

skills for the *21st century* creative and cultural sectors



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Acknowledgements



Executive Summary

Purpose and audience

This report is intended for those involved in the creative and cultural sectors in the East Midlands and those concerned with providing for growth and prosperity in a flourishing region. It brings together the work of the Sector Skills Councils, Skillset and Creative and Cultural Skills; regional organisations including MLA-East Midlands and EM-Media; and research from regional Learning and Skills Council, Cultural Observatory and others. Commissioned by the Audio Visual Sector Alliance (AVSA)¹, its purpose is to highlight the strategic skills priorities and lay the foundations for collaborative partnerships to deliver sector skills actions across the region.

The national Skills Strategy (DfES 2003) stressed the need to ensure employers have the right skills to support the success of their businesses, and individuals have the skills they need to be both employable and personally fulfilled. Subsequently, Leitch (2007) and other recent government reports, such as the Review of Sub-national Economic Development and Regeneration (2007), have asserted the imperative to:

- § simplify skills provision, ensuring there is no duplication or overlap.
- § mobilise collective effort to create the right culture for skills, aligning the needs of employers and individuals, and ensuring co-ordinated dialogue between publicly funded partners and key employers.
- § promote continuous lifelong learning, recognising there is not a point at which skills development finishes and job-search begins (or vice-versa), but that individuals, businesses and organisations, need to continuously develop their capacities to compete for work in a highly dynamic environment.
- § ensure that colleges, universities, and other training providers respond to what employers and learners actually want.

The creative and cultural sectors are the first in the region to rise to the challenges, respond to the voices of employers through the industry-led Sector Skills Councils (SSC), and provide recommendations to build a strong and effective sectoral interface. The starting point was to compare the skills needs analyses produced by the SSCs and others concerned with the creative and cultural sectors. From these, common themes, challenges and actions have been identified, and recommendations made concerning priorities for collaboration and regional investment.

Key features of the creative and cultural sectors

The creative sector includes: Audio Visual - TV & radio, film & video, photography, advertising, music, computer software, including games, web, mobile etc. Performance - theatre, dance, circus, carnival, puppetry. Books and Press - publishing, literature, printing. Visual Art and Design - fine arts, crafts, art & antiques, architecture, design, designer fashion.

The cultural sector includes: architecture & design, audio visual, heritage & the historic environment, libraries & literature, museums, galleries & archives, sport, tourism, visual & performing arts.

¹ AVSA members include Skillset (www.skillset.org), Creative and Cultural Skills (www.ccskills.org.uk), EM-Media (www.em-media.org.uk), Learning and Skills Council (www.lsc.gov.uk), MLA-East Midlands (www.mlacommunity.org.uk), Arts Council East Midlands (www.artscouncil.org.uk), Culture East Midlands (www.culture-em.org.uk) and Cultivate (www.cultivate-em.com).

This report is intended for those involved in the creative and cultural sectors, and those concerned with providing for growth and prosperity in a flourishing region.

The purpose is to draw attention to the skills priorities identified by the industry-led Sector Skills Councils, and others, and the opportunities for collaborative action across the region.

Regional discussions have stressed the need to put skills into the context of the wider enterprise and innovation agendas.

skills for the 21st century: creative and cultural sectors



Size, employment and GVA relative to other sectors

The Burns Owen Partnership' (BOP) Reports² suggest that 62,500 are employed in creative industries in the East Midlands and creative businesses are growing faster than other sectors. During 2001-5 businesses increased by 16% against 11% in the whole economy. In the rural areas, creative industries outperformed some of the region's priority sectors.³ Quantifying size, employment and GVA output relative to other sectors is difficult because the measures were designed for traditional industry models and work in these sectors is not organised in the same way. Figures vary, but it is widely acknowledged that there is a large proportion of freelancers (around a third) and the majority of businesses employ less than 10 people. Substantial projects are carried out through the collaboration of small companies and freelancers, but with many turning over less than the VAT threshold, much activity is uncaptured by conventional economic measurements.

In the rural areas of the East Midlands, creative industries outperformed some of the region's priority sectors.

Contribution to innovation, productivity and growth in the region

The East Midlands faces some fundamental challenges. The 2006 Skills Survey found that, whilst there has been an increase in qualification levels, companies are not using the higher level skills to improve productivity. This suggests simply focussing on increasing levels of skills and qualifications is insufficient, the need is to become more skilled at developing effective businesses and organisations.

National findings suggest the creative sector has grown twice as fast as the rest of the economy since 1997 and regional employment in creative and cultural sectors is forecast to grow by 25% to 2014

The Regional Economic Strategy, *A Flourishing Region*, acknowledges the link between design and innovation and the *esp Partnership Plan* highlights creative industries, particularly new media and digital technologies, as important emerging and enabling sectors. In addition, national work, including that anticipated in the Creative Economy Strategy Paper,⁴ suggests that thriving creative and cultural sectors can significantly impact upon the productivity of other sectors.⁵ However in order to use the creative industries to drive innovation and growth, it is necessary to develop the mechanisms to enable them to do so. Appropriate skills are a vital component of such mechanisms.

Building healthy, inclusive communities thriving in attractive places.

A Flourishing Region also highlights "a thriving cultural life and a 'sense of place' as crucial to the economic success of the region and acknowledges the role of cultural arts, heritage, sporting and tourism assets in attracting and retaining skilled and talented investors, graduates and young people. The sectors have an important role to play helping to strengthen and regenerate urban and rural communities. Participatory arts for instance, are a powerful force for social stability and cohesion, promoting harmony and understanding, tolerance and co-operation between different communities and contributing to a positive public image of an area for both the citizens and visitors.

21st century skills

Drivers for skills

The literature identifies a number of drivers for developing increasingly skilled approaches to economic challenges in the 21st century including globalisation; changing demographics; technological changes and the evolution of new business models; environmental change; government policy and regulation; the changing job market with flexible working and portfolio careers increasing.

² Burns Owen Partnership Report on Creative Industries in the Rural Districts 2007, BOP report on the creative industries in the urban districts of the East Midlands is due shortly.

³ See footnote above

⁴ The Creative economy strategy Paper is expected in January 2008.

⁵ DTI No. 15, Creativity, Design and Business Performance. DCMS Sept 2007

skills for the 21st century: creative and cultural sectors



The over-arching priority is to ensure those involved in the creative and cultural sectors can operate effectively and make strong contributions to the overall growth and prosperity of the region.....

this includes growing successful businesses and organisations, and maximising their effectiveness as engines of change; developing capacities to make connections and transfer their skills, their creativity, into other contexts and sectors.

There may be too many graduates for jobs projected in the computer games industry, but the skills honed in the development of games can drive technological advances used in other sectors.

Skills requirements identified by SSCs and others

The report highlights the skills priority as ensuring those involved in the sectors can operate effectively and make strong contributions to the overall growth and prosperity of the region. This places the strongest emphasis on being able to grow successful businesses and organisations and transfer their skills into other contexts and markets.

Leadership and management – particularly the capacities to lead new approaches to dynamic environments; to be an intelligent influencer; and to manage collaborative projects involving multi-disciplinary groups of people working for themselves (or for different employers) in different locations.

Self-management/professionalism – being able to sell one's skills in different environments and secure a living. This includes managing portfolio working, self-directed learning and the 'fit' between one's skills and passions, and those someone will pay for.

Business skills/acumen – includes the ability to leverage creative ideas to offer solutions in a broad range of business, community and social enterprise situations; to operate globally and understand the fundamentals of running a successful business.

Collaboration and teamworking – ability to work collaboratively with others, across sectors and in multi-disciplinary teams; and awareness of own worth and ability to negotiate share of intellectual ownership.

Selling, marketing & PR skills – being able to influence and build customer relationships in range of environments, including the global marketplace, mass & niche markets.

Information technology – being able to use appropriate technology and operate in the new environments brought about by technological advances and globalisation.

Technical skills, generic and specific – includes understanding intellectual property issues, health and safety and other regulation.

Challenges and barriers to developing skills

Access to well-informed information, advice and guidance – for learners making decisions on courses and qualifications for the jobs they want to do; and the skills they will need to succeed. Careers advisers, skills brokers and tutors may have little industry specific knowledge; occupational pathways are unclear; can be of limited relevance to adults and fail to consider portfolio careers. There is a perception of oversupply of some graduates, (eg. design, computer games) with little information on how their skills may be utilised in alternative ways.

Limited industry and market intelligence – conventional ways of developing intelligence are ill-suited to these sectors (SIC & SOC codes, Annual Business Inquiry etc). Dynamic, approaches are required to highlight emerging opportunities and the skills required to grasp them.

Reforming qualifications to prepare people for employment - there is no shortage of highly qualified people seeking to enter the sectors but they require good work experience to enter, often involving unpaid experience acquired by 'knowing the right people.' There is possible oversupply of some qualification courses and courses with insufficient opportunities for work experience. SSCs, employers and providers are working on new vocational qualifications but it is difficult to provide experience in very small companies.

skills for the 21st century: creative and cultural sectors



Leadership and management – Independent ‘creatives’ can be reluctant to become leaders and work ‘on the business’ rather than in it, and managing other independent ‘creatives’ is challenging. Rapid technological advances are requiring leaders and managers to make up new ways of working as they go along and the report highlights a reluctance to take leadership roles and to accept leaders from outside the sectors.

Business and enterprise – There is evidence of an abundance of talented individuals but also of lack of skills to ensure a product is promoted and sold, and international competition addressed. The sectors argue the need to raise ambition and harness passion to drive innovation and growth.

Encouraging continuing professional development – for large numbers of freelancers, and small companies is challenging. Preferred ways of learning include networking, mentoring, shadowing, placements, secondments and apprenticeships. Responding to demand requires universities, colleges and training providers to develop new pedagogies and pricing/costing models.

Tackling diversity – a serious challenge, hampered by opaque entry routes; low wage or unpaid work experience; and the need to ‘know how to play the game.’ Not only a social justice challenge but critical to fuelling creativity and developing new markets.

Recommendations

Creative employment and businesses are growing in the East Midlands and evidence suggests they will become increasingly important, particularly in the rural districts. However their importance lies not just in themselves, but how they can enable others to address the significant challenges of the 21st century economy. Simply focussing on increasing levels of skills and qualifications is insufficient. Becoming more skilled at building effective and collaborative businesses and organisations was a key message arising from the skills requirements identified by the SSCs. Thus the skills priority is about ensuring those in the creative & cultural sectors can operate in an entrepreneurial fashion; maximise their effectiveness as engines of change, make connections and transfer their skills, their creativity, into other contexts and sectors.

The recommendations may provide a starting point for the collaborative work programme of the East Midlands Creative and Cultural Economy Partnership, and support alignment and delivery of *esp* strategic actions, including:

- § integration of business support and skills
- § plans to extend Train to Gain to higher level skills
- § professionalisation of business support advisers and skills brokers
- § enhancement of market and industry intelligence
- § development of inspirational managers and leaders

The recommendations may provide a starting point for the collaborative work programme of the East Midlands Creative and Cultural Economy Partnership and support alignment and delivery of *esp* strategic actions.

skills for the 21st century: creative and cultural sectors



1. Develop a programme of activities to inform the information, advice and guidance provided directly to enquirers, and by skills brokers, careers advisers, teachers, parents, employers and others.

This recommendation addresses the need to ensure availability of comprehensive, information, advice and guidance; support for CPD and life-long learning.

Activities to build on or further opportunities for collaboration

- Creative and Cultural Skills, Skillset, and the Design Council, are each developing online career and course information. These could have reciprocal links and partners collaborate to enhance local information.
- Skillset already arranges briefing for advisers in partnership with others and led the SSDA cross-sector IAG Network project. They also work closely with the East Midlands HE Graduate Careers Advisory Group, and nationally with the National Guidance Research Forum, which publishes Skillset Labour Market Information (LMI) on its website. Partners could build on this practice and work collaboratively on developing materials, LMI and joint briefing events for advisers.
- On behalf of the esp, East Midlands Universities Association is working towards provision of specialist sector skills brokers for higher level skills. This activity forms part of plans to extend Train to Gain arrangements and to integrate business and skills support. The creative sector, with a high proportion of graduate owner-managers is particularly suitable for helping to advance this work.
- The Arts Council East Midlands commissioned a feasibility report into holding a regional Creative Careers Fair. Whilst sector recruitment practices ruled this out, other suggestions for collaborative activities bear further examination.
- University careers services, and others, have information resources relating to roles creative people take in other sectors.

2. Design systems to capture and disseminate industry/market intelligence

This recommendation addresses the challenge to develop new dynamic approaches to monitor 21st century markets; highlight emerging opportunities and the skills required to grasp them.

Activities to build on or further opportunities for collaboration

- § The SSCs, Cultural Observatory and others (DCMS 2007, NESTA 2008), are addressing the challenges presented by limited industry and market intelligence. It is critically important this work is pulled together in a coherent, consistent fashion and this has already been recognised by the forming of the East Midlands Strategic Intelligence Partnership. Given the work already undertaken to collate findings on skills requirements, the sectors are well-placed to help to take this work forward. This may begin with focussed activity to specify what is needed, how it might be achieved and how it might be integrated with central regional systems including the Regional Business Support Information System (rbsis) and the Progression Pathways online education and training guidance service.
- § Hepworth et al (2005) suggested that development of tracking systems for successful and aspiring SMEs could provide local business intelligence for market segmentation, and help identify emerging trends in business development and behaviour. Other possible approaches might include consideration of dynamic real-time collection of data via partnership with on-line business services used by freelancers and others in the sectors.



3. Develop a regional infrastructure to support work experience with freelancers, sole traders and micro-businesses.

This recommendation is fundamental to addressing a number of the challenges. It concerns entry to the sectors; preparing people adequately to work within them and ensuring education and training providers respond to the preferred means of undertaking continuous professional development. There are a range of imaginative developments on which to begin to build a framework for a regional scheme. Successful development of such a scheme would be of considerable value to other sectors with large numbers of small companies e.g. construction.

Activities to build on or further opportunities for collaboration

- § The SSCs are all involved in developing diploma's, apprenticeships and foundation degrees, and meeting the challenge of supporting work experience in realistic environments.
- § *emda* has provided support for regional co-ordination of work experience to underpin 14-19 diploma's. There is an opportunity to marry some activity and to consider links with undergraduate work experience and involvement of university career services and Hot Prospects, a regional graduate recruiting service.
- § Confetti Institute of Creative Technologies (part of Castle College, Nottingham) are developing a model which will involve tenants of their incubation centre taking work placements, and a diploma module which will guide learners to acquire work experience by operating as entrepreneurs within the sector.
- § Em-Media have developed a successful work experience model providing film productions shooting in the region with up to 50% of the costs of housing up to 5 trainees per production.
- § Collaborative work could include researching different models, public sector and commercial; identification of the needs of different stakeholders; market research with sole traders and micro-businesses; assessing funding and revenue models; detailing specification for a comprehensive framework of support. eg. legal, health and safety, and ensuring personal and career development for business owner and learner placement.

4. Support development of business & enterprise skills in cross-sector environments

This recommendation is concerned with developing capacities to behave in an entrepreneurial fashion, apply skills to challenges in other contexts (business, public and voluntary sector), and work collaboratively and sensitively in multi-disciplinary environments. This lies at the heart of harnessing creativity to pioneer innovation, engineer change, and demonstrate the contribution of higher level skills to growing prosperity.

More research may be necessary to understand the full extent of activity already taking place and to identify good practice that could be extended. For example, *emda* is already supporting work specifically with the design sector, and the universities of Nottingham, Nottingham Trent and Derby have been developing proposals for a programme supported by the sub-regional strategic partnerships. Creative Partnerships have developed programmes for to equip creative practitioners to work in schools and communities. There are well-established creative networks and discrete funding could be made available for initiatives to deliver cross-disciplinary, cross-sector activities.



These might include:

- § Enterprise and business skills programmes in multi-disciplinary environments.
- § Measures to encourage different sectoral networks to interact .
- § Programmes of continuing professional development designed to facilitate cross-sector interaction and provide access to new collaborators/customers.
- § Cross-disciplinary panels to assess business ideas or cast a 'fresh pair of eyes' on challenges.
- § Support to help things to happen and create 'spillovers' to other sectors, such as access to small pots of funding, expertise, work placements at different levels.
- § Awards for demonstrating cross-sector working integrated into existing business award schemes.
- § High profile regional conferences showcasing exemplary national and international cross-sector achievements.

5. Pilot a programme to develop inspirational leaders

The Regional Economic Strategy includes development of a regional leadership and management strategy, *Lead to Succeed*. Provision is shortly to be extended to owner-managers and this provides an excellent opportunity to align the aspirations of the region and the skill requirements of the sectors. A pilot programme to develop inspirational leaders would need to address the multiple challenges identified in this report and by doing so, would inform leadership programmes for other sectors.

Such a programme would test modes of learning and pedagogies appropriate for owner-managers in different environments, in order to develop leaders for 21st century markets including:

- § champions that deliberately seek out opportunities for the creative and cultural sectors to contribute to creativity, innovation and change in other sectors.
- § 'T-shaped people' – those that may have a deep knowledge of one area and a broad interest and empathy with many others – so they can literally bridge sectors and act as intermediaries, brokers or interpreters.
- § leaders who can manage multi-disciplinary teams drawn from different organisations and make things happen (without having direct authority).

Managing the implementation of the recommendations in this report could provide a learning vehicle for the pilot programme and bring the participants into contact with a great many people and organisations across the region. They could provide role models for aspiring leaders and design the programmes for their successors.

6. Address diversity

Measures to ensure the effective participation of under-represented groups in the creative and cultural sectors should be integrated into the implementation of each recommendation. Further research and consultation is required to identify good practice and regional and national opportunities for collaboration.

Skills for the 21st century: creative & cultural skills – summary diagram

Sectors include audio-visual, books & press, performance, visual art & design, heritage & historic environment, libraries & literature, museums, galleries & archives

Features

Sectors growing twice as fast as rest of economy since 1997.

More innovative than other sectors, employ more highly skilled workers & generate knowledge, network & product *spillovers* for other sectors

Creativity key to economic competitiveness, innovation, productivity & growth

Pioneering changing business models

Help build inclusive communities in attractive places

Third freelancers, 95% businesses employ less than 10 people

Drivers for developing skills

Globalisation – opportunities & challenges

Changing demographics: impact on products & services & lifelong learning

Technological change & new business models

Environmental change

Government policy – regulation & regeneration

Changing job market – flexible working & portfolio careers

Skill requirements identified by Sector Skills Councils & others

Leadership & management

Self-management/ professionalism

Business acumen & enterprise skills

Collaboration, negotiation & teamworking

Selling, marketing & PR

Information & digital technology

Technical skills

Challenges/barriers to developing skills

Access to comprehensive, impartial IAG

Availability of well-informed market & industry intelligence

Reforming qualifications & providing work experience

Developing leaders & managers

Harnessing passion to drive enterprise, innovation & growth

Facilitating continuous professional development

Addressing diversity

Recommendations – short to medium term

Develop programme to inform IAG provided by skills brokers, careers advisers etc. using resources developed by SSCs & local organisations.
Address diversity

Develop systems to capture market/industry intelligence working with regional parties inc. EM Strategic Intelligence Partnership.
Address diversity

Develop regional infrastructure to support work experience with/as freelancers & micro-businesses drawing on learning from local & national schemes e.g. Confetti, EM-Media.
Address diversity

Support development of business & enterprise skills in cross-sector, cross-disciplinary environments, providing access to new collaborators/customers
Address diversity

Pilot inspirational leadership programme to steer implementation of recommendations; advocate for sectors; provide role models & design subsequent programmes.
Address diversity

Recommendations – longer term

Explore the elements of a self-sustaining dynamic framework to support creative enterprise, track progress, remove obstacles and maximise growth.



Introduction

This paper is intended for those involved in the creative and cultural sectors in the East Midlands and those concerned with providing for growth and prosperity in a flourishing region. It summarises findings of the skills needs analyses conducted by the industry led sector skills councils, Skillset and Creative and Cultural Skills; regional organisations, including MLA-East Midlands and EM-Media; and research from the regional Learning and Skills Council, Cultural Observatory and others. Commissioned by the Audio Visual Sector Alliance (AVSA),⁶ its purpose is to highlight the priorities identified by the sectors and the opportunities for collaborative actions across the region.

Assisting the region to address 21st century challenges

The national Skills Strategy (DfES 2003) stressed the need to ensure employers have the right skills to support the success of their businesses, and individuals have the skills they need to be both employable and personally fulfilled. Subsequently, Leitch (2007) and other recent government reports, such as the Review of Sub-national Economic Development and Regeneration (2007), have asserted the imperative to:

- § simplify skills provision, ensuring there is no duplication or overlap.
- § mobilise collective effort to create the right culture for skills, aligning the needs of employers and individuals, and ensuring co-ordinated dialogue between publicly funded partners and key employers.
- § promote continuous lifelong learning, recognising there is not a point at which skills development finishes and job-search begins (or vice-versa), but that individuals, businesses and organisations, need to continuously develop their capacities to compete for work in a highly dynamic environment.
- § ensure that colleges, universities and other training providers respond to what employers and learners actually want.

Discussions on emda's Corporate Plan 2008-11 have stressed the need to put skills into the context of the wider enterprise and innovation agendas and suggested actions include developing pathways for individuals to progress their learning, promoting the adoption of innovative working practices and supporting Higher Education Institutions to increase the flexibility of their offer to both individuals and businesses.

The creative and cultural sectors are the first in the region to rise to the challenges and respond to the voices of employers through the industry-led sector skills councils, and provide recommendations to build a strong and effective sectoral interface. The diverse nature of the sectors suggests that this ground-breaking work has the potential to inform and assist other sectors to develop similar actions.

The purpose of this report is to draw attention to the skills priorities identified by the industry led Sector Skills Councils, and others, and the opportunities for collaborative action across the region.

Regional discussions have stressed the need to put skills into the context of the wider enterprise and innovation agendas.

⁶ AVSA members include Skillset (www.skillset.org), Creative and Cultural Skills (www.ccskills.org.uk), EM-Media (www.em-media.org.uk), Learning and Skills Council (www.lsc.gov.uk), MLA-East Midlands (www.mlaculturemidlands.org.uk), Arts Council East Midlands (www.artscouncil.org.uk), Culture East Midlands (www.culture-em.org.uk) and Cultivate (www.cultivate-em.com).



methodology & limits

The starting point was to compare the skills needs analyses produced by the Sector Skills Councils (SSC), and other organisations, concerned with the creative and cultural sectors. From these, common themes, challenges and actions have been identified, and recommendations made concerning priorities for collaboration and regional investment. It was intended that the methodology should be almost wholly desk-bound drawing, in the main, from a broad range of documents concerned with skills development.

However, it is important to draw attention to a number of issues that have arisen during the process, and to the limits of the research,

- § Firstly there is wide-ranging debate and academic discourse concerning the definition of the sectors. It is argued that the creative and cultural sectors have distinct features and considering them together or using them interchangeably is confusing and misleading. Practically, it has been necessary to limit the subsectors considered in this document. The cultural sector includes sport and tourism which are the concern of People 1st and Skills Active SSC. Whilst there are some similarities in the skills needs analyses of these, and those of Skillset and Creative and Cultural Skills SSC (such as a large proportion of micro-businesses), there are also very distinct differences in occupations and skill levels. Inclusion would have distorted the work and it was not possible within the timeframe to consider them separately.
- § Secondly some significant work is still in progress and was not available for use in this research. Creative and Cultural Skills SSC are in the process of completing a detailed report including regional data and Burns Owen Partnership, having completed a study of the creative industries in the region's rural districts, are in the process of completing an urban study. Some information has been drawn from the interim studies but a more detailed picture is anticipated shortly.
- § Finally, SSC work is at national level, and Skillset and Creative and Cultural Skills are at different stages of realising action in the region. Skillset (Audio-Visual) was a pathfinder and there are well-established local initiatives, such as those provided by EM-Media. This report contains some attempt to identify regional and local actions and these are printed in the appendix. However, a little exploratory work indicated the presence of an extensive range of projects and initiatives operating at local and regional level. These could not be investigated in any adequate fashion within the brief and timeframe of this research and it is suggested that further attention could be paid to the discovery and engagement of these creative resources.

The starting point was to compare the skills needs analyses produced by the Sector Skills Councils and others. From these, common themes, challenges and actions have been identified, and recommendations made concerning priorities for collaboration and regional investment.



What are the creative & cultural sectors?

This document should properly begin with laying out an agreed and robust definition of the sectors it is concerned with. However, it is important to acknowledge considerable variation and extensive academic discourse concerning definitions, some of which argue significant consequences arising from using the terms, 'creative' and 'cultural industries' interchangeably (Galloway & Dunlop 2007). Furthermore, the available measures, designed for traditional industrial models, are widely acknowledged as of limited value. As a result, quantifying the creative and cultural sectors is difficult and data should be approached with care.

- The main source of national and regional data is the ONS Annual Business Inquiry. This is based on a survey of businesses above the VAT threshold (currently £62,000) or registered for PAYE. This means that freelancers, sole traders and micro-businesses are under-represented, although we know these make up a large proportion of the creative sector.
- Much of the data uses aggregate codes to classify types of industry and occupations (SIC & SOC codes) but these are very outdated. For instance, the computer games sector cannot currently be analysed separately but only as part of the analysis of the software and computer services industry.⁷
- A substantial amount of work is not organised by employing people. The large proportion of freelancers, sole traders and micro-businesses suggests much activity is organised by contracting out to independents, many of whom will not be earning enough to be VAT registered. As a result this substantial workforce is not visible either as employees or as businesses.
- Comparisons of Gross Value Added are particularly problematical largely due to less reliable, inconsistent and missing data. Work recently conducted by Burns Owen Partnership Ltd (2007) indicated that Books and Press, including printing, had the highest GVA in the region in 2004. This finding, they argue, may partly be an outcome of the measurement favouring traditional industrial manufacturing models.

However, there is increasing evidence that creative industries provide benefits to the economy far beyond their size (DCMS 2007) and measuring the size, dynamism and turnover will, it is argued, only get us some way towards an overall number (NESTA 2007). They are, it is argued, more innovative and employ more highly skilled workers than other sectors. They generate knowledge, product and network 'spillovers' for other industries, and their presence, and that of high quality cultural attractions, are instrumental in the location decisions of highly skilled graduates, large companies and multi-nationals. The creative sector has grown twice as fast as the rest of the economy since 1997 and regional employment in creative and cultural sectors is forecast to grow by 25% to 2014 (IER 2006). Working towards more illuminating and consistent sector specific data is a priority oft repeated in the literature, is subject to research commissioned by the DCMS (2007) and NESTA (2008) and underpins one of the recommendations of this paper.

Creative industries include:

Audio Visual
TV & radio
Film & video
Photography
Advertising
Music
Computer software (including games, web, mobile etc)
Books & Press
Publishing
Literature
Printing
Performance
Theatre
Dance
Circus
Carnival
Puppetry
Visual Art & Design
Fine Arts
Crafts
Art & Antiques
Architecture
Design
Designer Fashion

The culture sector includes:
heritage & the historic environment, libraries & literature, museums, galleries & archives, sport and tourism.

⁷ Changes to the SIC code structure have been announced which will improve this situation, with data being available by 2009/10

skills for the 21st century: creative and cultural sectors



Looking across the available regional data, it is possible to make some broad statements about the nature of the sectors and to appreciate their complexity.

The most up-to-date examination of the creative industries in the East Midlands is the work of Burns Owen Partnership Ltd (2007). At the time of writing, their report on the rural districts of the East Midlands is available and the report on the urban districts is at an interim stage. Subject to this, it is worth highlighting some of the findings.

The BOP report uses the DCMS definition of the creative industries (2004) shown in the grid below. This does not include the cultural heritage subsectors (museums, archaeology and the built heritage) represented by Creative and Cultural Skills SSC.

Audio Visual	Books and Press
TV & radio Film & video Photography Advertising Music Computer software (including games, web, mobile etc.)	Publishing Literature Printing
Performance	Visual Art and Design
Theatre Dance Circus Carnival Puppetry	Fine Arts Crafts Art & Antiques Architecture Design Designer Fashion

Key findings from Burns Owen Partnership reports (2007 & forthcoming).

- § In 2005, 62,500 people employed creative industries throughout the East Midlands.
- § In 2005 there were 13,000 creative industries businesses in the region.
- § Employment and the number of businesses is growing in the rural districts and 'Other Urban' areas. There has been a small increase in businesses in the large urban areas but decline in overall employment.
- § Between 2001-5 creative industries jobs grew by 7% overall but by 20% in the rural districts.
- § 2001-5 number of creative industries businesses rose by 16% overall and by 23% in the rural districts.
- § 85% of businesses in the urban districts employed 10 or fewer and this rises to 96% in the rural districts.
- § 2004 average GVA per head was £24,500⁸
- § In the rural districts more businesses are involved in the 'creation' stage of the production chain (initiating creative products or generating intellectual property), than in making and manufacturing. The reverse is apparent in the urban districts.
- § In the rural districts the Audio-Visual domain was the largest sub-sector in terms of employment, with 33% of creative jobs, in the urban areas it is Books and Press.
- § Visual Arts and Design accounted for the highest overall growth in businesses.
- § Creative industries businesses in the rural districts outperformed some of the region's priority sectors in employment and business growth.

Creative industries jobs & number of businesses are growing. Overall rates of growth are higher in rural than urban districts. In the rural areas creative industries outperformed some of the region's priority sectors.

Audio-Visual is the largest sub-sector in the rural districts in terms of employment. In the urban areas it is Books and Press. Visual Arts and Design accounted for the highest overall growth in businesses.

85% of businesses in the urban districts employed 10 or fewer and this rises to 96% in the rural districts.

East Midlands Incubation Network estimate half their 2,200 members are creative businesses

Almost everybody working in the sectors is white, middle class and able-bodied.

⁸ GVA per workforce job across all industries of the East Midlands was £33,100.



The picture from Creative and Cultural Skills SSC

The industries covered by Creative and Cultural Skills SSC include advertising, design, music, cultural heritage, performing, visual and literary arts. Research covering the East Midlands (Creative & Cultural Skills, TBR Economics 2006) highlighted 28,890 people employed in their sectors, with design and the arts accounting for the highest proportion. 64% of these are employed and 36% self-employed. Most people working in cultural heritage are employed whilst the arts has the greatest proportion of those self-employed.

EM Employment by segment	Total	% of regional C&C sector	% of each segment in EM
Advertising	700	3%	3%
Cultural Heritage	2,430	8%	5%
Design	10,620	37%	6%
Music	4,430	15%	5%
Performing, visual & literary arts	10,710	37%	6%
Total	28,890	100%	

96% are white and 14% are DDA disabled or have a work limiting disability, with the highest proportion working in design.

Businesses by employment size	0-4	5-9	10-19	20-49	50-99	>100
Advertising						
Cultural Heritage	40	20	10	5		
Design	700	55	25	10		
Music	725	135	65	25	5	
Performing, visual & literary arts	980	95	30	20		
Total	2445	305	130	60	5	

Business by turnover size (£000's)	0-49	50-99	100-249	250-499	500-999	1000-4,999	5000-9,999	10000 - 49,999
Advertising								
Cultural Heritage	15	10	35	10	5			
Design	165	280	215	70	35	25		
Music	160	215	260	150	85	75	5	10
Performing, visual & literary arts	305	325	310	100	50	30		

The picture from Skillset, SSC for the Audio-Visual Industries

The Skillset Employment Census 2006 highlights 6,100 employed in the audio visual sector. A third in web and internet (2,000) with broadcast radio (800) and corporate production (600) also significant. The largest industry specific occupational groups were interactive or games production, and business, journalism and sport. 19% are freelancers compared with 27% across the UK as a whole. 89% of employers in the region had less than 25 staff. The proportion of those working in the sector with disabilities is negligible.

Please note that although film production is an important Skillset sector, it was not included in the Employment Census due to methodological issues. A separate survey has been conducted and the Skillset/UK Film Council Second Feature Film Production Workforce Survey Report 2008 (forthcoming) indicates that 8% of the respondents, UK freelancers working in the film industry, worked in the East Midlands during 2006/7.

The chart below provides a breakdown of the Skillset sectors.

28,890 people employed in their sectors, with design and the arts accounting for the highest proportion.

Over a third are self-employed.

Most people working in cultural heritage are employed whilst the arts has the greatest proportion of those self-employed.

Music is one of the smallest employing sectors but the number of businesses and their turnover is amongst the highest.



East Midlands	Total Number	Number of Females	No. of Ethnic Minorities	No. of Disabled	No. of freelancers* inc in total
Broadcast Television	500	200	100	*	100
Cable and Satellite Television	0	0	0	0	0
Independent Production (TV)	*	*	*	0	*
Community Television	100	100	*	*	*
Television Distribution	0	0	0	0	0
Broadcast Radio	800	400	100	*	200
Independent Production (Radio)	0	0	0	0	0
Animation	100	*	*	*	*
Web and Internet	2000	600	100	*	400
Offline Multimedia	100	*	*	*	*
Interactive TV	0	0	0	0	0
Mobile Content	0	0	0	0	0
Computer Games	400	*	*	*	*
Corporate Production	600	200	*	*	300
Commercials Production	*	*	*	0	*
Pop Promos	*	*	*	0	*
Post Production	100	*	*	0	*
Special Physical Effects	0	0	0	0	0
Studio & Equipment Hire	500	200	*	*	0
Outside Broadcast	100	*	*	0	*
Transmission	0	0	0	0	0
Manufacture of AV Equipment	500	100	*	0	0
Other Services for Film & TV	300	100	*	*	100
Film Distribution	0	0	0	0	0
Processing Laboratories	0	0	0	0	0
TOTAL	6100	2100	400	100	1200

Skillset 2006 Employment Census

- Freelancers defined as those on contracts of less than 365 days.
- Total figures are rounded to the nearest 100. * indicates a figure less than 50 but greater than 0

Workforce projections

The Institute of Employment Research (2006) worked with the SSCs to develop comprehensive national employment projections for the sectors 2004-14.

Skillset – Broadcast, film, video, interactive media and photo-imaging

Although Skillset was found to be the smallest SSC in 2004 (240,000 workers, 36% self-employed), it was projected to grow more rapidly over the next ten years than any other SSC, with the exception of e-skills. According to the Skillset Employment Census 2006, its current footprint is 550,000 workers, having incorporated the Photo-imaging sector in 2004/5 and Publishing in early 2008.

Creative & Cultural Skills – Cultural Heritage, Craft, Design, Arts.

More than 2-in-5 workers were self-employed in 2004. Employment is projected to increase in this sector by 15% 2004-14. Coupled with a comparatively high replacement demand ratio, the total requirement for recruitment over the period is more than 50% of total employment in 2004. In total more than 200,000 new appointments are expected over the next ten years.



Fluid and complex

- § Whilst the quantitative data is a starting point for understanding the sectors, the picture it provides is complex. Audio-Visual is indicated as one of the largest sub-sectors, particularly in the rural districts, and Visual Arts and Design demonstrate the highest levels of business growth in the region overall. At the time of writing the BOP urban districts research is at early stages and the breakdown of Visual Arts and Design is not available. However, the data from Creative and Cultural Skills indicates that the Performing, Visual and Literary Arts employ as many people as Design and the number of businesses and their turnover is higher. Music is one of the smallest employing sectors but the number of businesses and their turnover is amongst the highest. The difficulties capturing information concerning freelancers and non-Vat registered businesses adds to the complexity. Reviewing the data overall highlights the difficulties of trying to pin the sectors down and suggests actions will need to monitor change as well as impact.
- § The BOP research (2007) indicates that the creative sectors may be increasingly more significant in the rural districts. The Audio-Visual domain is highlighted as the largest employer in rural districts and is predicted nationally as most important for growth, with projections, in its core business sectors, of almost 20% 2004-14 (IER 2006). In the urban districts, the picture is more mixed and Books and Press (particularly Printing), the largest employer. Overall their research indicated a decline in creative industries employment in larger urban districts. This picture may illustrate changes in work structures arising from new technologies, decreasing the need for large company bases close to customers, and increasing opportunity for small, agile businesses.
- § The activities encompassed by the sectors are diverse and whilst the focus of this paper is to highlight common skill needs, actions need to be sensitive to different work environments, culture, motivations, rewards, access, and so on. A volunteer in a museum may have some similar skill needs to a freelance web designer, but addressing these in ways that are relevant to both, may require flexible, imaginative solutions. On the other hand, portfolio working is a feature of the sectors and projected to increase. Achieving and maintaining employability suggests the ability to manage the transitions working between different roles. Addressing both these challenges will require thinking through providers' pricing and costing models, delivery mechanisms and pedagogies.
- § The broader cultural sector includes activities such as sport and tourism, hospitality and leisure. Inclusion in this work would have caused some distortion and it was not possible within the timeframe to consider them separately. Those engaged in these activities tend to be less qualified, but there are similarities, such as a large proportion of micro-businesses. *A Flourishing Region* (emda 2006), highlights the contribution these make to the region and a number of actions relating to these activities (see below on page xx) Further attention needs to be paid to the connections between those activities considered in this report and those of the broader cultural sector.

Whilst the quantitative data is a starting point for understanding the sectors, the picture it provides is complex.

The emerging picture may illustrate changes in work structures arising from new technologies, decreasing need for large company bases close to customers, and increasing opportunity for small, agile businesses.



Contribution to innovation, productivity and growth in the region.

'Human creativity is the ultimate economic resource. The ability to come up with new ideas and better ways of doing things is ultimately what raises productivity and thus living standards.'

Richard Florida cited in DTI Economics Paper No. 15 Creativity, Design and Business Performance

A key message growing in strength nationally may have particular resonance in the East Midlands. This suggests that it's not sufficient, or likely to be a particularly persuasive approach, to argue for skills development in the creative and cultural *per se*. The more challenging and potentially rewarding approach (for individuals, organisations and communities) may be to consider what skills the creative and cultural sectors need to *demonstrably* contribute to economic prosperity in the region. How can the creative and cultural sectors be put to work to achieve the aspirations and targets set for the region and sub-regions?

The East Midlands faces some fundamental challenges. The low wage – low skill equilibrium is well-documented and the 2006 Skills Survey found that, whilst there has been an increase in the qualification level of the economically active population, the demands of the economy have not kept pace with this success. The findings suggest significant over-qualification, with companies not utilising the higher level skills of employees, resulting in a less productive economy. Simply focussing on increasing levels of skills and qualifications is insufficient, the need is to become more skilled at developing effective businesses and organisations for the 21st century environment. The House of Commons Select Committee on Education and Skills (2007) stressed,

Our evidence suggests that skills are only part of a very complex equation, and simply boosting training will not necessarily lead to increased prosperity – particularly in economic terms. What is needed is more coherent support for employers to develop their businesses as a whole, addressing skill needs alongside other issues such as capital investment, innovation and workforce planning.

The Regional Economic Strategy 2006-20 highlights the importance of the creative and cultural sectors in 5 Priority Actions including:

§ *Enterprise and Business Support: Priority Actions*

Priority Action 2f – building the visitor economy:- providing a range of flexible employment opportunities, stimulating enterprise, boosting the region's rural communities and strengthening the profile of the East Midlands as a place to visit and invest.

Priority Action 2g - targeting growth of creative and cultural businesses: - protecting, conserving and enhancing the key regional cultural and historic assets to maximise their contribution to the regional economy.

Priority Action 2h - maximising the benefits of the London 2012 Olympic and Paralympic Games: - using creative and cultural businesses to maximise opportunities from procurement, tourism, participation, learning and skill development.

The East Midlands 2006 Skills Survey suggests significant over-qualification, with employers not using higher level skills, resulting in a less productive economy.

Simply focussing on increasing levels of skills and qualifications is insufficient, the need is to become more skilled at developing effective businesses and organisations for the 21st century environment,



§ *Land and Development: Priority Actions*

Priority Action 7c. - Supporting infrastructure for housing growth: - ensuring provision for cultural opportunities is embedded into growth areas.

§ *Cohesive Communities: Priority Actions*

Priority Action 8 - Collaboration to improve participation: - utilise creative and cultural organisations to encourage participation, build social capital and contribute to community cohesion.

Whilst these actions tend to focus on the impact of the broader cultural industries, the contribution of the creative industries is highlighted in other sections,

Innovation can be described as the successful exploitation of creative ideas, through new products or processes. Design links creativity with innovation and brings new products and services. A stream of constant, successful innovation is therefore essential if the East Midlands is to remain competitive and standards of living are to increase.

The Employment, Skills and Productivity Partnership Plan prioritises creative industries, particularly new media and digital technologies, as important emerging and enabling sectors. This concept of enabling and empowering others to achieve can, it is argued, be applied more broadly to the creative and cultural sectors and the priority is about ensuring they become increasingly skilled at doing so,

1. Increasingly skilled at unlocking creativity
2. Increasingly skilled at driving innovation, productivity and growth
3. Increasingly skilled at building cohesive communities living in attractive places

1. Becoming increasingly skilled at unlocking creativity

NESTA (2007) strongly argues,

Creativity is the key to economic competitiveness in advanced economies....We have come to see creativity not as a characteristic of individuals, but as an activity that underlies many other activities (innovation, research, collaboration, learning, entrepreneurship) and is possessed to varying degrees by everyone. ... it is present within all of us and the debate is about how best to unlock it.

The Design Council have placed encouraging creativity in schools and developing tutors at the heart of their skill strategy. Creative Partnerships fosters collaboration between schools and cultural/creative practitioners & organisations to provide children with the opportunity to develop their creativity through learning & participation in cultural activities. Recently they worked with Nottingham Trent University to pilot an apprenticeship model of creative learning in six schools. Arts and Business are arranging for creative practitioners to work with blue chip companies to nurture creative approaches to business challenges. With around a third of creatives working freelance and running portfolio careers, often involving teaching, there is a clear opportunity to develop this resource to help unlock creativity throughout the region – in schools, colleges, universities, public, private and voluntary organisations.

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This concept of enabling and empowering others to achieve can, it is argued, be applied more broadly to the creative and cultural sectors and the priority is about ensuring they become increasingly skilled at doing so.

... increasingly skilled at unlocking creativity, driving innovation, productivity and growth, and building cohesive communities living in attractive places.



2. Increasingly skilled at driving innovation & growth

A number of key national reports including,

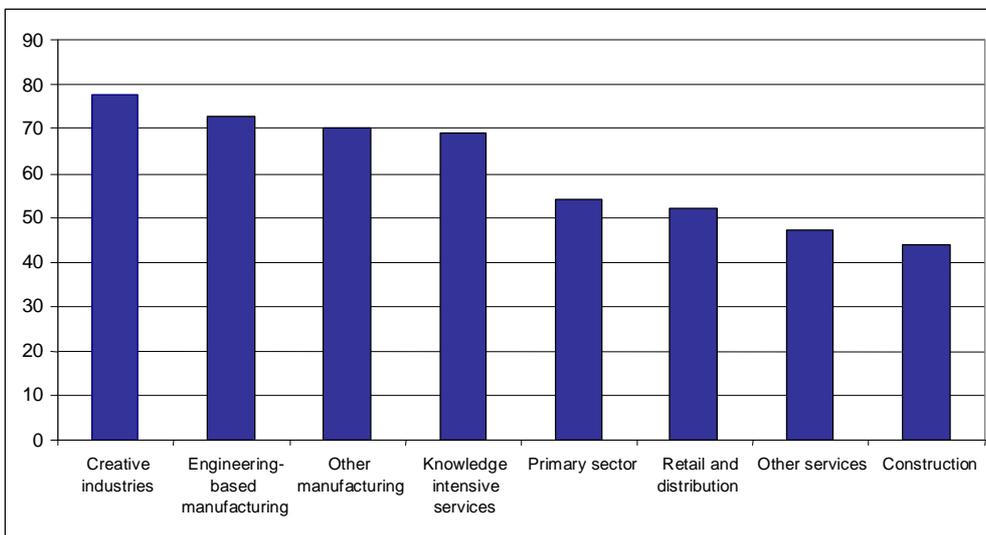
- § Cox Review of Creativity in Business: Building on the UK's Strengths (2005)
- § DTI Economics Paper 15: Creativity, Design and Business Performance (2007)
- § Work Foundation: Staying Ahead: performance of the UK's Creative Industries (2007)
- § DEMOS: Publicly Funded Culture and the Creative Industries (2007)

have a common thread suggesting that creativity is fundamental to innovation.

DCMS (2007) suggests a multiple layer approach to quantifying the creative industries and highlights aspects of their structure and growth which indicate their strategic importance to the region may be greater than their size.

- Large firms are important but growth is driven by start-up companies
- Creative industries more likely to be innovative than other sectors
- Large international firms are important & locations are chosen for their access to specialist 'creative skills' and cultural attractions

The DCMS considered how well creative industries performed against the five drivers of productivity. It found that on *competition, investment and enterprise* they show trends fairly consistent with the economy as a whole, but they stand out as being different on *innovation and skills*. The graph below shows that 78% of creative industries firms are 'innovation active', the highest proportion for any sector.



Source:DTI UK Innovation Survey 2002-4 Community Innovation Survey

DCMS (2007) highlights aspects of the structure & growth of the sectors indicate their strategic importance to the region may be greater than their size.

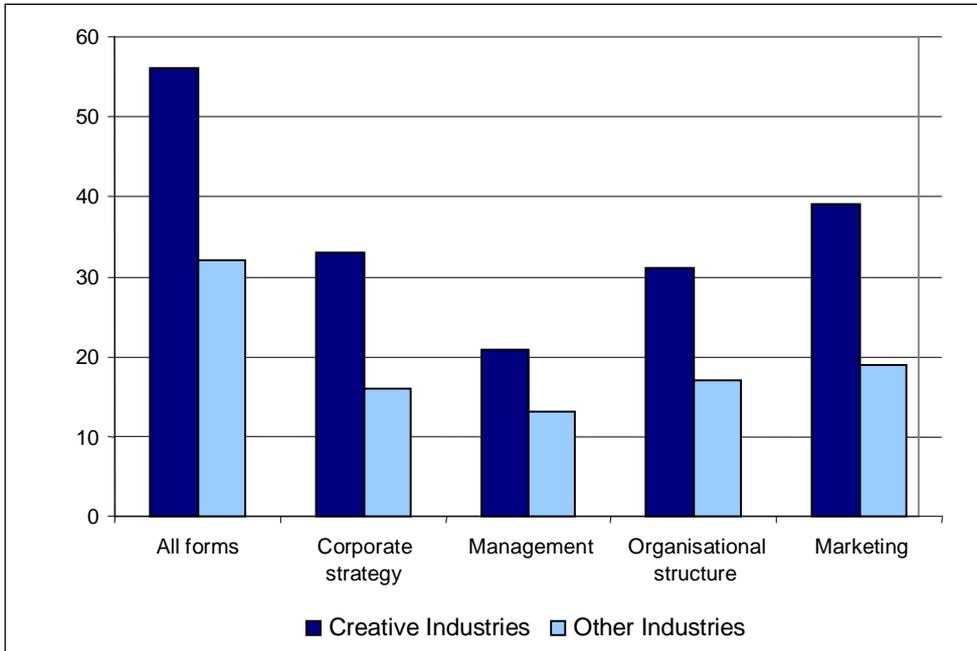
Large firms are important but growth is driven by start-up companies.

78% of creative industries firms are 'innovation active', the highest proportion for any sector.

skills for the 21st century: creative and cultural sectors



They are also significantly more likely to be 'wider innovators' than firms in other sectors of the economy, pioneering forms of change including corporate strategy, marketing, management and organisational structures.



Source: DTI UK Innovation Survey 2002-4 Community Innovation Survey

Taken in conjunction, being 'innovation active' and 'wider innovators' suggests that creative industry firms are willing to change and adapt in order to improve their performance. This willingness helps to improve productivity and enables them to make the most of product and process innovations.

The DCMS also looked at evidence of 'spillovers' from creative industries to the wider economy, defining 'spillovers' as 'a benefit that one firm receives for free as a result of the activities carried out by another firm (or firms). Spillovers indicate that a sector plays an important role in an economy beyond its own share of GVA and employment.

- *Knowledge spillovers* enable firms to benefit from new ideas, management practices or processes without having to pay for that benefit.
- *Product spillovers* increase the demand for a firm's product as a result of development of a new product by another firm. Alternatively, a firm is able to adapt or replicate a new product developed by another firm.
- *Network spillovers* – a grouping of firms from an industry make a location more attractive to other firms or individuals.

The evidence suggests that creative industries generate product and knowledge spillovers and may be unique in their ability to generate network spillovers, attracting multi-national firms, skilled workers and tourists to specific places in the UK.

Spillovers indicate a sector plays an important role in an economy beyond its own share of GVA and employment..... creative industries generate product and knowledge spillovers and may be unique in their ability to generate network spillovers

Spice 'n' Tice curry spice company used food and drink industry expertise at Nottingham Trent University to help make its sales displays more eye-catching. The NTU team used 3D design technology created at De Montfort University to come up with a shop unit with images that switch between 2 and 3-D. Head of Food and Drink Network said 'packaging is a vital part of selling food produce – we knew bringing together food and drink and art and design departments would be highly productive.'

skills for the 21st century: creative and cultural sectors



The Institute of Employment Research (2007) emphasised,

The creative industries can be conceived as a pioneer sector of the economy, trailblazing approaches, and fostering an attitude towards creativity and innovation from which the rest of the economy and society can benefit....

And goes on to say, *'this critically depends on whether 'effective' transmission mechanisms are in place.'*

In other words, in order to use the creative industries to drive innovation and growth, it is necessary to develop the mechanisms to enable them to do so. Appropriate skills must form a vital component of such mechanisms.

In order to use the creative industries to drive innovation and growth, it is necessary to develop the mechanisms to enable them to do so. Appropriate skills must be a vital component of such mechanisms.

3. Increasingly skilled at building cohesive communities in attractive places

There is a growing body of evidence demonstrating the powerful effect of participating in the arts, creative and cultural activities. This is a potential key to addressing some of the most fundamental challenges to the region.

Raising aspirations

Success and pleasure gained through volunteering opportunities in the cultural sector, or engaging in creative activities, encourages participants to pursue other personal development and education opportunities. They are especially valuable for building confidence for returning to the workplace. People gain practical, social and transferable skills such as lateral thinking, creativity, problem solving, organisational and communication skills, improving their private lives and increasing their employability.

Strengthening and regenerating urban and rural communities

Participatory arts and cultural activities are a powerful force for social stability and cohesion, promoting harmony and understanding, tolerance and co-operation between different communities. They can play a large role in celebrating and preserving local cultures, traditions and heritage, and helping to develop local identity, new traditions and involvement in new areas. Artwork can be powerful symbols of energy, commitment and achievement and help to foster pride in where people live. Residents who feel good about where they live are more likely to become involved in new community schemes including environmental improvements.

A Flourishing Region (emda 2006) highlights these positive outcomes in RES Priority Action 8, calling for increasing utilisation of creative and cultural organisations to encourage participation, build social capital and contribute to community cohesion. A number of organisations have been pioneering work in the region, (e.g. Nottingham City Arts) and could facilitate the use of creative and cultural activities in increasingly skilled ways.



Skills for the 21st century

Drivers

The literature identifies a number of drivers for increasingly skilled approaches to economic challenges in the 21st century.

- Globalisation: presents both challenges and opportunities for the sectors. Becoming skilled at operating in a global market place is critical.
- Changing demographics: the ageing population is influencing the kind of products and services required and strengthens the urgency to encourage lifelong learning. Leitch (2006) found that 80% of the workforce needed in 2012 are already in it, and urged that adults must be convinced of the benefits of investing in their own learning and development.
- Technological change: new business models are constantly evolving as technology is providing the tools for anyone to generate creative content, and distribute using the internet as a cost-effective route to market.
- Environmental change: climate change is having an impact on consumer choice and businesses are having to become increasingly environmentally aware.
- Government policy: including employment legislation, Health and Safety, economic and social policy including regeneration actions.
- Changing job market: flexible working and portfolio careers are increasing with greater use of freelancers, subcontracting and volunteers in the workforce.

The literature identifies a number of drivers for increasingly skilled approaches to economic challenges in the 21st century.

Skills requirements identified by SSCs

The detailed skills needs analyses, conducted by the SSCs, and others, are mapped upon the grid in the following pages. Seven broad areas are identified and information summarised below,

1. Leadership and Management

All managers have to lead but not all leaders have to manage

With small companies dominating it would be difficult to separate out the skills required for management and those for leadership, and either of these may also overlap with business skills or acumen (see below). Creative companies tend to identify 'more with managing themselves' rather than managing other people, and there is clear overlap with the skills required for self-management and professionalism (see below).

Nevertheless, there is an emphasis upon developing capacities to manage and motivate others, and provide leadership through significant change, including evolving industry structures (eg music, media) and changes in public funding and arts policy. Leading collaborative projects and productions is also highlighted as important, involving managing combinations of talented freelancers, sub-contractors, outsourced and salaried staff; mobilising resources and managing logistics. The Design Council specifically refer to enabling designers to become more skilled at leading design in the innovation process, and using design strategically to move into new sectors.

skills for the 21st century: creative and cultural sectors



The ability to manage relationships in collaborative projects, whether as a leader, partner or other participant is also identified as a required skill. Managing reputation, different expectations and knowledge is as important for a computer games company, creative freelancer, or a leader of a public sector cultural organisation.

2. Self-management/professionalism

This theme includes understanding how to secure work and operate in different and changing environments. The Design Council expresses this as the ability to work effectively in new environments and understand design from different perspectives rather than purely focussing on design techniques in isolation. Common elements in the skills needs analyses included abilities to:

- § Empathise with others, present ideas and sell oneself in new environments.
- § Manage portfolio working and move seamlessly between different roles and environments.
- § Become multi-skilled and apply different combinations in different situations.
- § Being able to apply knowledge gained in one situation to a new situation.
- § Being able to harness passion to a successful business model.
- § Manage one's own learning, continuing to update and develop professional practice.
- § Manage the 'fit' between current skills and those someone is prepared to pay for.

3. Business Acumen & and Enterprise Skills

Entrepreneurial skills and the ability to leverage creative ideas to secure business opportunities are critical. This involves understanding how the cash flow works in any particular industry or organisation; how global markets and supply chains can be exploited; and the opportunities offered by new technologies. These skills are not just applicable to commercial business situations but also concern the ability to build audiences; fundraise; identify revenue opportunities and balance public, private and commercial income. They are also vital for securing and maintaining employability.

4. Collaboration, negotiation and teamworking

The ability to work collaboratively with others, in multi-disciplinary teams, and develop effective partnerships is a strong theme for all the sub-sectors. Negotiating individual share and hanging onto intellectual ownership in multi-faceted collaborative projects is a challenge, particularly when an original piece of work may be reproduced many times, in many ways. Networking, working across different genre and understanding related disciplines is emphasised with, for example, the Design Council, arguing for greater depth of knowledge about design in relation to other disciplines.

5. Selling, marketing and PR skills

This theme was wide-ranging and included,

- § understanding how to price work
- § developing new markets
- § applying sophisticated marketing techniques utilising emotional mechanisms and brand-building.

Those in the performing arts emphasise the need to be able to re-invent or re-conceptualise projects to sell to different audiences. Building customer relationships and operating in a global market-place features strongly for interactive media, and games and music.

Skillsset differentiate between the skills that are required to pursue a successful project or business, but do not all need to be possessed by any one individual,

'company skills'

and the individual skills and personal attributes everyone needs to develop:

collaborative skills,
hybrid skills,
multi-skilling,
self-directed learning,
flair, confidence,
ambition
& vision

skills for the 21st century: creative and cultural sectors



Influencing and negotiation skills also fall under this broad heading. MLA-East Midlands stress the ability to convince others of the importance of cultural pursuits in the fierce competition for public funds. Creative and Cultural Skills suggests they include the ability to negotiate effectively and exploit the added value creativity can bring to a buyer, organisation, economy or community.

6. Information & digital technology

Common themes include understanding and being able to apply appropriate technology in different contexts. The Design Council stresses the importance of being able to apply cutting edge technologies to the innovation process. Creative and Cultural Skills cites the requirement for everybody to understand how to exploit digitalisation and evolve new ways of delivering attractive products to audiences. The grid below offers further detail about the skills required by sub-sectors in their specific environment.

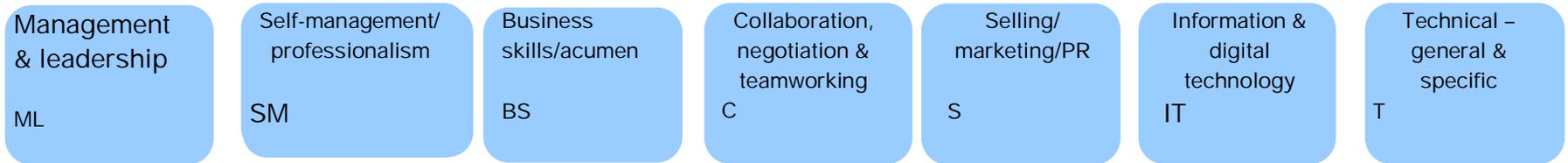
7. Technical Skills – generic and specific

Each of the sub-sectors have identified specific specialist technical skills required by those working within them. Common themes include:

- § Understanding intellectual property issues
- § Being able to teach or help others to learn in school, community settings or the workplace
- § Health and Safety issues
- § Government and other regulation

The detailed skills needs analyses conducted by the Sector Skills Councils, and others, are mapped upon the grid in the following pages. The information has been drawn from the documents and websites listed in the bibliography.

Common elements highlighted in the SSC skills needs analyses and other literature



Need to address and promote diversity across and within all areas

Developing capacities to:

Advertising	Manage the practical requirements and ensure smooth integration of increasingly integrated campaigns		Leverage creative ideas to secure business opportunities. Merging of creative role & account planning.	Coordinate and organise campaigns effectively		Understand different communication media, costs, and availability and to evaluate their effectiveness in bringing brands to consumers.	Understand IP and ownership of ideas including ability to apply an idea across a number of different markets.
Craft	Advocate for craft - sell its broader importance to other sectors e.g. tourism, retail, conservation, construction.	Presentation & self-advocacy update making skills	Business administration, costing time, work, book-keeping, identifying suppliers & outlets	Collaborate as makers with other industries = build skills for negotiation and partnerships. Networking skills	Price, sell and market. Customer service skills	Develop & use e-commerce	Teach skills to others. Innovate in product design, use new technologies, prototyping, marketing etc.
Cultural Heritage	Advocate for and provide vision & direction. Make a case to local government authorities & public Motivate others. Manage volunteers.		Fundraise - utilising different sources. Identify & extend range of customers. Use benchmarking.	Work across sectors & collaborate with others	Convince others of the importance of cultural pursuits in the fierce competition for public funds. Engage the public, communicate & educate	Use to make collections accessible	Conserve, care & develop collections interpret Health & safety Write bids

	Management/Lship	Self-Management	Business Skills	Collaboration	Selling/PR	Info & Digital Tech	Technical Skills
Design	Manage/lead use of design in innovation process; move into new sectors as the applications for design approaches broaden. Apply design strategically. Manage globally	Articulate ideas well (verbally and visually), show empathy. Work effectively in new environments. Understand design from a new perspective: the process of design products, business strategy, specialisation and market forces, rather than purely focussing on design techniques in isolation.	leverage creative ideas to secure business opportunities. Growth & expansion. Understand and exploit global markets & supply chains. Core functions for operating a business.	Collaborate with other designers & with other industries/sectors. Work in multidisciplinary teams is also needed, developing a greater depth of knowledge about design in relation to other business disciplines.	Apply to sophisticated marketing - utilising emotional mechanisms (such as aesthetics, taste, pleasure and memory) & brand-building	Use cutting edge & link to innovation, communication media & branding	IP & negotiating own share. Understand emerging markets; skills to tackle environmental and sustainable development challenges. Work globally
Literature		Manage portfolio including writing for different media, teaching, training, facilitating. Produce finished product		Work in collaborative situations: freelance work, competition for audiences, cross sector working, joint funding bids and training		Use as medium, outlet for talent, promotion, self-publishing, e-books, podcasts	Copyright, IP. Teach, train, facilitate workshops. Edit, proof-read, publish – produce finished product
Music	Harness entrepreneurial drive. Steer change using new industry structures. Manage logistics, IP, globally. Strengthen UK lead in music education, international recruitment.	Operate with new technologies & within industry structures. compete in a digital, global environment. Harness passion to successful business model.	Exploit global opportunities & advantages of digitalisation. Secure commercial viability. Understand funding mechanisms, how cash flows in the industry. Manage finance, logistics, IP, globally. Identify revenue opportunities & address new competitors – global & tech firms.	Collaborate with technology firms & universities. Negotiate share & IPR. Manage alliances for change – small & large co.s, education, financiers.	Market globally. Understand pricing & how cash flows in the industry.	Exploit digitalisation from convergence of product delivery onto digital platforms, to the ease of creating and recording new music, to publishing and marketing this music.	IPR. Use unique applications of technology, to create new sounds. Produce live music. Performance. Specialist contract law & IPR.
Performing Arts	Manage changes in public funding/arts policy. Manage projects: logistics; technical; health & safety etc. Lead collaborations to stage events.	Become multi-skilled. Manage freelance & portfolio working including collaboration with others. Make transition or move flexibly between being a performer & managing a performance. Offer professional services - trainer, events manager, technician etc. Transition skills	Business plan & manage finance. Balance public, private and commercial income. Develop viable models for staging live events. Fundraise. Build relations with customers/audiences.	negotiate, network, develop collaborative business plans. Collaborate to fundraise & stage events & Respond to forms growing in popularity – festivals, street performances etc.	fundraise, sell and develop new markets Re-invent/re-conceptualise projects to sell to different audiences.	Use to develop audiences & manage performances	Teach/ work in schools and community settings. Fundraise Address Health & Safety issues & technical issues involved in staging events.

	Management/Lship	Self-Management	Business Skills	Collaboration	Selling/PR	Info & Digital Tech	Technical Skills
Visual Arts	Fundraise. Balance public, private and commercial income.	Become multi-skilled & manage transitions. maintain a portfolio career trajectory.	Entrepreneurial skills (taking 'cultural products' to new markets) Contract, budget, accounting. Balance public, private and commercial income. Efficient revenue generation	Co-operate with others, collaborate.	price, sell, deliver to new markets and the creation of 'cultural products'	Use to develop & maintain links with buyers	Fundraise
Interactive Media & Computer Games	Manage & lead people, projects and productions Manage combinations of sub-contractors, outsourcing, salaried staff	Direct own learning; Demonstrate empathy and conduct oneself effectively in meetings	Develop commercially viable business plans; manage clients; develop quality assurance systems; adapt rapidly to new business opportunities and challenges	Collaborate with others; work closely with other related sectors and understand related disciplines. Develop partnerships	Sell, market and demonstrate commercial awareness within an international context	Use web based and database programming skills	IPR Enhance drawing, diagramming and creative art skills, as well as creative and specialised or technical writing skills.
Radio	Manage talent	Develop new approaches to working practices.	Develop commercial awareness especially independent radio. Understand finances	Work in teams Develop partnerships	Sales and marketing	apply skills to new equipment and processes. Understand IT networking systems (engineers)	IPR Enhance voice and presentation techniques; digital editing; research skills; legal knowledge
Television	Manage & lead people, projects and productions Manage performance skills	Multi-skill. Gain experience and expertise across a range of production roles.	Demonstrate commercial awareness and business acumen. Develop and implement strategic business plans. Asset exploitation – managing & exploiting Intellectual property	Work with others across TV genres & different media platforms Develop partnerships	Sell, market and demonstrate commercial awareness (especially sales & marketing staff)	Manage transition from TV production to multi-platform production - goes beyond developing awareness of new technologies/platforms, towards specific skills in content creation and production.	IPR Enhance technical skills of studio crews; Electrical engineering Health & safety Strengthen trust in Television e.g. editing of factual programmes, & compliance issues on live programming, including interactive competitions.
Film		Develop new approaches to working practices		Develop partnerships		apply skills to new equipment and processes.	IPR Health & safety



Challenges to developing 21st century skills

In order to identify where cross-cutting or collaborative approaches might be developed, this section identifies the common challenges highlighted in the literature.

1. Access to comprehensive information, advice and guidance

The primary importance of good quality, comprehensive, IAG, flexibly delivered, is emphasised throughout the literature and its provision is a key action for the SSCs and others. It is seen as critical to addressing:

- a lack of objective, impartial advice for learners making decisions regarding which courses and qualifications are right for the jobs they want to do.
- lack of knowledge concerning the types of skills needed to succeed and understanding of how livelihoods are made.
- misconceptions of 'glamorous' careers (working in films is a lot of boring hanging around and working in a gallery is mostly humping stuff around).
- oversupply of graduates perceived in many of the areas including design, games, music, arts, and a lack of information/knowledge concerning the breadth of careers these graduates might pursue, or how they might use their skills in alternative ways.
- invisible, unclear, overly complicated or non-existent, occupational pathways.
- need for information on opportunities to pursue complementary second jobs and support for portfolio careers.
- lack of guidance for adults and to support continuous professional development.
- Careers advisers, skills brokers, tutors and other advisers/influencers lack industry specific knowledge.

2. Availability of up to date market and industry intelligence

Information, advice and guidance has to be underpinned by robust market and industry intelligence, providing information on opportunities and trends. Current means of collecting and analysing industry intelligence are widely acknowledged as limited for these sectors (DCMS 2007, NESTA 2008). For some sectors, such as design, it is not possible to identify all the constituent parts of the industry. In addition, the creative industries are fast moving industries and official statistics will always struggle to keep pace with the rapid changes. For example, Creative and Cultural Skills, 2007, point out that the craft sector activity is buried in an economic definition using industrial categories which reflect the historical origins of the sector rather than current practice. As a result they were unable to obtain meaningful and ongoing economic analysis of the craft sector and the lack of representation in government statistics means that it often does not feature in any strategies.

The limitations of starting analyses of business activity with the Annual Business Inquiry, which only counts those VAT registered or running PAYE, have been well-rehearsed. Improving market and industry intelligence has been identified as a major challenge and an imperative for the sectors.

Common challenges highlighted for the sectors include:

Availability and access to comprehensive IAG informed by up to date industry intelligence.

Developing qualifications with good quality work experience to help entrants to achieve, and maintain employability.

Persuading, preparing and supporting people to take on leadership and management roles.

Harnessing passion to drive enterprise, innovation and growth.

Facilitating continuous professional development with large numbers of freelancers and micro-businesses.

Addressing lack of diversity.



There may be too many graduates for jobs projected in the computer games industry, but the skills honed in the development of games can drive technological advances used in other sectors.

3. Reforming qualifications to prepare people for employment

The literature suggests there is not a shortage of highly qualified people seeking to enter the sectors, currently 49% of the workforce are graduates (UUK 2007). However, there may be a shortage of those with the right experience and understanding of how their chosen sector works. Most sectors favour skills/capacities developed through hands-on work experience. Creative & Cultural Skills, 2007, recorded businesses facing recruitment difficulties. Less than 1% said applicants lacked the right qualifications, 20% said applicants lacked the right skills and 30% said applicants lacked experience. Nearly 40% said applicants lacked motivation and had the wrong attitude.

Two issues are highlighted:

- § possible oversupply of some qualification courses
- § qualification courses with insufficient opportunities for learning by experience

Firstly, there is evidence of oversupply of some courses, with numbers of learners studying for qualifications disproportionate to the projections for jobs. Computer games and design are often cited as examples. There is also evidence of over-qualification in some sub-sectors. For example, across the UK, 25% of Cultural Heritage graduates take a job where a degree is not required. Half of those taking museum entry level jobs have a Museums Studies degree, suggesting that many graduates have to take a step back to get into the sector. The 2006 Skills Survey indicates that, over all, there are too many people in the East Midlands workforce with level 4 qualifications, compared to the number of jobs available (Altorjai, 2007).

The oversupply issue is complex. For instance, there may be too many graduates for the computer games industry, but the skills honed in the development of games can drive technological advances used in other sectors. Similarly, the Design Council argues that design needs to be understood from a new perspective: understanding the process of design products, business strategy, specialisation and market forces, rather than purely focussing on design techniques in isolation. Equipping entrants with a broader range of skills, in addition to their specialist capabilities, will go some way to ensuring they achieve employability (and are able to maintain it) in their chosen sector or in entirely different sectors.

Opportunities for learning by experience are acknowledged as one of the best ways to develop a broader range of skills. The strongest message from the employers surveyed by Creative and Cultural Skills was not to reduce the numbers of applicants with the right qualifications, but to increase the numbers with experience, motivation and the right attitude. The SSCs, and others, are addressing these issues by involving employers and practitioners in curricular development and delivery of vocational programmes, such as the Creative and Media Diploma, the Apprenticeship Framework and Foundation Degrees. However it is generally larger organisations that have the resources to become involved and provide work-related learning opportunities. These cannot give entrants an accurate picture of how sectors dominated by micro-businesses and freelancers really work, and the broader skills and attitude they will need to succeed.

For many, getting the right kind (or any kind) of work-related experience is predicated upon unpaid (or very low paid) periods of working in their chosen sector. The literature highlights this as a significant cause of the lack of diversity in many creative and cultural organisations and businesses. The barrier is not just the lack of payment but knowing the right people or the steps to take to secure opportunities.

skills for the 21st century: creative and cultural sectors



4. Developing leaders & managers

A number of the sub-sectors point to a shortage of those willing to take on leadership and management roles, including difficulties recruiting to top level positions in cultural organisations. The literature suggests a number of reasons for this,

- § The emphasis on collaborative projects and products means that leaders and managers require the skills to constantly initiate, monitor and maintain relationships with a wide range of people outside the walls of their own business or organisation. These are not tasks that many individual, independent 'creatives' enjoy and there can be a reluctance to give up what is perceived as the creative practitioner role in order to work *on* the business rather than *in* it.
- There is a tendency to want to stay as a freelancer or micro-business rather than take on the challenges, paperwork and regulation involved in managing others. Furthermore, management of other independently-minded creative people is thought to be particularly challenging.
 - Many recognise that 21st century economic drivers and technological advances are challenging traditional ways of doing things, and leaders and managers have to be pioneers and strategists, taking risks, and make up new ways of working as they go along. DEMOS (2007, forthcoming) emphasise the challenges for leadership require capacities to operate without certainty and to motivate and mobilise others without having authority over them, indeed to relinquish any form of control. Alongside changes in funding structures and pressure on all organisations to generate income, it is perhaps unsurprising there is reluctance to take on leadership roles people may be ill-prepared for.

At the same time, there appears to be a reluctance to accept leaders from outside the sectors. Creative and Cultural Skills, 2007, point to concern in public sector and larger organisations that a tendency to recruit from outside the sector into management and leadership positions is becoming more and more prevalent, and, it is argued, could lead to a lack of understanding of what makes creative and cultural industries successful, and what is unique about the sector.

Supporting people to take on these roles, whether from inside or outside the sectors, and developing effective leaders is a major challenge.

5. Encouraging business, enterprise, innovation and growth

There is a strong emergent theme that business and enterprise in these sectors principally concerns raising individual ambition. The need to harness passion is argued - professionalising creative processes, but maintaining the unique element which helps to bring about innovation and success. Passion drives enterprise, innovation and growth. The argument from sub-sectors, such as games, design, music and the visual arts, is that whilst fewer new jobs are projected than qualified people, more is to be gained from teaching people alternative ways of making a living from their passion, than preventing them from pursuing it. They point to an abundance of talented individuals who simply lack the skills to market themselves, or their products, to a wider audience.

The literature also highlights broader issues, particularly the challenges of business and enterprise in a global marketplace. The Design Council particularly argues that fragile smaller businesses are in need of support to develop business acumen, especially in the context of global competitiveness. Design is vulnerable to international competition and an understanding of how to successfully run a design business will become increasingly important.

The 21st century emphasis on collaboration means leaders and managers need to build relationships with a wide range of people outside their own business or organisation. Independent 'creatives' can be a reluctant to work *on* the business rather than *in* it.

Passion drives enterprise, innovation and growth. whilst fewer new jobs are projected than qualified people in games and design, more is to be gained from teaching people alternative ways of making a living from their passion, than preventing them from pursuing it.

skills for the 21st century: creative and cultural sectors



CPD is particularly difficult with large numbers of micro-businesses and home-based freelancers.

Traditional providers need a critical mass of numbers and/or alternative costing/pricing structures to make it feasible to deliver learning opportunities.

Mentoring, shadowing, placements, secondments and apprenticeships are preferred by learners in the sectors.

6. Facilitating Continuing Professional Development (CPD)

Facilitating CPD is stressed as particularly difficult with large numbers of micro-businesses and home-based freelancers. The following points are emphasised in the literature.

- No cash, time, or replacement staff to make updating of skills possible.
- No time to reflect on own skills in relation to business opportunities.
- Much of current CPD is invisible, using informal arrangements and networks.
- A critical mass of numbers and/or alternative costing/pricing structures are needed to make it feasible for a provider to develop and deliver learning opportunities.
- Imaginative pedagogy is necessary to engage learners.
- Mentoring, shadowing, placements, secondments and apprenticeships are preferred.
- Qualifications may not be valued as much as experience but can be helpful to secure work in other sectors, or for a portfolio worker to pursue complementary jobs eg. teaching or community arts practice.
- Networking is a preferred means of CPD but is almost a key skill in itself, and for practitioners outside the largest conurbations, travel can be a serious inconvenience. Awareness trips that double as networking events are seen as the best possibilities, but even then time is at a premium.
- The Design Council highlights there is no culture of continuing professional development and design businesses are generally poor at developing their people.
- Creative and Cultural Skills, 2007, records that the craft sub-sector needs to update making skills, consider application in different product-making environments and both inform and learn from advances in technology and manufacturing.

These points present difficult challenges to traditional providers (colleges, universities, private training providers), the Learning and Skills Councils, employers and the SSCs.

7. Addressing diversity

The lack of diversity in the sectors is raised as a serious challenge, hampered by opaque entry routes; low wage occupations for new entrants; requirement to undertake unpaid volunteering for experience; and the need to “know how to play the game” or simply to have a contact in the business. The sectors are also often compared unfavourably to other career based industries such as finance, medicine or law, which have clearer structures and a more accessible framework regarding occupational pathways. The assumption is that if a career in the creative and cultural industries is followed, it will not bring economic security.

Ensuring diversity, equality of opportunity and achievement is not only a social justice challenge but critical to feeding creativity, harnessing business opportunities and making a living in a diverse world.

Current actions to address challenges

The appendix contains a grid highlighting some of the current actions being taken to address the challenges listed above. Further work is recommended if it is thought to be a helpful approach.



Conclusion and recommendations

Nationally the creative and cultural sectors account for 9.2% of GDP and over 9% of revenue from UK exports. Employment and businesses are growing in the East Midlands and evidence suggests they will become increasingly important, particularly in the rural districts. However their importance lies not just in themselves, but for how they can enable others to address the significant challenges of the 21st century economy.

- § They are amongst the first sectors responding to the dramatic changes in work organisations and business models arising from globalisation, digitalisation and new technologies. With over a third freelance workforce they have a headstart in learning how to manage flexible working and portfolio careers, in dynamic job markets.
- § Evidence demonstrates they can help to unlock creativity in schools, work and community environments, and drive innovation and growth in the economy. They can enable and empower others to achieve, and a priority must be to ensure they become increasingly skilled at doing so.
- § The region's Skills Survey 1997-2006 (Altorjai, 2007) suggests companies are not utilising people with higher qualifications to become more productive. Creative and cultural graduates will need to become more entrepreneurial to secure opportunities to use their skills and to transfer them into different markets.

Simply focussing on increasing levels of skills and qualifications is insufficient. Becoming more skilled at building effective and collaborative businesses and organisations was a key message arising from the skills requirements identified by the SSCs. The common themes emphasise leadership and management; self-management; business acumen and enterprise skills; collaboration, negotiation and team-working; selling and marketing, as well as ITC and technical skills. Thus the skills priority is about ensuring those in the creative & cultural sectors can operate in an entrepreneurial fashion; maximise their effectiveness as engines of change, make connections and transfer their skills, their creativity, into other contexts and sectors.

The recommendations address the challenges to skills development and the opportunities for collaborative work identified during compilation of this report. They are put forward to further engage businesses in the sectors and facilitate co-ordinated dialogue between publicly funded partners and the SSCs. They may provide a starting point for the collaborative work programme of the East Midlands Creative and Cultural Economy Partnership, and support alignment and delivery of *esp* strategic actions, including:

- § integration of business support and skills
- § plans to extend Train to Gain to higher level skills
- § professionalisation of business support advisers and skills brokers
- § enhancement of market and industry intelligence
- § development of inspirational managers and leaders

Finally, everything is moving so fast it is impossible for recommendations arising from any kind of analysis to stand still. These recommendations will be debated, details completed, amendments and adaptations made during the action planning the AVSA group plan for February 2008.

Simply focussing on increasing levels of skills and qualifications is insufficient, we need to become more skilled at developing effective businesses and organisations for the 21st century environment.

The creative and cultural sectors can enable and empower others to achieve. The priority is ensuring they become increasingly skilled at doing so.



1. Develop a programme of activities to inform the information, advice and guidance provided directly to enquirers, and by skills brokers, careers advisers, teachers, parents, employers and others.

This recommendation addresses the need to ensure availability of comprehensive, information, advice and guidance; support for CPD and life-long learning.

Activities to build on or further opportunities for collaboration

- The SSCs, Creative and Cultural Skills and Skillset, and the Design Council, are each developing web-based career and course information. These could have reciprocal links and partners collaborate to enhance local information.
- Skillset already arranges briefing for advisers in partnership with various organisations, and led the SSDA cross-sector IAG Network project. Partners should work collaboratively on identifying and extending good practice; developing case studies, and curricular materials, and delivering joint sector briefing events for advisers. These activities may also contribute to the upskilling and professionalisation of employer engagement staff under the governance of the Employment Skills and Productivity Partnership (*esp*).
- On behalf of the *esp*, East Midlands Universities Association is developing a proposal to provide specialist sector skills brokers for higher level skills. This activity forms part of the plans to extend Train to Gain arrangements, and the integration of business and skills support. The creative and cultural sectors are particularly suitable for helping to take this work forward, being both highly qualified sectors, and the high proportion of freelancers leading to considerable overlap between business and skills support.
- The Arts Council East Midlands commissioned a report into the feasibility of holding a region-wide Creative Careers Fair. Whilst this argued that, given sector recruitment practices, a careers fair was unlikely to be appropriate, other suggestions for collaborative activities bear further examination.
- University careers services, and others, have information resources relating to roles creative people take in other sectors.

2. Design systems to capture and disseminate industry/market intelligence

This recommendation addresses the challenge to develop new dynamic, approaches to understanding 21st century markets; highlight emerging opportunities and the skills required to grasp them.

Activities to build on or further opportunities for collaboration

- § The SSCs, and others (DCMS 2007, NESTA 2008), including the regional Cultural Observatory, are trying to address the challenges presented by limited industry and market intelligence. It is critically important this work is pulled together in a coherent, consistent fashion and this has already been recognised by the forming of the East Midlands Strategic Intelligence Partnership. Given the work already undertaken to collate findings on skills requirements, the creative and cultural sectors are well-placed to help to take this work forward. This may begin with focussed activity to specify what is needed, how it might be achieved and how it might be integrated with development of central regional systems including the Regional Business Support Information System (*rbsis*) and the Progression Pathways online education and training guidance service.
- § Hepworth et al (2005) suggested that development of tracking systems for successful and aspiring SMEs could provide local business intelligence for market segmentation, and help identify emerging trends in business



development and behaviour. Other possible approaches might include consideration of dynamic real-time collection of data via partnership with on-line business services used by freelancers and others in the sectors.

3. Develop a regional infrastructure to support work experience with freelancers, sole traders and micro-businesses.

This recommendation is fundamental to addressing a number of the challenges. It concerns entry to the sectors; preparing people adequately to work within them and ensuring education and training providers respond to the preferred means of undertaking continuous professional development. There are a range of imaginative developments on which to begin to build a framework for a regional scheme. Successful development of such a scheme would be of considerable value to other sectors with large numbers of small companies e.g. construction.

Activities to build on or further opportunities for collaboration

- § The SSCs are all involved in developing diploma's, apprenticeships and foundation degrees, and meeting the challenge of supporting work experience in realistic environments.
- § *emda* has provided support for regional co-ordination of work experience to underpin 14-19 diploma's. There is an opportunity to marry some activity and to consider links with undergraduate work experience and involvement of university career services and Hot Prospects, a regional graduate recruiting service.
- § Confetti Institute of Creative Technologies (part of Castle College, Nottingham) are developing a model which will involve tenants of their incubation centre taking work placements, and a diploma module which will guide learners to acquire work experience by operating as entrepreneurs within the sector.
- § Em-Media have developed a successful work experience model providing film productions shooting in the region with up to 50% of the costs of housing up to 5 trainees per production.
- § Collaborative work could include researching different models, public sector and commercial; identification of the needs of different stakeholders; market research with sole traders and micro-businesses; assessing funding and revenue models; detailing specification for a comprehensive framework of support. eg. legal, health and safety, and ensuring personal and career development for business owner and learner placement.

4. Support development of business & enterprise skills in cross-sector environments

This recommendation is concerned with developing capacities to behave in an entrepreneurial fashion, apply skills to challenges in other contexts (business, public and voluntary sector), and work collaboratively and sensitively in multi-disciplinary environments. This lies at the heart of harnessing creativity to pioneer innovation, engineer change, and demonstrate the contribution of higher level skills to growing prosperity.

More research may be necessary to understand the full extent of activity already taking place and to identify good practice that could be extended. For example, *emda* is already supporting work specifically with the design sector, and the universities of Nottingham, Nottingham Trent and Derby have been developing proposals for a programme supported by the sub-regional strategic partnerships. Creative Partnerships have developed programmes for to equip creative practitioners



to work in schools and communities. There are well-established creative networks and discrete funding could be made available for initiatives to deliver cross-disciplinary, cross-sector activities. These might include:

- § Enterprise and business skills programmes in multi-disciplinary environments.
- § Measures to encourage different sectoral networks to interact .
- § Programmes of continuing professional development designed to facilitate cross-sector interaction and provide access to new collaborators/customers.
- § Cross-disciplinary panels to assess business ideas or cast a 'fresh pair of eyes' on challenges.
- § Support to help things to happen and create 'spillovers' to other sectors, such as access to small pots of funding, expertise, work placements at different levels.
- § Awards for demonstrating cross-sector working integrated into existing business award schemes.
- § High profile regional conferences showcasing exemplary national and international cross-sector achievements.

5. Pilot a programme to develop inspirational leaders

The Regional Economic Strategy includes development of a regional leadership and management strategy, *Lead to Succeed*. Provision is shortly to be extended to owner-managers and this provides an excellent opportunity to align the aspirations of the region and the skill requirements of the sectors. A pilot programme to develop inspirational leaders would need to address the multiple challenges identified in this report and by doing so, would inform leadership programmes for other sectors.

Such a programme would test modes of learning and pedagogies appropriate for owner-managers in different environments, in order to develop leaders for 21st century markets including:

- § champions that deliberately seek out opportunities for the creative and cultural sectors to contribute to creativity, innovation and change in other sectors.
- § 'T-shaped people' – those that may have a deep knowledge of one area and a broad interest and empathy with many others – so they can literally bridge sectors and act as intermediaries, brokers or interpreters.
- § leaders who can manage multi-disciplinary teams drawn from different organisations and make things happen (without having direct authority).

Managing the implementation of the recommendations in this report could provide a learning vehicle for the pilot programme and bring the participants into contact with a great many people and organisations across the region. They could provide role models for aspiring leaders and design the programmes for their successors.

6. Address diversity

Measures to ensure the effective participation of under-represented groups in the creative and cultural sectors should be integrated into the implementation of each recommendation. Further research and consultation is required to identify good practice and regional and national opportunities for collaboration.

Finally a particular challenge for strategists and policymakers is to develop dynamic ways simultaneously to support creative enterprise, track progress, remove obstacles and maximise growth. Appendix 1 contains the beginnings of a framework for doing so, building on ideas that emerged during discussion of this report.



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Notes from East Midlands Creative Economy Steering Group

Including Matrix mapping business support services against the RIBSIS categories.



Appendix 1: Exploring a dynamic framework

A particular challenge for strategists and policymakers is to develop dynamic ways simultaneously to support creative enterprise, track progress, remove obstacles and maximise growth. As a result of discussions informing the compilation of this report, a picture began to form of the different elements that might constitute a framework to support the growth of such businesses. It starts to address some of the issues and challenges by bringing together elements stressed as distinctive about these sectors. The initial picture is outlined here for people to explore its value.

It starts with the many networks across the region. The limited exploratory work conducted for this report indicated the presence of an extensive range of networks, projects and initiatives operating at local and regional level. Networks are critical because for at least a third of the creative and cultural sectors, they are used as a means of getting work, learning, finding collaborators and staving off isolation. Their importance goes further because, for most of us, creativity is developed in collaboration with other people. Networks are the little hot-houses that can grow innovative products from the seeds of serendipity. It doesn't matter if there are multiple different networks because people will seek out what works for them, and if they work for sufficient numbers of people, they are self-sustainable.

The centre of the framework is a membership club networks could affiliate to. The club is sustained by providing benefits and entitlements network members value.

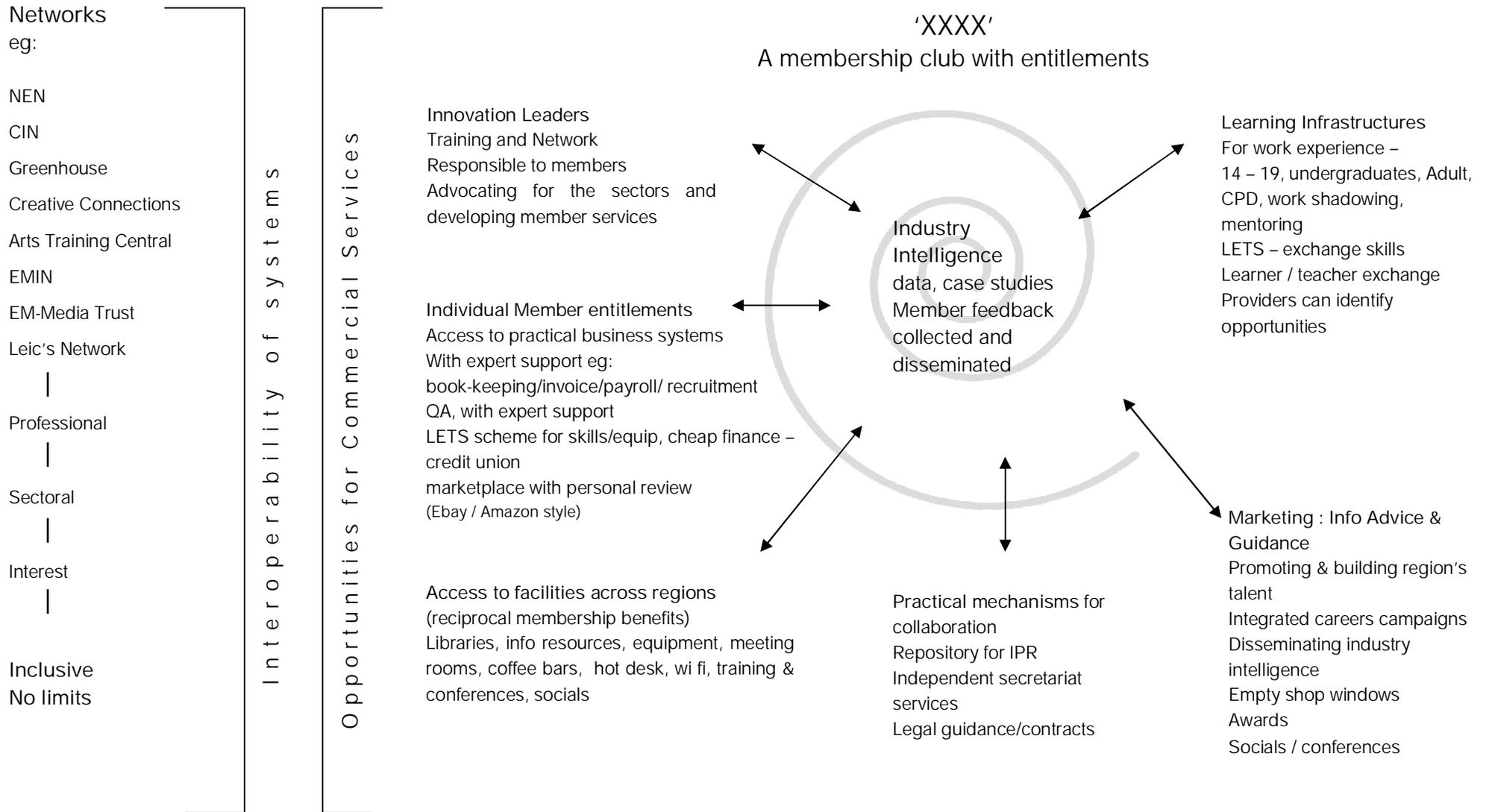
There is a set of operating principles

- § The framework is dynamic.
- § It's a commercial model, not supported by funding beyond initial investment.
- § Most of its services are provided by commercial or social enterprises, the central administration is slight.
- § Most of its resources are generated from within, using the members.

Six elements are brought together but there could well be more. Some of the detail of each is suggested on the diagram.

1. Individual member entitlements - practical business services for freelancers and small companies
2. Access to facilities across the region
3. Learning infrastructure
4. Marketing and IAG focussed on promoting and building the region's talent.
5. Practical mechanisms to support collaboration – such as providing an independent repository for IPR
6. Innovation Leaders – responsible to the members, advocating for the sectors and developing member services.

Elements of a dynamic framework to support creative enterprise, track progress, remove obstacles and maximise growth.



Appendix 2

This grid indicates actions being taken to address the challenges and where the skills themes may also be addressed. Given the limitations of this research the grid is only a starting point to identifying regional and local activities. Further work is recommended if it is thought to be a helpful approach.

ML Management & Leadership SM Self-Management/Professionalism BS Business Skills C Collaboration S Selling/Marketing IT Information & Digital Technology T Technical – general & specific

	Information, Advice & Guidance	Creativity & Culture in Schools	Industry Intelligence
National initiatives with delivery partners	Train to Gain (LSC) service provides impartial, independent advice on training to businesses. The scheme provides a Skills Broker to carry out a needs analysis and guidance on appropriate training. Potentially could assist with range of skills themes & specific technical gaps but some question whether it is used much by creative companies, particularly as focussed on level 2/3. May need further promotion and development of info/knowledge for Skills Brokers.		
Local & regional cross-sectoral actions	Train to Gain regional & local delivery includes access to funding schemes to support specific training eg. ML but not for sole traders. Work underway on possible proposal (East Midlands Universities Assoc) to support brokers for Higher Level Skills in specific sectors. Local & regional networks – CIN (Derby); The Greenhouse (N.Notts & NE Derbys); Creative Connections (Northamptonshire); Nottingham Creative Network; Design Factory (designer-makers) Arts Training Central. Hub & Spokes (Cultivate & partners) - advice and information centre for small arts organisations. Em-Media Talent Network, Skills development & Training Support. C	Creative Partnerships (CP) provides children with the opportunity to develop creativity in learning & take part in cultural activities through collaborative partnerships between schools, cultural & creative practitioners & organisations. CP worked with Nottingham Trent University to pilot an apprenticeship model of creative learning. T C	Regional Cultural Observatory developing up to date rural and urban creative industries baseline data
Creative & Cultural Skills SSC	Creative Choices A new advice line and web support portal is under development to help provide individuals and employers with more independent, consumer orientated intelligence about the value of courses on offer.		Creative Knowledge Lab Market research & skills intelligence unit Provide simple, clear, accurate and up to date intelligence on sectors with tools to help analyse and interpret this information.
Design	Web-based career & course information	Teacher Development Scheme Design mark for schools to acknowledge excellent design teaching. Designers working in schools. C T	

	Information, Advice & Guidance	Creativity & Culture in Schools	Industry Intelligence
Skillset SSC	Workshops for advisers in partnership with various organisations, eg learndirect, Connexions, other SSCs. Led SSDA cross sector IAG Network project – including sharing best practice, face to face guidance and web resources, creating job profiles.... and testing ways of disseminating LMI. Network of centres of excellence in film education and skills. Screen Academy Network – support for network activities – tutor/student exchange, staff/student forums, e-learning, summer schools, network business needs.	SSC Midlands and 14-19 teams support consortia delivering Diploma in Creative and Media in 2008 through focus group meetings and planned showcase activity.	Future Trends Research activity Quarterly regional email sector updates National research programme inc Workforce and employer surveys, Census 06 Employer Survey Film Production Workforce Survey Sector Skills Strategies for Radio, Interactive Media, Film, TV, Photo-imaging, Animation.
Skillset - Local initiatives	Partnered with AGCAS East Midlands HE Careers Advisers to put on workshop with industry advisers. Skillset supports regional networks like CINTIN – Creative Industries Network of New Technology Initiative		Regional AV skills research 2004 FE industry engagement research 2006 Quarterly sector briefings.
Arts Training Central		Activate - training and business development programme for creative practitioners to work professionally in schools, Pupil Referral Units.	
HE/FE	FAME The Creative Industry Show Fashion, Arts, Media East Midlands — careers fair		

	Entry	Diversity	Qualification reform
		Prince's Trust regional Business Start-Up targeted at disadvantaged young people BS S SM	<i>The 'early adopters' of qualification reform, including apprenticeships, creative & media diploma and Foundation Degrees, are predominantly large companies.</i>
National initiatives with delivery partners	Apprenticeship framework Apprenticeships provide work-based training to young people and adults who want to learn new skills and gain qualifications while working. T SM	Leadership Development Days and LDDplus support individuals from within the arts, heritage, cultural and creative industries sectors, also includes individuals currently working in other transferable or linked professions who may be considering a career in the cultural and creative industries. Primarily intended to support BAME ; disabled people or those who work in organisations that focus on the potential of disabled people; people who are cultural entrepreneurs working as/in micro-enterprises. (Cultural leadership programme) ML BS C	14-19 Creative & Media Diploma Usually starting in Year 10 or 12 - Foundation Diploma (equivalent to studying four or five GCSEs) Higher Diploma (equivalent to studying five or six GCSEs) Usually starting in Year 12 or above - Advanced Diploma (equivalent to studying three A levels) A Progression Diploma will also be available, equivalent to two A levels, for those students who do not want to study for the full Advanced Diploma. Sector coverage is broad including: visual arts; performing arts; music; craft; advertising; design; fashion design; film and television; radio; interactive media; computer games; animation; and print media. Diplomas at all levels incorporate: <i>Principal learning</i> - knowledge, understanding and skills relevant to a broad economic sector requires a combination of targeted work experience and virtual access to industry knowledge. <i>Generic learning</i> - transferable functional skills which are relevant to successful learning and future employment. This includes personal learning and thinking skills, an extended project, and functional application of Maths, English and ICT. <i>Additional & specialist learning</i> - tailored to learners interests and aspirations. C T SM Foundation Degrees Foundation degrees are employment-related higher education qualifications that provide professional development. They are valuable qualifications in their own right, but also enable progression to an honours degree through further study for a year. C T SM National Occupational Standards Occupational standards describe the skills, knowledge and understanding needed to undertake a particular task or job to a nationally recognised level of competence. Standards exist for design, cultural heritage and archaeology and are in development for the Creative Apprenticeship pathways.
Creative & Cultural Skills SSC	Creative Apprenticeships Designed to provide young people with a structured entry route into employment in the creative & cultural industries. Currently available at Level 2: Pathways include: Live Events and Promotion; Music Business; Technical Theatre; Costume and Wardrobe; Cultural Venue Administration; Community Arts and Education; Arts Finance Employers currently include EMI, UK Unsigned, The National Trust, Royal Opera House and the Sage, Gateshead. Up to 50 apprenticeship places will be offered from September 2006. Non-graduate entry route could have positive impact on diversity C SM T	Creative learning accounts - to help individuals - particularly from non-traditional backgrounds - better access skills and support. Accessing finance is a significant barrier. Puts purchasing power into the hands of the sole creative or freelancer. Individuals, not institutions, will be able to choose what training support they need from a quality network of preferred courses and suppliers. Aims to make practical improvements to the levels of participation in the creative industries by ethnic minorities and under-represented groups by embedding diversity into projects. <i>Potential to address range of skills themes. Is focus on preferred courses and suppliers a risk averse strategy?</i> C SM BS ML S IT T	14-19 Diplomas Developing curriculum with Skillset & Skillfast-UK to underpin new Creative & Media Diploma Young Apprenticeship programmes in Art and Design, and Performing Arts. The Young Apprenticeship is a new route at Key Stage 4 National Skills Academy for offstage and technical skills in live music and theatre. Leading nationwide, industry-led training network that will address projected demand for 30,000 new skilled workers in the sector over the next decade. Will see employers across England taking the lead in delivering entry-level training including Creative Apprenticeships in technical theatre and music business skills. T C SM

	Entry	Diversity	Qualification reform
Design Council			<p>Network of visiting design professors in universities. Encouraging multi-disciplinary approaches Multi-disciplinary teams are now a feature of many professional design projects and a blurring of conventional design disciplines is increasingly occurring. The existing education silos do not easily allow for this to be replicated although there are indications of recent progress on initiatives such as the 'multi-disciplinary centres of excellence' which the Cox Review recommended be established in some universities.</p> <p>C ML T</p>
Skillset	<p>Film Skills Fund placement scheme for emerging producers to develop their market awareness and commercial skills. Schemes should provide producers with a range of placements across the film industry, giving them a greater understanding of the whole of the industry and how the different sectors inter-relate. Guiding Lights – mentoring scheme for 25 early film professionals New Talent Writers training Scheme BS SM ML C T</p>	<p>Graduate Fellowship – Film industry placements for BAME freelancers. Time Shift – job-sharing on film production for women. Open Door Scheme for BAME and disabled Diversity champions internal group lead internal activity for the organisation and input into all strategic developments. Equal funded Audio Visual Entrepreneurship Programme.</p>	<p>Diploma in Creative and Media Employers need to understand sectors and ways they can engage with education for mutual benefit. Profiles can be raised by participating in placement and work related learning activities. Skillset national resources on website. Foundation Degrees Provides resources and support for institutions developing Foundation Degrees where links with industry are essential.</p>
Skillset-local initiatives			<p>Regional (Midlands + East of England) event to support employer engagement (early 2008)</p>
MLA East Midlands	<p>Creative Apprenticeship Programme, part-funded by the MLA EAST MIDLANDS Partnership, will enable people to choose from a number of work based, nationally accredited apprenticeships, including one in Cultural & Heritage Venue Operations. <i>May help to address over-qualification issue – with graduates competing for entry level jobs – but may need to argue this against academic routes which may be held in higher regard even though not as an effective a route into employment.</i> SM C T</p>		
Arts Council		<p>Arts worker training programme, Q Arts has provided training in vital skills and experience in delivering projects to arts workers. In particular the scheme provides specialist learning and skills relating to working with disadvantaged hard to reach groups and communities. Its core output is training artists to work in a community setting. T C SM</p>	
FE/HE			<p>Foundation Degrees New NVQ Level 3 in Heritage Skills launched as part of a package of measures to address the skills crisis in the built heritage sector. Heritage meets construction. To be offered at North Notts College.</p>

	Continuing professional development	Business and Enterprise	Management & Leadership
National initiatives with delivery partners	<p>Train to Gain (LSC) service provides impartial, independent advice on training to businesses. The scheme provides a Skills Broker to carry out a needs analysis and guidance on appropriate training.</p> <p>Potentially could assist with range of skills themes & specific technical gaps but some question whether it is used much by creative companies, particularly as focussed on level 2/3. May need further promotion and development of info/knowledge for Skills Brokers.</p>	<p>Mission, Models Money (MMM) is a national action research programme and a campaign for change. Its purpose is to address the challenges faced by individual arts and cultural organisations and their funders in developing mission-led financially sustainable businesses. MMM aims to promote new approaches and new solutions to the key issues that affect sustainability and explore the scope for and challenges of introducing new business models and ways of funding.</p> <p>ML BS C S T</p> <p>Discovering Voices - a week-long workshop focusing on 'telling a story' to underpin pitching, sales, business development and Customer Relations Management (CRM). This will enable participants to develop narratives and speak with confidence about themselves and their ideas. (part of Cultural Leadership programme)</p> <p>S</p>	<p>Cultural Leadership programme – 6 strands; Work based Opportunities: supporting networks, placements, coaching & mentoring and other approaches to learning in the workplace. 2. Creative Knowledge Lab: the development of a unique learning resource through a dedicated online service and web portal. 3. Intensive Leadership Development: formal learning opportunities to gain key knowledge and skills for leadership. 4. Powerbrokers: black and minority ethnic development priorities to drive forward the change needed to diversify the leadership of the cultural and creative industries. 5. Governance development: to establish and promote best practice for governing bodies within cultural organisations, embedding an understanding of the need for leadership in governance. 6. Developing entrepreneurs as leaders: defining leadership learning needs and creating appropriate opportunities.</p> <p>Clore Leadership programme Powerbrokers: leadership pathways programme - designed to meet the needs not only of emerging and mid career leaders,</p> <p>Potentially addressing range of skill themes, limited opportunities for local participation.</p>
Design Council	Professional practice framework & professional development campaign		
Design – regional & local initiatives		<p>Quest - seeks to secure the economic benefits of a closer relationship between design thinking and the business sector. Companies present designers with challenging issues aimed at developing ideas for the future, and the designers in turn challenge the companies with daring concepts and visions. Objective is to build the market for design and designer-makers in the region & understand potential of design to transform regional businesses. International collaboration includes Holland & Poland. Mix of funders, arts / business, public / private. Led by ACE with The Hub, National Centre for Craft & Design.</p> <p>Ingenuity – Nottingham University Business School facilitating multi-disciplinary approaches to challenges</p> <p>Design Leicestershire – Facilitate design industry collaboration for export markets.</p> <p>Improving Business by Design brokering SMEs and design consultancies in the region. (DMU)</p> <p>C BS S T</p>	

	Continuing professional development	Business and Enterprise	Management & Leadership
Skillset	<p>Innovation Bursaries – to research and develop a new training programme that falls within one of the following areas: Technical & Craft Skills, Health & Safety.</p> <p>TV Freelance Fund- Subsidised places for freelancers to make the transition from TV production to multi-platform production - goes beyond developing awareness of new technologies/platforms, towards specific skills in content creation and production</p> <p>Film Skills Fund – subsidised places for freelancers.</p> <p>Training to enable production practitioners across all departments and grades to progress. Includes impact and use of new technologies. Project-based programmes for experienced producers provide training in the international marketplace with clear links to Europe; a placement scheme for emerging producers to develop their market awareness and commercial skills. Schemes should provide producers with a range of placements across the film industry, giving them a greater understanding of the whole of the industry and how the different sectors inter-relate.</p> <p>Health & Safety - Cross-departmental training</p> <p>Guiding Lights: mentoring for 25 early film professionals</p> <p>Screen Bursaries - Training Bursaries & specific qualifications in priority areas including Business Skills; Technical and Craft Skills, Health and Safety.</p> <p><i>Potential to addresses range of skill themes including</i></p> <p>T C IT SM ML</p>	<p>Company development – business and management training for independent companies.</p> <p>Joint company visits with Skills Brokers to clarify how Train to Gain initiative can support companies in Skillet sectors.</p> <p>West Midlands project to explore effectiveness of Train to Gain for AV sectors.</p> <p>Website resources for company development and support – case studies, signposting and details of Skillet schemes across UK where funding secured.</p> <p>BS ML</p>	<p>Fellowship in Film on Core Leadership programme</p> <p>Inside Pictures - intensive training programme presented by the Film Business Academy at Cass Business School, delivered by Qwerty Films and supported by Skillet and the UK Film Council.</p> <p>Provides knowledge, confidence and contacts to progress to the next level. Applicants require minimum of five years' proven business experience in film or a related creative industry</p> <p>ML SM BS</p>
MLA East Midlands – local initiatives	<p>Learning Links - provides funding for museum and archive staff to undertake reciprocal placements with teachers. Placements focus on colleagues' CPD and building long-lasting relationships between partners.</p> <p>C</p>	<p>Museums 2 Business (M2B) - provides business development information and support to East Midlands museums in ERDF Objective 2 areas. Helps museums explore business systems and operations and incorporate positive aspects of business including long term planning, use of IT and effective budgeting.</p> <p>Clearing out the Cupboard offers an opportunity for museum's Board of Trustees, key staff and volunteers to engage in facilitated discussion(s), examine their values, objectives and ideas and develop a forward or business plan that reflects the whole museum.</p> <p>Practical Partnerships - opportunity for museum staff & volunteers to work with a mentor/advisor to review a particular development issue eg. attracting new visitors; Interpretation; Collections Care; Disaster and Emergency Planning ; Expanding education and outreach work ; fundraising ; Working with volunteers The programme pays the adviser's fees and provides £150 to support the partnership's work.</p> <p>Sustainable Museums Flexible training programme for staff and volunteers designed to embed entrepreneurial thinking in museum sector.</p> <p>BS C T</p>	

	Continuing professional development	Business and Enterprise	Management & Leadership
Arts Council East Midlands		Own Industry - music business accelerator BS	
Arts & Business		Fundraising skills workshops BS S	
Prince's Trust – local initiatives		Region wide business start up programme for young people aged 18-30 years. 39% of current starts are in Creative Industries sector. Approx 98/annum BS C SM possibly range of skill themes	
Arts Training Central	Compass Points & Signpost surgeries 90 minute on-to- one diagnostic and advisory surgeries in Lincolnshire, Northamptonshire and Leicestershire. ATC Advisors help with full spectrum of professional and business development issues, including project planning, business organisation, individual career development, constitution and governance, training needs analysis, and funding applications. Possibly range of skill themes ML SM BS C S IT T Activate is a training and business development programme for artists and creative practitioners in the East Midlands who wish to work professionally in schools and other formal education environments, such as Pupil Referral Units. T C SM		
Cultivate		Hub & Spokes - advice and information centre for small arts organisations. Capacity building for rural arts and cultural organisations ML BS C	
EM-Media	Skills Development & Training Support Technological advances and the rapid pace of change in the sector means there is a constant need for re-skilling or up-skilling. Support for freelancers or employees in small or medium-sized business.	Business Development Service - individually tailored programmes include advice on business planning, financial management, market development, coupled with mentoring opportunities or short courses.	
Creative Industries New Technology Initiative Network (CINTIN).		CINTIN aids SME 'creative' businesses looking to use technology as an innovative way to improve their market position, and learn the skills to commercially exploit their new innovations, by providing matched funded grants of up to £10,000 to do this IT BS S	
HE/FE		Portfolio, Northampton University - year long programme provides subsidised space in the Portfolio Innovation Centre for companies working in a 'creative' discipline. Possible range of skill themes particularly BS	
UKTI		Passport to Export offers inexperienced exporters free capability assessments, support in visiting potential markets, mentoring from a local export professional, free action plans, customised and subsidised training, and ongoing support. BS S and possibly IT T	
LSC/emda			Funding for businesses to undertake Management & Leadership training (not sole traders) ML

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