writers had a much more valuable product that they could sell to newspapers. What has happened is that the owners of newspapers today are much larger, just like in the film and music industries. The major companies exert more pressure on individual actors who have a very hard time negotiating with the gigantic American companies.

*“I did my first production with HBO and was contacted by someone who had received a thick contract asking if the person is certified according to many different American standards, and then I thought, 'Now it's starting.'”*

Head of an organization within the film industry.

*“Globalization, where American giants finance Swedish content, is evident. This drives a "content boom" where growth has increased significantly in recent years and is taking over virtually everything. This puts great pressure on the labor market, and those with film expertise are increasingly in demand.”*

A strategist within the film industry

The digital revolution enabled the establishment of the common global market in which we operate today. In the cultural sector, the consequences of globalization are very tangible. A few decades ago, most cultural players operated in a domestic market - a market where within each industry, there were a few big names that were leaders in their genre and to some extent set the agenda. Today, the playing field is enormous, and the number of big and small names to compete with has multiplied. Everything we create, sell, and contribute is gathered on a global market, and there are significantly more competitors vying for attention.

Globalization has, in this way, created tougher competition for cultural creators and a more vulnerable position for many.

### **Opportunity to Reach More**

While competition has intensified, cultural creators have never before in history had the opportunity to reach such a large audience or customer base as they do today. Even small players, or those operating in a niche and narrow field, now have the opportunity to reach an enormous audience of like-minded individuals from around the world.

What is required to succeed in a global market is the competence to successfully market oneself digitally to a global audience. The ability to refine one's marketing skills and use digital platforms to build one's brand is repeatedly expressed as a need for professional cultural practitioners. In the Cultural Academy's survey of professional practitioners' needs for competence development, marketing is at the top of the list of future skill requirements.

### **Globalization is increasing the demand for specialization**

In many parts of the cultural sector, intense transformation is taking place as a result of globalization, leading to a whole new demand for people with specific skills. The film industry is an illustrative example of this development, as mergers and acquisitions of companies have been ongoing for several years. Larger companies with headquarters around the world are acquiring smaller, local production companies. As a result, global norms in film production are increasingly influencing local norms. For example, in the USA, there is a higher degree of work specialization with many specific job roles to fulfill. Previously, the role of a producer involved more overarching responsibilities, such as financing and organizing shoots. Due to globalization and digitalization, the demand for various types of producers has increased. For instance, one might now request a creative producer, a financial producer, and an organizational producer all within the same project.

# 04.

## TRANSITION TO SUSTAINABILITY AND CIRCULAR ECONOMY

*“This is the next big thing. The European agenda for skills is all about digitalization and green skills. This transformation will heavily impact the creative industries. Public funding within the film industry is demanding productions to be more sustainable to receive funding. There is already a demand for new skills: green consultants. Everyone will need training on how to calculate their carbon footprint. Every workplace needs training on gender equality as well. We need a cultural change, and it will only happen if everyone is aware of it.”*

Service personnel at an international labor interest organization

*“What's the reason I buy a better detergent? It's because I want to improve our climate. Why wouldn't I be willing to pay more for a streaming subscription where I know that the conditions for both the environment and the employees are better than if I were to pay for a standard subscription?”*

Responsible for an organization in the film industry

*“I would like to leave the concept of sustainability because everything that we have wanted to sustain has actually contributed to the mess that we are in. Instead, we should ask ourselves: how do we transition out of this mess? This has a lot to do with uncertainties, ambiguities, with complexity. It requires self-reflection.”*

Doctor in design

It's urgent now. According to the latest IPCC report, we have only a few years to reduce emissions to have a chance to reach the global environmental and climate goals. Today, Swedes are living as if there were four Earths, and already on April 3, Sweden enters what is called "Earth Overshoot Day." Even though Sweden has a reputation as a global sustainability leader, we are one of the countries that overconsumes the most in the world. By transitioning to circular systems - where more people shift from being consumers to being part of a circular economy - we can push back Earth Overshoot Day and stop depleting the Earth's natural resources.

Here, the cultural and creative industries can contribute significantly. According to UNESCO, the creative industries generate approximately

22.5 trillion Swedish kronor annually in the global market. Against this backdrop, it's easy to understand the enormous role these industries can play in the transition to a sustainable society and a circular economy. What is required is an economy with more service-based business models where digitalization helps minimize travel, and where we see more services based on renting, sharing, caring for, reusing, and recycling products. The realization is slowly starting to land with a larger part of the population. As an example of this, the word "cirkulent" was added to the list of new words in 2020. "Cirkulent" is described as a person engaged in sustainable consumption, primarily through reusing.

The throwaway culture is sometimes claimed to be outdated. Unfortunately, this is not true. When we look at our actual behavior, throwaway culture is anything but outdated. We overconsume nearly everything: meat, clothing, flights, mobile phones, and general goods. However, several studies confirm that attitudes and values are starting to change. The Youth Focus study, for example, shows that the most engaging social issue for the younger generation is climate and the environment.

Demand for "green skills" is expected to increase across various industries as a consequence of these developments. For example, securing the competence to map and calculate carbon footprints will become a standard requirement for employers looking to attract talent in the future. However, merely conducting calculations won't be enough—efforts to reduce carbon footprints will be increasingly necessary. Today, this is already a competence that is more frequently required to secure public funding. For instance, film projects are increasingly including sustainability coordinators to oversee everything from transportation to catering and costumes. What was once considered "soft issues" have become "hard" requirements, focusing on factors that ensure green sustainability in order to secure project funding, both in Sweden and internationally.

### **Inclusion and social sustainability**

The #MeToo movement has had an impact on everyone. People are now discussing these issues in a completely different manner, and there are entirely new systems in place to address these problems. Directors have begun paying more attention to these issues, and they have started working with intimacy coordinators. Intimate scenes can be difficult for a director to handle on set, which is why initiatives like this are greatly appreciated.

In October 2017, the #MeToo movement brought sexual harassment and abuse in the workplace to light. However, it was easy to see that this was about much more, and that the abuses were made possible by a culture of silence and shortcomings in the work environment and leadership. This was particularly evident in certain artistic and creative industries, such as theater, dance, and opera. Through the media, we were

exposed to many testimonies about traditional and hierarchical work cultures often characterized by a culture of silence.

Many people's self-image was likely shaken. Sweden has been described several times as one of the world's most gender-equal countries, and in the latest rankings from the World Economic Forum, Sweden holds a place in the top five of the world's most gender-equal countries. Global value surveys also show that Swedes place great importance on gender equality, individual freedom, and women's rights compared to many other countries. At the same time, studies show that seven out of ten working people believe that there are problems or significant problems with gender equality in the Swedish labor market. Speaking about toxic environments, hierarchical cultures, a culture of silence, and sexual harassment was a first step toward breaking these patterns.

The opposite of a culture of silence is an open, communicative culture. To create these working environments successfully, specific skills in gender equality and inclusion from a broader perspective are required. The same goes for other grounds of discrimination, such as gender identity or expression, ethnicity, disability, sexual orientation, and age. We live in a deeply unequal world, and this is reflected in all industries, especially in creative and cultural fields. However, the trend towards increased requirements for certifications and validated competences in areas like inclusion and diversity has already begun and is likely to continue in the future.

# 05.

## FRAGMENTATION OF THE JOB MARKET

*“A lot of companies and organizations tend to have rather short or project based contracts. Because it is so hard to know what people or skills you need in your company in the future. Another reason is that peoples ’ expectations towards employers change as well. People want to decide for themselves. I am going to stay on for that gig for a while and then maybe I would like to evolve’. Companies provide people with short term contracts in order to offer a flexible work life.”*

Doctor of design

*“The discussion on how to make a living within the cultural sector has been ongoing for a long time. There has been a longstanding emphasis on the need for "combiners." Individuals need another profession on the side, such as a taxi driver or healthcare assistant, to support themselves. Relying solely on making a living within the culture sector is not realistic, and individuals need to take whatever work they can get to make money for what they want to do. However, the problem is that this can lead to a loss of focus, and individuals can become disheartened.”*

The gig economy became a popular term to describe the profound changes in the workforce in the early 2000s. The term "gig" was directly borrowed from the cultural sector, especially the music industry, which has long had a project-based structure where artists were paid for individual gigs. New digital platforms and smartphones made it possible for gig economy platforms to connect workers with temporary jobs, and the gig economy rapidly expanded. Work started to be redefined – it no longer had to mean a permanent position with an employer but could involve short gigs with a great deal of freedom and flexibility.

The trend of fragmentation in employment had already begun during the economic crisis of the 1990s, with a significant increase in the number of people in temporary employment. The "gigification" of work that occurred during that time has continued to shape the labor market. However, the norm in the labor market still revolves around permanent employment, and it has been this way for the past three decades. This, however, does not apply to the cultural sector.

According to a survey of the cultural and creative industries in the Nordic countries conducted by the Agency for Cultural Analysis, a large number of cultural workers are active in sectors outside the traditional cultural sector. However, the proportion of employed cultural workers is significantly lower in the industry category of "culture, entertainment, and leisure" compared to many other sectors. On the other hand, it is more common to find "combiners" in the field of culture, entertainment, and leisure.

Gig workers are usually divided into two categories. The first category includes individuals who have a strong position in the job market and enjoy their work life. They own their time, benefit from flexibility, and have the freedom to choose between gigs – this is the group described in one of the quotes above where design companies, for instance, offer short-term employment to meet their employees' demands for increased flexibility.

The second category is considered to have a weaker position in the job market. It consists of individuals who would actually prefer more secure employment but are unable to obtain it. In surveys of professional cultural workers, many of these individuals seem to belong to the latter category. They seek greater economic security and the ability to plan their lives more long-term.

### **Competencies Required to Thrive in a Gig Economy**

Whether fragmentation has increased within the cultural sector in recent decades is difficult to ascertain with certainty. Provided that not significantly more public funds are invested in culture, the gig-based structure we see today is likely to persist in the cultural sector. This is a factor of great significance for the competencies that professionals in the cultural field will need.

The ability to market one's work, establish collaborations, the art of self-leadership, the capacity to clarify one's value creation, and the utilization of new business models – all of these have been partially driven by the labor market's fragmentation, and they are described later in the report.

### **Who are gig workers?**

The Swedish Public Employment Service describes the development in terms of an increasing proportion of "atypical employments." By atypical, they mean fixed-term employment, self-employed individuals, undeclared work, or individuals working for multiple employers. The last group also includes temporary agency workers and self-employed individuals. The proportion of employees in the staffing industry has increased since the turn of the millennium, from 40,000 in Sweden to over 100,000 in 2019.

# 14 Future Competencies for Professionals in the Cultural Sector

- Professionals in the Cultural Sector
- The ability to continuously learn and acquire new knowledge.
- The ability to create collaborations.
- Competence in using new business models.
- The ability to constantly update digital and technical skills.
- The art of collaborating with artificial intelligence.
- The art of understanding cryptocurrency.
- Competence in copyright in a digital era.
- The ability to use digital channels in a global market.
- Self-leadership for a sustainable work life.
- The ability to maintain work-life balance.
- The ability to engage in deep work.
- The art of clarifying value creation.
- Using environmental analysis as a driving force.
- Competence in circular economy and social sustainability.

The ability to continuously learn and acquire new knowledge: Is your competence sufficient for your job? It could be argued that the question has lost its relevance. A more relevant question might be: Do you have a documented ability to continuously learn new things? The ability to continuously learn and acquire new knowledge is probably the most important of all the future competencies listed in this report, which is why we start with it. Why is this competence so crucial? There are several reasons. Let's start with digitization in the workplace and the automation of tasks. When an employer used to discover a new competence need in their organization, it was common to recruit a new person with the specific competence. Today, such an approach is not sustainable. Technological and digital developments are happening so quickly that it would be far too expensive to constantly recruit new people with the right competencies. Instead, employers need to ensure that existing employees continuously update their knowledge. For individuals, it's smart to invest time in their learning. According to the World Economic Forum and the report "The Future of Jobs Report," it is likely that more jobs will be created than lost due to automation and robotics. This means that those with updated competences will have significant opportunities to choose from job offers in the future.

Another reason why the ability to engage in continuous learning is so crucial is the short lifespan of knowledge. According to experts, the half-life of knowledge has significantly shortened and is currently about five years. This means that what we learn today will be worth only 50% in five years. According to the World Economic Forum, 25 days of competence development per year are required just to keep up with the pace. However,

40% of all employees in Europe do not engage in competence development at all. Furthermore, today there is something referred to as a "learning paradox": the more we learn, the more we need to learn. This is a result of the pace of innovation increasing as people learn new things and thus contribute with new ideas. The faster innovation occurs, the more we need to learn to keep up with developments.

In the cultural and creative sectors, most professionals attest that they continuously learn new things just by working. This is evident in surveys directly targeting professionals in music, performing arts, and other sectors within the cultural and creative industries. They learn by diving into new projects, collaborating with colleagues, constantly challenging themselves, and discovering new aspects of their professional work. However, to truly prepare for the future of work, proactive learning is as crucial as daily learning. Asking the following question can drastically change one's career path: "What do I need to learn more about in my environment to remain relevant to my audience, customers, or potential employers in five or ten years?"

## **2. The Ability to Create Collaborations**

As a result of the labor market becoming increasingly knowledge-intensive, creative, globalized, and digitalized, the complexity of the working world is also on the rise. There are more and more complex demands to address in projects, international regulations to be aware of, new conditions to secure public funding, and sometimes even larger target groups to tailor services and products to. According to the experts we've interviewed, this increased complexity manifests itself in virtually every industry.

One consequence of this development is that as a professional, you need to realize that you cannot handle everything on your own. As one of our interviewees states: "One single person cannot gain enough knowledge, even in a whole lifetime, to be able to address some of the problems that are out there" (Doctor in design). A key competency in the future job market is the ability to build relationships and create productive collaborations.

A specific area that will require greater collaboration for success is the transition to a circular economy. To achieve a circular economy, we need to transfer fundamental knowledge across industries and stakeholders, view digital solutions that span multiple domains, and find ways to collaborate in order to extend the lifecycles of materials and products.

### **Obstacles on the Path**

In order for more people to have the opportunity to collaborate more in the workplace, there are some challenges that we need to address. One such challenge is breaking the strong focus on individual success that has characterized society in general, but perhaps the cultural sector in particular.

Let's take the design sector as an example:

*"We have always tended to focus on the individual, especially within design. The mantra has been: 'I want to be a successful designer,' and the focus has been on single individuals' successful projects. To be honest, this is nonsense. It does not look like that in the real world. We always have to collaborate with other people in order to succeed."*

*Doctor in design*

Another challenge we face is creating better conditions for cross-border collaborations and idea exchanges. In concrete terms, this can involve shared spaces where actors from various creative industries can gather, conduct their operations, network, and ultimately innovate together. Ola Bergström suggests in his report "Paths to Sustainable Growth" that a cohesive innovation environment for experiences be created, a development platform that enables people to bridge the gaps between sectors. Additionally, collaborative research that defies academic silos and is conducted in cooperation between multiple actors, as well as competence development through collaboration between the business world and educational institutions, are proposals put forward.

### **Collaboration that Opens Doors**

The artist collective Not Quite is an example of a successful form of collaboration in the cultural sector that has opened many new opportunities for individual professionals. Not Quite is a cooperative association that has been gathering approximately 60 creators and self-employed individuals in an old paper mill in Dalsland since 2002. By organizing themselves in a sort of collective, the creators make it possible to include support functions and collectively hire expertise they may not possess themselves, such as marketing experts and individuals who assist with finance and legal matters.

### **3. The Competence to Use New Business Models**

"You should not assume that the business models and logic that have existed within a certain area for decades will necessarily remain. In the artistic domain, there are many who are always willing to experiment. It's a mindset that I think has always existed, but not everyone can handle it, but that's another question." - Researcher and expert on the digitization of society

What, if anything, worries you when you think about your own professional future? This question was posed to professionals in the cultural and creative industries, and at the top of the list of concerns were "not being able to support oneself" along with "getting sick/injured." The results revealed significant differences between freelancers and employees. Freelancers expressed much greater concern about future livelihood opportunities, while employees were more worried about achieving a work-life balance.

For many working in the cultural sector, this competence – to understand and be able to utilize new business models – may be the most crucial for the survival of their own business. More research and innovation are needed in this area, which became particularly evident during the pandemic when a significant portion of cultural activities moved to digital spaces and became accessible to a wider audience. But how would profitability be ensured? The Ministry of Culture's report "From Crisis to Strength – Restart for Culture" states that there is a need for investments in the development of new business models where artists who contribute content to the digital market also get paid for it.

New innovative ideas and business models are constantly emerging, and each new innovation in this field inspires more. An example is the app Tangy Market, described as a global marketplace for music investments where a data-driven valuation model predicts a music work's future value in terms of royalty payments. Anyone can invest in a music work just by downloading an app. When royalties are generated, investors get paid. Other examples include creators who have funded their creations through crowdfunding sites, subscription or donation services, and the like. This is a phenomenon that can be likened to the old-time patrons, but now in an aggregated form with thousands of contributors instead of an individual. It's a financing solution that can fit individual creators, and while it's certainly not a solution for the entire culture, it's still important to be aware of.

### **Expanding One's Skill Base**

A common strategy for financing activities in the field of cultural creation is to expand one's skill base. The results from the survey mentioned above showed that the majority of entrepreneurs in the cultural and creative industries have multiple alternative sources of income in their businesses. In addition to selling products, services, and processes (both physical and digital), 80 percent of entrepreneurs state that they have other types of income in their operations. The most common sources of alternative income include personal funds/money, scholarships, grants, public procurement, lending/rental, and sponsorship. Fewer mentioned grants, foundations, membership fees, donations, or licenses as alternative sources of income.

According to the report from the European Skills Council for Employment and Training in the Audiovisual and Live Performance sectors, this trend is also evident internationally: professionals in the cultural sector need to acquire a broader skill base throughout their careers, either within their original sector (e.g., artist and teacher, artist and writer, actor and stage technician) or outside the cultural sector to ensure income between different projects. Ensuring one's livelihood through alternative income sources and expanding one's skill base can contribute to raising artistic excellence, expanding one's network, and adding variety to one's professional life. However, some may experience a fragmentation

in their work life that can be costly for the quality or productivity in their core profession.

### **A Variety of Business Models**

To further illustrate the depth of this competence area and the inspiration that knowledge about business models can generate, we would like to highlight a model presented in the report "Paths to Sustainable Growth – A Feasibility Study on the Future Experience Industry in Western Sweden" from 2021. In the report, the author, Ola Bergström, guides the reader through a variety of business models represented within the experience industry, with revenue streams that can be either direct (the customer pays directly to the organizer for an experience) or indirect (e.g., the customer pays for products sold in connection with the experience, or revenue from advertisers or public support), temporary or continuous.

Examples of business models that provide direct and temporary revenue streams include participation fees and entrance fees to an event or museum. Business models that offer direct but more continuous revenue streams include subscription solutions or various types of memberships where the consumer pays to access multiple experiences. Business models that rely on revenue from the sale of input goods provide indirect and only temporary income. Finally, advertising revenue, sponsors, and public support are mentioned as examples of business models that provide indirect but more continuous income streams.

The examples highlight the diversity of possibilities when it comes to financing solutions and business models. If we add the opportunities that digitalization has contributed, we can conclude that there are numerous alternative paths to financing. Circular business models, in particular, will become increasingly important. You can learn more about these models in the field of circular economy.

### **4. The Ability to Continuously Update Digital and Technical Skills**

In 2020, the Swedish Public Employment Service (Arbetsförmedlingen), in collaboration with McKinsey Global Institute, conducted a comprehensive survey of competencies in the Swedish labor market. The study aimed to assess the extent to which various competencies are currently utilized in the labor market and how they are projected to change by 2030. The primary focus was on how automation, which involves using technology to replace manual work processes, would impact future skill requirements. Researchers examined the automation potential of 2,000 different job tasks. Some tasks may be partially replaced by robots or other smart technology, while entirely new tasks may emerge as a result of automation, and some tasks may remain unaffected. Based on this analysis, the study calculated which skills would be in greater or lesser demand in the labor market by 2030. Skills were categorized into five groups: physical and manual, basic cognitive, complex cognitive, social and emotional, and technical.

The survey revealed that physical and manual competencies are currently used most extensively, measured in terms of hours worked. This trend is expected to continue until 2030, even though this category is projected to decrease the most in the coming years. However, the need for technical competencies will see the most significant growth by 2030. This primarily involves basic, fundamental technical competencies, but there will also be a considerably higher demand for advanced technical skills in Sweden.

Therefore, the prognosis suggests that it's not just more programmers and AI experts who are needed. Even within non-technical jobs, there will be substantial benefits in updating one's technical and digital skills.

In the cultural sector, the increasing need for technical skills is quite evident. Fundamental functions such as sound, lighting, and logistics in the performing arts and film will increasingly require working in a digital environment. Traditional physical craftsmanship jobs will also involve a higher level of digital competence. The ability to integrate virtual reality (VR) with artistic experiences has gained significance rapidly. This became particularly clear during the pandemic when many of the world's major theater and opera stages successfully tested the technology.

This study is just one of many that reach the same conclusion: technical and digital skills will be in greater demand in all areas and at all levels of the workforce. The fact that this study emphasizes that it's primarily basic digital knowledge that is expected to grow is particularly interesting. It highlights that even short and more basic training in technical and digital skills can significantly strengthen one's position in the job market in the future.

Looking at Prominent Cultural Creators throughout History, it is often those who have been fearless and explored new possibilities and techniques that have succeeded.

### **Researcher and expert on the digitization of society**

The results further suggest that competencies in technology and digitalization are somewhat unique. The developments in these areas happen extremely quickly. Therefore, one should not view learning in these areas as something that occurs during a limited period before entering the workforce. Learning must be continuous today for the knowledge to be applicable in reality. By staying up to date with developments in the world, it becomes possible to identify needs that may not have yet become explicit competency requirements in the job market. In this way, you can ensure that early in the development, you participate in training and courses in areas that will be crucial in a couple of years. It's this attitude towards learning that can determine whether you get your dream assignments or not.

## **5. The Art of Collaborating with Artificial Intelligence: The ability to work together with artificial intelligence (AI)**

"One of the most talked-about areas right now is artificial intelligence and machine learning. The art of understanding the basics of artificial intelligence and how these technologies can be applied in our daily lives and in our work is likely to become part of general education within a few years. In 2018, the University of Helsinki launched the free online course 'Elements of AI' with the goal of making artificial intelligence understandable for everyone. The course is now also available in Swedish, and over 750,000 people worldwide have taken the course. Other organizations also offer open courses in AI.

This is especially relevant for the cultural and creative industries, which have always had a symbiotic relationship with technological developments. New technological advancements have enabled new creative expressions, and often, these creative expressions have driven waves of technological innovations that later became available to other industries.

### **AI as a tool in creation:**

According to the report 'Artificial Intelligence in the Creative Industries: A Review' from 2021, we don't need to worry about cultural creators being replaced by algorithms. Instead, they can make use of the technology thanks to algorithms that automate parts of the work processes. Professional expertise is complemented rather than replaced, and practitioners take on more of an editorial role, evaluating and weighing different options in their creation. Tools for music production and graphic design, for example, already contain many hidden elements of AI and machine learning.

We can likely expect similar developments in other fields, such as design and creative writing. One of our interviewees says: 'There's no chance in hell that writers will be replaced by AI. What is interesting, however, is that a writer can receive support from AI that reads through the text and suggests how it can be changed, a bit like an editor. You get an initial screening of the manuscript with suggestions for areas that need editing.' - Writer and cultural practitioner."

"Many of our interviewed experts confirm this picture of the development. The creative part of the service sector is facing a paradigm shift where creative processes are combined with AI technology, thereby making creation accessible to more people, streamlining the creative process, and giving creators entirely new opportunities to get to know their target audiences. However, very few believe that AI and machine learning would replace the creator themselves. Anantrasirichai & Bull, authors of the report on AI in the creative sector, express it as follows:

*"We foresee that, in the near future, Machine Learning-based AI will be adopted widely as a tool or collaborative assistant for creativity. In contrast,*

*we observe that the successes of ML in domains with fewer constraints, where AI is the 'creator', remain modest. The potential of AI (or its developers) to win awards for its original creations in competition with human creatives is also limited, based on contemporary technologies"*

Anantrasirichai & Bull, 2021

Future competence, as described here, could be described as a curiosity about developments in this area. Indeed, there is criticism regarding the influence of technological developments on culture. Concerns are often raised about how AI will limit the expression of culture. Many are worried that the impact of software used in creation will become so extensive that it threatens the diversity within culture. However, the fact is that the future will not be solely determined by intelligent machines. It is determined by the creators and artists themselves and how they choose to use smart technologies. By becoming friends with, understanding the basics of, and learning to collaborate with AI, we can participate in deciding how it will affect the expression of culture in the future.

## **6. The art of having crypto-savvy**

When major auction houses started selling video art, many reacted with skepticism. Today, no one raises an eyebrow at this art form. Many of us can surely remember the surprise the first time a child asked for money to buy a "thing" in a digital game – such as a tool or an item they could only use in the game. Today, owning something that exists solely in the digital world is as natural as owning video art.

In March 2021, when the artist Mike Winkelmann sold his digital artwork 'Everydays: the First 5000 Days' for the staggering sum of 69 million dollars, it was the first NFT ever sold by the British auction house Christie's. The amount may seem incomprehensible, especially considering that a majority of the population still does not know what the term NFT actually means. The abbreviation stands for Non-Fungible Tokens and is a form of crypto art. When the term crypto art was introduced in the New Word List in 2021, it was explained as follows: "digital art where authenticity is documented through a unique code."

So, what's the deal with crypto art and NFTs? What has always been practical with computers and the internet is the ability to make perfect copies of a report, an image, or a work of art with very simple means and share them for free as many times as you want. For people who want to invest in digital art and be certain that they are the unique owners of a piece of art, something is needed to guarantee ownership and technology to ensure that the artist does not sell it to someone else. NFTs solve the problem using blockchain technology. When a creator or artist transfers a digital work of art from the artist to the buyer, there is an encryption system that guarantees the artist does not retain the original and sell it to someone else. While the artwork is still accessible for everyone to view on various forums, blockchain technology ensures that there is only one

official holder of the ownership certificate. The provenance is clear, thanks to NFTs being on the blockchain, and the information about the work's origin and ownership history is always available and cannot be fabricated.

Many of the NFTs that appear when searching for the term in a search engine use an aesthetic language that may seem to lack finesse and artistic height but have nevertheless been sold for staggering amounts. Many may wonder how these so-called works of art can have any value at all. However, the logic for valuing crypto art is different from traditional art. It is an entirely new framework within which the works are evaluated, dictated by blockchain and the digital realm. The visual content of NFTs naturally changes continuously, and we have no idea today what this market will look like in five years.

Just as with the example above of the child wanting to buy a digital item for their game with your "real" money, acceptance of and understanding of the crypto art world may well increase very quickly. Perhaps this phenomenon will be completely normalized in five years, or perhaps it will be the opposite. The future of crypto technology is uncertain as it stands today, with recurring issues of fraud, speculation, and theft as a result of the lack of regulation, making the future of crypto technology uncertain.

Not everyone needs to get into the crypto art world. But it may be worth reflecting on why one would not want to be curious about developments and how it could potentially spread to other art forms.

## **7. Competence in copyright in a digital era**

The complexity surrounding copyright has dramatically increased as technological advancements have enabled new ways of sharing information. Globalization has also opened doors to new markets and, as a result, new regulations and business cultures, further complicating the situation for those who want control over what they create. This field is subject to intense debates, with some arguing that significant changes are inevitable in the near future due to the boundless nature of the internet.

Many professional practitioners in fields such as art, graphic design, photography, and music experience a significant lack of competence in copyright and legal matters. They struggle with writing proper agreements and contracts and often find themselves at a loss when clients use their work in ways that conflict with agreed-upon terms.

### **Thirst for more knowledge**

The results of a 2019 survey conducted by the Culture Academy illustrated the substantial need for knowledge in copyright and legal matters within the cultural sector. Copyright and legal matters ranked first on employers' list of areas where they felt the greatest need for competence development. Among practitioners, copyright and legal matters ranked sixth out of 26 different competence areas.

The 2021 survey by the Music Alliance also highlights the prioritization and demand for competence in copyright. Among 21 different competence

areas, copyright and legal matters are the second most prioritized among musicians and event organizers.

Question directed to individuals with employer/employee responsibility:  
"Within which of the following competence areas do you believe there is the greatest need for competence development for employees at your workplace/those you hire?" Top 3 list:

- Copyright/legal matters
- Marketing
- Stress management/Sustainable work life

Source: The Culture Academy's survey: "Competence development needs within performing arts, music, and audiovisual media" 2019."

Besides education in artistic expressions and tools, which of the following areas for competence development would you prefer Musikalliansen to offer to professional musicians/singers?" Top 3 list:

- Entrepreneurship
- Copyright and legal matters
- Stress management and sustainable work life

Source: Musikalliansen, 2021, 390 respondents, of which 68% are musicians. Others include organizers, cultural authority officials, and other music professionals.

### **The Strength of a Network**

In a world where it has become increasingly complicated for small actors to maintain control over their works, it is becoming more important to rely on others. One of our interviewed experts, a researcher and educator in the arts, suggests that the demands on many artists, regarding the level of knowledge required in areas such as copyright, are approaching an unsustainable level. Coming together in larger constellations of artists would enable the use and shared access to external resources within administrative and legal expertise.

### **8. The ability to utilize digital channels on a global market**

"The fact that professionals today face global, often cheaper, competition is a reality that one must come to terms with. We live in a global world, and the information flow is enormous in what can be described as an 'attention economy.' There are countless things vying for your attention. It requires a different kind of skill set than the purely craftsmanship needed to succeed in a global market."

In which area do you have the greatest need for further education?  
When this question is posed in surveys, specifically targeted at professional practitioners in the cultural sector, the most common response is the ability to market my business and myself. Building my own brand and social media skills also rank in the top five. The ability to market

oneself has become a survival factor today; without it, it becomes challenging to pursue one's art. In general, studies show that the greatest learning needs exist in areas required for survival in a gig economy: you must be able to market and build your own brand, understand the basics of entrepreneurship, use social media effectively, and master the art of seeking funding. Marketing is a broad concept that encompasses all the activities performed to capture the interest of customers and potential customers, and it involves building relationships with audiences and customers."

### **The art of digital visibility**

The digitization and globalization have contributed to the expansion of opportunities to reach a diverse audience. This is partly because we can better understand and get to know our target audience through digital tools, and partly due to the abundance of channels for marketing.

In essence, almost all businesses are increasing their digital presence. Out of the total amount that companies allocate to marketing in 2022, an estimated 60 percent is expected to be spent on advertising through digital channels. As a professional in the cultural field, you are far from alone in wanting to establish an online presence. In a survey targeting professionals in the cultural and creative industries in Fyrbodø, 24 percent responded that they do not market their business at all, and just over half said they handle their company's marketing entirely on their own. In response to the question about what would make it easier for entrepreneurs to reach a larger customer base compared to today, one thing was primarily requested: improved marketing and access to digital marketing platforms. It's interesting that access to digital marketing platforms is in demand, considering that digitization has opened up a wide range of easily accessible and often cost-effective marketing opportunities.

The list of digital opportunities is extensive: starting a podcast or a YouTube channel, engaging the target audience through social media channels, paying for advertising on social media, using automated email marketing (marketing automation), search engine optimization (SEO), influencer marketing, and much more.

With such a broad array of options, knowledge of the different channels is essential to navigate and select the channels that suit your own brand, your business, and your target audience correctly. In addition to knowledge, there is also a need for a spirit of experimentation, an openness to test and experiment to discover what works and produces results.

"Which of the following areas of expertise do you personally anticipate needing the most development in over the next five years? Please select a maximum of five areas."

Based on responses from professional practitioners who do not have employer or personnel responsibility.

1. Marketing (23%)
2. Funding, e.g., grant applications and crowdfunding (21%)
3. Stress management/sustainable work life (21%)
4. Building one's personal brand (21%)
5. Social media (19%)

*Source: Cultural Academy's survey: "Competence Development Needs in Performing Arts, Music, and Audiovisual Media" 2019.*

### **9. Self-leadership for a sustainable work life**

While the labor market is moving towards increased fragmentation and short-term perspectives, our increasingly thought-intensive and creative roles require the ability to think long-term, to shut out the noise, and focus on cognitively challenging tasks. Furthermore, as we have already observed, a more long-term approach to learning is required. It is against this backdrop that we can understand why the need for self-leadership is growing.

The idea that there was a need for more autonomy in working life and greater freedom to control one's own time and tasks emerged in the 1960s when researcher Peter Drucker coined the term "knowledge worker." Unlike industrial workers, knowledge workers required more autonomy because their work is more introspective, more creative, and demands specific cognitive abilities. The concept of self-leadership was introduced in the 1980s as a complement to traditional leadership. The idea was, among other things, that motivation is enhanced when work is more self-directed.

In the world of culture, the strong elements of creativity, cognitively challenging tasks, and the prominent features of project-based working with short-term employment and a high degree of uncertainty make self-leadership one of the most important future skills for professional practitioners and leaders.

Self-leadership is required when, in your career, you need to plan your own time, set your boundaries for work-life balance, decide who you choose to collaborate with, manage your own marketing, and maintain excellence in your profession. Add to that the demands for continuously updated knowledge as a result of digitization, hybrid work life, and the emergence of a global market.

For those operating in a freelance market, it can be easy to get caught up in a cycle where you're constantly latching onto the opportunities and requests that happen to come your way. The full focus is always on the next task. Part of self-leadership involves identifying what you want to achieve in the long term and strategically taking steps every day to move toward your goals. It's not easy to be a long-term thinker in a short-term

world, and flexibility can be a crucial attitude if you want to survive in your industry. But those who never allocate time to think strategically about long-term goals will not come close to achieving them. Therefore, self-leadership is as much about strategic decision-making and time management as it is about values and self-awareness.

In the reality in which many practitioners in the cultural sector find themselves, it is also entirely up to the individual to be responsible for identifying and maintaining boundaries for sustainability and work-life balance. In today's digitized and boundaryless working life, this aspect is also an important part of successful self-leadership. This is further developed in the next future skill.

Self-leadership can be defined in many ways, but often the following aspects are included in the definition. The ability to:

1. Independently make decisions about the design and execution of work.
2. Harness one's own will and identify long-term goals.
3. Deepen self-awareness (how do I work best, what gives me energy, how am I professionally affected by different emotions).
4. Identify and maintain boundaries for work-life balance and a sustainable work life.
5. Identify one's values (those that support us in moving towards goals, facilitate our achievement of them).

#### **10. The ability to maintain balance in life**

What many find positive about freelancing – the freedom and self-determination – can have a downside. Having the opportunity to work when and where you want easily translates into working all the time and everywhere. Being a professional musician, writer, dancer, or actor often requires being a competent entrepreneur as well. Many work in a highly fragmented and uncertain job market where long-term financial security is hard to achieve. In such a reality, the competence to design one's own work life for long-term sustainability is needed. Today, it's up to the individual to identify their boundaries for balance and maintain them.

In music and dance, dealing with short contracts and financial uncertainty is challenging. There is extreme stress related to grants and scholarships. For those with families, it's terrible to receive a rejection at the beginning of the year and not know what to do for the rest of the year. People are also stressed about whether their bodies will hold up.

#### **Leaders in performing arts and music**

*"You're only as good as your last project, so it's essential to constantly perform at your best, and it's very challenging to turn down projects. You must have a lot of patience to work in this field."*

Visual and Fine Artist

The demand for training in stress management and sustainable work life is high among professionals in cultural and creative fields. We see this, for example, in the 2019 survey by the Kulturakademin, where 440 professional practitioners in theater, film, music, TV, dance, performance, radio, circus, VR, AR, and gaming participated. Competence development in stress management and sustainable work life ranks third in the hierarchy of the most sought-after areas. A similar outcome is seen in Musikalliansen's survey of professional musicians from 2021.

Identifying your boundaries for balance and then maintaining them is not an easy task. It's an area of competence that we are expected to possess without many opportunities to further develop it.

It's not solely the individual's responsibility to maintain work-life balance. Employers also have a responsibility and should not let high demands for profitability or efficiency compromise the health of their employees and contractors.

### **Common Mental Health Issues in Arts Professionals**

Many studies indicate that those working in creative professions often experience worse mental health compared to the general population. A survey of over 5,000 individuals working in film and TV in the UK revealed that the prevalence of mental health issues is significantly higher among performing artists than in the general population, with suicide rates well above the national average. Respondents attributed their mental health problems primarily to financial difficulties (56%), a lack of work in the performing arts (52%), and uncertainty/lack of control over their careers (52%).

### **11. The ability to work deeply.**

In a rapidly changing world, the ability to continuously learn and create new things is absolutely essential. However, both learning and creating new things require the space to engage in deep thinking, tune out external distractions, and maintain focus. Creative work demands time. To get started, it may require an initial ramp-up of varying lengths, followed by extended, uninterrupted stretches of time to delve deep into the task. What most creative professionals lack is not passion, inner drive, or engagement in the task. Still, the opportunity for long periods of undisturbed focus can be scarce in today's world, particularly for those operating in a project-based job market. Therefore, it becomes even more crucial to hone the skill of swiftly entering a state of focus and creating conditions for deep work when the opportunity arises.

### **Digital Distractions**

In his book "Deep Work: How to Focus and Work Deeply in a Distracting World," Cal Newport writes that the reasons why knowledge workers are deprived of opportunities for deep work are well-known. This can primarily

be attributed to digital communication tools such as email, text messages, social networks, and infotainment websites. The constant accessibility of our smartphones makes it all too easy to become distracted as soon as the need arises. According to a McKinsey study from 2012, the average knowledge worker spends more than 60 percent of their workweek on activities that fragment their attention, such as internet searches or checking emails that arrive in their inbox. Instead of consciously controlling how we use our time during a workday to achieve our self-formulated goals, we react to external stimuli, incoming communication attempts, and whatever happens to appear in our social media feeds.

All the competence areas we have mentioned in the report so far require us to be able to delve into complex and intricate contexts. And we haven't even touched on artistic skills specific to different art forms. Understanding complex contexts requires the ability to delve deeply into various issues. In the aforementioned book, Cal Newport describes what he calls the "deep work hypothesis": the ability to work deeply is becoming increasingly rare while also becoming more valuable in our economy.

### **Designing the Environment for Deep Work**

So how do you then develop this competence? Researcher Gisela Bäcklander provides a clue in her book "Ostörd: Principles for a Sharper Workday." She notes that individuals with creative jobs rarely lack internal motivation or discipline. Instead, there is more of a shortage of what many describe as "time." Therefore, the author advocates the following approach: instead of trying to regulate your internal willpower and discipline, for example by thinking that you need to "toughen up," we need to create better external conditions that make it easy to engage in undisturbed, deep work. This means arranging your environment – or, as the author puts it, "designing your habitat" – in a way that provides the best possible opportunities for challenging and deep work.

### **12. The Art of Clarifying One's Value Creation**

In several studies focused on cultural creators themselves, there is expressed frustration about how complex it can be to articulate the value and "benefit" of art in terms understood by those who control money and funding. What is the value of something that cannot be measured in terms of economic turnover, profit, ticket sales, or the number of customers and visitors? Creators and artists themselves may believe that the value of what they create is self-evident but still find it challenging to articulate it in terms that hold as much weight as economic values. This competency of articulating and clarifying one's value creation is already crucial for many people's opportunities to practice their profession, and it's a skill that will only increase in importance in the future.

Artistic freedom and individuals' access to art are human rights and don't necessarily need to generate other values to be legitimized.

However, research shows that art still generates significant value for individual development, the business sector, and society. The importance of culture for democracy development, people's health, and a place's attractiveness is well-documented. For example, research demonstrates clear connections between art and an increased sense of community among people, as well as employers' ability to attract the best employees in the business world.

Being able to effectively articulate the value of art and describe the benefits of culture is a competency that can provide significant advantages for individual professionals, especially when seeking financial support for their work. If we can successfully communicate the benefits, we can also discover new ways to attract funding for activities. In this way, this competency can open up entirely new business models. However, it's essential that we begin to view the communication of value creation itself as a distinct competency area and that cultural creators and institutions engage in more cross-genre dialogues and share experiences.

### **13. The Environmental Analysis as an Engine**

"Environmental analysis is a process that involves interpreting events occurring in the external environment and understanding their potential implications for one's own business or organization. By gathering relevant information regarding changes in the external environment and various trends, based on specific questions, we can identify patterns that provide insights into the direction the world is heading. Success in this endeavor often places us ahead of many others in our industry – providing a lead that can be transformed into a competitive advantage.

It is important to look beyond what we are accustomed to. In the world of culture, there is a tendency to consider one's industry as highly unique and entirely distinct from the broader world of work. Whether true or not, the cultural sector is also affected by developments in completely different areas, such as politics, economics, technology, values, lifestyles, social media, and business evolution. By systematically monitoring changes in the external environment, one can reduce the risk of overinterpreting current events and instead enable a broader perspective and a longer time horizon. Everything can change. It is essential to keep an open mind and prepare for various possible scenarios."

### **Building Future Preparedness**

Without environmental analysis, it can feel like you are repeatedly hit by sudden changes in the external environment. However, when you continuously and systematically monitor changes in the external environment, it becomes possible to objectively evaluate these changes over an extended period and consider how to prepare for them in your operations. In this way, you also establish a solid foundation for strategic decisions – decisions that may relate to how you choose to market your

operations, the areas in which you decide to develop your skills, or the long-term goals you prioritize.

Environmental analysis also creates another, perhaps unexpected, value. It helps us shift our focus from the daily hustle and bustle to a much broader overview, which, in the long run, can lead to a clearer understanding of how our work contributes to common societal goals. By seeing the big picture, we strengthen a sense of purpose and lay the groundwork for increased well-being. Historian Sten Herzog, for example, argues that those who have difficulty placing themselves and their lives within a larger context are more susceptible to illness and burnout and tend to feel more vulnerable and unlucky. In his book 'Think Ahead - Look Back to See Forward,' he writes:

'It has been observed that people who struggle to see themselves and their lives within a larger context are more likely to suffer from illness and burnout, feel more exposed, and consider themselves unlucky.'

#### **14. Competence in Circular Economy and Sustainability**

The cultural and creative industries have a significant role to play in the transition to a more sustainable society and a circular economy. To succeed, we need research, innovations, and a willingness to experiment and test new business models. Relying on approaches that have worked in the past is always the easiest, but no longer an option if we take climate scientists' words seriously.

There are no ready-made templates here; we are at the beginning of a necessary shift, and we need to experiment to finally find the right path. It is in this exploration that the cultural and creative industries can contribute. We all have a responsibility to contribute to a long-term sustainable world. And this particular moment in time provides us with a historic opportunity: we can become pioneers who find new ways and inspire others. A starting point is to realize that this is one of our most important future competencies.

Many good examples within the cultural and creative industries. Design and fashion have long been an industry that has depleted natural resources due to the rapid production of new garments with too short a lifespan. Today, the design sector has become highly influential in the development of circular systems in Sweden. But even outside the design and fashion industry, we find many excellent initiatives with the potential to be scaled up and spread across industry borders.

An example of sustainable performing arts is the Göteborg Opera's production of Richard Wagner's 'The Ring of the Nibelung,' where the entire stage design was made from recycled materials, focusing on humanity's impact on nature and the Earth's demise. Another example is Film i Väst, which has developed a calculation tool for film producers that allows them to assess the environmental and social sustainability of a production. Materialmagasinet in Stockholm is an example of collaboration between various cultural institutions, theaters, museums, and other

exhibition activities to recycle materials from exhibition productions, stage design, and decor, making them accessible to other theaters, artists, and more. Common prop storage, various digitalization initiatives to minimize travel, collective workshops where artists come together to share tools and spaces, circular furniture design, local Facebook groups for artists looking to share materials that would otherwise go to waste - the list of inspiring initiatives can be extensive.

### **Collaboration as a prerequisite for circular systems**

A key to making circular systems work is for us to collaborate with each other. We need to shift from individual ownership to resource sharing. To create the new innovative business models required for economic profitability in circular models, we need each other. The strength lies in combining different areas of expertise and finding new ways to manufacture things, offer services, and make money.

### **The Power of Stories**

The most unique strength within culture is the ability to convey important stories. Whether it's in music, film, performing arts, poetry, literature, dance, visual arts - creative expression has the potential to explore environmental and climate-related themes from various perspectives. An example of the power of cultural expression is the phenomenon of performance lectures, dramatized lectures where art and science meet to convey knowledge in new ways to partly new audiences. When scientific facts are communicated through art, a stronger emotional connection to the message is formed. An example of this phenomenon is the Nobel Prize Museum, which, in collaboration with the Royal Dramatic Theatre, offers dramatized lectures on research in various fields. The tools of culture and art are needed to successfully spread the necessary knowledge about the transition we all must make.

*Data is important (...) But data alone doesn't necessarily change people's minds. On climate change, for instance, we have the science, but still there are many people who do not accept it (...) So what do we need? We need stories. We need poetry. We need an emotional connection."*

*Patrick Kabanda, författare av boken "The Creative Wealth of Nations" 44)*

## **ABOUT KULTURAKADEMIN**

Kulturakademin provides professional development in the fields of Performing Arts, Music, Visual Arts and Design, as well as Audiovisual Media. Its mission is to enhance the employability of freelance professionals within these sectors. Kulturakademin also aims to be a valuable resource for employers in the aforementioned fields, facilitating skills development for both staff and freelancers. The organization is funded by the Västra Götaland Region, the Culture Committee, and the Regional Development Committee. Kulturakademin's members include Film i Väst, GöteborgsOperan, Göteborgs Symfoniker, Folkteatern i Göteborg, Regionteater Väst, and Teater Halland.

[www.kulturakademin.com](http://www.kulturakademin.com)

## **ABOUT RASMUSSEN ANALYS**

Rasmussen Analys assists companies and organizations in gaining insights into their environment and employees to enhance their competitiveness as employers, develop leadership, and understand the future. The company provides customized quantitative and qualitative surveys, knowledge-based change projects, environmental and target audience analyses, lectures, and workshops. The founder and CEO, Sofia Rasmussen, is a frequently sought-after speaker on topics such as leadership, the work values of the younger generation, and the future job market.

[www.rasmussenanalys.se](http://www.rasmussenanalys.se)

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  - Professor at the University of Gothenburg
  - Official at an international labor union
  - Investigator and official in public film organizations
  - Strategist in the film industry
  - Official at an interest organization for professional cultural creators
  - Doctor in design
  - Leader of an organization in the performing arts
  - Researcher and expert on the digitization of society
  - Author and cultural practitioner
  - Visual and fine artist
  - Leader in the performing arts and music
  - Official at a cultural authority
- Head of a music organization

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