CIGN

CREATIVE INDUSTRIES GLOBAL NETWORK

IDENTIFICATION OF SKILLS GAPS IN CROSS-MEDIA DESIGN AND PRODUCTION IN THE CREATIVE INDUSTRIES AT NATIONAL LEVEL

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HOCHSCHULE DER MEDIEN

Linköping University INSTITUTE OF TECHNOLOGY

RYERSON UNIVERSITY

UWS UNIVERSITY OF THE WEST of SCOTLAND

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Agenda

This presentation will focus on national strategies of the four partner CIGN participants, (Belgium, Germany, UK/Scotland and Sweden) and observations from our silent partner, Ryerson University in Toronto, Canada

Partner institutions

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Project Aims

- National approaches vary
- Not all countries have a cohesive national strategy for gathering data on the emerging Creative Industries sector in Europe and beyond
- The intention of this report is to identify varying national strategies, investigate the main findings from each partner's research and identify key areas for future curricular development within shared pan-European, and future global networks.

What is CIGN?

- Transnational network within the Cross Media Design and Production sector. Three main areas of activity:
  - Identification of sectoral gaps and new competences needed (Year 1, Report 1A & 1B), in consultation with key partners
  - Development of new curricula, learning methodologies and blended learning materials (Year 2)
  - Assessment of skills and quality enhancement of the learning programmes (Year 3)

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Project Phases

1. Research (October 2014 – February 2015)
2. Course identification (April – July 2015)
3. Course development (July 2015 – March 2016)
4. Field testing (March – April 2016)
5. Implementation May 2016 (continuous)
6. Evaluation (September – November 2016)

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Country Strategies

BELGIUM

- Education is the responsibility of the linguistic communities of Belgium
- Continuing vocational training is the responsibility of the Regions
- Sector commissions formulate policy proposals regarding socio-economic issues in specific sectors, made up of employer and employee representatives.
- Sectorial training funds (STFs) monitor skills identification for various segments of the creative industries
- Competence Agenda 2010 (Competentieagenda 2010). http://www.ond.vlaanderen.be/nieuws/archief/2007/2007p/files/1121_CA_2010.pdf external research company was commissioned to undertake research on amongst others future skills

Country Strategies

GERMANY

- There is no equivalent to National Sector Skills Councils in Germany
- Education, professional training, culture and media are not competences of the Federal State but of the German 'landers' (provinces)
- The main national organisation concerned with vocational education is the Federal Institute for Vocational Training (BIBB)

- Interests from German stakeholders in seeing the set up of (a) European Sector Skills Council(s) in the audio-visual field are mixed for reasons of:
  - opportunity (solid German vocational and educational landscape),
  - representation (no equivalent bodies to Sector Skills Councils,
  - decentralized decision making processes at landers' levels), and
  - perspective (resistance to a potential harmonization of educational and training systems).
- There is interest in enhanced exchange of information and best practices at European level between education and training providers and labour market stakeholders, however only if implemented in a light and flexible way.

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Country Strategies

SCOTLAND/UNITED KINGDOM

- the UK has the largest creative sector in the EU and possibly the largest in the world relative to Gross Domestic Product, (GDP) www.creativeskillset.org
- The creative industries in Scotland generate turnover of more than £5 billion in the Scottish economy, (Scottish Gov, 2011)

- Scotland's cultural development body, Creative Scotland was formally established on July 1, 2010 as a single, national body for arts, culture and creative industries

- Two national Sector Skills Councils deal with, among other subsectors, the areas covered by the (CIGN) study
  - Creative Skillset (TV, Film, Radio, Interactive Media, Animation, Computer Games, Facilities, Photo Imaging, Publishing, Advertising and Fashion and Textiles)
  - Creative and Cultural Skills (Music, Theatre, Design and Cultural Heritage)

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Characteristics of the CCIs in Scotland

- Small businesses
- A high proportion of work is self-employment/freelance work. (Scottish Government, 2009)
- The Labour Force Survey 2010 showed around 20-25% of the creative industries workforce is self-employed – more than double the average for all industries across Scotland
- Overall, 25% of those working or available for work in the Creative Media Industries are 'freelance' and the remaining operate on an 'employee' basis
- For the Creative and Cultural Skills footprint 44% describe themselves as 'self-employed'

SWEDEN

- At the moment of writing, Sweden does not have an active Sector Skills Council for the Creative Industries. There are no Sector Councils in Sweden
- Training issues are dealt with at company level in social dialogue frameworks or in the context of sector initiatives
- There are professional advisory bodies to the Creative and Cultural Industries

- Kulturkraft (South, West, Stockholm)
- The Swedish Employment office has a dedicated ‘culture and media department’
- Several other public institutions (Arts Council, Arts Grant Committee, etc.) address the topics of employment and working conditions in the sector, and produce data and statistics

- The reinvention of the print industry has generated more focus on customer value through new technologies working together as cross-media solutions for an increased customer value:
  - large format
  - nano-print
  - printed electronics
  - QR-codes
  - augmented reality

CANADA

- Canada has challenges in organizing Sector Skills Councils in a country that is geographically and culturally diverse
- There are 10 provinces, 3 northern territories, two official languages and a land mass large enough to encompass all of the European partners
- Sector Councils exist at the federal government level, however funding has been gradually withdrawn and the system reconfigured

- Sector Councils exist in many provinces, but are not always identified as such
- There is strong recognition of the value of the Creative Industries and the positive cultural and economic impact they have within the country
- Industry structure (large multinational corporations, and small independent businesses) provides challenges for needs identification
- There is a need for a unified, consistent approach to Sector Councils on a country-wide basis

CONCLUSIONS

The country participants in this project identified the following conclusions from the research conducted for this report:

- The participating countries all identify the importance of the Creative Industries for their economic, social and cultural benefits
- The development of sector skills councils related to the Creative Industries is non-existent in Sweden and Germany, disappearing in Canada, disguised as sector funds in Belgium and strongest in Scotland/United Kingdom.

- One of the most valuable assets of a strong sector skills council is the ability to gather labour market intelligence about the sector(s) they represent. In the countries where Sector Skills Councils are non-existent, it remains to various unconnected federal/regional or industry-based agencies to gather information and create forecasts.
- In some countries the term “cross-media” is not yet fully understood, particularly in the context of job skills.

And finally, the partners determined the following:

- The need for a better, globally accepted definition and understanding of cross-media production and what it entails

Thank you!