



CIGN
CREATIVE INDUSTRIES GLOBAL NETWORK

An Erasmus+ Initiative for a Pan-European Curricular Development for the Creative Industries

Identification of Skills Gaps in Cross-Media Design and Production in the Creative Industries at national level



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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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National Strategies

- 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)

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)

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.

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)

- **Characteristics of the CCI 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

- 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 Agency for Higher Vocational Education is responsible for all matters pertaining to the Polytechnic sector.

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

Curricular Development

MODULAR TOPICS

- International/Collaborative Cross Media Production Project.
- Media Literacy
- Narrative Construction
- Environmental /Sustainability Art & Design
- Self Developmental Learning

Curricular Development

MODULAR TOPICS

- Critical Thinking: Research and Knowledge Transfer
- Entrepreneurship
- Cultural Heritage
- Multi-Platform Creative Production.
- Market awareness in a developing Cross Media Context.

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!