

# **The North East Cultural and Creative Industries**

## **A Framework for Engagement with Training 2003**



The Development Agency  
for the North East of England



## **Foreword**

In the years since it was formally established Northern Cultural Skills Partnership has become an acknowledged leader nationally through its comprehensive approach to the provision, analysis and planning of cultural skills development. As the importance of the cultural and creative industries sector has come to be appreciated, the need to ensure consistency to its complex and diverse requirements also has become apparent.

This report provides the first complete and synoptic view of the skills development needs of the sector and the factors that are currently constraining it. The Board of Northern Cultural Skills Partnership intends that it form the basis of discussions about the needs and priorities of the sector.

The production of such a report draws on the knowledge and experience of many people. Ailsa Anderson, who has been the Coordinator of the Partnership since its formation, has succeeded in bringing coherence to a fragmented scene in this report. I commend it to the partners and stakeholders as an agenda for further concerted action.

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**Chair, Northern Cultural Skills Partnership**  
2003

## **Report Structure**

### **1. Introduction and purpose of the report**

### **2. Brief background to Northern Cultural Skills Partnership**

### **3. Cultural & Creative Industries – The Background**

### **4. The Sector and its Workforce in the North East**

### **5. Challenges and Barriers to Training and Professional Development for the Cultural and Creative Sector in the North East**

5.1 Identification of Training and Professional Development Needs

5.2 Access to Information on Training

5.3 Access to Training Resources

5.4 Gaps in Provision

### **6. Proposals**

#### **6.1 Identification of Training and Professional Development Needs**

6.1.1 Establishing a Cultural and Creative Industries Professional Development Advisory Network

6.1.2 Establishing a Cultural and Creative Industries Organisational and Business Development Programme

6.1.3 Professional Development Road-shows for independent workers and micro businesses

6.1.4 Cultural and Creative Industries Workforce Development Statistics

#### **6.2 Access to information about training**

6.2.1 Development of a North East Cultural and Creative Training and Professional Development Gateway

6.2.2 Development of Cultural Skills Development Map

#### **6.3 Access to Training Resources**

6.3.1 Establishing Cultural and Creative Workforce Development Forum

6.3.2 Increasing Accessibility to Training Resources

6.3.3 Establish Cultural and Creative Industries Training Fund

6.3.4 Further Development of Vocational Postgraduate Provision

#### **6.4 Gaps in Provision**

6.4.1 Broadening the definition of “training”

6.4.2 Delivery of Generic Skills

6.4.3 Developing an NVQ Infrastructure

6.4.4 Preparing graduates for working life

6.4.5 Delivering Cross Cutting Skill Needs

## **References**

### **Appendices**

Appendix A – List of organisations responding to consultation

Appendix B – NCSP Operating structure and key stakeholders

Appendix C – Indicative sector research sources

Appendix D – List of Partnership enquiries January – February 2003

Appendix E – NCSP 2002/3 Bursaries schedule

Appendix F – Cultural and Creative NVQ qualifications and registered assessment centres

## **1. Introduction and Purpose of the Report**

In 2002/3, the Partnership was commissioned by One NorthEast to prepare a Cultural and Creative Industries Skills Development Report for the North East, combining the knowledge of its key industry stakeholders with the intelligence that has emerged from working directly with individuals and organisations in the sector.

The purpose of this report is to inform the key stakeholders in the North East of the skills development issues and barriers, and to some extent, skill needs, faced by the regions Cultural and Creative industries. It specifically provides a spotlight on skills issues, enhancing the Cultural or Tourism Industries Mapping Reports (which aimed to fully understand the nature of the clusters, their membership, the way they interact and also identified a wide range of issues affecting the economic growth of the Creative and Tourism Industry Clusters, of which training was just one.

In addition, the report aims to add value to the Workforce Development and Foresight Plans developed by the former National Training Organisations by giving a North East of England focus, highlighting some of the local barriers to meeting the training needs and sector targets identified in the reports and making some proposals for how these could be achieved in the North East.

This report, is not intended as a formal labour market analysis of the sector, nor does it seek to set out the detailed training needs of each and every sub sector of the cultural and creative industries by, for example, giving a detailed analysis of the dance sector, or provide a training need assessment for museums professionals. Rather, the report provides a framework for the key decision-makers and stakeholders to work within, highlighting the barriers and making proposals that will help to develop a regional infrastructure that sub sector domains can make use of to meet individual and organisational specific training needs.

Key regional stakeholders include those delivering training and professional development for the sector, agencies responsible for distributing resources for regional training and those that set the training priority agendas in the region. The findings of the report will also feed into the regional skills observatory, Skills Information North East (SINE), the development of the Regional Framework for Employment and Skills Action (FRESA) and directly inform the Policy Implementation Frameworks for Strategic Objectives B1 and B3 of the revised Regional Economic Strategy in addition to the cross cutting Culture Policy Implementation Framework.

The information used to inform this document has been established from a range of primary and secondary, published and unpublished sources. The Partnership has a continually growing membership (currently 1168) of cultural and creative individuals and organisations with whom close contact is maintained and from whom much of the information contained in the report is drawn. Information emerges from:

- Requests for information on where to find generic and specialised training opportunities – Approximately 240 requests per year
- Requests for information about financing training and professional development – Approximately 327 per year
- Training need analyses outcomes – 296 individual or organisational training need analyses undertaken since April 2002
- Expert knowledge of regional industry partners - such as North East Museums Libraries and Archives Council (NEMLAC), Arts Council England North East, [a-n] The Artists Information Company, Generator, Dance City, The Actors Centre NE etc. (For a full list of contributing organisations see Appendix A)
- Sub sector training and development strategies
- Sector reports and reviews from National Training Organisations and the emerging Sector Skill Councils.

However, it should be noted that not all sub sectors of the cultural and creative industries have been engaged with equally and as more detailed research into the training and development needs within each of these sub sectors is undertaken (by a range of agencies) a fuller and more specific picture is likely to emerge.

## **2. Brief background to Northern Cultural Skills Partnership**

**The main providers of training and skill resources for the sector before 2001 are represented in Diagram 1.** The Northern Cultural Skills Partnership was established in May 2000 to try and synchronise the distribution of these resources for the Cultural and Creative Industries - to balance the supply of skill development opportunities with the demands of the sector and link the policy developed through DCMS led agencies with the major training resources distributed through DFES, DETR and DTI. The Partnership (NCSP) brought together the policy makers, the training providers, funders of training and cultural and creative sector employees.

Insert diagram 1 here

The “cultural sector” as defined by the Partnership, broadly included visual arts and craft, creative writing for use in a range of media, museums, libraries and archives, heritage, the film, media and broadcast sectors, graphic design, textiles and fashion, music performance and promotion, theatre and performing arts, architecture and related technicians, managers and administrative staff. This is broadly the definition set out by Pratt, 1997. However, as a result of the publication of the Regional Cultural Data Framework 2002 by DCMS, the definition of the Cultural and Creative Industries adopted by the Partnership will require some refining and alignment with the domains described.

A further description of the Partnership, its key stakeholders and operating structure is described at Appendix B

### 3. Cultural & Creative Industries – The Background

Within the last five to six years, a great commitment to understanding and analysing the nations Cultural and Creative Industries has been made through the work of DCMS. It is therefore not intended to provide a detailed analysis of the sector in this report. Key research documents that should be referred to are listed at Appendix C. The highlights however include:

The Creative Industries Mapping Document 2001 (DCMS) indicates that the creative industries in the UK generate revenues of approximately £112.5 billion and employ some 1.3 million people. Exports contribute around £10.3 billion to the balance of trade, and the industries account for over 5% of GDP. In 1997-98, output grew by 16% compared to less than 6% for the economy as a whole.

At a regional level, the cultural and creative sector has been recognised as one of high growth, with a major role to play in the economic development of the region, it is also identified by ONE NorthEast as the only sector able to contribute across three main drivers of change. Those of economy, social development and regional image. As such, Culture is highlighted in the Regional Economic Strategy as a cross cutting theme.

The regional sector economic growth headlines are:

- Recognition of the Cultural and Creative Industries as a sector experiencing significant growth
- Employment in the cultural industries in the North East is stated as representing 3% of employment or 30,000 with 65.5% in full time employment, and 34.5% part time.
- There are 2876 creative businesses in the North East representing 4% of all companies.
- There is strong growth in the core content origination segment of the creative industries in the region.
- Growth is particularly strong in publishing activity and in the core arts sector.
- Radio and television, film and video, advertising and photographic activities have also shown strong growth.
- *“The North East has grown faster than any other region except Scotland, but from a lower base than any other region.”* (Cultural and Creative Industries Mapping Document - CURDS 2000).
- In contrast, the overall employment growth of the North East as documented in NE Labour Market Study 2002 by Northern Economic Research Unit, is poor, being only half that found at a national level.

The importance of arts and cultural activities as a tool for social regeneration, improved quality of life and lifelong learning is well documented in reports such as:

- Neighbourhood Renewal Policy Action Team 10 Report - DCMS
- Centres for Social Change: Museums, Galleries and Archives for All Report 2000 - DCMS

- Culture and Creativity, The Next Ten Years - DCMS

Finally, the importance of the cultural and creative industries in the North East in improving the image of the region is clear from the Newcastle/Gateshead joint bid for Capital for Culture 2008.

Whilst putting the cultural and creative industries at the heart of the economic and social development of the North East creates many opportunities for the sector, it also creates additional challenges. Challenges in being more competitive, to modernise and move quickly to meet new central and regional Government policies and initiatives. Meeting these challenges have clear implications for the workforce development of the sector.

#### **4. The Sector and its Workforce in the North East**

To fully understand the training and professional development needs of the regions cultural and creative industries and the barriers they face in undertaking and implementing training, the size, shape and nature of the sector and its workforce must be considered. However, the amount of regional information available about the sector is limited. The Regional Cultural Data Framework seeks to make improvements to regional sector data and improve its use in order to provide a solid foundation on which to base planning and investment decisions in future. A Draft Framework is currently available for consultation with a planned launch of the finalised Framework in Summer 2003.

**Broadly speaking, however, the cultural and creative industries can be split into three parts:**

- **Micro and small businesses:** the sector is primarily composed of micro and small businesses (approximately 76%) with high levels of self-employment, freelancing, part-time employment, temporary jobs and a prevalence of volunteers. (The North's Cultural Sector, Tyneside TEC 1999, pg 28 indicates that 34% of those with cultural occupations are self employed compared to the North's overall self-employment figures of 8.3%). These businesses dominate in much of the original content creation elements of the sector. (Cultural and Creative Industries Mapping Document - CURDS 2000).
- **Medium to Large Companies/Organisations:** Broadly speaking, the larger commercial businesses tend to dominate in the finance, editorial, distribution, broadcasting, marketing and entertainment/leisure roles. Museums, libraries and larger theatres, many of which are publicly funded or grant aided make up the remaining proportion of the larger organisations in the sector. No information about the split between the number of paid employees within the commercial and public/subsidised parts of the sector was available at time of writing. In addition to paid employees, many of the publicly funded or grant aided organisations use a significant proportion of volunteers. Most recent figures available (1997 ONS) suggest that medium to large cultural organisations make up approximately 14% of the cultural organisations/businesses in the region and that 56% make use of volunteers (Postal and Focus Group Study into the North's Cultural Sector 1999, Tyneside TEC).
- **Small Voluntary Cultural and Creative Sector:** The sector is also characterised by large numbers of voluntary run organisations and include organisations such as The People's Theatre to wholly run volunteer museums such as Durham Heritage Centre, Tynemouth Volunteer Life Brigade or local heritage societies with archive collections such as Haltwhistle and District Local History Society. In addition, organisations such as the National Trust, English Heritage and many of the regions museums make significant use of volunteers. The volunteer workforce contributes significantly to the cultural and creative industries in the North East region. Indeed the "Its What We Do" report by Voluntary Arts England

2001 estimates between 6000 and 8000 voluntary arts organisations in the North East with an average membership of 73 and an average expenditure of £3000.

**Relationship between commercial, public, grant aided and voluntary or community activity:**

The Cultural and Creative Industries Mapping Document - CURDS 2000, clearly describes the inter-relationship of the commercial, public, grant aided and voluntary elements of the region's cultural and creative industries:

*“Some segments of the creative industries are virtually wholly commercial – for example [independent broadcasting,] computer and video games – while many others exhibit a more complex mixed economy with public subsidy forming a significant component of both the capital investment (e.g., in theatres, concert halls, galleries, museums or libraries etc.) and revenue (in the form of grant aid for a given programme of work), often where some form of market-failure is regarded as endemic or as a statutory or local public service. A third component of the creative industries, along side purely commercial work, public and grant aided work, is the large number of individuals and groups engaged in essentially voluntary creative activity.*

*Rather than think of these as discrete categories, they are better thought of as the extreme points of a space in which any given individual can move on a short or long term basis from one point to another. Importantly, many conventional economic analyses of the creative industries have focused mainly on the commercial, and to lesser extent on the grant aided components of this space, effectively ignoring all activity, which may not currently be creating commercial returns, but which represents part of the pool of talent and ideas from which future commercial success might come and which generate much of the demand, making viable the specialised goods and services which also support the more full commercial parts of the Creative Industries.*

*For example, the number of musical instrument retailers and other specialist suppliers to the music industry could not survive with out the demand for instruments from semi-professional and ‘amateur’ musicians. Further, these streams of activity – voluntary, commercial and grant-aided – frequently mingle in any one performance: some part of the revenues may come from grant aid, another part may come from box office receipts, and some participants may be unpaid. Common terms such as ‘semi-professional’ musician indicate some of this complexity. Finally, the base individuals and groups involved in voluntary Creative Industries activity provides the core of a more sophisticated and critical audience/consumers which are a key*

*component of the cluster development process.”* **Cultural and Creative Industries Mapping Document - CURDS 2000**

**High incidences of portfolio working, self-employment, freelancing and flexible working patterns**

As direct result of the prevalence of project based activities in the regions cultural and creative industries, there is a high incidence of portfolio working, self-employment and freelancing. Staff may be employed to assist in undertaking a project or developing a product, to support seasonal activities or events. Examples could include employment of actors for specific performances, events management staff for summer festivals, a whole variety of technical specialists from make up artists to camera crew etc. during film/TV production or volunteers to support an exhibition. Thus a micro business or small organisation may become a medium sized company/organisation for a period of time or visa versa. In addition, many larger organisations also contract staff on a project-by-project basis. For example, the broadcasting and content production industries extend their workforce by contracting freelancer producers and small independent companies to make projects such as drama or factual series.

This type of working creates both positive and negative effects for the sectors employees. Whilst flexible working patterns can provide significant live/work balance benefits to the individual, they can also promote high levels of isolation, low incomes and fragmented career paths.

**Social, Financial and Lifestyle Drivers**

As described, the cultural and creative industries are made up of commercial, public, grant aided and voluntary businesses and the ethic and motivation at the root of each of these of businesses, is not always financial one.

Arguably, all businesses, whether commercial, public, grant aided or voluntary are driven by finance. However, this should be balanced against social and lifestyle ethics or motivations. For example, a musician may make a lifestyle choice to become freelance or self-employed, earn less but provide themselves with an opportunity to compose and perform more of their own music, whilst public, grant aided and voluntary organisations such as museums or libraries are increasingly being used as a tool for social development and neighbourhood renewal, offering public service rather than commercial gain.

**The “Cultural and Creative Industry Sector”**

The Cultural and Creative Industry sector is more complex to define than other industrial sectors and The Cultural and Creative Industries Mapping Document - CURDS 2000, highlights the difficulties in defining the sector and the cluster (pages 4 – 14). A sector is a group of companies with similarities whereas as cluster describes the interactions between the companies. The similarity between the companies and organisations that make up the Cultural and Creative Industries is their delivery and development of cultural/creative productions and services including art works, performances, multi

media products, exhibitions or books etc. The diversity of the cultural products and services that are provided throughout the sector, the type and size of businesses/organisations and as a result, the variety of knowledge and skills required from the sectors workforce means that producing a single list of training needs that apply equally across the whole sector is not possible. It is more appropriate to set out some of the common training themes and barriers and leave the specific training needs of sub sectors to specialist sub sector reports.

### **High qualifications**

As documented by Northern Economic Research Unit in “The North East Labour Market Study 2002”, the region suffers from a structural weakness in regional labour supply and demand, a low demand for higher level skills by the regions employers and a skill structure skewed towards lower level skills. This however is not mirrored within the cultural and creative industries.

It could be argued that the skills equilibrium model used by Stone and Braidford and adopted by One NorthEast in its Regional Economic Strategy is flawed when applied to the Cultural and Creative Industries. The model is based on an employment-based economy, an economy with large numbers of salaried posts and significant numbers of employers offering full time, long term employed positions and based on the commercial sector. As described earlier, the Cultural and Creative sector is a more complex one which at its core relies heavily on portfolio working, self-employment, freelancing and flexible working patterns, with fewer salaried positions, fewer large employers and an entwined relationship between the grant aided, voluntary sector and commercial sectors.

The fundamental similarity between the companies and organisations that make up the Cultural and Creative Industries is their delivery and development of cultural productions and services, based on original creative content. A significant proportion of the original creative content is generated by micro and small businesses.

In order to move from a low to a high skills equilibrium, the model highlights several needs including increasing the demand by employers of high-level skills and increasing the attainment of qualifications in the region. However, the demand for high-level skills within the cultural and creative sector is already significantly higher in contrast to other sectors. Research shows that 32% of those employed in the sector have an undergraduate degree in comparison to 16% across the wider economy suggesting a high demand for high-level skills from employers within the sector and high qualification attainment levels.

The Stone and Braidford model also highlights a North East skill structure that is skewed towards lower level skills. This is also not true of the Cultural and Creative Industries. High-level skills and intellectual property are the foundations of the growing cultural and creative industry base without which the sector would not have the ability to develop as it is doing.

However, as the Cultural and Creative Industries in the North East already has a supply of high-level skills, it becomes a competitive field to enter. As a result, low level, lower skilled jobs in the sector are often undertaken by individuals with high level skills and qualifications, therefore reducing the opportunities for those with low skills to enter the sector. For example, graduates providing front of house services in theatres or galleries. This also acts as a disincentive to develop traineeships, apprenticeships or other career pathways into or through the sector.

More detailed research into the skills equilibrium of the cultural and creative industries in the North East will be required in support of an evolving skills strategy and long-term growth of the sector.

### **Incomes**

The social and lifestyle ethics and motivations for working in the sector combined with the prevalence for portfolio, seasonal working and self-employment and combined with its subsidised or grant aided culture has an effect on the income levels of many of the sectors employees. Some of the key factors affecting income levels include:

- Variable lengths, terms and conditions of contract
- Short notice of engagements/work
- Delays in starts of activities such as exhibitions, productions etc.
- Sequential stop start patterns of employment
- Unsociable hours of work
- Unpredictable locations of work
- Unpredictability of work offers

Whilst daily rates within certain sub sectors of the cultural and creative industries such as the film and media domains may be considered high, the frequency of project-based work is intermittent, maintaining the overall low-income rates.

Some of the key research documents that evidence the generally lower incomes of employees in the cultural and creative industries compared to other sectors include:

- “The North’s Cultural Sector”, Tyneside Training and Enterprise Council, 1999
- “Economics of Artists Labour Markets”, Towse 1996 - “Artists work long hours, are highly trained but typically earn less than other comparably educated workers; training does not seem to perform a screening function nor a human capital one in the arts”
- “A Balancing Act: artists’ labour markets and the tax and benefit systems”, Galloway, Lindley, Davies and Scheibl, December 2002
- “A Creative Business? Towards Understanding the Livelihood Strategies of Visual Artists in the North of England”, Wheelock and Baines, 2002.

However, it should also be noted that most evidence was focussed on the arts element of the cultural and creative industries and that a clear picture of earnings and income levels across the cultural and creative industries as defined in this document was unavailable. Further research may therefore be necessary.

## **5. Challenges and Barriers to Training and Professional Development for the Cultural and Creative Sector in the North East**

### **5.1 Identification of Training and Professional Development Needs**

The process of identifying and prioritising professional development and training needs should not be underestimated. Experience suggests that the cultural and creative industries encounter particular difficulties in this area as a result of:

- Fragmented career paths,
- Unclear promotion pathways,
- Under developed staff management abilities,
- Lack of business/organisational development plans

#### **5.1.1 Identification of Training and Professional Development Needs – Small and Micro Businesses/Organisations and the Voluntary Arts and Cultural Sector**

Within certain parts of the sector, the impetus for professional development is lower than in others due to unclear and fragmented career and promotion pathways. This is particularly true of elements of the sector with a high incidence of self-employment, freelancing and micro businesses and also within smaller arts and cultural organisations. Pay scales in many cultural sub sectors show that there is very little progression in rates of pay to reward experience, to support career structure or to stimulate career development (Towse 1996) and as a result – “people are trained to leave” (Arts and Entertainment Workforce Development Plan 2001, Metier). This emphasis on survival rather than development can de-motivate an organisation or company to invest in its staff.

Where a micro cultural business or organisation decides to invest in their staff, and without clear career and promotion pathways, additional barriers to identifying professional development and training needs begin to emerge. Small cultural businesses are often built upon the creative talents or interests of an individual (dancers are trained to dance or musicians are taught to play an instrument, expertise as a historian or an interest in conservation etc.) but they can often have little knowledge or experience of managing a business, organisational or staff management. As a result, many have no clear business or strategic plans on which to base and focus their own or their employees training and professional development needs and therefore identifying needs becomes complex and confusing. Research undertaken prior to development of Northern Cultural Skills Partnership showed that less than 60% of cultural businesses in the region had any kind of business or strategic development plan (Tyneside TEC 1999). The isolation of many of these businesses compounds the problem.

Promotion of, and commitment to the Investors in People (IIP) standard by cultural micro businesses and organisations would provide a framework to assist businesses/organisations in strategic business planning and staff development, however, the Learning & Skills Index 2000/1 research of UK arts organisations (undertaken by METIER) shows that 59.8% of arts and entertainment organisations

interviewed were not interested in the liP benchmark. Evidence from small cultural and creative businesses and organisations across the North East suggests this is due to limited knowledge of what the Investors in People standard is, what commitment to it involves, lack of flexible support or time to implement the standard. Most importantly there is a lack of understanding or awareness of the added value that investing in the training and skills of staff can create.

### **5.1.2 Identification of Training and Professional Development Needs – Larger Cultural Businesses/Organisations**

Sub sectors of the cultural and creative industries with clearer career paths and promotion routes are (in general) those that include the larger public and private employers. Traditionally, larger employers use annual appraisal procedures, performance reviews or the mechanisms within the Investors in People (liP) framework to assist in isolating training needs and creating professional development plans for their employees. Indeed, research shows that many of the larger institutions within the public sector (mainly libraries and museums) and are already covered by liP registration.

However, the same research into the libraries, museums and archives sector in the region undertaken by Northumbria University, Information Management Research Institute (IMRI) indicates that training needs tend to focus on the short term skill needs identified by managers as essential to meeting their current organisational objectives and exclude consideration of long term personal career development. It was noted that providing a combined organisational and personal professional development appraisal would not only assist middle managers and supervisors to continually professionally develop and raise the standards of service provided by the organisation but it could also help junior professionals to see a clear pathway within an organisation which could make them less likely to move in search of promotion and potentially be lost to the region.

Professional associations such as the Society of Archivists or Chartered Institute of Library and Information Professionals have a role in encouraging and sometimes enforcing CPD but it was indicated that opportunities were too remote or too expensive financially and in terms of time commitment.

Evidence also highlights a lack of expertise in assessment and appraisal of development needs across the region's larger cultural and creative industries. As a manager from one of the regions libraries explained during a NCSP enquiry in 2003 –“I went to University to become trained how to manage information, I wasn't trained how to manage a team of other information officers”. Evidence from key partners and experiences of participants of the Cultural Sector Management Programme suggests this is a typical dilemma across the cultural and creative industries in the commercial, grant aided and voluntary sectors, within large and smaller companies and organisations. The IMRI Report for NEMLAC also indicates a clear need for training of

middle managers in management techniques including management of change and people.

## **5.2 Access to Information on Training**

Once the barriers to assessing professional development and training needs are overcome, the next step is finding the right opportunity to gain the skills identified.

When Northern Cultural Skills Partnership was established, one of the major barriers identified was access to information about appropriate training and professional development solutions for the sector – “to provide detailed information and advice about professional development opportunities” (NCSP Strategy 1999).

Since its inception, NCSP’s co-ordination team has generated an increasingly high level of enquiries from the region’s cultural and creative employees, ranging from traditional business related skills such as management, marketing, ICT and finance through to highly specialist skills such as life casting, international tour booking or music master classes etc. A breakdown of the type of enquiries received in January and February 2003 is attached at Appendix D as an example. The number and range of enquiries in itself demonstrates a lack of information on available provision. Furthermore the nature of enquiries suggests a continued confusion amongst cultural sector employers as to what is available and who to approach. Similarly, the IMRI Report for NEMLAC also highlights a confusion and lack of awareness of training and professional development opportunities.

National initiatives such as Learn Direct go some way to the addressing the confusion in relation to many of the mainstream subject areas such as management, ICT, marketing or finance for those that know of its existence. However there is considerable anecdotal evidence to suggest that the provision LearnDirect signpost too can be inappropriate in terms of specialism, timing, venue and/or accessibility (see section 5.4). In addition, many specialist training providers such as Generator (development agency for the popular music industry in the North) do not, at present, register all their short course provision with Learn Direct.

However, it should also be noted that since 2002, Learn Direct has been working with METIER and Skillsformedia to train some of its advisors in providing specialist advice and signposting for the arts, entertainment, and film and media sectors.

In order to provide a comprehensive information service, therefore, NCSP uses the Learn Direct database as just one of many researching techniques for training opportunities enquiries. Others include North East Course Finder, web site research, enquiries with specialist development agencies and the dedicated partnership database which holds information about specialist training opportunities in the broader sense such as mentoring and skill sharing etc. offered by cultural and creative individuals and organisations in the region. This combination of research techniques, though providing a broad picture of the training opportunities that may be available, still has gaps, and is

extremely resource-intensive in keeping up-to-date. However, there is no other single source of reliable, up to date, appropriate information for professional development for the regions cultural sector.

Of course, the co-ordination team can only feed back information on existing training and professional development opportunities and evidence suggests serious mismatches between supply and demand, in other words, gaps in provision.

### **5.3 Access to Training Resources**

Access to resources that can support the diverse skill development needs of the cultural and creative industries creates particular difficulties. In other sectors or those cultural and creative sub sectors with a larger commercial focus, such as audio visual, this problem has been overcome by the collection of industry training levies from individual companies which are combined to provide a “Freelance Training Fund” to maintain the skills base of those on whom the sub sector depends. However, with few large employers and the diversity of public, commercial and voluntary elements of the sector, this model becomes less viable in the wider cultural and creative industries.

The Partnership Co-ordination Team receive regular enquiries from training providers, individuals and companies for funds to develop, deliver or undertake specialist training courses. However, whilst providing a funding distribution function meets some immediate needs or gaps in provision in the short term, it is not conducive to developing sustainable and appropriate training and professional development opportunities in the long term. It is more appropriate to draw the attention of key stakeholders and policy makers to the difficulties faced by the sector in utilising the substantial existing training resources and highlighting how they can be made more accessible. In parallel to these activities there is a clear need to build the capacity of specialist training providers in applying for existing and sustainable training resources. This element of the report aims to emphasize some of the problems confronting the sector in relation to accessing training resources. These include:

- The interdependence between the public, grant aided, commercial and voluntary sector elements which discourage cross sector collaboration
- The complexity and bureaucracy of directly applying for and managing sustainable resources for cultural and creative organisations
- The narrow focus and inappropriate eligibility criteria of brokered “funds” creating incompatibility between the needs of the sector and the needs of the funder.
- The limited resources available for high level training (level 5) in a sector employing a disproportionately highly skilled workforce with a high proportion of graduate entry
- The focus on accreditation and qualifications
- The cost of training - time and financial resource

**5.3.1 The *interdependence of commercial, public, grant aided and voluntary businesses and organisations*** create significant difficulties for the cultural and creative industries. Public and grant aided organisations such as museums, theatres

and libraries employ a significant proportion of the regions cultural and creative sector employees and are being used as key deliverers of regional and national strategy for neighbourhood renewal, adult learning and creativity. Building the capacity of employees of these organisations in areas such as management, marketing, ICT and customer care would increase their ability to deliver these regional strategies.

To develop sufficient critical mass to establish these cross cutting, customised professional development opportunities, the commercial, grant aided, public and voluntary sectors in the region must work together. However although there are cross cutting training themes that need to be addressed throughout the sector, resources are structured to support training of the public, private and voluntary sectors individually rather than simultaneously, forcing desegregation rather than collaboration of the sector.

The benefits of working together across domains on a cross cutting training issues can be seen in the three Learning and Access Networks established by NEMLAC. The Networks provide an opportunity for cross sector groups to work together, identify common training needs, support one another, skill and knowledge share in the area of using cultural activities as tools for social development. However, finding resources to support such networks is complex for many of the reasons described in this section.

**5.3.2 The *complexity of applying for and utilising many of the training resources*** available in the region acts as a barrier for cultural and creative development agencies, companies and training providers. The application and competitive bidding processes for funds such as European or Single Programme are considered time consuming and confusing for what are often very small sums. Recent Partnership research also showed that only three out of forty four arts and cultural organisations interviewed in the region had a dedicated fundraising officer and that the time spent bidding for resources was often disproportionate to the amount of resource achieved. A common theme throughout the research expressed particularly well by one organisation explained, “I don’t understand the funding pathways, and can’t speak “fundese””. Small cultural and creative development agencies or training providers of this type have minimal staff resources to dedicate to attaining training and professional development funds. As a result, the amount of highly valued and high quality training provision being delivered by the region’s cultural and creative support agencies is severely limited in comparison to its capacity.

As bidding directly for training funds is complex and time consuming, many development agencies, companies and training providers gain access indirectly, through partnership, by sub-contracting through intermediary organisations such as the Learning and Skills Council or Local Authorities. Although this no doubt minimises their need to engage in the bureaucratic bidding process, it can also create additional difficulties.

Firstly, organisations do not build their own capacity and therefore develop a dependency on other agencies. Examples of this were highlighted by Partnership internal research into fundraising undertaken in 2002/3. The changing priorities of the intermediary led to the withdrawal of a proposal at the eleventh hour leaving the sub contracting cultural organisation with a significant funding gap and limited time or skill to fill it.

Secondly, the intermediaries may not have a full understanding of the needs of the sector and therefore the outcomes required by the funds that they bid for are often inappropriate. For example, formal qualifications may be the target required by the contractor whereas the more appropriate outcome for the sector may be a skill which has no way of being accredited as a formal qualification e.g. copper engraving on glass or life casting.

**5.3.3 The specific focus and inappropriate eligibility criteria of managed or brokered funds prevent accessibility.** In addition to the requests for funds from cultural and creative training providers to deliver training courses, the Partnership Co-ordination Team receive regular requests by individuals, organisations and businesses for grants to undertake their own professional development and training. The Co-ordination Team therefore provide a signposting service to a range of grant programmes offered by regional and national providers and also highlight free opportunities for training and professional development with local training providers, Learn Direct etc. However, many of the training and professional development activities that cultural and creative organisations and individuals wish to undertake often do not qualify for grant aid from these programmes. Reasons may include:

- no formal qualification output;
- qualification output at the wrong level;
- restricted availability in terms of sector (public/ private/ voluntary etc) or type of organisation;
- classifications as to what is formal training activity,
- definition of artistic skills;
- the need to commit to the Investors in People standard;
- location of training provision outside of the region or UK etc.

In order to address some of these issues, the Partnership Co-ordination Team manage a small bursary programme of approximately £40,000pa on behalf of the partners providing small, strategic but flexible training and professional development grants of 50% where no other resources are available/accessible. The bursary programme has been over-subscribed every year since the Partnership launch in 2000 suggesting the unsuitability of existing mainstream grant support for training and professional development activities.

Evaluation of the impact of the bursaries provided in 2002 highlighted the benefits that small grants (on average of approximately £350) could achieve. A breakdown of the

bursaries issued in 2002/3 and the activities they supported is documented in Appendix E.

**5.3.4 Limited resources for highly vocational postgraduate training opportunities** create difficulties for the regions cultural and creative industries as they employ a disproportionately highly skilled workforce with a high proportion of graduate entry. Postgraduate training is highly valued in much of the sector and recognised as the obvious professional progression, particularly with the development of a new range of highly vocational/ work-based postgraduate opportunities. The Partnership receives regular requests for funds for Masters programmes (which it is unable to support due to limited resources) but does offer signposting to other sources of funding where possible. There are however few.

The sector is therefore mainly reliant on the regions training providers to develop subsidised places on MA courses. Subsidies are required to offset against fees and living costs for full time programmes and fees alone for part time or flexible learning options.

**5.3.5 The national focus on accredited training opportunities** creates further disadvantages in accessing resources for the sector. To ensure quality of training opportunities, there has been a considerable move to accredit training provision. Accreditation and gaining a qualification has become the principal measure for success for training providers and funding for training flows according to these “positive outcomes”. However, whereas successfully gaining a qualification is the primary focus of the training provider, this is not always the case for the trainee and/or their employer.

The primary focus for the trainee or their employer is often learning to undertake a task. Developing a marketing strategy, writing company web pages, implementing a new staffing structure or developing a specialist technique rather than learning the principals and theory behind such activities. For example, a self-employed graphic designer purchasing new software will first and foremost want learn how to use it to support their business development. The work they produce and the business they obtain as a result is the proof of their ability. The qualification they obtain may hold little currency in competition for business, which is often at odds with the priorities of the funder.

This is potentially true for all sectors but compounded within the cultural and creative industries due to the high incidence of small and micro businesses and the lack of structured career paths within certain parts of the sector.

**5.3.6 The time and resources required for training and professional development act as significant barriers** to participation in all sectors, however, these barriers are enhanced within the cultural and creative industries due to the higher proportion of self employed, freelance and portfolio workers. (A day not working is a day not earning, no one to replace you, irregular work cycles makes it difficult to attend a regular class or meeting over several weeks etc.) This is compounded by the traditionally lower

incomes, smaller or non-existent training budgets or training plans (in both large and small, public and private organisations) and in certain circumstances, the specialist nature of the training required by the sector. Releasing key staff for training also presents difficulties for many organisations providing a public service.

Research undertaken in 1999 showed that the most popular form of training within the cultural and creative industries to overcome barriers of time and resource is the short one or two day external workshop or seminar at 60% of those questioned, (The North's Cultural Sector, Tyneside TEC 1999). This is corroborated by the requests for support and training information received by the Partnership Co-ordination team. However, whilst this provision is widely available, by its very nature it is unlikely to be accredited and therefore does not attract any public subsidy. The costs therefore can prove prohibitive in comparison to longer training opportunities with an accredited outcome.

#### **5.4 Gaps in Provision**

Given the diversity of the cultural and creative industries in the region, it is perhaps inevitable that there are some gaps in training provision. Issues of critical mass also mean that the North East will sometimes need to look outside its boundaries to draw upon the specialist expertise required by the sector. However, there remain serious deficiencies in the provision within the region that need to be addressed. These include:

- narrow definitions of training which often exclude non-accredited or less formal skill sharing activities,
- generic business skill provision in areas such as management, marketing, ICT or finance etc. with little or no customisation to the specific needs of the sector
- lack of infrastructure for the delivery of industry led NVQs
- difficulties associated with critical mass and timing

**5.4.1 Narrow definitions of what is considered as "training"** cause particular difficulties for the cultural and creative industries. Traditionally, the majority of resources are targeted at accredited training to ensure a level of quality in provision and measure successful outcomes. However, for the many reasons described, the sector is less able or likely to engage with accredited provision and therefore have found other methodologies for engaging in training and professional development such as mentoring, coaching, job shadowing, visits, exchanges and networking. However, although these forms of training are highly valued within the sector as opportunities for learning and skill development, as unaccredited provision without a formal qualification outcome, they are often deemed to be of lower quality and of less value outside the sector and therefore alternative resources to mainstream subsidies must be found.

For example, in 2002, a group of local glass artists contacted the Partnership Co-ordination team to find support a customised series of workshops within a working studio taught by another highly regarded glass artist from outside the region. Those that participated learnt many new techniques and skills and highly valued the experience in relation to their own practice and development. However, with no formal qualification

outcome, mainstream training resources were unavailable. The activity was therefore part funded by the Partnership Bursary programme.

Other examples of less traditional forms of learning and skill development include:

- Learning and Access Networks established by NEMLAC in Tyne and Wear, Durham and Tees Valley provide opportunities for sector employees working across the sector domains to share knowledge, expertise and skills on using culture to support social regeneration. The participants come from the arts, museums and libraries, and evaluation has shown how highly valued the networks are by participants and their employees.
- The New Writing North IGNITE programme provides approximately eight new talented creative writers with coaching and mentoring over a period of four months to support them in the development, writing and promotion of plays for radio broadcast. To date, approximately 50% of participants have received radio play commissions or have been published.
- Development of a tailored skill sharing opportunity between a local sculptor and blacksmith over a period of two weeks. During the period the sculptor was able to become skilled at combining wood and metal in future commissioned pieces.
- The development of three job shadowing placements for regional theatre professionals with the Royal Shakespeare Company for a period of two months in the areas of Marketing, Directing and Production. Each placement provided the opportunity for the beneficiary to work with a specialist from the RSC in Stratford and Newcastle, enhancing their specialist skills and knowledge in their chosen specialist subject area.

**5.4.2 There are a significant number of opportunities throughout the North East to undertake generic business skill training** needs such as management, marketing, finance or ICT training etc. Many of these training opportunities are available as full or part time courses through the regions post 16 and Higher Education establishments. However, the nature of the cultural and creative industries means that a specialist focus on the delivery of these subjects is often required to give them legitimacy within certain cultural and creative sub sectors.

Taking marketing training is an example; it could be argued that the principles in marketing and selling a manufactured product are similar for an electric toothbrush, an original oil or piece of music. The practices involved in marketing and selling each product are however entirely different. The customs and traditions involved in approaching a gallery, presenting a painting or establishing a reputation within the art world or music industry, approaching a record company or setting up a record label are highly specialized and therefore not included in a generic marketing course. Similarly, marketing a service such as a library, museum or stage production, require specialist knowledge and teaching. As a result, traditional marketing courses are often deemed

inappropriate and therefore not engaged with by the sector. An alternate perspective is that marketing training is usually based on the premise of providing a product or service as a direct result of market need. However, in the cultural and creative industries, creative products or services such as paintings, music or theatre productions are developed independently and a market for the product or service must then be sought or created.

Similarly, management models require customisation to recognise the potential alternative ethics or motivational foundations than those of commercial business. The principals and practices of management are similar whether managing a manufacturing company, a small museum, theatre company or public sector library as all commercial, public, grant aided or voluntary business have to manage money, people and the direction of the business/organisation. However, the social and lifestyle motivations embedded within the sector have an effect on the implementation of management principals and practices. For example, management of volunteers has significant differences to managing a paid workforce.

The need to customise generic business skill models for the cultural and creative industries is amplified when considering the background of many of the potential participants. Many cultural and creative professionals train as specialists in their field, as information officers, dancers, museum officers etc, not as managers, marketers or finance managers. Many have little experience of formal management, marketing or financial techniques and models, and less experience of the language that surrounds them. They are therefore at an immediate disadvantage from those who may have taken a more formal route and require a different type of support to interpret models within their sector. This was highlighted by participants of the Cultural and Creative Industries Customised Management Programme (L4) run in partnership with Gateshead College. Participants requested a glossary of management terms to assist them in interpreting the training materials.

**5.4.3 Research indicates that the infrastructure for delivery of work-based qualifications in the cultural and creative industries is not in place in the North East of England.** National Vocational Qualifications (NVQs) have been developed throughout a number of industrial sectors by the former national training organisations (NTOs). These provide opportunities for work based learning and can be used to increase non-graduate and young people entry into the sector or develop existing employees whilst also resolving the conflict between business and qualification outputs.

The foundation of an NVQ qualification is a set of industry standards or competencies identified by the sectors employers to perform a specific industry job or function. For example, Cultural Venue Administration, Heritage Care/Visitor Service or Production Assistant. Despite the fragmented career pathways and diverse nature of many of the jobs and activities that form the cultural and creative industries, the sectors former NTOs have been able to design a number of NVQ, work based learning qualifications. Appendix F lists the qualifications available. However, the fragmented nature of the

sector, high incidence of self-employment and small companies, the limited number of larger employers and the artificial divisions in the sector between commercial, grant aided and voluntary creates considerable difficulties in implementing them.

Any cultural or creative business can apply to the awarding body (such as EDEXCEL, Qfi, City and Guilds or OCR) to become a centre for assessment of the NVQ. However, the processes involved in becoming an assessment centre are complex and time consuming especially for a small business or organisation whose core business is not training, who have minimal staff or financial resources and small numbers of people to be trained. It is therefore traditionally, the larger employers who need to train significant numbers of employees and who have appropriate financial and staff resources, becoming industry assessment centres. However, the cultural and creative industries have relatively few of these in comparison to other industries, for example, the automotive or offshore sectors. The result is that the North East has only 2 employer based assessment centres (one outside of the NE to which a North East employer is affiliated) described in Appendix F.

An alternative to industry led assessment centres would be for a cultural and creative employer or group of employers, to develop a relationship with one of the regions existing training providers. These providers have the knowledge and expertise to engage with the awarding body, undertake the appropriate paperwork, provide assessors or support the employer to develop their own assessors. However, at present the North East only has 2 training providers registered to deliver a very limited number of NVQ qualifications. (See Appendix F for details).

An interesting model that may provide some solutions for elements of the cultural and creative industries is that developed by the film and media domain. Screentest is an assessment centre serving the North West, North East and Yorkshire regions. Administration is centralised with industry based freelance assessors and verifiers within each region. Screentest provide the full range of qualifications developed by Skillset (formally an NTO) and although take up in the North East is small (due to the size of the domain in the region) joining forces with other regions provides sufficient critical mass to create financial viability. It is also interesting to note that since the North East region has affiliated with Screentest, the qualifications and standards it offers are increasingly recognised by employers as providing high value training opportunities.

What is clear is that the take up of METIER, Cultural Heritage and Information Services NTO NVQs in the North East is extremely low. In 2002/3 Edexcel registered XX candidates for the METIER developed suite of NVQs of which YY successfully completed. QFI registered 11 candidates for the Cultural Heritage suite and City and Guilds registered only 1 person to undertake the Information Services suite (although this may be affected by the transferring of the accredited centre). Whether the low take up is the result of lack of an assessment infrastructure or the assessment infrastructure has not developed due to the regions cultural and creative industries reluctance to engage with NVQs is unclear but Partnership intelligence suggests it is a combination of

both factors compounded by the fragmentation, size and shape of the regions cultural industries. IMRI Research for NEMLAC also indicates that while NVQ programmes are attractive to many of the NEMLAC registered organisations, they require considerable personal and organisational commitment and may not suit everyone.

Without increased take up of the cultural and creative NVQs nationally, there is a real risk that current awarding bodies will delete the qualifications from their portfolios leading to a further reduction of training and professional development opportunities. This has already occurred with the METIER developed suite of NVQs and OCR as the awarding body (New awarding body EDEXCEL).

**5.4.4** Industries such as the Offshore or Automotive industries have well established supply chains with large employers and either individually or collectively have **sufficient critical mass** to engage with regional training providers and develop tailored training opportunities for their workforce. The cultural and creative industries however, are not as established as a “sector”. There are fewer large employers, significant amounts of self employed, freelancing and micro-businesses working in isolation, few traditional supply chains, limited training budgets and diverse specialist training needs. As a result, there is often insufficient critical mass to develop customised training provision.

**5.4.5** Intelligence from key employers in the region plus the accounts and experiences of graduates that contact the Partnership Co-ordination Team highlight a lack of work readiness of recent graduates. (Workforce development plans of the sectors former NTOs show this to be a national not just a regional phenomena). In the past, some post 16 and Higher Education cultural and creative disciplines have focussed on the art form or cultural theme, the educational as opposed to the vocational, at both undergraduate and post graduate levels. The application of cultural and creative skills in a real work environment has been somewhat overlooked.

However, consultation throughout the sector indicates a need to embed what has been described as “professional practice” throughout the educational process in all cultural and creative fields. This is particularly true of the dance, visual arts and crafts, music, performance, interactive and leisure software, graphic design and creative writing sectors and which have a high proportion of graduate entry and business start up opportunities. Discussions with key regional development agencies, organisations and employers including Dance City, The Artists Information Company, The Actors Centre NE, The SAGE Gateshead, Generator, Centre for Interactive Media in Teesside, The Image Group and New Writing North suggest that “there is a feeling in the sector that graduates of FE and HE institutions may leave equipped with a degree, but have no understanding or knowledge of the industry they believe they are ready to enter”, (The Art Skills 2000 Report undertaken by METIER). “Students are trained to dance, but not in the business side. People are not taught to be in charge of themselves. They come out with too little or no confidence in their own development”.

Opportunities to develop skills in areas of business and strategic planning, financial management, budgeting and cash flow forecasting, tax and VAT, sector specific marketing and promotion techniques, fundraising, contracts, arts and cultural related legal issues and copyright law are paramount to successfully surviving in the cultural and creative industries but would need to be delivered in a context, place, price and format accessible all.

Although this problem is being addressed through the development of foundation degrees, greater collaboration between the post 16 and University sectors, more vocational under and post graduate programmes and modularisation, opportunities for professional development could be increased further by making the above accessible to those at later stages of their careers, at their moment of need, as short refresher courses or business skill development for existing employers/employees.

#### **5.4.6 Cross Cutting Skill Needs**

Although this report does not attempt to provide an in depth analysis of the sub sectors training needs, it has emerged that there are some common training and skill needs across certain parts of the cultural and creative industries which have the potential to be addressed collaboratively (if some of the barriers and challenges described above can be overcome).

**Leadership Training** – The need to develop the region’s leaders is well documented in the Regional Economic Strategy. Resource, have also identified leadership as a key area for development within their emerging Workforce Development Plan and Research undertaken by IMRI for NEMLAC also focuses on leadership as a skill gap for the North East Museum, Library and Archives Sector. Similar leadership issues have also emerged from the development of the creative and tourism industry clusters highlighting the potential for collaborative actions.

**Organisational Development** – To assist the emerging leaders of the cultural and creative industries, an opportunity exists to provide organisational development. As noted earlier, whilst many of the larger organisations have already gained the Investors in People standard, many of the medium to small and micro organisations do not have strategic direction, business plans or review themselves regularly and have little awareness of the benefits that they can bring. Partnership research also indicates that many have little understanding of the regional infrastructure within which they are operating. Encouraging the development and implementation of these strategies and plans in parallel with raising awareness of regional infrastructures will enable the emerging leaders to navigate externally imposed changes, take advantage of new opportunities and potentially grow.

**Management Training** – As described earlier, the Cultural sector is highlighted as one able to support the economic, social and image development of the region. Management training at a supervisory, middle and senior levels will be crucial to assist

the sector to become more competitive and meet the challenges placed on it by these regional and national agenda and implement emerging strategies and plans. Demand is high for specialist sector specific skill development opportunities in this area across the sub sectors in both accredited and non-accredited formats, but delivery and cost must be sensitive to the needs and barriers described.

**Audience Development/Specialist Marketing** – Development and marketing of services to new audiences is imperative if the cultural and creative industries are to meet the challenges set for it by national and regional government/agencies. Audience development is interpreted differently by individual organisations within the sector depending on the type of audience they wish to attract or grow. For example, the tourism market, education sector, socially excluded groups, local residents or a mixture of all four, however the principals are in essence the same – audience growth – although the practices of attracting each audience type may differ.

The draft Audience Development Review undertaken on behalf of Arts Council England North East confirms the need for skill development for employees of the sector in this area as a priority and will be making some recommendations for action within the next three months. In addition, the NEMLAC Training Strategy (April 2003) clearly highlights the need for audience development training across the museums, libraries and archives sub sectors. Flexible provision, with progression opportunities that encourage skill sharing and other opportunities for collaboration between the sub sectors would be welcome.

**Customer Care/Front of House services** are a common theme throughout the cultural and creative industries, particularly those interfacing directly with the public and for waged and volunteer staff. A number of opportunities exist to work together across the sub sectors with existing training providers to develop flexible skill development opportunities from level 2 upwards also supporting audience development outcomes. Collaborative activity would also assist the transferability of skills, knowledge and expertise between the sub sectors, introducing new audiences to different cultural activities and creating sufficient critical mass to assist financial viability. Demand for accredited and non-accredited training in this area is high across the public, private and voluntary elements of the sector and for can often act as a catalyst to lifelong learning, or provide opportunities to develop basic skills or an entry point into the sector.

**Access and Learning/Social Inclusion** – The Government agenda of lifelong learning, improving basic skills, social inclusion and using cultural activities as tools to support social regeneration have placed many additional challenges on the cultural and creative industries. The IMRI research for NEMLAC noted how library staffs are coping with increasing numbers of people with basic skill needs or with a poor understanding of English. The implementation of Creative Partnerships, New Deal for Communities and other geographically based regeneration projects have also increased demand for creative individuals and small companies to work with a diversity of groups from school children to school excluded, asylum seekers to rural communities, ethnic minorities to

the elderly etc. An opportunity exists to work collaboratively, share experience, knowledge and expertise between the sub sectors, to improve quality, transferability of skills and reduce costs and isolation.

**Fundraising** – As described earlier, significant elements of the cultural and creative industries are supported by grant aid. Many organisations or small businesses receive core funding from organisations such as Resource, Arts Council England or local authorities, whilst others receive none at all and income is supplemented through project funding from a wide range of sources through sub regional partnerships, from Europe, central government grants, the regional development agency, sponsorship, trusts and foundations etc. Partnership research indicated an ongoing request for fundraising training to support this bidding culture. However, there are already significant opportunities to learn fundraising skills in the region and whilst the necessity to obtain additional project funds remains, time, confidence and understanding the regional infrastructure are also major issues. In addition, with many organisations/businesses having no strategic direction or business plans, fundraising can become ad hoc. A more appropriate response may be for existing training providers to collaborate more effectively and host cross sector events, whilst introducing some additional support mechanisms to overcome time, confidence and the development of fund raising strategies.

## **6. Proposal for Further Discussion**

The proposals outlined below offer some examples of potential solutions to the challenges and barriers to training and professional development described in this document. Meeting these challenges is an imperative if the North East of England truly wants to grow its cultural and creative industries and meet the targets and requirements imposed on it in terms of social regeneration, regional renaissance and developing a world-class workforce.

Some of the proposals will require significant discussion with key stakeholders whilst others may already be in development. To assist the development of proposals, a series of consultations with key stakeholders is being undertaken.

### **6.1: Identification of Training and Professional Development Needs**

In order to assist cultural and creative industries to identify and prioritise professional development and training needs the following actions are proposed:

**Proposal 6.1.1 Establishment/Co-ordination of a Cultural and Creative Industries Professional Development Advisory Network** – which builds an informal network of advisors from across the region to support cultural and creative individuals and organisations assess and identify training and professional development needs. Network members from a wide range of backgrounds including Small Business Service, Learning and Skill Councils and specialist cultural and creative industry advisors with expertise in specific parts of the sector such as Northern Film and Media, Dance City, Generator etc and be integrated as individuals into the Information Advice and Guidance Partnerships and emerging Business Link led Area Brokerage Partnerships.

**Proposal 6.1.2: Establish a cultural and creative industries organisational and business development programme** - a rolling programme of organisational/business development sessions targeted specifically at the cultural and creative sector and based on the principals of the Investors in People framework. This would also provide an opportunity to analyse training needs against organisation and business needs and could be modelled on the “Creating Success” programme developed by Northern Film and Media. The programme enables specialists to work with creatively talented people to assist them in producing and executing development plans that build their organisations whilst focussing on skills, investment, innovation, enterprise and competition – identified productivity criteria by the DTI.

**Proposal 6.1.3: Professional Development Road Shows** - piloted in 2002 and 2003, the Road shows have received considerable positive feedback. They offer the self-employed, freelance and aspiring cultural and creative professionals an opportunity to focus on their professional development for a day. However, evaluation has also highlighted that greater engagement by key stakeholders such as training providers, the business link network and other cultural and creative development agencies would improve the experience and opportunities of participants further whilst also creating an

opportunity for stakeholders to publicise services to a hard to reach sector of the economy.

**Proposal 6.1.4: Cultural and Creative Industries Workforce Development Statistics** - Working in collaboratively with Centre for Cultural Policy Management (CCPM) at Northumbria University, SINE and Culture North East (CNE), develop a robust methodology for collecting and collating cultural and creative industry workforce statistics and skill needs for all sub sectors, making full use of the emerging Regional Cultural Data Framework.

## **6.2 - Access to information about training**

In order to assist cultural and creative industries to access information about professional development and training opportunities the following proposals are made:

**Proposal 6.2.1 Development of a North East Cultural and Creative Training and Professional Development Gateway** - North East Cultural and Creative Training and Professional Development Gateway is in development. It will enable stakeholders to identify and tag their own web pages that include useful training and professional development information and resources and act as a resource for

- Cultural and creative businesses, organisations and individuals interested or undertaking training and professional development
- Partnership agents/advisors from key stakeholders and cultural and creative development agencies supporting the above

Undertaking a search from the main portal site will highlight a list of specific stakeholder web pages. The search facility will also be integrally linked to the national Creative People Portal, which in future, will offer access to more than 100 cultural and creative development agencies providing information, advice and guidance from across the country.

**Proposal 6.2.2 Development of Cultural Skills Development Map (revised every 18 months)** - Production and distribution of a Cultural Skills Development Map, highlighting the services of, and signposting to key stakeholders in the region is in development. It will provide:

- information, advice and guidance in relation to training and professional development in the cultural and creative industries
- specialist and generic training and professional development opportunities for cultural and creative industries
- financial resources for cultural and creative industry professional development (also assisting 4.3).
- technical resources for cultural and creative industry professional development

Distributed to key stakeholders and cultural and creative organisations/businesses and individuals providing an “at a glance” resource for anyone interested in training.

### **6.3: Access to Training Resources**

As described in section 5.3 of this document, access to resources to support the diverse skill development needs of the cultural and creative industries creates particular difficulties for the sector. The following proposals aim to help overcome some of these challenges:

**Proposal 6.3.1: Establish Cultural and Creative Workforce Development Forum** - providing opportunities for consultation between those that design regional grant training programmes and the sector, to create better “fit” and greater accessibility. The forum would provide opportunities to feed into the development of local and regional initiatives such as the Flexible Learning Fund, (piloted in Tyne and Wear), the Adult Skills Pilot or TALENT Fund to ensure they are fully accessible by the sector. It would also provide additional opportunities to transfer knowledge and intelligence from the sector to assist the development of future regional workforce development responses and investigate and develop solutions to meet the needs of the sector. Priorities for discussion may include:

- obtaining resources for volunteer training,
- investigating the use of resources for cross sector training needs which involve commercial, grant aided and volunteer employees
- the value of unaccredited workforce development within the sector
- promotion of training initiatives to the sector, such as eQ8.

**Proposal 6.3.2: Establish Regional Cultural and Creative Industries Managed Training Fund** - providing supported access to training resources for cultural and creative training providers. The fund would, for example, be open to cultural and creative training providers, such as Generator, Isis Arts, Museum Hub, New Writing North etc. to assist with the costs of specialist accredited and unaccredited training of public and private cultural and creative professionals and volunteers and provide up to 50% of the total.

**Proposal 6.3.3: Further Development of Vocational Postgraduate Provision** - through discussions with Universities for the North East Culture Committee (U4NE), an opportunity exists to investigate, development and promote the already wide range of subsidised vocational postgraduate programmes to:

- retain the regions existing cultural and creative graduates
- attract the countries finest cultural and creative graduates to the region

Areas for discussion may include:

- sharing models of good practice which offer full or part time subsidised places linked to work placements within the regions cultural and creative organisations and making full use of the regions cultural and creative assets.

- potential for joint marketing of the region as THE place in UK to undertake a cultural or creative postgraduate programme due to the high quality programmes and links to industry
- opportunity to develop/offer 12 month paid job shadowing opportunities with targeted cultural and creative entrepreneurs linked to a part time postgraduate degree
- Potential for a regional graduate apprenticeship pilot

#### **6.4 Gaps in Provision**

As described earlier, there remain some serious deficiencies in the provision of training opportunities within the region that should be addressed:

**Proposal 6.4.1 Broadening the definition of “training”**- Undertake a detailed medium to long-term evaluation of the impact of versatile or innovative training opportunities undertaken within the sector to inform future provision

**Proposal 6.4.2 Cultural and Creative Mentoring Programme** – Develop a pool of formally trained mentors or a structure for the development of the pool within the sector in support of a Cultural and Creative Industries Mentoring Programme appropriately resourced.

**Proposal 6.4.2 Delivery of Generic Management Skills for the Cultural and Creative Sector** - The Foundation Skills and Knowledge project – co-ordinated by CCPM at Northumbria University – will be developing, adapting and delivering with partners a series of training modules from levels two to five to provide a skills framework for the regions cultural and creative industries.

Continue delivery of Cultural Skills Management Programme L4 with progression opportunities.

**Proposal 6.4.3 Developing an NVQ Infrastructure** – Establish a small working group with representation from post 16 education providers and the sectors employers to development a regional NVQ infrastructure whilst considering innovative and accessible modes of delivery, meeting the needs of large, small and micro businesses/organisations and volunteers, development of industry based assessors and promotion of work based learning opportunities.

**Proposal 6.4.4 Preparing graduates for working life** - discussions with the regions Universities Culture Committee to consider implementation of a graduate apprenticeship programme in the region and methods for sharing practice, knowledge and materials in delivering “professional practice” elements within cultural and creative disciplines.

#### **Proposal 6.4.5 Cross Cutting Skill Needs**

Although this report does not attempt to provide an in depth analysis of the sub sectors training needs, it has emerged that there are some common training and skill needs

across certain parts of the cultural and creative industries which have the potential to be addressed collaboratively (if some of the barriers and challenges described above can be overcome).

- **Leadership Training**

Discussions between key industry and regional stakeholders including Government Office for the North East (GO-NE) should take place in the near future to investigate the possibility of collaborative action. Stakeholders should include employers from across the sub sectors, in particular, NEMLAC to ensure synergy with national initiatives from Resource.

- **Organisational Development**

See 5.2.2

- **Management Training**

Continue to deliver the Cultural Skills Management Programme in partnership with Gateshead College. Currently recruiting for 2003/4. The programme provides training at level 4 over ten, one day workshops in a twelve month period and offers a qualification for those that want it.

- **Audience Development/Specialist Marketing**

Development of an audience development programme in similar format to the Management Programme described above. Undertake discussion with key stakeholders on the content and delivery of the programme and link to one of the regions existing training providers. Intelligence will be taken from the emerging Audience Development review plus expertise of key stakeholders.

- **Customer Care/Front of House**

Undertake discussions with key agencies, employers and training providers to develop a collaborative customer care, front of house training programme.

- **Access and Learning/Social Inclusion**

Work closely with NEMLAC and Arts Council England NE to develop a comprehensive plan for the delivery of social inclusion and access and learning training, integrating NEMLAC Access and Learning networks and associated life long learning awards developed by the University of Teesside, with the developing framework for the delivery of NVQ 3 and 4 in Arts Development and Teaching qualification in addition to collaborative awareness raising seminars in areas such as disability.

- **Fundraising**

Investigation has shown that there are already significant opportunities to learn fundraising skills in the region. It is therefore not proposed to arrange any additional training. However, research also indicated that time, confidence and understanding the regional infrastructure are major issues. Investigate opportunities to co-ordinate existing

provision, arrange regional infrastructure briefings and provide subsidised fundraising experts to smaller cultural and creative organisations

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- Cultural Trends Issues 25, 25 and 27, Policy Studies Institute
- “A Balancing Act: artists’ labour markets and the tax and benefit systems”, Galloway, Lindley, Davies and Scheibl, December 2002

- “A Creative Business? Towards Understanding the Livelihood Strategies of Visual Artists in the North of England”, Wheelock and Baines, 2002
- Film in England: A Development Strategy for Film and Moving Image ion the English Regions – Film Council 2000
- Skills for Tomorrow’s Media – Skillset/DCMS AVITG September 2001
- Developing UK Film Talent: Skills Survey of the UK Film Industry – Skillset/UK Film Council, Feb 2003

## **Appendix A - List of organisations responding to consultation**

Arts Council England North East  
North East Libraries and Archives Council  
The Actors Centre NE  
New Writing North  
[a-n] The Artists Information Company  
Beamish Open Air Museum  
Dance City  
Northern Film and Media  
Northern Print Studio  
Generator  
MBR Promotions  
The Forge  
Helix Arts  
Isis Arts  
Gurukul  
Live Theatre  
Northern Stage  
VANE  
Tynedale Artists Network  
Cohesion  
NTC Touring Theatre  
Saltburn Artists Projects  
Lawnmovers  
Berwick Museum and Art Gallery  
Cleveland Arts  
Maltings Arts Centre  
National Glass Centre  
Tyneside Cinema  
FORMA  
Northern Training Group  
The Side Gallery  
Equal Arts  
Jack Drum Arts  
Durham City Arts  
Arts and Business  
Individual Cultural and Creative Professionals

## **Appendix B - NCSP Operating Structure and Key Stakeholders**

The Partnership is co-ordinated by a staff of three, whose role it is to support and inform the actions and activities of a wide range of partners to match the supply of training provision with the demand from employers and employees in the cultural and creative sectors of the region. (Key stakeholders include Arts Council England NE and NEMLAC plus arts and cultural organisations and individuals, HE, FE, LSCs, Business Support providers, Job Centre Plus, Northern Business Forum, Northern Film and Media and Local Authorities)

To achieve this, the Partnership Co-ordination Team undertake a number of activities and the outcomes and intelligence that emerges from these activities is fed back to the stakeholders and partners to act upon. The functions of the Partnership fall into three broad categories: Advocacy/Strategy, Partnership and Information/Advice/Guidance.

Activities include:

- Providing a central information point for the enquiries of employers and employees of the sector on where to obtain specialist and conventional training and professional development opportunities.
- Encourage employers and employees within the sector to strategically plan training and professional development activities.
- Encourage employers and employees within the sector to implement training and professional development activities.
- Broker training and professional development solutions where none exist between stakeholders

The co-ordination team also provide an independent staff and financial resource for use by stakeholders to assist in identifying solutions to training and professional development barriers and skill needs and the implementation of resulting actions in the region.

In 2002/3 the Partnerships core funders included the Northern Arts (now Arts Council England NE), North East Museums, Libraries and Archives Council (NEMLAC), ONE NORTHEAST, and the Arts Council for England (through participation in the Creative People professional development pilot).

## **Appendix C – Indicative sector research sources**

- Creative Industries Mapping Document 2001, DCMS
- Neighbourhood Renewal Policy Action Team 10 Report, DCMS
- Centres for Social Change: Museums, Galleries and Archives for All Report 2000, DCMS
- Culture and Creativity, The Next Ten Years. DCMS
- Employment in the arts and cultural industries: an analysis of the 1991 census, ACE research report No2, Arts Council of England (1995)
- The Cultural Industries Sector: its definition and character from secondary sources on employment and trade, Britain 1984-91, Research Papers in Environmental and Spatial Analysis No. 41, Department of Geography and Environment, London School of Economics Pratt, A. C. (1997)
- Skills Dialogue: An Assessment of Skill Needs in Tourism and Cultural Industries July 2002, Impact Research Network

## **Appendix D – List of Partnership enquiries January – February 2003**

- Thirty two requests for information from cultural and creative professionals relating to funding for professional development and training activities
- Twelve requests for information, advice and guidance from organisations/groups of cultural and creative professionals relating to analysing internal professional development or training needs of staff
- Fourteen requests for information, advice and guidance from organisations/groups of cultural and creative professionals relating to funding training and professional development activities
- Twenty eight registrations from cultural and creative professionals interested in professional development or training and wanting support to plan their own professional development
- Fifteen requests for information on where to obtain specialist training:

Life casting - 1

Adobe Photoshop – 3

Web site development – 2

Circus Skills – 1

Contract and Employment Law – 1

International Tour Booking – 2

Arts Marketing – 1

Instrument Restoration – 1

Community Artist development – 1

Authoring Software - 1

Photography - 1

- Ten queries about starting up a cultural or creative business
- Two employment queries requesting details of subsidised employment schemes
- Four training organisations requesting funding to run specialist courses

## Appendix E – 2002/3 Partnership Bursaries Schedule

### Individual Training and Professional Development Bursaries 2002/3

Occupation	Activity
Arts Development Worker	Forum Theatre residential short course
Writer	Media Composer Editing course
Performance Arts	Specialist rhythm workshop course in Devon
Playwright and actor	Four day workshop and conference for rural touring theatre companies
Visual Artist	Two day specialist lightwork masterclass
Community Musician	Three day music technology course
Glass Engraving	5 day copper wheel engraving course
Stained glass artist and conservator	British Society of Master Glass Painters course
Manager Northern Disability Arts Forum	SAGE Line 50
Performance Art Therapist	Specialist socio drama and action methods course
Artist - Printmaker	Five day printmaking course
Actor	A series of theatre acting workshops
Actor/Performer	Music facilitator course
Poet	Five day advanced poetry writing course
Visual artist	Two day screenprinting course
Performance Art	Two day Arts Marketing workshops/conference
Performance Art	Ten day residential workshop covering writing, performance, installation, critical response
Writer and Playwright	Two day workshop to work with directors/writers
Community musician	Specialist three day music delivery course
Glass designer/maker	Two day course aimed at arts/craft exports to Scandinavia
Arts Marketer and Events Manager (freelance)	Seven day arts marketing and public relations course
Dance teacher and practitioner	Yoga teaching course for dance professionals
New Media film and video	Financing Film productions

production	
Manager of national touring theatre company	Five day fundraising course run by The Management Centre
Bead artist	Nine day intensive specialist beading course
Actor/performer	Eight week course in specialist theatre techniques e.g. mime
Arts Development Officer	Two short courses covering creative thinking and communication skills
Independent cinema manager/exhibitor	Two day short course covering digital opportunities and skills for cinema exhibitors
Independent cinema marketing manager	As above
Stained Glass artists and conservator	Conservation course
Artist /Printmaker	Customised Photoshop training
Creative Writing	Management Centre National Fundraising school
Furniture designer/maker	Photoshop, creative computer applications
Violin maker	Violin restoration training course
Ceramicist	Specialist 'Paper Clay' course
Drama/theatre	Specialist drama course in London Theatre
Dance	Specialist dance/teacher course
Total Individual Bursaries Awarded	£12,523
Average Individual Bursary Awarded	£ 347

#### Organisational Training and Professional Development Bursaries 2002/3

<b>Organisational Name</b>	<b>Activity</b>
Tyneside Cinema	Fundraising Training for independent cinemas
Newcastle University	For 3 beneficiaries
Tullie House Museum and Art Gallery	For 2 beneficiaries. Work shadowing colleagues in London Gallery how to put on exhibition
Common Purpose	Two participants
New Writing North	Mentoring programmes and Poetry Kit
Windermere School	2 artists in residence mentoring scheme
Quondam	Mentoring scheme
Green Door	Mentoring
B Jones	Mentoring
Theatre san Frontiers	Specialist IT courses for 2 staff members

The Castle Players	Electrical Course and Set Design course for 9 participants
Gurukul	Specialist classical Indian music course for 5 participants
Amber	Specialist digital imaging and printing course for 2 staff
The Ashton Group	Specialist courses for staff in arts marketing, strategic leadership, fundraising
Ballet Lorent	Specialist dance course for 10 professional dancers
Gurukul	Specialist classical Indian music course 5 participants
Shoreline Films	Specialist training in digital, video, lighting for 4 staff
Generator	Venue Management Training
Cumbria Open Studios	Presenting work, fundraising, 15 participants
[a-n] The Artists Information Company	Capital Transfer Project
Isis Arts	Arts in Education Mentoring Scheme for 8 mentees and 2 mentors
The Forge	Arts in Education Mentoring Scheme for 8 mentees and 2 mentors
NEMLAC	Education and Audience Development training
Total Group Bursaries Distributed	£53,537

**Appendix F – Cultural and Creative NVQ qualifications and registered assessment centres**

<b>Job Role likely to be undertaking</b>	<b>NVQ</b>	<b>Assessment Centres</b>
Gallery Assistant Museum Assistant Attendants Collections and Information Assistants Visitor Service Assistant Assistant Visitor Guides	Heritage Care and Visitor Services Level 2	North Tyneside College
Museum Officers Education Officers Junior Conservators Junior Curators Support Technicians Education & Interpretation Visitor Guides	Cultural Heritage Operations Level 3	North Tyneside College
Middle managers and supervisors	Cultural Heritage Level 4	North Tyneside College
Senior Managers	Cultural Heritage Management Level 5	North Tyneside College
Library Assistant Information Assistant Shelver Learning Resources Assistant	Information and Library Services Level 2	Newcastle City Libraries – transferring to Northumbria University
Information Officer Searchroom Assistant Senior IT Assistant Senior Learning Resources Assistant Senior Library Assistant Student Projectionist Customer Liaison Officer Technician	Information and Library Services Level 3	Newcastle City Libraries – transferring to Northumbria University
Box Office and Front of House in Arts Venues	Cultural Venue Support Level 2	East Durham and Houghall Community College
Supervisor in a venue such as front of house manager in a performing arts venue	Cultural Venue Administration Level 3	East Durham and Houghall Community College

A teacher within any artform in informal settings or someone who runs workshops	Arts Development and Teaching Level 3	
A teacher within any artform in formal education settings or someone who runs workshops	Arts Development and Teaching Level 4	
Visual Artist or Craft Practitioner in any artform	Visual and applied arts practice Level 4	
A Performer in any music form	Music Practice Level 4	Middlesbrough College
Support worker to an artistic programmer who carries out some programming activity	Artistic Programming (Administration) Level 3	
An artistic programmer for a venue or festival	Artistic Programming Level 4	
	Stage Management Level 2	Only available as S/NVQ
	Stage Management Level 3	Only available as S/NVQ
	Sound (Live Performance) Level 2	Only available as S/NVQ
	Sound (Live Performance) Level 3	Only available as S/NVQ
	Lighting (Live Performance) Level 2	Only available as S/NVQ
	Lighting (Live Performance) Level 3	Only available as S/NVQ
	Stage Support (Live Performance) Level 2	Only available as S/NVQ
	Costume (Live Performance) Level 2	Only available as S/NVQ
	Costume (Live Performance) Level 3	Only available as S/NVQ
Production Assistant, Production Secretary, Runner	Skillset Production Level 2	Screentest
Production Coordinator, Locations Assistant Production Researcher	Skillset Production Level 3 Research Level 3	Screentest
Assistants - Camera; Sound Editor; Technical Operator, make-up etc	Skillset Assistants all available at Level 2	Screentest

Operators – Camera; Editing; Sound; Technical, Make-up etc	Skillset Operators, all available at Level 3	Screen test
Production Manager, Associate Producer, Line Producer, Locations Manager	Skillset Production Level 4	Screen test
Supervisors, Heads of Dept - Camera; Editing; Sound; Make-up	Skillset all available at Level 4	Screen test