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Are apprenticeships keeping up with changes in manufacturing?

Apprenticeships are long established in manufacturing and are attractive for both employers and young people because of the balance between theoretical and practical education that they offer. However, in several countries in Europe and beyond, apprenticeships are lagging behind changes in manufacturing, and the potential of quality apprenticeships for both industry and the labour market are not being fully capitalised on.

The new report on Adaptation of national apprenticeship systems to advanced manufacturing from the Future of Manufacturing in Europe (FOME) project looks at apprenticeship systems and practices in the manufacturing sector in five EU Member States (Denmark, France, Germany, Ireland and Italy) and two

countries outside Europe (Australia and the USA). It shows that all seven countries have public industrial policy initiatives aimed at fostering advanced manufacturing, but the link between these initiatives and initial vocational education and training (IVET) and apprenticeship policies and practices is relatively weak. Only in Germany and Denmark has a comprehensive approach to modernising and adjusting apprenticeship training been developed in response to new skills requirements.

Denmark and Germany are also the only countries where apprenticeship is the only or most widespread form of IVET. The systems there are characterised by a strong involvement of social partners in governance and the modernisation of occupations and training practice. Outside of Europe, in Australia and the USA, only limited numbers of occupational programmes and respective apprenticeship programmes are available, and there has been a weak form of social partner

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involvement, often centering primarily on input from employers. The report also shows that a lack of formally recognised national apprenticeship qualifications in Italy and the USA limits the possibility to significantly modernise apprenticeships to take account of industry changes.

Apprenticeships remain attractive for employers due to their emphasis on practical training, and is preferred by young people who thrive more in hands-on than academic learning environments. Apprenticeship training should be regarded as an integral part of modern industrial policy, and to be successful industrial policies fostering the transition to advanced manufacturing and implementing Industry 4.0 require a complementary strategy of Apprenticeship 4.0. National governments should seek the active involvement of sectoral social partners and IVET institutions in the design and implementation of industrial policies.

Europe has already played an important role in the development of apprenticeship training and industrial policy, with the adoption of a Council Recommendation establishing a European Framework for Quality and Effective Apprenticeships, as well as broader commitments to training and lifelong learning laid out in the European Pillar of Social Rights. More can still be done however, including further initiatives to more actively involve relevant social partners and IVET institutions in industrial policy dialogue.

Ensuring that future workers, primarily young people, have the most appropriate and relevant training they need, including via IVET and apprenticeships, is vital in order to fully develop Industry 4.0 for economic, social and employment dividends. Close cooperation between the EU, national governments, social partners, and educational institutions is essential and, given the pace of technological change and its impact on industry, will

become even more important in the future.

Pay is just one aspect of disadvantage for women on the labour market

The equal treatment of women and men has been a fundamental principle of the European Union since its inception, but women in Europe still earn on average 16.2% less than men. Tomorrow, Saturday 3 November, marks the moment in the year when women symbolically stop getting paid compared to their male colleagues.

Addressing the gender pay gap is an issue of utmost priority for Europe, and pay inequality is an important aspect of Eurofound's work. Earlier this year we released the Pay transparency in Europe report, which reviewed experiences of pay transparency instruments in Austria, Denmark, Sweden and Finland. It pointed to a 'bumpy ride' in terms of compliance, and highlighted room for improvement in engaging employee representatives and in raising employees' awareness.

Unfortunately pay is just one area in employment where women face disadvantages. Getting onto the labour market itself is an issue, not just for the women that are unemployed or underemployed, but for Europe as a whole. The 2016 Gender employment gap report showed that when foregone earnings on the labour market, missed welfare contributions and additional public finance costs are taken into account, the total quantifiable cost of the lower female employment rate is estimated to have been around €370 billion in 2013, corresponding to 2.8% of the EU's GDP.

Women who do make it on the labour market not only grapple with pay inequality, but also the issue of the glass ceiling. The Women in management policy brief, released last month, highlighted that, on average, women still make up just 36% of all

managers in Europe, and despite some progress in recent years, men outnumber women in management positions in most sectors. The women that do make it into management are more likely to be in precarious leadership positions that have a higher risk of failure - either because they are appointed to lead an organisation or team that is in crisis or because they are not given the resources and support needed for success.

These inequalities don't just impact women throughout their working lives, but also well into retirement. The gender pension gap in Europe currently stands at 36.6%, and women in Europe express more concern than men when it comes to having enough income to make ends meet in old age, an issue that is underscored in the new policy brief of Social insecurities and resilience.

Gender inequalities in labour markets in Europe are multifaceted, but they are by no means intractable. The European Commission has launched an EU Action Plan for Tackling the Gender Pay Gap for 2018-2019, and has focused on the gender elements of work-life balance. There are notable improvements in women's labour market participation in the last decade, although progress is slow. Eurofound remains committed to providing the research and information required in order to address gender inequalities in all its forms.

Healthy Workplaces Film Award presented for the 10th time in 2018

The winner of the award, given to the best film on the subject of work, is Marina by Julia Roesler of Germany.

The European Agency for Safety and Health at Work (EU-OSHA) supports the Healthy Workplaces Film Award, hosted by the International Leipzig Festival for Documentary and Animated Film (DOK Leipzig)

The winning film tells the story of Marina, an isolated Romanian care worker in Germany, and reflects the lives of the many women interviewed by the director who have moved from their homes in Eastern Europe to seek employment in the care sector in the West. The film provides a thought-provoking take on the exploitation of migrant workers and the day-to-day challenges they face.

The jury were impressed by the appealing manner in which the film was produced, remarking that it 'connects well with its audience' and sheds light on 'the global working hierarchy where economic necessity creates imbalances for others to prosper'.

The Healthy Workplaces Film Award honours an outstanding documentary or animated film that focuses on the experiences of workers, examining such topics as the effects of economic and political change on work, workplace risks, and mental health and well-being at work. EU-OSHA is proud to support the award, which:

- raises awareness of important occupational safety and health (OSH) issues;
- promotes safe and healthy workplaces in Europe;
- contributes to a growing library of films about work; and
- inspires talented directors to make films on OSH-related subjects.

Open to the Public by the Italian Silvia Belloti, received a special mention for a fly-on-the-wall film that mercilessly captures the paralysing bureaucracy at the housing department in Naples.

Among this year's other nominees are a documentary looking at life and work on a small-scale Austrian farm that stands against resource-destroying agricultural practices; a Polish film in which ex-workers re-enact one day of work in a factory that no longer exists; and a look at the working lives of bicycle couriers in Paris.

The director of the winning film receives a €5,000 prize fund. In addition, the film is subtitled in several European languages, and made available through an electronic platform to EU-OSHA's network of national focal points, which organise special screenings and discussions.

DOK Leipzig shows over 300 films from more than 50 countries, screens over 100 world and international premieres, and attracts more than 47,000 visitors each year. The festival offers an opportunity to showcase great film-making to raise central questions about society and political developments.

Opening Speech by Commissioner Tibor Navracsics at the first conference of the Mayors of European Capitals of Culture Florence, 6 November 2018

Dear Mayor Nardella,
Dear Ms Costa,
Dear Mayors, distinguished guests,

It is a great pleasure for me to co-host this event with Mayor Nardella. It is the first time that representatives of so many cities that have been, are currently, or will soon become European Capitals of Culture have come together in this format – and I am proud to be starting a new tradition here.

European cities have always been at the very heart of our cultural story. From east to west, north to south, your cities have been instrumental in creating today's Europe. And nowhere is that more the case than in Florence. After all, some of the greatest renaissance painters called this beautiful city their school, home and inspiration. To this very day Florence is known across the world as a culturally

rich and vibrant city to live in, study and visit.

And so what better place to host this conference which will focus on how culture and cultural heritage can drive the socio-economic and international development of cities.

You all have something important in common: being a European Capital of Culture is a challenge that requires tremendous work and commitment. Keeping up the momentum after the year has passed is another. I am confident that those who will soon hold the title can learn a lot from those who have already done so. I hope you seize this opportunity to network with your peers, exchange success stories and find ways to cooperate in the future.

Since 1985, the European Capitals of Culture initiative has enabled people from all over our continent and beyond to discover hidden gems and take part in a wide range of activities. Every Capital of Culture is different, and has a character of its own. However there is more that unites us than differentiates us in our quest to put culture at the centre of the political agenda – and the daily lives of citizens.

Indeed, this is a message we are working hard to communicate with the European Year of Cultural Heritage we are celebrating in 2018. The Year is an invitation to everyone to rediscover and reconnect with cultural heritage. And on my travels throughout the Year, I found it inspiring to see villages, small towns and cities fully involved. Indeed, over 3.6 million people have already joined in celebrating our common cultural heritage. I would like to thank all of those here today who have organised a European Year of Cultural Heritage related event or initiative in your city. Thank you for bringing people closer to each other and helping us build bridges between the past and the future.

Indeed, there is another similarity between the European Year of Cultural Heritage and the European Capitals of

Culture – the global dimension. Both are using culture to reinforce Europe's engagement with the world and improve mutual understanding between people. In August of this year, the Culture City and Cultural Capital Forum was held in China. This Forum sought to enhance cooperation between cities and facilitate the exchange of experience between European Capitals of Culture and East Asian Cities of Culture.

Also in the context of the European Year of Cultural heritage, events in cities around the world put the spotlight on Europe. For example, EU delegations across the world have been organising exhibitions and events celebrating and raising awareness of Europe's rich cultural heritage.

Of course, cities benefit from the unique power of culture in the long term. That is why the European Commission supports them in making the most of culture as a driver of economic growth and social development. Our in-house science service, the Joint Research Centre, has developed the Cultural and Creative Cities Monitor. This tool, which we launched last year, provides comparable data on how 168 cities across the continent use culture to foster growth and cohesion. The Monitor therefore helps these, as well as other cities, identify and build on their strengths and to learn from each other. I am looking forward to launching a mobile application of the Cultural and Creative Cities Monitor later this year.

This will be part of the legacy of the European Year of Cultural Heritage – alongside a number of other initiatives.

This May, I presented a new European Agenda of Culture. Following EU Leaders' call for more ambition in this area, it outlines how we can work together at the European, national and

regional levels to make the most of culture in boosting economic growth, fostering social cohesion and strengthening our relations with our partners across the world. It will be a roadmap for our cooperation for years to come. As one concrete follow-up, I intend to present a Cultural Heritage Action Plan towards the end of this year. This will help us ensure that cultural heritage remains at the heart of the EU's political priorities well beyond 2018.

Big ambitions need funding to match. That is why the European Commission has proposed to boost support to culture in the EU's next long-term budget. We want to raise the budget of Creative Europe – our programme for the cultural and creative sectors – to EUR 1.85 billion for 2021-2027.

I call upon you – those who believe in the power of culture in transforming Europe for the better – to support us in these negotiations. Culture has always been at the heart of the European project. Today, as divisions are opening up between and within Member States and even communities, we need to rely more than ever on its power to bring people together. To help us understand each other – and ourselves.

Thank you, and I wish you all an excellent conference.

