

## **APPROACHES TO TRAINING SPECIALISTS IN THE FIELD OF AUDIOVISUAL ARTS IN LINE WITH THE NEEDS OF THE MODERN ECONOMY AND LABOUR MARKET**

**Batiuk A. A.**

### **INTRODUCTION**

The relevance of this topic stems from the rapid development of the creative industries and digital technologies, which makes the training of specialists in the field of audiovisual arts a priority for modern education. Today's labour market requires specialists in the creative sector not only to possess artistic and aesthetic competencies, but also to have skills in working with multimedia technologies and the ability to integrate artistic and technical solutions into interdisciplinary projects. The growing demand for specialists in the fields of film, advertising, design, digital marketing and cultural management confirms the need for a systematic study of how to ensure high-quality training for professionals in the audiovisual sector. Thus, examining approaches to the professional training of specialists in the audiovisual sector, and analysing and determining their demand in the modern labour market, is a timely and significant aspect both for the development of the education system and for ensuring the competitiveness of the national economy.

In today's world, characterised by the rapid development of digital technologies and the globalisation of the cultural sphere, audiovisual art plays a leading role amongst the means of communication, self-expression and social influence. Young professionals in this field are a key driving force behind the creation and development of new creative practices, as they are uniquely capable of adapting swiftly to the dynamic changes in the media landscape and introducing innovative approaches to artistic and communication activities.

Today, the demand for specialists in audiovisual arts is growing across various sectors – from cinema, television and advertising to media design, digital marketing, educational platforms and the creative industries. The modern labour market requires such specialists not only to have artistic and aesthetic training, but also a high level of proficiency in technical tools, the ability to work in interdisciplinary teams and to create competitive content.

Phenomena such as transformations in the global economy, changes in Ukraine brought about by the war, and the rapid expansion of the online sphere

have shaped a new reality for communication within society. Communication today must rise to the challenges of the modern age, namely by not only being swift in disseminating information but also by constantly seeking new methods of cultural and informational interaction.

An analysis of the academic literature devoted to the study of the evolution of audiovisual art in the digital age highlights the focus on the development of VR, AR and artificial intelligence, which is transforming the approach to professions in the audiovisual sector. The evolution of audiovisual formats is inextricably linked to technological development, which has led to the emergence of various immersive, interactive and AI-assisted forms. In this regard, the integration of educational programmes into new formats for teaching media technologies and contemporary practices is becoming increasingly relevant<sup>1</sup>.

The audiovisual industry, as a key sector of the national creative economy and the media economies of other countries, is actively accelerating its growth. People today are increasingly less likely to consume information in text-only form; instead, a synthetic blend of video, audio and artistic visual imagery dominates. In this regard, changes are taking place in the field of audiovisual communication, driven primarily by the digitalisation of the media sector, the development of online platforms, multimedia technologies and new formats of media content, which are directly influencing the structure of professions in the field of audiovisual production. As a result, new professions are emerging in the field of audiovisual production (digital producer, media designer, multimedia content specialist, VR/AR technology specialist, content manager), whilst the roles of traditional professions are expanding, as professionals in these fields must now be proficient in digital technologies, work with various media platforms and utilise new post-production tools<sup>2</sup>.

Creative and technological skills are becoming increasingly integrated, which necessitates the interdisciplinary training of specialists. The role of production and management skills, linked to the promotion of audiovisual products on the international media market, is growing.

The quality of audiovisual content depends directly on the level of professional training of specialists, their ability to use modern technologies and their understanding of how the media industry operates. In order to ensure

---

<sup>1</sup> Марченко І. Формат і медіум у цифрову епоху: трансформації аудіовізуального мистецтва. *Науковий вісник Київського національного університету театру, кіно і телебачення імені І. К. Карпенка-Карого*. 2025. № 36. URL: <https://nv.knukit.edu.ua/article/view/332824> (дата звернення: 16.06.2026).

<sup>2</sup> Безручко О., Староста М. Особливості й умови розвитку регіонального аудіовізуального мистецтва та виробництва в Україні. *Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво*. 2018. № 2. С. 12–21. DOI: <https://doi.org/10.31866/2617-2674.2.2018.151756> (дата звернення: 16.06.2026).

a highly skilled workforce, training programmes must take into account trends towards the globalisation of the media market<sup>3</sup>.

In this regard, the training of specialists in the field of audiovisual arts must be carried out in line with the needs of the modern economy and the labour market. This entails updating educational programmes to reflect developments in the creative industries, integrating digital technologies into the learning process, combining creative training with economic and managerial knowledge, and equipping students with the ability to work in the context of rapid technological change within the media sector.

Thus, the transformations in the media industry are not only altering the structure of professions in the field of audiovisual production, but are also placing new demands on the system for training specialists, which must be flexible, interdisciplinary and geared towards the needs of the modern labour market.

Today, specialists with expertise in media communications, video art and audiovisual design are becoming unique professionals capable of influencing the information landscape. It is they who have the potential to fill a niche that currently remains largely untapped, thereby ensuring both cultural and economic prospects for the development of society.

Thus, researching approaches to training specialists in the field of audiovisual art, as well as defining the qualitative components of their competencies, is an extremely important task for the development of effective educational strategies that will meet the challenges of the digital age and contribute to the development of the creative economy.

## **1. Analysis of Approaches to Training Specialists in the Field of Audiovisual Arts**

In the twenty-first century, audiovisual content has become the dominant form of communication, information consumption, and entertainment. According to international studies, the global video content market is growing annually by 8–12%, while the demand for qualified specialists—including cinematographers, editors, directors, animators, and sound designers—exceeds the available supply in the labour market. The rapid development of streaming platforms, social media, video blogging, and digital marketing has created an unprecedented demand for creative professionals capable of producing high-quality visual and audio content.

<sup>3</sup> Печеранський І., Ревенко А. Сучасний стан і перспективи розвитку аудіовізуального сектору медіаекономіки зарубіжних країн (на прикладі теле- і кіноіндустрії). *Міжнародні відносини: теоретико-практичні аспекти*. 2022. № 10. С. 47–67. DOI: <https://doi.org/10.31866/2616-745X.10.2022.269478>. URL: <https://international-relations.knuim.edu.ua/article/view/269478> (дата звернення: 16.06.2026).

The traditional system of training specialists in the fields of film, television, and media arts requires substantial renewal in accordance with the demands of the digital era. A contemporary audiovisual specialist should possess not only classical artistic competencies but also technical skills related to the use of advanced equipment and software, an understanding of digital platform algorithms, knowledge of entrepreneurship and legal regulations, and competencies in personal branding and self-promotion. An analysis of contemporary research and educational programmes in audiovisual education makes it possible to identify several key approaches to training modern specialists.

One of the fundamental approaches in contemporary higher education is the competency-based approach, which focuses on developing students' professional, social, and creative competencies.

Today, the competency-based approach is one of the most widely adopted models in higher education because it allows the educational process to be oriented towards clearly defined learning outcomes. Its major advantage lies in developing not only professional knowledge but also so-called soft skills, including communication, teamwork, critical thinking, leadership, project management, and lifelong learning abilities. These competencies increasingly determine the competitiveness of young specialists in the labour market. At the same time, a potential drawback of the competency-based approach is the excessive standardisation of learning outcomes, which may sometimes limit the development of students' individual creative potential and artistic vision.

The practice-oriented approach ensures a close connection between education and professional activity. Its primary advantage is the opportunity for students to gain real production experience during their studies. Participation in video projects, film production processes, media centres, and creative studios allows students to develop teamwork skills, meet deadlines, interact with clients, and solve professional problems in real-world settings. However, implementing this approach requires significant material and technical resources, modern equipment, and continuous cooperation between educational institutions and industry representatives, which is not always possible under conditions of limited funding.

In many educational programmes, competencies are developed in accordance with industry needs and include both technical and creative skills, as well as entrepreneurial thinking and leadership. This approach ensures the development of universal professional skills necessary for adaptation to the dynamic labour market.

It is important to emphasise that the training of audiovisual specialists requires combining theoretical knowledge with practical activity. Accordingly, the practice-oriented approach involves such forms of learning as internships,

the creation of student audiovisual projects, work in professional studios, and participation in real media projects.

Many international media schools combine theoretical courses, practical workshops, and participation in production processes, enabling students to acquire professional experience while studying. Such an approach contributes to students' professional readiness for real-world activity in the media sector.

At the same time, the contemporary audiovisual industry integrates various fields of activity, including art, technology, marketing, management, and digital communication. Consequently, the training of specialists increasingly relies on an interdisciplinary approach. This approach involves integrating knowledge from different disciplines and enables the preparation of specialists capable of working in various segments of the creative economy and adapting quickly to emerging professions.

The interdisciplinary approach corresponds to current trends in the development of the creative economy, where the boundaries between professions are becoming increasingly blurred. A contemporary audiovisual specialist should understand not only artistic processes but also the fundamentals of digital technologies, marketing, branding, entrepreneurship, project management, and media communications. The advantage of this approach lies in preparing versatile specialists capable of working across different sectors of the creative industries. At the same time, there is a risk of superficial mastery of individual disciplines due to the excessive expansion of educational content.

Project-based learning involves students' participation in comprehensive creative projects implemented within real production processes. Students are engaged in planning, filming, and editing audiovisual materials. In many international educational programmes, the final stage of training is the creation of a complete audiovisual project, such as a short film, multimedia installation, or transmedia project.

The project-based approach is aimed at developing students' professional independence and creative thinking. During the implementation of their own projects, students experience all stages of audiovisual production, from idea generation to presentation to the target audience. One of the major advantages of this approach is the development of a professional portfolio, which becomes an important instrument for graduate employability. At the same time, the effectiveness of project-based learning largely depends on students' motivation and the professional guidance provided by instructors.

This approach allows students to demonstrate a comprehensive set of professional competencies.

In addition to the approaches described above, the contemporary system of audiovisual education increasingly employs a student-centred approach.

Its essence lies in taking into account students' individual educational needs, creative interests, and professional trajectories. Students act as active participants in the educational process, while instructors assume the roles of mentors and consultants. Such an approach contributes to the development of an individual artistic style, creative self-realisation, and professional identity.

The digital-oriented approach has also become increasingly important. It involves the active use of digital platforms, online services, and software applications for video editing, animation, virtual production, and multimedia design. The relevance of this approach is determined by the digital transformation of the audiovisual industry and the emergence of new professions associated with digital content production.

Particular attention should also be given to the internationally oriented approach to specialist training. The globalisation of the audiovisual market and the development of international creative collaborations require graduates to be capable of working in intercultural environments, proficient in foreign languages, and familiar with the functioning of international media markets. Students' participation in international projects, academic mobility programmes, festivals, and collaborative educational initiatives broadens their professional outlook and enhances their competitiveness in the global labour market.

A significant example of adapting educational processes to contemporary challenges is provided by the experience of the Kharkiv State Academy of Design and Arts. Under conditions of martial law and the necessity of ensuring the continuity of education, the Academy modernised its approaches to training audiovisual specialists by implementing blended and distance learning formats, supplemented by opportunities for face-to-face consultations in specially equipped safe spaces and shelters. This approach has made it possible to maintain the quality of education, ensure accessibility for students from different regions of Ukraine, and continue implementing creative projects despite existing restrictions.

A substantial direction in the Academy's educational development has been the internationalisation of education. The expansion of intercultural connections, participation in international educational and artistic projects, and cooperation with foreign partners create additional opportunities for students' professional growth. Future specialists gain practical experience in international communication, become familiar with trends in audiovisual arts development in other countries, and acquire skills necessary for working in a global professional environment.

At the same time, supporting students' independent creative activity has become an essential component of contemporary education. The educational process is increasingly focused on developing individual artistic vision,

authorial style, and creative autonomy. From the early stages of study, students are involved in practical activities, create their own projects, and develop professional portfolios. This approach contributes to early professional self-determination, helps students identify their own creative niches, and facilitates more successful integration into professional environments after graduation.

Thus, contemporary training in the field of audiovisual arts should be based on a combination of competency-based, practice-oriented, interdisciplinary, project-based, student-centred, digital-oriented, and internationally oriented approaches. Their comprehensive implementation makes it possible to ensure that educational programmes correspond to current labour market needs, the development of creative industries, and the requirements of the digital economy.

## **2. Analysis of Contemporary Labour Market Requirements for Training Specialists in the Field of Audiovisual Arts**

A study of existing approaches to training specialists in the field of audiovisual arts in accordance with the needs of the contemporary labour market reveals a gap between the content of educational programmes and the current demands of the industry. Addressing this gap is critical for modernising curricula and improving the quality of professional training.

An analysis of the Ukrainian labour market over the past five years (2020–2025) indicates significant changes in the structure of labour demand and in the qualification requirements for employees. In the context of globalisation, the digitalisation of society, and the intensification of information warfare, audiovisual arts play a vital role in shaping national identity, preserving cultural heritage, and promoting societal values. For Ukraine, which is currently facing the challenges of war and engaged in active state-building efforts, the training of media professionals is of strategic importance. Young specialists in the fields of film, television, animation, and digital media have the capacity to create content that contributes to a positive international image of the country, strengthens national identity, and counteracts disinformation.

The audiovisual industry is one of the most dynamic sectors of the creative economy, characterised by significant potential for service exports, investment attraction, and job creation. Studying the demand for young specialists makes it possible to assess the economic potential of the industry, identify promising directions for its development, and formulate effective strategies for supporting entrepreneurship in the media and creative industries.

The rapid development of artificial intelligence technologies, virtual and augmented reality, interactive cinema, and immersive media is creating new segments within the audiovisual market and increasing the demand for specialists

with interdisciplinary competencies. Consequently, preparing young people to work with innovative technologies and adapting educational programmes to rapid technological change have become particularly relevant.

In the context of high levels of youth migration and ongoing structural transformations of the labour market, the training of competitive specialists has become increasingly important. The audiovisual sector offers a wide range of opportunities for professional self-realisation, from employment in production companies and media studios to freelance work, start-ups, and entrepreneurship. Understanding the mechanisms of integrating young specialists into professional environments, the barriers to employment, and the factors contributing to successful career development has practical significance for both higher education institutions and state youth policy.

Ukrainian audiovisual products are increasingly receiving recognition at international festivals, and domestic specialists are successfully employed by leading global companies. At the same time, the outflow of creative talent abroad and the insufficient integration of Ukrainian media education into the European educational area remain pressing challenges. Research into these issues makes it possible to identify ways of enhancing the international competitiveness of Ukrainian specialists while maintaining their professional connections with the national industry.

The contemporary Ukrainian labour market demonstrates a persistent shortage of qualified personnel while simultaneously offering broad opportunities for young specialists capable of combining several professional functions within a single professional profile.

Based on the conducted analysis, it can be argued that a contemporary specialist in audiovisual production should possess a complex set of interconnected competencies. One of the most in-demand characteristics is multifunctionality. Despite the general trend towards narrow specialisation in the labour market, the audiovisual industry requires specialists who combine skills in video production and editing, sound and lighting technologies, production management, budgeting, client communication, and audience engagement.

The contemporary market increasingly demands so-called hybrid specialists capable of carrying out video production, editing, sound recording, organising live broadcasts, creating content for social media, managing pre-production and post-production processes, and adapting audiovisual products to the specific requirements of various digital platforms.

Alongside technical expertise, creativity and advanced creative thinking have become especially valuable. Employers increasingly emphasise the importance of responsibility, self-organisation, teamwork, and effective problem-solving skills. In conditions of intense competition, original ideas and creative solutions

are essential for attracting audience attention and establishing the competitive advantages of media products.

Given the rapid development of digital technologies, proficiency in contemporary software, digital tools, and artificial intelligence technologies has become an integral component of professional activity. Equally important is the ability to quickly master emerging technologies, as the technological environment of the audiovisual industry is constantly evolving.

In the regional context, particularly in the Kharkiv region, infrastructure reconstruction, the development of small and medium-sized enterprises, and the implementation of civic initiatives and information and communication projects are generating additional demand for audiovisual content. This creates new opportunities for local creative teams to participate in documenting reconstruction processes, implementing social campaigns, and promoting regional projects.

An important aspect is that the training of such specialists should be ensured directly by higher education institutions through the continuous updating of educational programmes, the integration of practice-oriented learning, internships, project-based activities, and cooperation with employers. The contemporary education system should foster a combination of creative thinking, digital competencies, and production management skills that will enable graduates not only to meet current labour market demands but also to successfully develop their own professional projects and occupy promising niches in the audiovisual services market.

## CONCLUSIONS

Conclusions. Summarizing the above, it should be noted that the rapid development of the creative economy and the processes of digital transformation are generating a sustainable demand for professionals in the field of audiovisual arts and content production. The modern world increasingly operates within the paradigm of audiovisual communication, where audiovisual content has become one of the key instruments of information dissemination, promotion, education, cultural interaction, and social communication. Virtually every organization, business entity, public institution, and individual interacts with this environment in one way or another—as consumers, clients, or direct creators of content.

In this context, the study of approaches to developing contemporary professional competencies among future audiovisual arts specialists is of particular relevance. Improving the content and methods of professional training is an essential prerequisite for maintaining a high quality of education and for preparing highly qualified, competitive, and adaptable professionals capable of operating effectively in the rapidly changing media industry.

The analysis of the contemporary labour market revealed certain limitations in objectively assessing the actual demand for audiovisual production specialists, particularly due to the lack of systematic data on unfilled vacancies and workforce needs within the industry. At the same time, the findings of sociological studies and sectoral analytical reports indicate a shortage of qualified professionals who possess modern professional and interdisciplinary competencies.

The study found that employers increasingly seek multifunctional specialists who are capable not only of producing audiovisual content but also of demonstrating analytical thinking, strategic planning, project management, teamwork organization, communication skills, and managerial decision-making abilities. This trend reflects the transformation of the professional profile of the contemporary audiovisual specialist from a narrowly focused performer into a versatile creative professional capable of working effectively in interdisciplinary and project-oriented environments.

Therefore, the key prerequisite for the successful employment and professional self-realization of young people is the combination of creativity, digital competencies, entrepreneurial thinking, managerial skills, and the ability to engage in continuous professional development. These competencies should be systematically developed within higher education curricula in accordance with current labour market demands, global trends in the development of creative industries, and the strategic objectives of the post-war recovery and sustainable development of Ukraine.

## **SUMMARY**

The article examines contemporary approaches to training specialists in the field of audiovisual arts and analyses the requirements of the modern labour market. It is established that audiovisual content has become a dominant form of communication, information consumption, and entertainment in the twenty-first century.

The rapid growth of the global video content market and the expansion of digital platforms have significantly increased the demand for highly qualified creative professionals. The study highlights the need to modernise traditional educational models in cinema, television, and media arts in accordance with the demands of the digital era. It identifies key approaches to professional training, including competency-based, practice-oriented, interdisciplinary, project-based, student-centred, digital, and internationally oriented approaches. Each of these approaches is evaluated in terms of its advantages and limitations for the preparation of competitive specialists.

The article also emphasises the importance of combining theoretical knowledge with practical experience in professional education. Special attention

is paid to the transformation of labour market requirements, including the growing demand for multifunctional and hybrid specialists with both technical and creative competencies.

The research demonstrates that modern audiovisual professionals must be able to integrate artistic, technological, and managerial skills in response to industry needs. It is concluded that the effective implementation of the identified approaches ensures the alignment of educational programmes with the dynamic development of the creative industries and the digital economy.

### References

1. Марченко І. Формат і медіум у цифрову епоху: трансформації аудіовізуального мистецтва. Науковий вісник Київського національного університету театру, кіно і телебачення імені І. К. Карпенка-Карого. 2025. № 36. URL: <https://nv.knutkt.edu.ua/article/view/332824> (дата звернення: 16.06.2026).
2. Печеранський І., Ревенко А. Сучасний стан і перспективи розвитку аудіовізуального сектору медіаекономіки зарубіжних країн (на прикладі теле- і кіноіндустрії). Міжнародні відносини: теоретико-практичні аспекти. 2022. № 10. С. 47–67. DOI: <https://doi.org/10.31866/2616-745X.10.2022.269478>. URL: <https://international-relations.knukim.edu.ua/article/view/269478> (дата звернення: 16.06.2026).
3. Безручко О., Староста М. Особливості й умови розвитку регіонального аудіовізуального мистецтва та виробництва в Україні. Вісник Київського національного університету культури і мистецтв. Серія: Аудіовізуальне мистецтво і виробництво. 2018. № 2. С. 12–21. DOI: <https://doi.org/10.31866/2617-2674.2.2018.151756> (дата звернення: 16.06.2026).

### Information about the author:

**Batiuk Anna Anatoliivna,**

PhD in Public Administration, Associate Professor,  
Head of the Department of Audiovisual Art  
Kharkiv State Academy of Design and Arts  
8, Mystetstv Str., Kharkiv, 61002, Ukraine