Cunuco Lab

OVERVIEW

Diagnosing skills and professions for the future
Supporting artistic creation
in a digital age

PERFORMING ARTS I HYBRID CREATIONS I WEB CREATION

GOUVERNEMENT
Liberté
Égalité
Fraternité

FRANCE 2030

November 2023

Foreword

A key lever for digital and ecological transition, the training of young people and employees boosts the human capital necessary to the functioning of our companies and, beyond that, of society as a whole. It is also the best way to offer sustainable jobs at all levels of qualification throughout the country.

This is also one of the key conditions for the success of the *France 2030* program: supporting the emergence of talent and accelerating the adaptation of training to the skill requirements of new sectors and professions of the future. *France 2030*'s budget of 2.5 billion euros will be allocated to human capital to achieve this ambition.

The *Skills and professions of the future* call for expressions of interest is part of this framework, and aims to meet the companies' needs in terms of training and new skills for the professions of the future. Adapting and reinforcing the training system for jobs in short supply will also help us achieve the objectives of *France 2030*.

The aim is to anticipate as far as possible and help meet job and skills requirements, whether these are sanctionned by qualifications, certifications or diplomas. It should speed up the implementation of training courses preparing for them. It should also facilitate their access in terms of information, attractiveness and enrolment through initial and continuous training, whatever the status of the worker (apprentice, secondary school pupil, student, employee, job-seeker, self-employed or entrepreneur).

The concerns of the companies often relate to the lack of personnel trained and adapted to an ever-changing job market. Beyond the expectations of individual companies, the needs of any given region or sector concerned by this strategy should be met, lest it becomes a source of weakness in the implementation of *France 2030*'s priorities.

The supported projects include:

• diagnosing skills and training needs
• assessing initiatives and projects in relation to one or several national strategies
• financing the most appropriate projects selected through a rigorous procedure
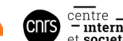
We would like to thank all our contributors, key witnesses and partners, without whom this project would not have been possible.

The Cunuco Lab Evaluation, stakes and methodology

Cunuco Lab, the co-lab for digital cultures, studies heterogeneous but complementary sectors and professional fields in order to explore and co-experiment in the field of digital cultures.

Stakes

• Adapt training to the needs of the emerging sectors and professions to foster the apparition of new talent.
• Support the management of cultural structures to integrate digital technology as an integral part of their strategy, rather than a set of unconnected tools.
• Support the entire sector - companies, associations, professionals and artists - by meeting their needs for skill-upgrading in the face of the digital transformation of the sector and the changes of professional practices from creation to production, distribution, marketing, communication or general business models.

Selected scope

• Transition management and new models: creator entrepreneurship, changes in distribution and broadcast organizations, outsourcing and skills management, hybrid and digital project management, new production models, etc.
• Mediating and addressing audiences: personal data, discoverability, access to knowledge, content creation, importance of curation, recommendations, cultural rights and digital culture, etc.

Methodology

Our method was based on a cluster of qualitative and quantitative indices and data, which converged to support the findings presented in this evaluation.

We have observed a lack of robust data on the sector as a whole and this observation was confirmed by its key players. In such a situation, the cluster of concordant clues enabled us to approach a diagnosis that is as faithful as possible to reality. First of all, prior to and during the evaluation, we collected and analyzed the extensive existing literature. All the documents studied and used as input are listed in the appendix (see Resources).

The evaluation was therefore based on the collection of qualitative and quantitative data.

• **Qualitative data:** in the first phase, we carried out some 40 in-depth interviews with 40 «Key Witnesses» identified by the 3 selected networks (see Acknowledgements).

This initial qualitative analysis was supplemented by a field survey relayed to the members of the 3 networks between April 3 and 29, 2023. It enabled us to expand on the in-depth interviews conducted in the first phase of the study that incorporated feedback from around 100 players (between 86 and 109 responses depending on the questions). This survey follows on from the study on new skills carried out by AFDAS (*Prospective study on the evolution of lifestyles and consumption patterns, in relation to societal and technological developments and their impact on professional skills* - May 2022). It was structured around an in-depth questionnaire of 45 questions, organized into 5 key chapters : 1. presentation of the organization and the team ; 2. Existing skills ; 3. Evolution of the sector ; 4. Development and hiring objectives of the organization ; 5. Training methods and needs.

• **Quantitative data**: to carry out the quantitative analysis of the training offer, we used the following data:

1. Data supplied by AFDAS for the performing arts, the audiovisual industry and the artists and authors (source: CGS from the ESF 2021 database, extracted on 27.10.22). It should be noted that it is difficult to identify the digital arts sector on the basis of these data, as it is not included as such in the nomenclature used.

2. The work carried out by Mathilde Nourisson-Moncey, a doctoral student at the Centre Norbert Elias at the University of Aix Marseille, for the *Guide to creating in a digital environment* produced and updated by HACNUM (2021 and 2022), mapping the initial training offer based on various sources and official publications (see Resources).

The consortium

Our consortium is made up of associations under the French 1901 law, founded by and for professionals, covering the whole of France and bringing together a vast range of artistic practices and professions.

Consortium leader
TMNlab
Laboratory for Theatres & Cultural Mediation in the digital age
www.tmnlab.com

Created in 2013 to break the isolation of professionals in the performing arts sector, particularly in the face of digital changes in professional practices, the TMNlab forms a learning community of more than 900 performing arts professionals: management, communication, audience relations and mediation professions, as well as researchers, training players, freelancers, local authorities, etc. The community enables its members to develop their practice through professional meetings, workshops, workgroups and the publication of content, for a responsible digital culture. The TMNlab is an open resource center combining mediation, event organization, live performances and digital technology. The TMNlab sponsors and directs the *État des lieux du numérique dans le spectacle vivant* (*Current state of digital technology in the performing arts*).

Members of the consortium
HACNUM
National network of hybrid arts and digital cultures
hacnum.org

Created in 2020, HACNUM structures, organizes and develops the ecosystems of hybrid arts and digital cultures in France. The network brings together more than 400 players representing these sectors: art centers, third-party venues, festivals, production offices, theaters, fablabs, media libraries, artists, etc. The network works for the recognition and professionalization of sectors linked to contemporary digital creation, and defends the intersecting interests of these professionals. HACNUM also acts as a catalyst in local areas to bring culture into the digital transition paradigm. HACNUM publishes a yearly guide to aid creation in a digital environment, provides artists with methodological support for writing their projects, organizes peer-to-peer meetings, carries out studies and leads working groups on issues specific to the digital creation sector.

Member of the consortium until January 2023
Videographer's Guild
Professional federation for audiovisual creation broadcasted on the internet
guildedesvideastes.org

Founded in 2017, the Videographer's Guild was born out of the gathering of different professionals in audiovisual creation broadcast on the Internet. It tackled the structural difficulties of this nascent business sector, the lack of representation of the profession and the isolation due to the dispersion of professionals across the national territory. The aim of the Videographers' Guild was to join forces to face issues, encourage collective support, make videographers' needs heard on a national scale and carry more weight in the discussions with public and private players in this new branch of the audiovisual industry. Around three hundred web creators aged between 20 and 30 have joined the guild, covering a vast creative repertoire: real life, fiction, science popularization, humor, etc. The Videographers' Guild ceased its activity during the course of the study and consequently withdrew from the consortium.

Introduction

OUR INITIAL OBSERVATIONS

- Beyond our perimeter, the cultural sector is weakened by a context of transformation of the practices and behaviours of the audience, by a disintermediation questioning the role of institutions, a reintermediation through the platforms and a decreasing support from the public policies.

- Despite a heterogeneous initial perimeter - performing arts, digital and hybrid arts, web creation - several dynamics come together within our networks: the need for cooperation, social impact, evolution of business models, integration of data analysis into strategy, transformation of management methods and a need for experimentation.

- Professionals need to acquire a much broader and more critical understanding of the digital world than is currently offered in training courses or supported by the public policies regarding the digital world.

- The growing adoption of digital technologies and practices calls for new models of cooperation and a more heterogeneous ecosystem, like that of Creation in a digital environment.

- The issue of ecology remains insufficiently associated with and integrated in the challenges of digital transformation, even though it is fundamental to devise effective and sustainable innovation policies.

✕

OUR EVALUATION IN DETAIL

Is culture still a promising sector for the future?

When digital transformation becomes digital mutation

The Cunuco Lab Evaluation, stakes and methodology

Population and sector

Understanding the ecosystem of artistic creation in a digital environment

Relationship with digital technologies

Towards a digital and ecological transition?

Population and sector
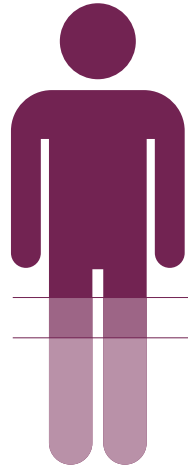
257 145

employees in the professional performing arts sector (excluding Guso) in 2022 among which:

69 997 technicians

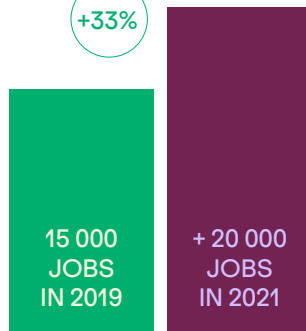**92 885** permanent and fixed-term contracts excluding artists

This figure has been rising steadily in recent years, with the exception of 2020. (1)

+33%

15 000 JOBS IN 2019

+ 20 000 JOBS IN 2021

YouTube's creative ecosystem

supported more than 20 000 full-time equivalent (FTE) jobs in France, vs. 15 000 in 2019, an increase of 33% in 2 years. (2)

95 820

Public service employees concerned by the digital transformation. (3)

300 in 2019 **450 in 2022** **500 in 2023**

Number of videographer channels in France that have crossed the symbolic threshold of 1 000 000 subscribers. (4)

?

Number of hybrid artists and creators : unclassifiable, ranging from the plastic arts to transdisciplinary live performance and VR production...
The observation of hybrid creation in France is not structured yet which reinforces the economic fragility of its players.

12,3 Bn €

Weight of the performing arts sector in the French economy in 2019. For the first time ahead of the press and books, 2nd after audiovisual - before the crisis. (5)

650 M €

Contribution to French GDP of content production on Youtube, according to Oxford Economics.(6)

1. Source: DATAlawb Audiens 2023. 2. Source: YouTube's Impact in France 2019 and 2021.

3. Source: Study – Impacts of the digital transition on the territorial professions, CNFPT. 4. Source: Youtube, 2023. 5. Source: Insee, national accounts – base 2014/deps, ministry of Culture, 2021. 6. Source: YouTube's impact in France 2021.

Is culture still a promising sector for the future?

Between hybridizations, mutations and new languages, digital technology is permeating society, becoming a social reality and renewing artistic creation, audience practices, modes of production, distribution, communication and even business models. How can we stay in control in a context where technological developments and disruptions impose their own rhythm and logic?

Generative AI, algorithms, platforms, NFT, Metaverse… Does the country of Molière have anything to worry about? Yes and no. Yes, because a large fragment of the cultural ecosystem still seems to be turning a deaf ear to technological developments and the way they are transforming the world. No, because in France there is also a creative and reflexive avant-garde around new technologies and contemporary social aspirations which, through experimentation and hybridization, is creating a new French voice.

Certainly, the management of the health crisis, with the shutdown of physical cultural venues and the forced tansition to telecommuting, has generally accelerated, if not compelled, the learning and implementation of digital technologies. It has also fostered new practices and new relationships between the performing arts, digital or hybrid arts and web creation. However, now that the health crisis has passed, reticence about the digital transformation of the sector is once again being expressed. There are several reasons

for this: firstly, the investments required to integrate digital technology into the structures' strategies in the long-term are not, for the moment, meeting with an business model capable of recouping thoses costs. The digital arts, which are well ahead of the game, are still in a phase of R&D financed mainly by public subsidies, recently reconfigured with the disappearance of Dicréam on the one hand, and the launch of calls for projects such as *Expérience augmentée du spectacle vivant* (France 2030) and *Grande fabrique de l'image* (CNC) on the other. In addition to economic issues, there are other obstacles, such as the environmental crisis and the growing carbon footprint of digital technology, the psycho-social risks induced by technology, and the persistence of a digital divide and a digital illiteracy.

Let's not forget that digital tools are not neutral. It's hard to deny the influence of new technologies on the way we live, organize and think today. «By allowing ourselves to be guided by these automatic itineraries», Dominique Cardon warns us, «we risk losing sight of the diversity of alternatives and the richness of the landscapes.» Digital

tools need to be handled very consciously. The economic models of digital tools and services - free data, for example - and the strategies of technology companies must be questioned, or we risk being instrumentalized and dispossessed of a large part of our added value. For many cultural structures, it is vital to invent business models that are compatible with their public service mission. We also need to imagine new ways of collaborating to minimize costs and reduce the uncertainty inherent to the experimental dimension of digital and hybrid creation.

Obviously, the realities of the cultural upheaval wrought by new technologies extend far beyond digital considerations alone. Digital transition certainly concerns the tools themselves, but they also convey their own codes and language, to the point of becoming a social fact and transforming our relationship to the world and to others. That is why, as is often the case, we need to take a more systemic approach of the phenomenon, less from an operational point of view than from a strategic one.

This change of perspective is essential if we hope to make France a sustainable benchmark for artistic creation and the production of cultural and creative content. Cultural players risk not surviving if they ignore the world as it is, or keep on seeing it as it no longer is. How can training help us face these upheavals? We believe that two issues require particular attention: supporting emerging creation around new technologies, and helping the management of cultural organizations develop their skills and face these digital issues. Finally, we believe it is important to innovate in the way we transmit knowledge and skills. And let us not reduce innovation to managing through Zoom or creating with the latest Apple Vision Pro headset.

Cunuco Lab, the Digital Cultures Co-Lab, is a study conducted by the TMNlab network and the HACNUM with the support of the Videographers' Guild[1], as part of the *Skills and professions for the future* call for expressions of interest. It offers the vision of a training policy that meets the challenges raised by new technologies. The first part of the evaluation provides a diagnosis of the transformations underway and the new skill requirements, based on the testimonies of players in three fields : performing arts, hybrid creation and digital arts, and web creation. The second part presents an analysis of the training landscape and practices in a political context profoundly altered by the 2018 reform. It also offers a benchmark of existing and interesting offers and engineering building-blocks in terms of

training. The idea is to prefigure responses fully adapted to the specificities of the cultural and creative industries.

Is culture still a promising sector for the future? This deliberately provocative question invites the cultural organizations to take the measure of the recent technological developments and to commit to them in order to meet the expectations of their audiences, the artists and creators, as well as their own teams, and particularly the youngest employees, in a context of increasing recruitment difficulties. This question also underlines the importance of having a global strategic vision that includes digital technology, to avoid the risk of diluting culture in an entertainment offer, driven by algorithms and data, and orchestrated by digital platforms whose main objective remains, until proven otherwise, the capture of attention and not the emancipation through arts and culture.

1. The Videographers' Guild provided input for the project, but had to cease its activity during the course of the study, and is therefore no longer part of the consortium.

« The world, the world of tomorrow
We all stammered about it,
without understanding anything
About the new law of the elements
That scared the hell out of us
And the hairs at the same time
Clarity hung in the air
in its bright blue light
We were caught, made, surrounded
The obvious was right before our eyes
Like an advertisement
masking the sky
Millions of pixels rained down
on the central server. »

New World
FEU! CHATTERTON

Evolution of skills

OUR OBSERVATIONS AT A GLANCE

• The deployment of skills in the digital age is hampered by the rapid evolution of audience practices, the diversification and increase in cultural and creative offerings, the growing impact of data in the value chain, the decline in public funding and the high volatility of digital business models, which are relatively unfavorable to cultural diversity.

• It is imperative to develop a critical and systemic view of the transformations underway and of the parallel evolution of public policies

• A crisis of desirability: while salary has never been a lever (25% less than in other sectors), the pace of work, the disengagement of the authorities and the lack of recognition of public service missions all contribute to the difficulty of recruiting or retaining skilled staff, particularly in a sector where the notions of desirability and employer brand remain undefined.

• The unregulated deployment of digital technology (pressure from algorithms, KPIs designed by platforms, loss of connection with the audience) and the lack of vision (inadequate operational training, unrealistic strategies from managers, paradoxical injunctions of ecological and digital transitions) reinforce a climate of suffering at work.

OUR EVALUATION IN DETAIL

Digital transformation, culture and the local authorities

CHAPTER 1 : Audiences

The influence of digital technology on audience behavior
A few figures about the COVID effect

CHAPTER 2 : Offer

A cultural offer both enhanced and undermined by digital technology
The influence of digital technology on creation
Adapting production methods to hybrid creations
Challenges and levers of digital distribution
Towards an algorithmic counter-culture?

CHAPTER 3 : Marketing

Digital at the heart of the marketing strategies
Sharing cultural data?

CHAPTER 4 : Business Model

From a subsidized cultural economy to cultural entrepreneurship?
Digital technology: a source of new business models

CHAPTER 5 : Conclusions

Skills Mapping
Culture, a sector that no longer attracts?
The very real horizon of a virtual burnout?

Our recommendations
Skills requirements

Develop and reinforce the professionalization of **existing professions**, rather than creating new ones.

Better train decision-makers, politicians and cultural players in **change management and strategic issues** combining digital and ecological transitions.

Support **cross-functionality within organizations** and digital literacy: adoption of the 5 pillars of the digital skills by all professions at different levels of hierarchy.

NOTE This vision extends far beyond the CCI sector, as evidenced by the observation of training on a national scale (CPF and Training Plan) or the INSEE studies on digital illiteracy.

HYBRID CREATION
- (Co-)developing digital contents
- Integrating and redeveloping digital content
- Programming

TECHNICAL
- Interacting through digital technologies
- Sharing information and contents
- Developing platforms

MARKETING & DATA
- Analyzing data to understand usage
- Discoverability
- Step by step customer journey

PROJECT & BUSINESS MGT
- Change Management
- Project engineering & management
- Evolving business models

HYBRID MEDIATION
- Developing hybrid mediations (between content and marketing)
- Becoming a facilitator
- Integrating reception

HEALTH & SECURITY
- Protecting procedures
- Protecting privacy and personal data
- Protecting health and well-being

ENVIRONMENT
- Managing climate impact: between changing practices and trade-offs
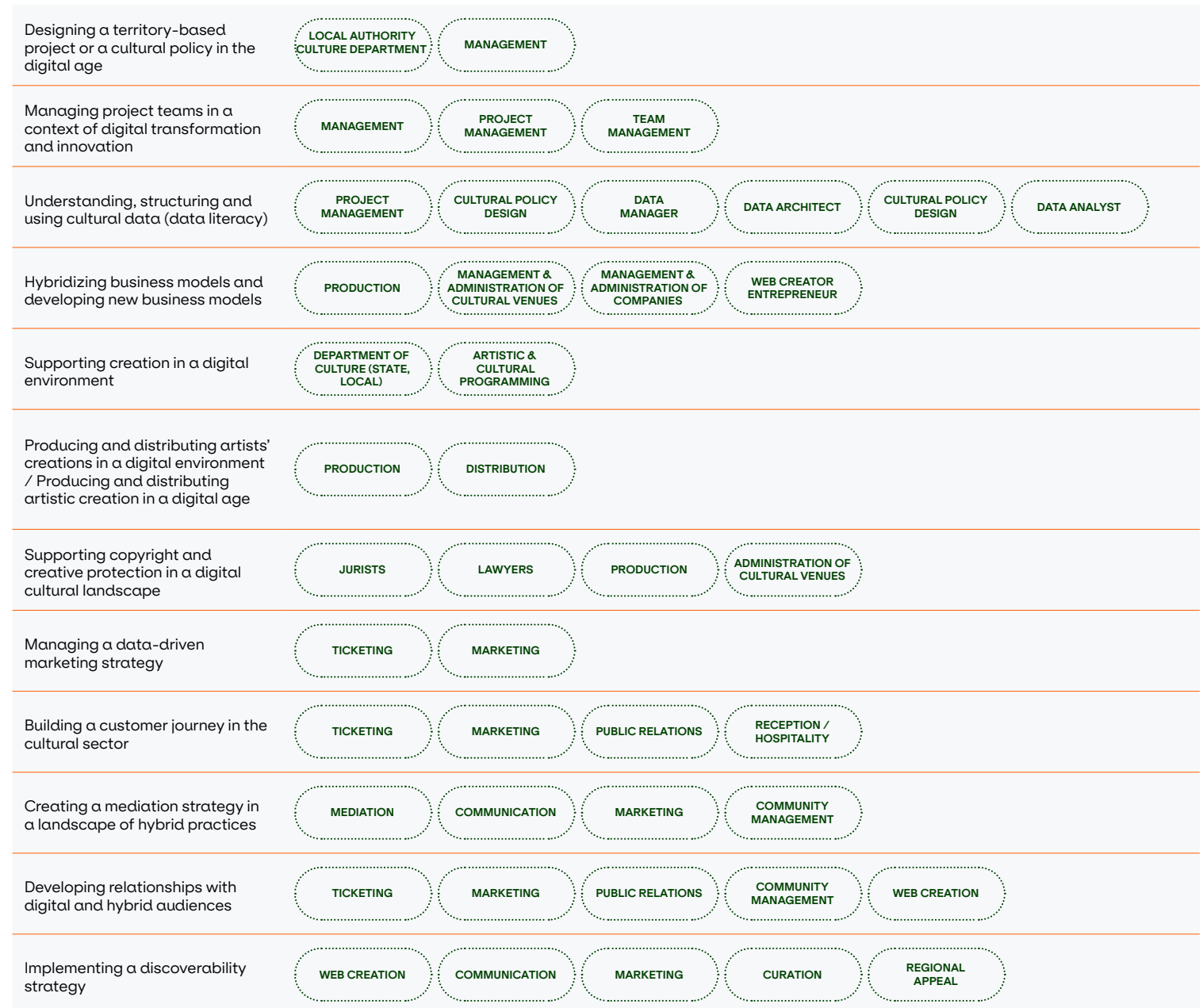- Social responsability

LEGAL
- Understanding copyright and licensing issues
- Managing digital identities

Structuration in skill blocks

We propose a mapping of hybrid skills adapted to the professions within our sector and structured around skill blocks, «homogeneous and coherent sets of skills contributing to the autonomous exercise of a professional activity» (art. L. 6113-1 of the French Labor Code).

This proposal (detailed in the full Evaluation) is a tool designed to evolve, in dialogue with education and training players, in order to continually improve and update the skills enhancement offer for professionals.

It is also aimed at people in charge of skills management within their organization, to help them design training paths adapted to their needs and the needs of their teams.

Competency area	Skill blocks					
Designing a territory-based project or a cultural policy in the digital age	LOCAL AUTHORITY CULTURE DEPARTMENT	MANAGEMENT				
Managing project teams in a context of digital transformation and innovation	MANAGEMENT	PROJECT MANAGEMENT	TEAM MANAGEMENT			
Understanding, structuring and using cultural data (data literacy)	PROJECT MANAGEMENT	CULTURAL POLICY DESIGN	DATA MANAGER	DATA ARCHITECT	CULTURAL POLICY DESIGN	DATA ANALYST
Hybridizing business models and developing new business models	PRODUCTION	MANAGEMENT & ADMINISTRATION OF CULTURAL VENUES	MANAGEMENT & ADMINISTRATION OF COMPANIES	WEB CREATOR ENTREPRENEUR		
Supporting creation in a digital environment	DEPARTMENT OF CULTURE (STATE, LOCAL)	ARTISTIC & CULTURAL PROGRAMMING				
Producing and distributing artists' creations in a digital environment / Producing and distributing artistic creation in a digital age	PRODUCTION	DISTRIBUTION				
Supporting copyright and creative protection in a digital cultural landscape	JURISTS	LAWYERS	PRODUCTION	ADMINISTRATION OF CULTURAL VENUES		
Managing a data-driven marketing strategy	TICKETING	MARKETING				
Building a customer journey in the cultural sector	TICKETING	MARKETING	PUBLIC RELATIONS	RECEPTION / HOSPITALITY		
Creating a mediation strategy in a landscape of hybrid practices	MEDIATION	COMMUNICATION	MARKETING	COMMUNITY MANAGEMENT		
Developing relationships with digital and hybrid audiences	TICKETING	MARKETING	PUBLIC RELATIONS	COMMUNITY MANAGEMENT	WEB CREATION	
Implementing a discoverability strategy	WEB CREATION	COMMUNICATION	MARKETING	CURATION	REGIONAL APPEAL	

Training Access & Engineering

OUR OBSERVATIONS AT A GLANCE

- The expressed needs in terms of digital transition differ from the reality of the training programs on offer. This is partly explained by the high proportion of statutory training imposed upon the organizations.

- Professionals are not sufficiently aware of the training on offer.

- The quality of digital transformation training courses is being questioned by professionals.

- The range of training courses leading to certification varies from one region to another.

- The reform of the training system poses problems for the ecosystem, as it does not take into account the singularities of the branches and holds the individual accountable for a transformation that should actually be collective.

- Organizations face a number of obstacles: insufficient funding, limited choices of eligible training courses (siloed catalogs from local authorities, *France compétence* certification system, etc.).

- The timing and mode of training no longer meet the need for agility and continuity in professional training.

- The informal training culture is deeply rooted in the sector, and needs to be better recognized, structured and promoted.

- The sector needs to build a training ecosystem with a stronger emphasis on experimentation and learning communities, drawing on national and international practices.

OUR EVALUATION IN DETAIL

CHAPTER 1 : A persistent mismatch between the offer and the expressed needs

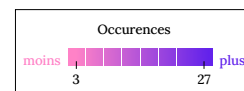Data Book: Flash survey and AFDAS data

CHAPTER 2 : Impact of the reform of access to training

CHAPTER 3 : How to meet the training needs of the cultural sector?

CHAPTER 4 : Analysis of inspiring educational building-blocks

3
key data

...VS. ACTUAL PRACTICES

Digital
5%

Other training courses
95%

Digital
10%

Other training courses
90%

Digital
11%

Other training courses
89%

PERFORMING ARTS   **AUDIOVISUAL**   **ARTISTS AND AUTHORS**

Percentage of digital training courses in 2021 (AFDAS) but 30% of them are related to office productivity softwares

Local authorities: only 3,5 % of the CNFPT training courses are dedicated to the digital, half of them related to office productivity softwares.

Cross-sectorial: 21% of the training courses are dedicated to office productivity softwares.

DIGITAL PRIORITY...

skill development   development
transformation   projects   time management
training needs   sectors
web   teams
networking   tools   training   Evolution
change   funding   cultural sector
social responsibility

digital

Occurences

moins [   ] plus
3   27

POSITIVE ANSWERS : 66

Respondents to our Flash Survey see digital technology as the biggest challenge ahead in terms of the evolution of professions and training needs in the cultural sector.

A priority?
• For 55 % of performing arts venues and their teams
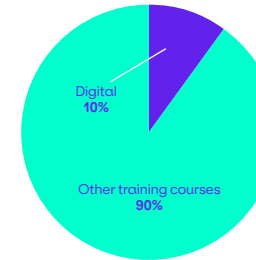• For 35 % for performing arts production professionals

• An important topic for the cultural sector at local and regional level according to the CNFPT

The assessment varies from one area of expertise to another, although there is a relative consensus on the need for digital transformation in the cultural ecosystem.
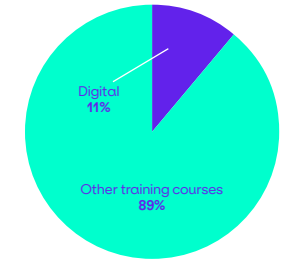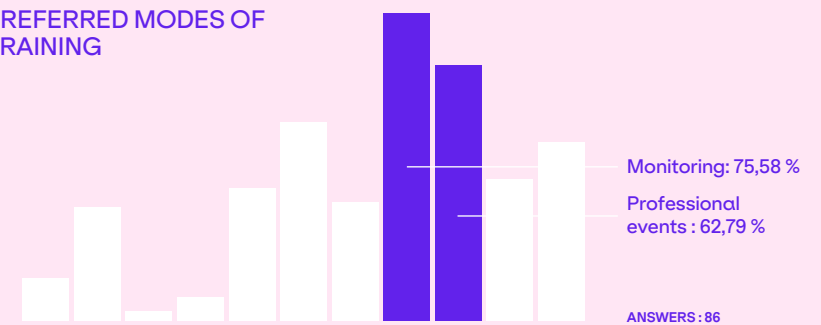
PREFERRED MODES OF TRAINING

Monitoring: 75,58 %

Professional events : 62,79 %

ANSWERS : 86

In our Flash Survey, the informal learning is clearly a valued mode of acquisition of new skills.

This is confirmed by other studies: in the performing arts sector, 72% of those surveyed learn through active monitoring and peer exchange and, when it comes to digital skills, 60% say they are self-taught.

Self-training practices - such as platforms for «learning by doing» - are also widely emphasized in the web creation studies.

The flash survey also revealed that, for 60% of managers, the hybrid format is considered «ideal» for training.

Our recommendations

Training Engineering and Policies

1. Design a training program for digital agility rather than digital tools.

Training courses must integrate the challenges of digital transformation including change management and project management. The challenge is to enable professionals to position themselves in the field of digital transition, to ask the right questions, and to define agile strategies in a digital world, where the management of technical skills is facing rapid obsolescence and the constant need to be rethought.

2. Make experimentation an integral part of training processes.

We need to devise ways of iterating and experimenting with new skills, so as to create genuinely transformative training programs, based on change and innovation management among other things.
These iterative approaches, which are particularly appropriate in the prototype economy of the creative sector, must be financed by training policies.

3. Design spaces to encourage cooperation and produce inherent sharing tools.

In the creative sector, which is made up of very small, small and medium-sized structures which all share a logic of cooperation around common values, it is essential to acquire these skills by developing a shared, documented understanding of digital issues and data. Applying the logic of commons and communities to training will enable the ecosystem to gain in efficiency while strengthening its structure. This policy must be objective, and requires the formulation of precise indicators.

4. Developing the conditions for peer-to-peer deployment.

Peer-to-peer learning, most of it informal, and monitoring are the foundation of training for professionals in the sectors studied. We therefore need to implement policies to structure these skills acquisition methods, without seeking to standardize them on a scale too far removed from the field, which would upset their delicate balance and effectiveness.
Peer validation or open badges, as part of shared governance, are solutions that should be explored.

5. Hybridizing training paths for digital professions with those of the cultural sector.

In the cultural sector, the range of continuing training courses for the acquisition or development of digital skills is limited, often confined to office productivity softwares. At the same time, there is a plethora of training modules for other sectors, but they are poorly adapted to the realities of the creative sector. The cross-sector approach should enable us to share methods, cross-fertilize learning and innovate in a fast-changing world.

6. Combining traditional training and educational innovation.

To meet the training needs of professionals throughout their careers, it is imperative to combine traditional initial and continuous training, with other sustainable systems that will enable us to build agile training paths adapted to the needs of a constantly evolving environment.

7. Supporting the professionalization of a sector through an ecosystemic approach.

This approach, based on shared knowledge, would make it possible to grasp the challenges of transition but also, through sectorial consultation and collective diagnoses, to implement new professional standards. And thus to develop training schemes involving all parties concerned.

Training should be considered as a common good within a given sector and field of activity. This approach, conceived and financed as an investment, is in line with the cultural economy which, with the digital transition, ecological issues and changing audience practices, tends to become an use-driven economy and not simply a market-based economy.

INSPIRING EDUCATIONAL BUILDING-BLOCKS

CONTENTS	SHARED DOCUMENTATION OF KNOWLEDGE
	EXPERIENTIAL / PROJECT DIMENSION
	AT THE CROSSROADS OF SOCIAL ISSUES
	SENSITIVE NATURE

FORMAT	FUNDAMENTAL & FORMAL INNOVATION
	HYBRID
	COMMUNITIES OF PRACTICE
	PEER-TO-PEER STRUCTURE

| TEMPORALITY | TRACKING OVER TIME / PERMANENT ACCESS |
| | FREE CONSTRUCTION OF LEARNING (LINEAR OR NON-LINEAR) |

| VALIDATION | RECOGNITION THROUGH OPEN BADGES |
| | PEER-SANCTIONED EVALUATION |

| AUDIENCES | NO ENTRY REQUIREMENTS (PROFILE, DIPLOMA) |
| | VOLUNTARILY MIXED AUDIENCES IN PROJECTS/TRAINING COURSES |

Glossary & resources

FURTHER INFORMATION

- A complete Evaluation published under open source license on tmnlab.com and hacnum.com

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- 16 concepts presented in the Glossary (in French): Hybrid and Digital Creation, Digital Cultures, Discoverability, Digital, Cultural Rights, Cultural and Creative Industries, Innovative/innovation, Digital Mediation, Digital, Platformisation of Culture, Cultural Sector(s), Weak Signals, Third-Places, Transformation / transition / mutation, Transmedia

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- 91 resources on Skills and Professions, Structures and Production Methods, Stakes of the Digital and Ecological Transitions, Evolution and Economic Weight of CCIs, Cultural Policies, Cultural Practices and Audience Uses, and Training

THANKS

- 40 Key informants interviewed in France and abroad, in the CCI field (performing arts, digital art, web creation, cultural entrepreneurship, cultural policies...)

- 47 professionals are thanked for their contribution to this work, on the Scientific & Technical Committee or elsewhere

OUR EVALUATION IN DETAIL

The Cunuco Lab Glossary

Bibliographic resources

- -

Teams & partners

Key Informants

Thanks