

# The Present and Future of Training in the Cultural and Creative Industries: from the Value Chain to Skills and Educational Formats



**Dario Assante**

Founder & Education Manager  
at Open to Learn

## Introduction

Any reflection on the present and future of education in the Cultural and Creative Industries must necessarily begin by assuming that we are dealing with a varied, complex and changing productive sector, for which both specific and transversal competences are required.

In this brief text we propose to trace a path that will help to identify the competences and educational formats that best meet the needs of such a broad and constantly changing professional world.

## The value chain in the Cultural and Creative Industries: skills

One way to list such skills is to understand the value chain that underlies the process in which CCI products and services are created and distributed, and to identify the main links in that chain, which certainly includes production, marketing, identification of the public or consumer of such products or services and, finally, internationalisation.

Each of these steps requires talents that contribute to the sustainable growth of a sector that, increasingly, generates economy, work and welfare in a very different way to other production processes.

Despite having certain similarities with the industrial production process of any consumer good, when we analyse it from the field of CCIs we find certain peculiarities or “oddities” that we must understand and explain.

**Knowing the exceptional nature of the production processes of CCIs will be key to understanding the way of doing and educating in the transfer of knowledge in these sectors.**

The production phase in the CCIs is characterised by being part of a collective and project-based development, where we have a finite temporal space in which groups of diverse professionals are linked, whose objective is the delivery of a work and its respective dissemination. The collective nature imposes a series of competences such as teamwork, effective communication, adaptability and flexibility, the ability to organise oneself to achieve objectives or the leadership of diverse teams. These are soft-skills that should form part of any training course in the sector, whatever its field.

But what differentiates this first link in the chain from other “industrial” sectors is the unquestionable protagonism of creativity: it is not just a matter of chain production, where the functional is paramount. The aesthetic and the emotional are the main levers of the products and services of the creative sector, which provide a differential value beyond the economic value based on the laws of supply and demand, because it is based on cultural and social recognition.

Therefore, it is necessary to educate in the ability to develop skills to act in the sensory and perceptive, in the symbolic and semiotic. A cultural and creative product consolidates its value through social recognition, and therefore has to be validated by a community. Hence the importance of **an education that emphasises the systemic and the analysis of complex environments, the webs of social relations and the interactions of multiple agents: creators, producers and distributors, the public and other stakeholders in the process.**

It will be in its commercialisation, in the next link of the chain, where this product will acquire an economic value, positioning itself before a market that, once again, does not follow the rules of any other consumer good because it goes directly to the user's experience, which will be unique and singular, not massified. Think of a film, a concert, a song or a video game: CCI products are subject to audience segmentation based on tastes or experiences. These are subjective criteria that require knowledge of cultures and social behaviour, in interpreting the world and its needs, messages and fashions.

Demand therefore has a high level of randomness: this implies knowledge of the environment, both global and local, and always focused on a consumer who orients himself and in turn orients himself through what he has lived, what he has experienced. The weight of CCI product reviews takes on special meaning in a world where social networks permeate and interconnect a very high percentage of consumers. Training in these communication and information management skills is another of the challenges that training

programmes in any area of the CCI should include: a cultural and creative product has to be explained before it is sold, published or premiered. Hence the importance of knowing how to construct narratives and to maintain a connection with the past in order to nourish the "cultural capital" that is accumulated in the consumer.

Training in these marketing and brand positioning skills, knowing how to manage the consumer experience, knowing how to leverage their desires and needs to continue to nurture experiences in order to be a prescriber of them, as well as knowing the dynamics of cultural demand, are attributes that cannot be lacking in the good professional who acts in the management of CCIs.

Training should also include management skills, which are increasingly in demand so that professionals in the creative industries can identify the economic value of their actions, creations and management. As we have seen, a cultural product acquires economic value when it is marketed, so it is necessary to know how to position it in the market, and to know which audience it is aimed at so that there is profitability and sustainability for the investments made. This is something that is also linked to competencies in technology, an unavoidable support for any means of interaction and communication.

And in the CCIs, as in other sectors, technology is not only part of the production process but also enables and facilitates new economic models of consumption, which is why the skills required for the sale and positioning of products in digital media are in demand.

## The value chain in the Cultural and Creative Industries: formats

Beyond defining the framework of competences, it is also important to reflect on educational formats, since **different audiences, markets and channels demand the necessary adaptation and constant updating of contents, which is part of continuous training and lifelong learning that always accompanies the performance of professionals at any stage of their careers.** Although it is essential to have formal or structured training in its traditional formats, because it can provide solid foundations and both generalist and specific competences, it is necessary to explore other ways of educating and transferring knowledge, including in those informal processes that are typical of guilds and professionals in very specific sectors and whose competences have been acquired through experience.

These are other ways of education that are formalised through advice, mentoring, assistance with professional practices: a melting pot of possibilities that is worth investigating, mapping out significant experiences that can serve as a model that can be extended to different realities.

## A possible reference map

Once we have defined this systemic approach to competences and formats, a second step in defining them is to focus on what can be extracted in a generalised way, as opposed to what has to be derived from a specific context, both in the sector and in the territory.

The main task of the working group TA4 - Education in CCIs for the Creativity World Forum 2024 has been to draw up a reference map in which the most significant training experiences at a global level have been identified, and after a sieve marked by argued criteria for selection and subsequent discussion. Without the pretension of constructing a taxonomy of the large number of experiences, the choice has followed the logic of covering the competences and formats in each of the links in the value chain we have mentioned, and this has allowed us to go deeper into each experience with its protagonists, both trainers and learners.

## Conclusions

We have learned that the link with the territory always provides a differential value, as it activates a double positive effect in the productive process: on the one hand, it provides the appropriate talent for what the cluster of companies demands and, on the other hand, the professionals and companies that are already operating are the ones that can transmit the knowledge, either through education, by giving classes, or through mentoring and monitoring the students and their work.

The fact that we focused on two challenges, the first on competences (New educational systems in need of creative, innovative and entrepreneurial skills) and the second on formats (Possible models, current needs of CCIs, sectors) has allowed us to respond to the needs of the CCIs to attract talent and, at the same time, to update the skills of professionals who have been able to adapt to the rapid changes in the sector.

However, when we set out to reflect on possible educational formats, we focus on finding answers on how to deal with the wide diversity of students to be trained, addressing their needs according to the type of sector, territory, vital and professional moment.

We therefore propose to open a debate on the two challenges we face, always leaving the door open to the contributions and cases, with the aim of continuing to understand, from the complexity and richness, a context that is generous in its possibilities for growth and dissemination.



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