

creative
& cultural
skills

The Qualifications Blueprint

A qualifications strategy for the creative and cultural industries
September 2011



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Executive Summary

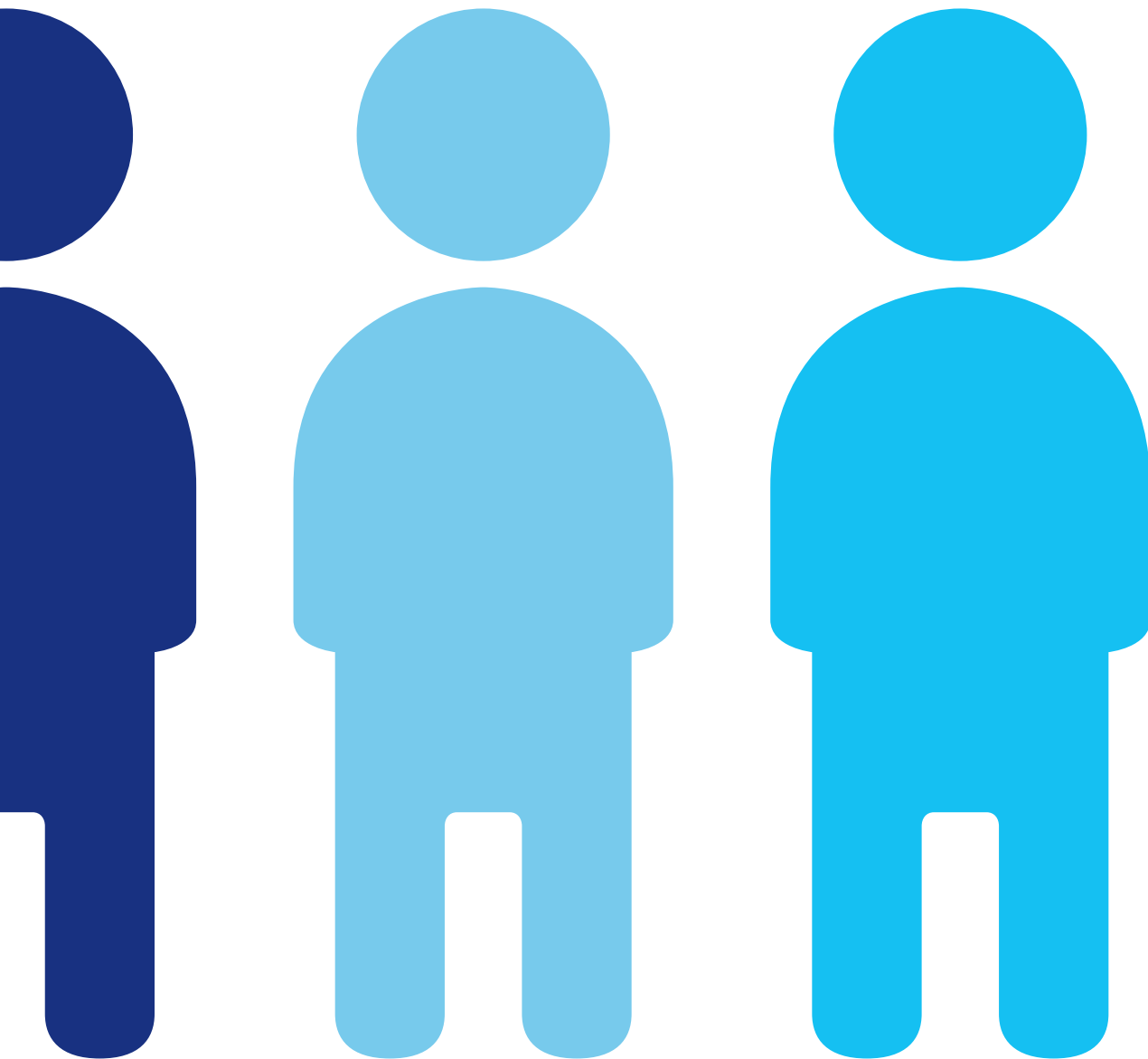


Creative & Cultural Skills received its first licence to operate in 2005. Founded by employers who wanted to ensure that the skills needs of the creative and cultural industries were taken seriously by government, the organisation grew in response to an evolving case to support the creative industries as an area of growth, alongside manufacturing, construction and other sectors in which money for skills has traditionally been invested.

In our first six years, Creative & Cultural Skills has invested significant time and effort into understanding the skills needs of the industries we represent. The Creative Blueprint programme of in-depth consultation with employers has provided us with an analysis of skills needs and gaps that, together with our labour market intelligence, have helped us to identify the key priority areas that have underpinned our strategic goals.



Executive Summary



Since the publication of our Sector Qualifications Strategy in 2008 and working closely with our stakeholders we have achieved a number of the objectives that were set out in our nation-specific Action Plans. For example:

- We have begun to move towards a simplified set of vocational and occupational qualifications for our sectors, underpinned by new National Occupational Standards;
- We have responded to a clear need for Apprenticeships, creating six new Apprenticeship frameworks that respond to specific sector skills needs and gaps – promotion of Apprenticeships working with employers and partners across the UK has resulted in over 500 new Apprenticeship places being created by employers which otherwise would not have happened;
- We have completed the transition of existing vocational qualifications from the National Qualifications Framework to the Qualifications and Credit Framework;

However, there is still much that needs to be done to achieve our overall goal of enabling the creative and cultural industries to achieve their economic potential through relevant skills, education and training. In particular, our research tells us that:

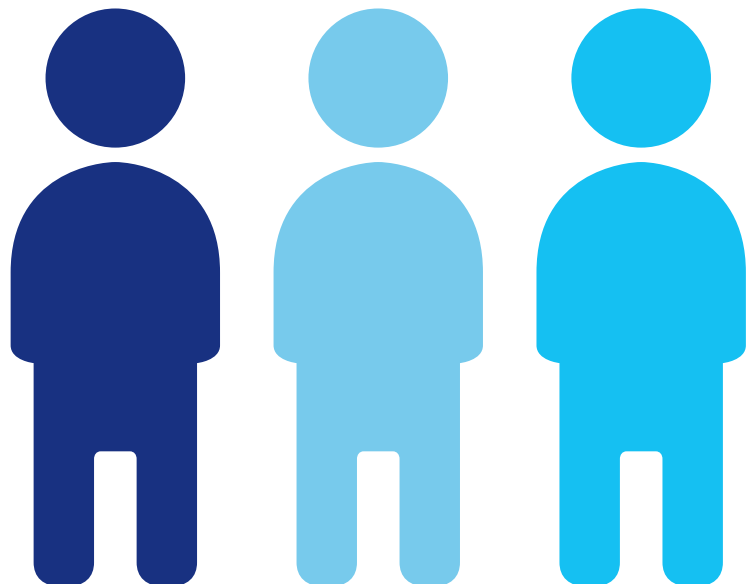
- There is an over-supply of graduates in relation to jobs, yet graduates do not necessarily have the appropriate skills for working in the industry;
- Current changes to Higher Education funding will have an impact on the creative and cultural industries, as they are so reliant on graduate recruits. While it is impossible to tell exactly what this impact will be, it is likely that HE courses will be less accessible exacerbating the diversity issue already prevalent in the industry.
- There is a lack of both technical and professional skills needs within and across sectors of the industry;
- There is a lack of employer access to vocational qualifications, including funding to support this, with only 6% of organisations having a dedicated training budget and 89% of businesses never having accessed support for training needs;
- Only 28% of people working in the creative and cultural industries are qualified to the appropriate level for the requirements of their job, the majority being overqualified for the specification of their roles;
- Having a level 4 vocational qualification in the creative and cultural industries has a better return on investment in terms of wages than having a first degree in the sector;
- Evidence suggests employers are not sufficiently engaged in the design and development of qualifications; and
- Employers state that they are confused by the complexity of qualifications and other learning provision, which suggests that there is an urgent need to rationalise the current landscape of vocational qualifications to make it more coherent and comprehensible to employers and learners.

Executive Summary

We have revised our Sector Qualification Strategy as the Qualifications Blueprint to build on the progress that has been made over the last three years, and to refocus our priorities and fine tune our objectives to ensure that the issues we have identified in our research can be addressed, especially in relation to vocational qualifications and other learning provision.

The overall aim of the Qualifications Blueprint (QB) is to deliver a robust process of qualifications reform that can inspire confidence in a more coherent, flexible and simplified qualifications system, which is fit for purpose and responsive to current and future industry needs. The Blueprint focuses on the following strategic objectives:

- Increasing employer awareness of, access to and confidence in the qualifications system, by ensuring the availability of qualifications and other learning provision that are fit for purpose and responsive to current and future industry needs;
- Support the shift from a supply-led to a demand-led qualifications system by ensuring employers can influence qualification design and development, and are aware of their own needs and responsibilities with regard to training their workforce;
- Work with stakeholders to support a process of rationalisation which inspires confidence in the qualifications system and supports increased demand for qualifications and training; and
- Ensure qualifications that support entry to employment, progression within employment, and progression to further learning and training are clearly signposted.



In addition, and in view of the complexity of vocational qualifications that are currently available, particular attention will be given to rationalising vocational qualifications in order to remove unnecessary duplication and ensure they support our priorities for workforce development.

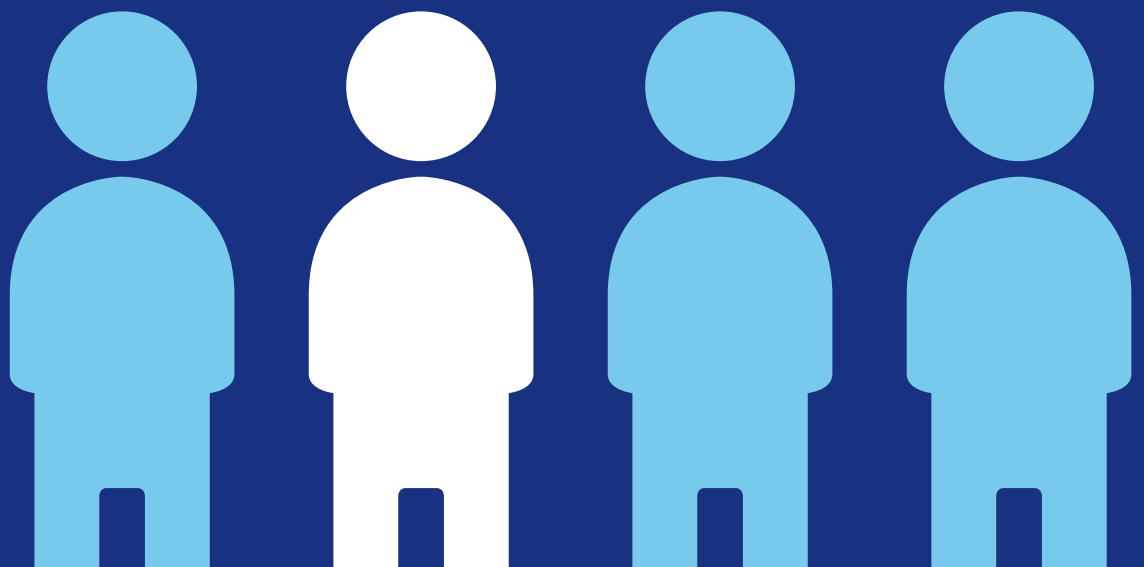
Taking account of these objectives, a number of priorities relating to the design, development, implementation and review of standards, qualifications, Apprenticeships and other components have been identified. These priorities are to:

1. Develop and maintain National Occupational Standards (NOS) that are relevant to industry and can underpin the development of qualifications and other learning provision;
2. Develop occupational qualifications, which are based on NOS and responsive to industry demand;
3. Rationalise vocational qualifications to remove unnecessary duplication and ensure they support entry to employment, progression within employment, and progression to further learning and training;
4. Extend the range of Apprenticeships to meet industry demand and support progression from level 2 to level 6, where required;
5. Increase the alignment between higher education and the skills needs of employers and individual practitioners;
6. Encourage the development and recognition of Continuous Professional Development (CPD) to support skills needs, accredited only if appropriate to industry;
7. Ensure 'general' creative and cultural qualifications support and complement industry requirements;
8. Ensure qualifications and other learning provision are aligned with the skills needs of the industries they serve, as determined through the Sector Skills Assessment, sector Blueprints and other research;
9. Engage, consult and collaborate with employers, Awarding Organisations and other stakeholders, as appropriate, in all areas of work; and
10. Promote the benefits of qualifications and other learning provision to employers and learners through high quality information, advice and guidance.

These priorities are intended to address the collective needs of the creative and cultural industries. However, the extent to which they apply in different sector contexts will be determined by the specific needs and requirements of each sector, as defined in the sector Blueprints, and particularly by existing trends in the uptake of both formal and informal training and education.

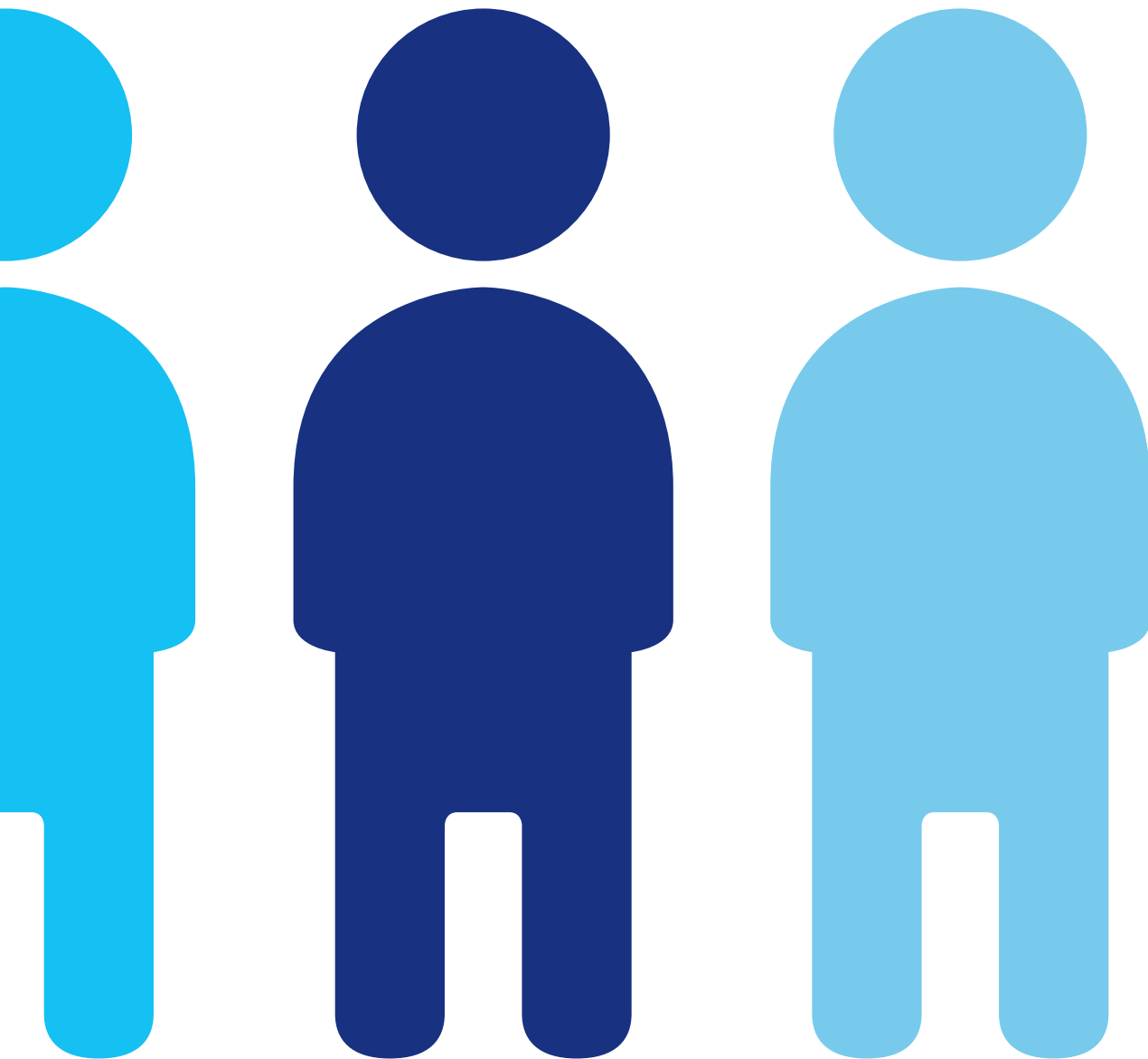
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Introduction





Introduction



2.1 In 2008, Creative & Cultural Skills published its first Sector Qualifications Strategy (SQS) covering all sectors within the creative and cultural industries. The SQS was based on evidence of research that had been collected and presented within the Sector Skills Assessment (SSA) (an assessment of skills needs and challenges within the industry, both now and in the coming decade) and in subsequent Blueprints published for each sector.

2.2 Through the development and implementation of nation specific Action Plans, Creative & Cultural Skills has worked successfully with partners to address the various priorities that were set out in the SQS. Specific achievements have included:

- Launching Creative Apprenticeships in key sectors in England, Scotland, and Wales (Northern Ireland in spring 2011);
- Developing new and revised National Occupational Standards, covering 83% of the sector;
- Transitioning current vocational qualifications from the National Qualifications Framework (NQF) to the Qualifications and Credit Framework (QCF).

We have also delivered the priorities set out in the 2008 Nation Specific Action Plans, for example, completing the development of the Diploma in Creative and Media (led by Skillset) in England

2.3 Since 2008, the research upon which the original SQS was based (including the SSA) has been updated to reflect the changing needs of the creative and cultural industries, to help understand likely future trends within these industries, and take account of the changing political, educational and financial landscape. Creative & Cultural Skills has therefore taken the opportunity to update and refresh the SQS as the Qualifications Blueprint in line with this research and to set out a number of refocused priorities that will enable the creative and cultural industries to achieve their economic potential through relevant skills, education and training.

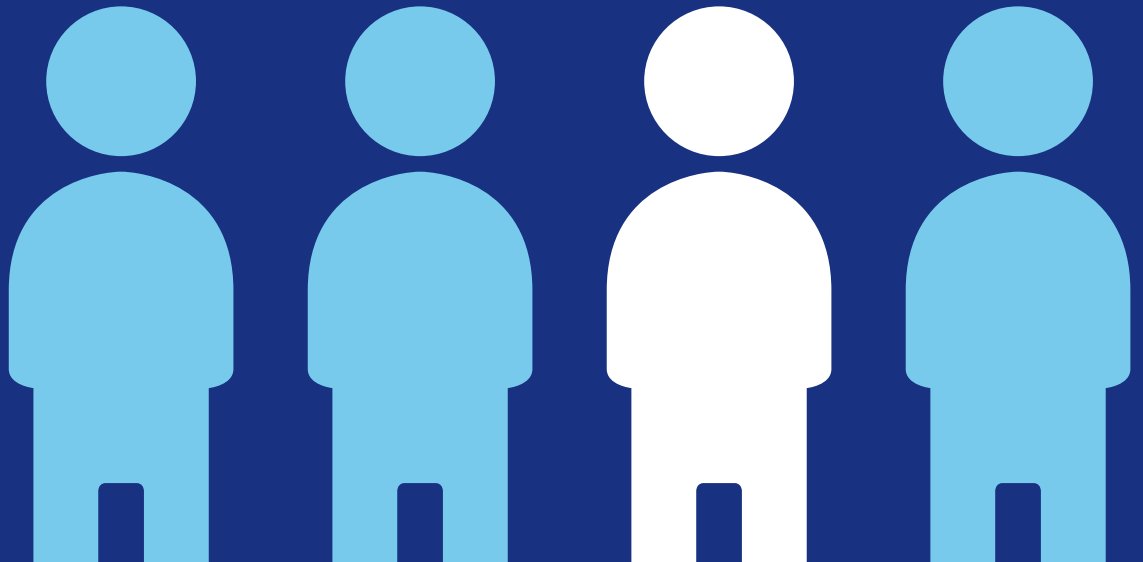
2.4 The Qualifications Blueprint has been specifically developed in response to:

- The Creative Blueprint, the first audit of skills needs across the creative and cultural industries;
- Creative Blueprints for England, Northern Ireland, Scotland and Wales;
- Blueprints for each sector including Craft, Cultural Heritage, Design, Literature, Music, Performing Arts, Visual Arts;
- SSA for the creative and cultural industries and accompanying Creative Industries Sector Skills Assessment (jointly with Skillset); and
- Industry research carried out in the form of telephone interviews, workshops and online consultation (October 2010 – March 2011).

2.6 An Action Plan for the 4 Nations will be developed, working with stakeholders, to drive forward solutions and set out the ways in which we will deliver the Qualifications Blueprint objectives and priorities in each sector context.

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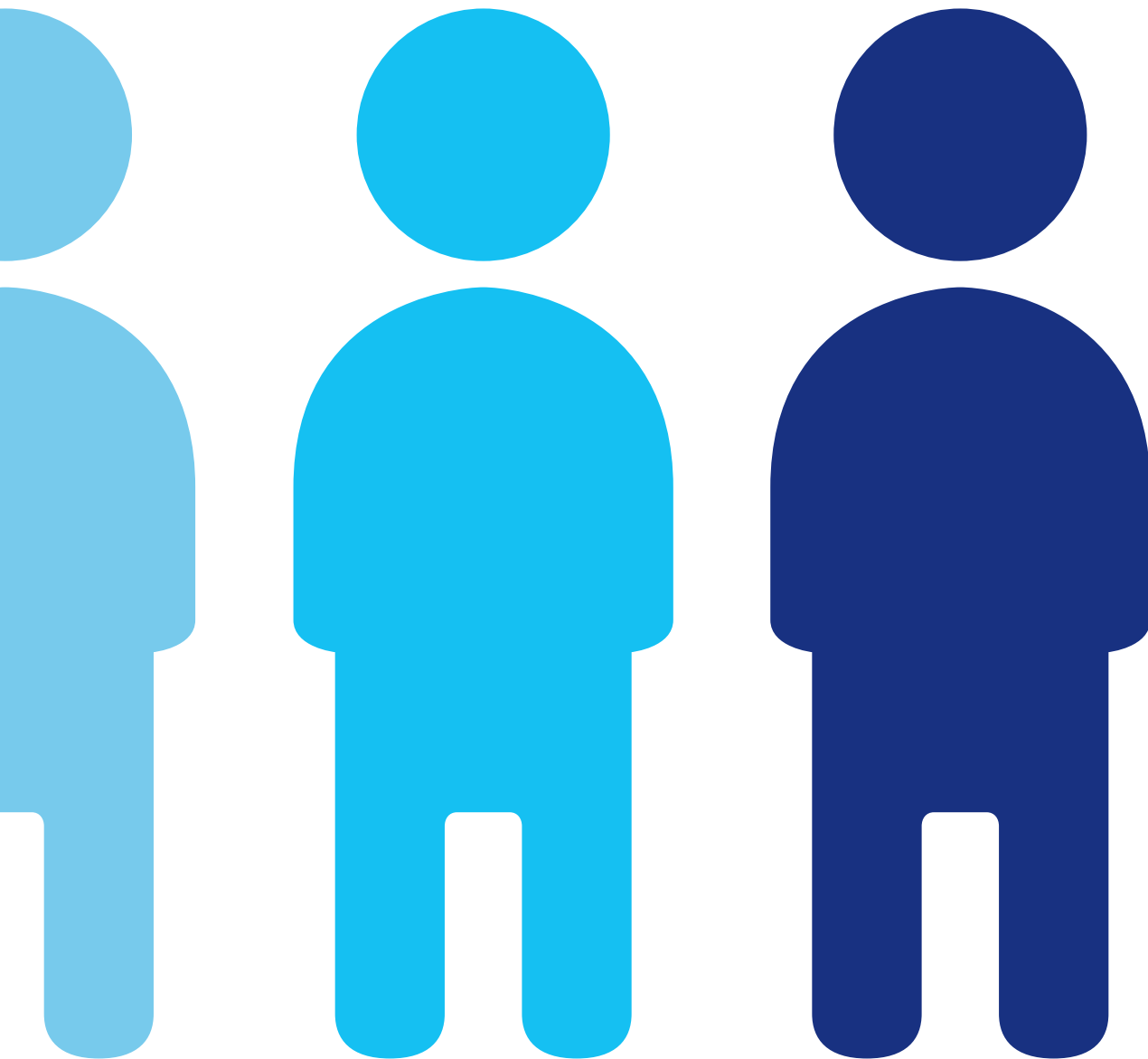
Scope of the Qualifications Blueprint



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Scope of the Qualifications Blueprint



3.1 This section of the QB provides an overview of the scope of the QB, including broad sector coverage, occupations, the population of learners (based on analysis of take-up), and the range of provision. It also highlights the key priorities for the sector in terms of qualifications and other learning provision and an indication of how government policies in each of the four UK nations have been taken into consideration in the production of the QB.

Sector Coverage

3.2 The QB covers all sectors of the creative and cultural industries that fall within Creative & Cultural Skills' sector footprint (as at January 2011). This includes: Craft; Cultural Heritage; Design; Literature; Music; Performing Arts; and Visual arts. A brief description of each sector is provided at Annex A. Note: Advertising is no longer part of Creative & Cultural Skills' sector skills footprint.

3.3 The creative and cultural industries comprise 66,910 businesses, including large employers, small to medium sized enterprises, sole traders (including freelance practitioners) and partnerships. These businesses contribute just over £28B to the UK economy per annum, with the vast majority (94%) employing fewer than ten people. The industry is also characterised by self-employment (44% of people compared to 13% in the UK as a whole), and part time employment (26%), although this can differ considerably in specific sectors¹.

3.4 The industry is economically productive, contributing over £35,300 per head each year to the UK economy, although this varies by sector (see Table 1 below). This is more than across the UK in general (£31,800)²

Table 1: Creative and cultural industries market features

Industry Subsector	No. of businesses	Businesses employing fewer than 10 People	Av. age of bus. (Years)	Bus. Start up (% Over 2006-2009 Av.)	Bus. Deaths (% Over 2006-2009 Av.)	Gross Value Added (in billions)	Cont. to GVA Per head (in 000's pa)
Craft	18,750	89%	21	17	15	£3.1	£40.76
Cultural heritage	1,010	70%	19	15	13	£6.8	£126.24
Design	15,070	96%	16	28	16	£8.3	£31.32
Literature	11,980	98%	18	19	17	£2.0	£24.87
Music	7,900	91%	22	17	17	£4.0	£31.83
Performing arts	10,490	95%	15	19	16	£3.5	£23.69
Visual arts	1,370	80%	19	22	18	£0.3	£7.65
Industry total	66,910	92%	18	20	16	£28.0	£35.3
UK Total	2,152,400	89%	17	23	16	915.3	31,800

Creative & Cultural Skills (2011) – *Creative and Cultural Industry: Impact and Footprint 2010/11*

¹ Creative & Cultural Skills (2011) *Creative and Cultural Industries: Impact and Footprint 2011/12*

² Creative & Cultural Skills (2011) *Creative and Cultural Industries: Impact and Footprint 2010/11*

Scope of the QB

Geographical spread

3.5 Across the UK, the creative and cultural industries have predominance in London and the South East; more than 40% of people working in the industry do so in these regions. Production of GVA by the creative and cultural industries is also largely centred in the south of England (see Table 2 below).

Table 2: Employment distribution by nation and English region

Region	% Creative and cultural employment	% Total UK employment	% Difference
North East	3%	4%	-1
North West	8%	11%	-3
Yorkshire & Humber	6%	8%	-2
East Midlands	6%	7%	-1
West Midlands	7%	8%	-1
East of England	7%	10%	-3
London	25%	13%	+12
South East	16%	14%	+2
South West	9%	9%	0
England	88%	85%	+3
Wales	4%	5%	-1
Scotland	7%	9%	-2
Northern Ireland	2%	3%	-1
UK	100%	100%	

Creative & Cultural Skills (2011) *Creative and Cultural Industry: Impact and Footprint 2010/11*

3.6 There are significant differences across nations and regions when analysing the creative and cultural industries by specific workforce variables. For example, self employed work is most common in the south west of England (53%) and least common in the West Midlands (31%). 58% of those employed in the industry in London are below the age of 40, compared to 39% in the East of England³.

Occupations covered and numbers employed

3.7 The creative and cultural industries are characterised by a diversity of occupations, provision and business models, including:

- Commercial entities, some of whom are not-for-profit organisations;
- Publicly subsidised companies and venues supported by the arts funding system (through the UK Arts Councils);
- Local authority organisations;
- Arts organisations, which operate as social enterprises;
- Smaller companies accessing project funding; and
- Self-employed freelancers.

3.8 There is a wide range of specialist and general roles including professional and expert roles, many traditional craft and artistic roles (often niche), transferable roles (such as venue management or producer) which apply to some or all sectors, as well as more general functions like management and Information Technology (IT) in common with other sectors.

³ Ibid

3.9 In addition, the industry employs fewer people in the public sector than the UK in general, a large proportion of the workforce are self employed and work on a freelance basis, and those working in the sector are nearly twice as likely to have a second job.

3.10 Table 3 describes the key occupations within each sector, the numbers employed and examples of job roles that apply. Design is the largest sector in the industry, followed by Performing arts and music. Visual arts are the smallest sector.

Table 3: Occupational areas, employment and job roles in creative and cultural industries

Creative industry sector	Total 10-11 Employment	Examples of job roles
Craft	75,940	Calligrapher, stone carver, jeweller, basket-maker, musical instrument-maker and picture-framer. Full list in Annex B.
<i>Glass</i>	1,200	
<i>Graphic Crafts</i>	37,780	
<i>Heritage and Rural Crafts</i>	3,410	
<i>Iron & Metals</i>	1,800	
<i>Jewellery</i>	7,640	
<i>Pottery & Ceramics</i>	1,820	
<i>Stone</i>	8,290	
<i>Taxidermist</i>	*	
<i>Textiles</i>	9,010	
<i>Wood</i>	5,000	
Cultural Heritage	53,790	Curator, archivist, archaeologist, field officer etc. Full list in Annex B.
<i>Museum Activities</i>	34,050	
<i>Archives within museums or businesses in the sector</i>	810	
<i>Archivists/Curators in Museums</i>	3,690	
<i>Librarians in Museums</i>	540	
<i>Private Libraries within museums or businesses in the sector</i>	*	
<i>Preservation of Historical Sites & Buildings</i>	6,640	
<i>Archaeology</i>	7,730	
<i>Membership Organisations</i>	*	
Design	263,470	Graphic, product, industrial, interior and exhibition designers. Full list in Annex B.
<i>Communications, Interior & Exhibition</i>	143,380	
<i>Product and Industrial Design</i>	117,050	
<i>Stage and Set Design</i>	2,990	
Literature	81,100	Novelist, playwright, screenwriter, poet, editor, critic, agent. Full list in Annex B.
<i>Authors/Writers</i>	58,220	
<i>Artistic and Literary Creation</i>	22,880	

Scope of the QB

Creative industry sector	Total 10-11 Employment	Examples of job roles
Music	124,420	Composer, arranger, lyricist, performer, music publisher, record manufacturer and retail, producer. Full list in Annex B.
<i>Composition of Musical Works & Music Publishing</i>	8,760	
<i>Production, Retail & Distribution of Musical Instruments / Audio Equipment</i>	33,380	
<i>Promotion, Management & Agency Related Activities</i>	1,300	
<i>Live Performance</i>	51,580	
<i>Recording</i>	14,530	
<i>Musical Education</i>	6,970	
<i>Retail & Distribution of Recordings</i>	7,880	
Performing Arts	148,030	
<i>Actors/Entertainers</i>	34,270	
<i>Dancers/Choreographer</i>	4,040	
<i>Arts Officers, Producers, Directors</i>	39,370	
<i>Arts Facilities</i>	9,940	
<i>Backstage</i>	6,970	
<i>Performing Arts Education</i>	15,980	
<i>Other Entertainment Activities</i>	37,460	
Visual Arts	44,890	Artist, curator, and gallery manager. Full list in Annex B.
<i>Artists</i>	39,310	
<i>Visual Arts Education</i>	2,060	
<i>Art Retail</i>	3,520	
Creative and Cultural Industries Total	794,160	

Creative & Cultural Skills (2011 – Creative and Cultural Industry: Impact and Footprint 2010/11)
* Figures below 500; Column figures may not add up due to rounding; Figure too low to be included

Population of learners

3.11 The population of learners, i.e. individuals who are engaged in some form of learning at any one time within the creative and cultural industries is considerable. Average annual learner registrations on programmes leading to qualifications and/or other learning provision is well in excess of 3,500,000. This can be attributed to the broad range of subjects and sectors, the complexity of qualifications and other learning provision across all levels, and to the diverse range of learner cohorts in both pre-19 and post-19 learner groups. Qualifications that relate to the creative and cultural industries are also popular for a number of other reasons. For instance, many qualifications attract learners who do not necessarily intend to work in the sector but who perceive the skills involved to have a wider ‘quality of life’ application. In addition, qualifications in the creative and cultural industries can also play an important role in engaging young people in education and training more generally.

Range of provision

3.12 As indicated above, the creative and cultural industries are served by a complex range of qualifications and other learning provision. Whilst the relevance and/or use of specific qualifications varies from one sector to another, the totality of this provision includes:

- Professional qualifications leading to qualified status, trade and operator certification;
- Occupational qualifications, including Scottish/National Vocational Qualifications (S/NVQs);
- Apprenticeship Frameworks, including: Creative Apprenticeships; Young Apprenticeships; and Modern Apprenticeships in Scotland;
- Other vocational qualifications, including Awarding Organisation 'own brand' qualifications in England, Wales and Northern Ireland;
- Entry Level Certificates, GCSEs and A Levels;
- Access, Intermediate, Higher, Advanced Higher, and Standard Grades in Scotland;
- Higher National Certificates and Diplomas in Scotland;
- National Certificates and National Progression Awards in Scotland;
- Skills for Work courses in Scotland;
- Diploma in Creative and Media in England;
- Welsh Bacculaureate;
- Graded Examinations in Music, Dance and Speech and Drama;
- Foundation Degrees in England, Wales and Northern Ireland;
- Dance and Drama Awards (DaDA), i.e. financial award schemes for dance, drama and stage management courses in England; and
- Higher-level qualifications, including:
 - Undergraduate and Post-graduate provision;
 - Higher National Certificates and Diplomas;
 - Post-graduate Certificates/Diplomas in Education;
 - Certificates in Education;
 - Graded Examinations' Higher Learning Provision, including Associates, Licentiates and Fellowships;
 - Accredited and non-accredited CPD.

3.13 Alongside these more formal qualifications there is a broad range of non-accredited or non-formal training programmes offered by employers, training providers and other organisations, which are designed to address specific training needs in the creative and cultural industries.

Scope of the QB

Key priorities for qualifications and other learning provision

3.14 Our goal is to enable the creative and cultural industries to achieve their economic potential through relevant skills and training. With this in mind, the QB has been developed to focus on a number of strategic objectives. In particular, Creative & Cultural Skills will aim to:

- Increase employer awareness of, access to and confidence in the qualifications system, by ensuring the availability of qualifications and other learning provision that are fit for purpose and responsive to current and future industry needs;
- Support the shift from a supply-led to a demand-led qualifications system by ensuring employers can influence qualification design and development, and are aware of their own needs and responsibilities with regard to training their workforce;
- Deliver a process of qualifications reform, in collaboration with stakeholders, which inspires confidence in the qualifications system and supports increased demand for qualifications and training; and
- Ensure qualifications that support entry to employment, progression within employment, and progression to further learning and training are clearly signposted.

3.15 These objectives offer a platform for pursuing a range of specific priorities relating to the design, development and implementation of standards, qualifications, Apprenticeships and other components. These priorities are as follows:

1. Develop and maintain National Occupational Standards (NOS) that are relevant to industry and can underpin the development of qualifications and other learning provision;
2. Develop occupational qualifications, which are based on NOS and responsive to industry demand;
3. Rationalise vocational qualifications to remove unnecessary duplication and ensure they support entry to employment, progression within employment, and progression to further learning and training;
4. Extend the range of Apprenticeships to meet industry demand and allow progression from level 2 to level 6, where required;
5. Increase the alignment between higher education and the skills needs of employers and individual practitioners;
6. Encourage the development and recognition of non-accredited learning and Continuous Professional Development (CPD) to support skills needs;
7. Ensure general qualifications support and complement industry requirements;
8. Ensure qualifications and other learning provision are aligned with the skills needs of the industries they serve, as determined through the Sector Skills Assessment, sector Blueprints and other research;
9. Consult employers and collaborate with Awarding Organisations and other stakeholders, as appropriate, at all key stages of our work; and
10. Promote the benefits of qualifications and other learning provision to employers and learners through high quality information, advice and guidance.

3.16 The QB focuses on the broad range of skills and qualification issues that relate to the creative industries as a whole and does not focus specifically on any one particular sector. The QB should therefore be read and interpreted in conjunction with the sector Blueprints – these articulate the specific needs and requirements of each sector, based on research undertaken with employers and other stakeholders, and will provide the context in which the QB objectives and priorities will be delivered.

Synergy with government priorities

3.17 The QB builds on previous work undertaken as part of the UK-wide Vocational Qualifications Reform Programme but has been re-aligned to ensure synergy with the current skills strategies within England, Northern Ireland, Scotland and Wales. These strategies have influenced the development of the QB and will continue to impact on its implementation going forward.

3.18 In England, the priorities and objectives of the QB take account of the new strategy for skills, ‘Skills for Sustainable Growth’. This new strategy sets out a range of plans that will help to transform the skills and qualifications landscape in England. Of particular relevance are plans to: expand and re-shape apprenticeships to focus on level 3 and offer routes to higher levels; ensure vocational qualifications reflect the changing needs of employers; and encourage more widespread teaching on entrepreneurial skills. The recommendations arising from recent consultations relating to 14-19 vocational qualifications and the qualifications regulatory environment will also be reviewed to assess and take account of any potential impact these may have on our objectives and priorities.

3.19 In Northern Ireland, ‘Success through Skills 2: The Skills Strategy for Northern Ireland’ and its associated implementation plan (still under development) provides a focus for our work. Key themes of the strategy, which are especially relevant to our priorities, are to: understand the supply for skills; improve the quality and relevance of education and training; improve productivity by increasing the skills levels of the workforce; tackle skills barriers to employment and employability; and engage stakeholders.

3.20 In Scotland, ‘Skills for Scotland: Accelerating Sustainable Economic Growth (2010) identifies the Creative Industries as one of 7 ‘key sectors’ and is structured around four key priority themes that are especially relevant to our work:

- Empowering people to ensure they have the opportunity to access the right advice, support and opportunities to acquire the skills and attributes to contribute to and benefit from economic success;
- Supporting employers by better understanding and assessing the skills they need for future success and ensuring the supply of skills, training and qualifications can be responsive to this;
- Simplifying the skills system to ensure that it is more coherent and easy to understand for individuals and employers; and
- Strengthening partnerships and collective responsibility between public, private and third sectors to help improve skills and the contribution they make towards achieving Scotland’s social and economic aspirations.

Scope of the QB

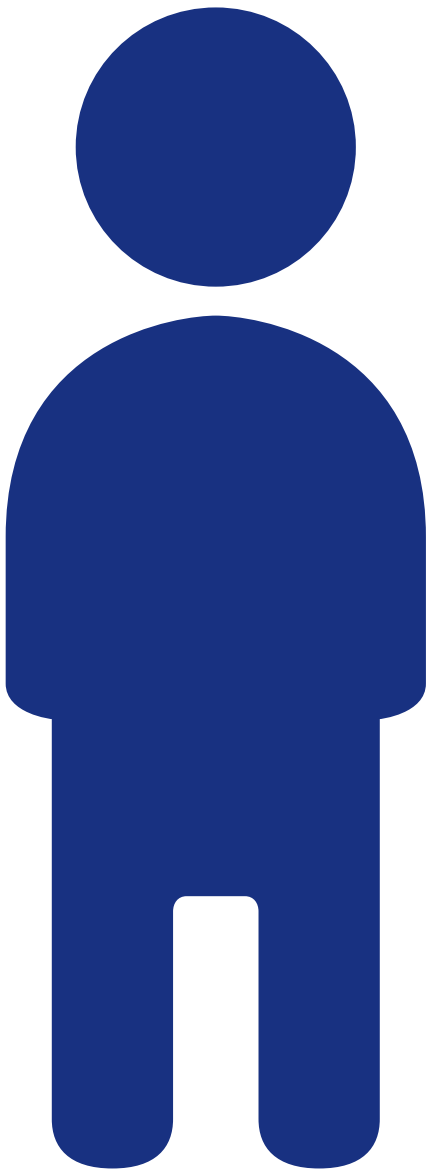
3.21 In Wales, 'Skills that Work for Wales: a skills and employment strategy and action plan', identifies a number of key priorities that are especially relevant to our work:

- Improve the levels of basic literacy and numeracy skills in the workforce;
- Ensure everyone has skills essential to take up employment and maintain their employability within the labour market;
- Increase the demand for, and supply of, intermediate and high level skills, including management, leadership and technical skills critical for success in a fiercely competitive international market;
- Addressing skills gaps and shortages in priority sectors for the Welsh economy and supporting economic development through investment in post-19 skills; and
- Establishing effective and efficient learning provision, capable of delivering policy aspirations of the Welsh Assembly Government for responsiveness, choice and quality.

3.22 In addition, the Learning and Skills (Wales) measure 2009 will underpin 14-19 entitlement through provider collaboration and networking, in order to widen the options available to 14-19 learners, reduce unnecessary duplication and move to excellence across networks of providers.

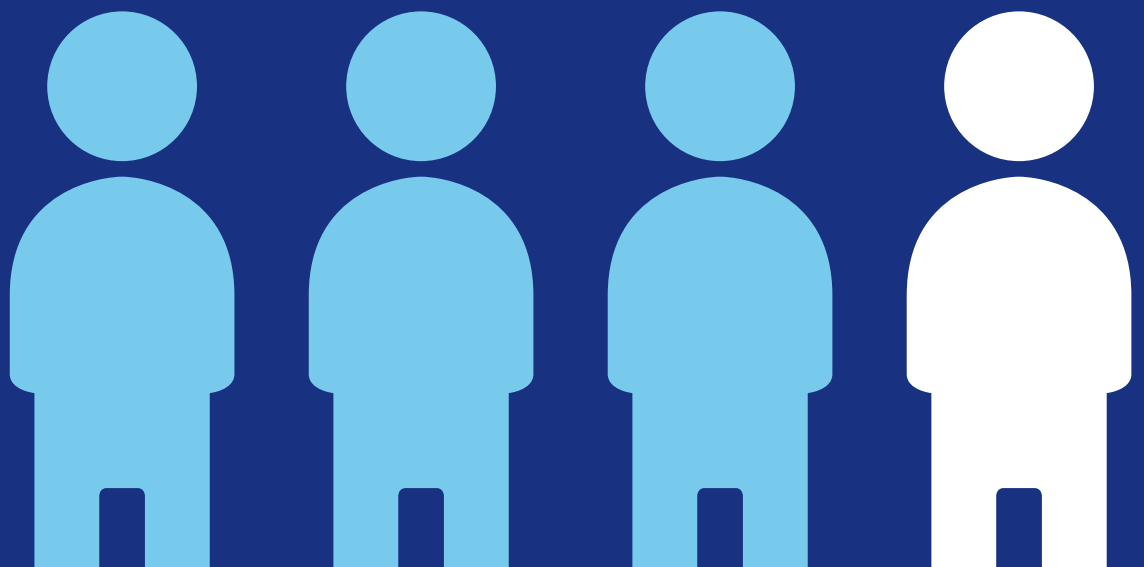
3.23 The skills strategies and other relevant policies and initiatives within each country are summarised more fully at Annex C.





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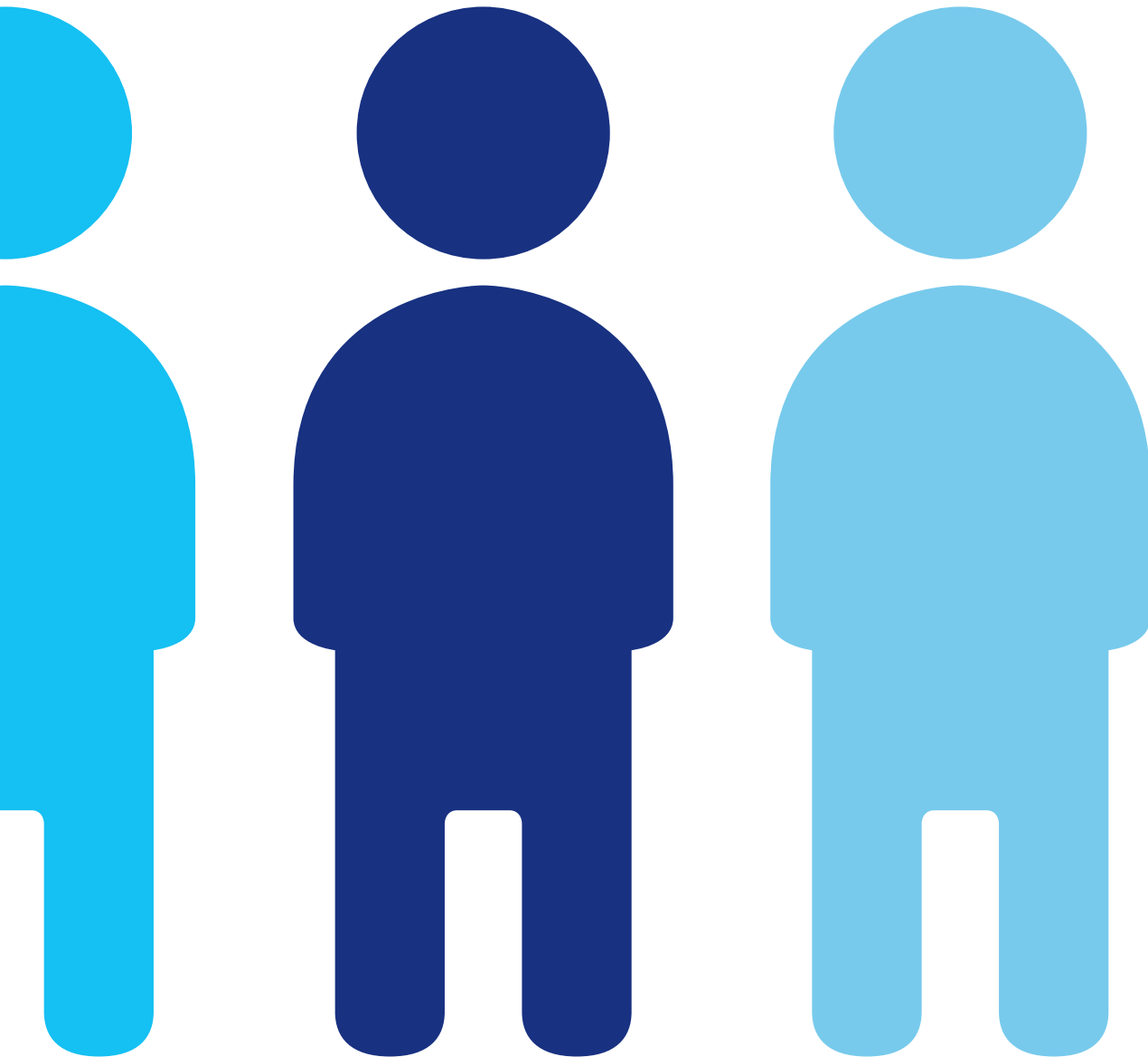
Sector working environment



This section outlines the key features of the working environment of the creative and cultural industries. It provides an analysis of skills shortages, sectoral workforce trends and changes to the work environment, which will need to inform the design, development and delivery of appropriate qualifications and other learning provision, which are fit for purpose and accessible to the existing and future workforce.



Sector working environment



Features of the working environment

4.1 There are a number of characteristics that help to define employment in the creative and cultural industries and which are therefore likely to have an impact on the design, development, implementation and review of qualifications and other learning provision.

4.2 Although there are significant variations between sectors, the industry is predominantly young; nearly half of the workforce is under 40 years of age and evidence suggests that people drop out of the sector in significant numbers in their thirties and forties⁴. The reasons for this vary considerably between sectors, but can be due to poor pay, insecure employment prospects and poor career progression. This means that there is high-demand for a replacement workforce and therefore the education system has to be particularly in-tune with industry to ensure it is getting the supply it needs.

- There is a high level of graduate recruitment and currently 46% of the workforce is educated to graduate level or above. Because the sector is perceived as attractive to new entrants there is an over-reliance on degrees and higher degrees as a means of short listing new recruits; this can also lead to a lack of diversity in terms of social class, ethnic diversity and disability. For example:
- Women are more likely to earn less money than their male counterparts and continue to find it difficult to progress to higher-level jobs⁵; and
- With only 7% of the sector from black, Asian and minority ethnic (BAME) backgrounds, the creative and cultural industries are not ethnically diverse.

4.3 It is highly likely that this lack of diversity will be exacerbated by increased tuition fees in coming years.

4.4 NESTA⁶ has suggested that there are up to 645,000 people working in creative jobs outside the creative and cultural industries. Creative & Cultural Skills, therefore, needs to be mindful that in focusing on its own sector needs it does not destabilise other sectors' needs for qualifications linked to our industries.

4.5 The creative and cultural industries rely increasingly on communication, digitisation and changing technology, which enable the sector to engage with its customers and collaborators in new and different ways. Therefore, qualifications and training have to be flexible and responsive to these changes.

4.6 The focus on the audience, participant, client, or customer experience requires creative and cultural producers to respond quickly to external influences, such as to changing user expectations, trends in leisure spending and the challenges of appealing to wider social groups. There are particular challenges for the parts of the sector supported by public subsidy where changes in government policy have a particular impact.

⁴ Ibid

⁵ Cultural Leadership Programme/TBR (2009) Women in Leadership

⁶ 'Beyond the creative industries', Peter Higgs, Stuart Cunningham and Hasan Bakhshi, NESTA 2008

Sector working environment

4.7 There is a sense of genuine 'vocation' evident across all of our sectors, which bring talented individuals into the sector who are often motivated more by a passion for developing their skill or craft rather than commercial motives. Often the level of job satisfaction is high even if the job is low paid. It is also the case that many individuals join the sector without having developed the necessary business acumen to thrive. This is a particularly critical issue in a climate of budget cuts; individuals and organisations need the skills to develop new and more sustainable income streams through commissioning and other activities.

4.8 Volunteering plays a critical role in some sectors (e.g. cultural heritage), often providing a route to employment, although there are important diversity issues around who is able to volunteer in some sectors, as there are around the use of unpaid internships as a way to gain experience.

4.9 'Raw' talent is still perceived as transcending formal educational processes, such as qualifications and training. Unpaid work is a key point of entry to employment in our industries which can lead to further issues.

The external environment

4.10 Over the next decade the creative and cultural industries will face significant challenges brought about by changes in the economic and social environment:

- Public sector spending cuts will impact on both public and private sector organisations that have traditionally relied on public funding for their work;
- The potential spending power of purchasers may reduce as public sector spending reduces;
- Changes in investment in higher and further education will impact on the provision of specialist training at every level. Quality of provision may be affected, and certain high-cost courses which currently provide vital high-level skills may be adversely affected.
- The impact of new technology, already influencing the industry, will be felt more widely; and
- The Government's emphasis on social responsibility will require cultural institutions to realign their roles in terms of community engagement and civic duty.

4.11 In 2009 after 15 years of continuous growth, the UK entered a recession that is said to be the deepest for 80 years with far reaching impacts on all areas of the economy. The economy is now facing unprecedented challenges. As such there is a need to recognise that the development of the creative and cultural industries may be severely impacted. In the creative and cultural industries many publically-funded organisations already know they face reductions in grant income from both central and local government and continuing reduced commercial sponsorship and individual giving. Others recognise that in a recession people's spending power reduces and they will have to respond effectively to customer demand, offer better value for money and improve the effectiveness and efficiency of their organisations.

4.12 Across the creative and cultural industries there will be many organisations of all sizes that need to:

- Reduce costs in order to survive;
- Develop plans to increase productivity and benefit from short-term opportunities; and
- Prepare for the future upturn.

How the creative sectors compare

4.13 Representing in the region of 66,910 businesses and making up nearly 800,000 jobs, the creative and cultural sector in 2010 grew at twice the rate of the national economy for the last twenty years. Between 2003 and 2007 the creative and cultural industries grew by an average of 2% per annum, while sectors such as film, television and media declined by 2%, manufacturing by 2% and retail by 1%. The industry is now larger than car manufacturing in employment terms, and the financial services sector, nuclear, pharmaceuticals or oil and gas industries in economic terms. It has bounced back to pre-recession levels quicker than anticipated and in comparison to other industries.

4.14 The industry is also forecast to continue to grow. Employment in the sector is expected to grow by an average of 3% per year between 2010 and 2020, an overall increase of 33%. By contrast, the whole economy of the UK is predicted to grow in employment by only 6.4% during the same period.

4.15 In 2010 the creative and cultural sector contributed £28 billion GVA (Gross Added Value)⁷ to the UK's economy. This is expected to grow by 31% between 2010 and 2020. By contrast, the whole UK economy is predicted to grow by only 25.3% over the same period.

4.16 In 2010, 55% of the UK's creative and cultural workforce was educated to level 4, the equivalent to first year degree level. This is 19% higher than the national average. However, this is not matched by employer demand, as the majority of creative sector employers state that relevant work experience rather than qualification level is the deciding factor when recruiting. An over-supply of graduates has meant that many are undertaking further qualifications in order to stand out from the crowd. The end result is a sector with extremely well-qualified individuals undertaking relatively low-level jobs. In this respect, it should be noted that many graduates, although well qualified at higher levels, may have skills needs that are more akin to level 3 when entering the workforce.

4.17 Over-supply has also resulted in a rapid growth in unpaid work experience. Whilst in some cases this work experience has been of short duration, often undertaken as part of a course leading to a qualification, in other cases what was once a three-month unpaid work placement has now become longer, which is unsustainable for those without private support. The picture is one of under-employment and unfair access which means that our sectors are not as diverse as they could be.

⁷ Gross Added Value (GVA) measures the contribution to the economy of each individual producer, industry or sector in the United Kingdom. GVA consists of GDP minus taxes on products but plus subsidies on products.

Sector working environment

4.18 By 2020 the creative and cultural industries will need to have replaced more than 310,000 people who have left the sector. In 2007-09, in England, employer investment in training averaged £1,700 per employee in the workforce. In comparison, the creative and cultural industries invest £1,155 on average – over £500 less per employee per year. Organisations that train are deemed twice as likely to survive as organisations that do not train, so there are major issues to consider if the creative sector only maintains its current level of investment.

The skills needs of the creative and cultural industries

4.19 Nearly a quarter (24%) of creative and cultural businesses has experienced problems recruiting. Nearly half of these (43%) say that it is because applicants lack experience, and over a third (38%) that they lack the right specialist skills for the job.

4.20 A key issue is that the future workforce of the creative and cultural industries are composed of a large pool of ‘highly qualified’ potential recruits who do not have the specific ‘associate professional and technical’ skills⁸ that more than 60% of jobs require and that the sector is not particularly engaged with these areas when it comes to planning training. As such, the acquisition and retention of hands-on skills and the existence of specialist training centres is absolutely crucial.

4.21 Individuals within the creative and cultural industries are much more likely to have at least one degree than across employment in the UK in general, and yet the rate of skills shortages and gaps is significant. Employers in the industry state that the higher education system is not fit for purpose; supposedly highly-qualified graduates are not entering the sector ‘job-ready’, and thus need to acquire further skills.

4.22 In considering this further, it should be noted that the role of HE is not specifically to provide ‘job ready’ employees and so employer expectations need to be managed. Employers also have some responsibility to ensure appropriate training is available to new entrants, whether or not they are graduates. This tends to happen either on the job or through ongoing training opportunities, but creative and cultural businesses struggle to access funding to engage in this training. Employers may also be placing too much emphasis on graduate recruitment, instead of focusing more specifically on recruiting individuals with the right skill sets.

4.23 Significantly (across England) vacancies and skills shortages are much greater in the ‘associate professional and technical’ occupation category, within the creative and cultural industry than across the general economy⁹. This is despite three quarters of those working in the ‘associate professional & technical’ category in the industry being qualified to level 4 or above. Investment in training for ‘associate professional and technical occupations’ would therefore seem to be vital, but only a fifth of all people in the industry who undertake training do so in this category.

⁸ Associate profession and technical skills include: managers and senior officials; professional occupations (e.g. accountant); associate professional and technical (e.g. actor, designer, sound technician); administrative and secretarial; skilled trades (e.g. carpenters); personal services; sales and customer service; process, plant and machine operatives; and elementary occupations (e.g. unskilled labourers).

⁹ UKCES (2010) National Employer Skills Survey 2009

4.24 For administrative, support and management roles, creative and cultural organisations often recruit from the rich over-supply of general creative and cultural graduates to roles that do not require higher level or creative and cultural-specific qualifications. In specific specialist areas such as IT, finance, customer services and administration the sector often misses out on the wider pool of talent available from other areas of study or those without formal qualifications. This again suggests that employers should be analysing their specific skills needs more closely, in order to target their recruitment strategies at individuals with the right skills and experience, perhaps even from areas outside the creative and cultural industries.

4.25 In addition, 37% of businesses in the industry identify skills gaps in their current workforce¹⁰. These issues are exacerbated by the small business structure in the industry. In many cases, one or two individuals are required to perform a variety of different roles in the organisation, such as fundraising and programming, for example. Many employees take on management and business-related responsibilities, which are not in their areas of expertise. As such, administration skills suffer from as much of a skills gap as technical skills.

4.26 In some sectors such as archaeology, employers have tended to employ low skilled graduates to save on costs. Low pay and job insecurity at the junior levels can then lead to a high drop-out rate, resulting in a lack of skilled and experienced individuals to fill vacancies at higher levels.

4.27 From the Blueprint programme of industry consultation and our labour market intelligence, we are able to identify the priority areas of skills needs articulated by employers and practitioners, which are essential to business development. These divide into technical and professional skills needs where employers face a shortage, specific skills gaps where employers are facing a need within their current workforce, or where sole traders have themselves identified areas where they need to train.

Technical skills needs

4.28 In the Skills Audit 2009, the UK Commission for Employment and Skills identified the need for greater prioritisation on technical skills needs. These “associate professional and technical” roles make up 62% of all jobs across the industries, yet our own surveys show that only a fifth of all training occurs for this work. This is particularly significant in the following areas:

- Backstage technical skills in live music and the performing arts;
- Specialist design skills
- Heritage and contemporary craft skills;
- Archaeology skills;
- Jewellery making skills;
- Conservation skills and other specialist skills required in museums and galleries;
- Skills for working with children and young people; and
- Digital skills.

4.29 The key to resolving these skills shortages is to ensure that the right vocational qualifications are in place at the right level, so that the right supply of skilled individuals can enter the sector. Effective promotion of such vocational qualifications is also a critical factor here, so that employers and individuals can understand more clearly how they may be of benefit to them.

¹⁰ Creative & Cultural Skills (2009) Creative and Cultural Industries Workforce Survey

Sector working environment

Professional skills needs

4.30 The current economic environment means that the need for these skills is increasingly urgent as the sector has to cope with change. Organisations, sole traders and freelancers across the creative and cultural industries identified the following set of professional skills requirements consistently throughout our Blueprint consultations:

- Management and leadership skills;
- Financial management skills;
- Income generation and business development skills;
- Marketing and communication skills;
- Customer service skills; and
- Digital skills.

4.31 Contextualised, relevant and well-signposted training and development for those currently in the workforce is crucial for dealing with this set of skills gaps as well as ensuring that appropriate vocational qualifications incorporate them for new entrants to our industries.

4.32 Specific recommendations relating to both technical and professional skills needs for each sector, identified from the industry Blueprints, along with details of how Creative & Cultural Skills will respond to these needs, is detailed in Section 7.

4.33 There are some significant differences in the skills profile of the creative and cultural industries across the UK, which is likely to affect the way in which supply of qualifications and training responds to the demand for skills in specific countries and regions. National Skills Summaries for England, Wales, Northern Ireland and Scotland are provided at Annex D, which should be considered in any future qualification and training development.

Training issues in the creative and cultural industries

4.34 Skills gaps identified by employers suggest the need for a more professional approach to training delivery in the creative and cultural industries. Traditionally Government investment has been targeted primarily at further and higher education and at support to acquire additional vocational qualifications.

4.35 Traditionally, certain parts of the sector have tended not to influence provision in further and higher education, which may have been perceived by the sector as being determined by student interest in taking courses rather than by employment needs. The sector has been less successful therefore in benefiting from funding for vocational qualifications because the workforce tends to be qualified to a higher level than the average. However, employers are beginning to raise concerns that highly-qualified graduates are not 'job ready' and need to acquire further skills, either on the job or through ongoing training opportunities. Vocational qualifications offer a means to address this.

4.36 UK employees across all industries who undertake regular training earn on average between 5% and 6% higher than those who do not undertake workplace training¹¹. Given that there are considerable issues around skills shortages and gaps in the industry, training staff and investing in training is vital if the industry is to remain economically successful.

¹¹ A BERR (2006) Non-certified learning and skills: incidence in the UK, variation across countries and links to productivity

4.37 In 2008/9, only 39% of businesses engaged in training for staff in 2008/9¹². In fact, the percentage of those arranging training for staff has steadily declined over the last seven years¹³. This may reflect the fact that there are few inbuilt requirements in the sector for employees to update their practice or to acquire and develop formal qualifications.

4.38 Employers report a number of barriers to offering their staff training. A common issue in training provision is lack of available time (cited by 27% of businesses) or a lack of funds available (14%). Many creative and cultural organisations (50%) also feel that their staff are already fully proficient and are in no need of continuing professional development (CPD) – indicating that they may not be thinking sufficiently about future skills issues¹⁴.

4.39 Most sectors in the creative and cultural industries employ freelance workers. These individuals are not able to access training opportunities provided by the larger employers. Freelancers are therefore less likely to maintain and update their skills on a regular basis unless they can pay for it themselves. Given the critical role of freelancers across the sectors, this could have a detrimental impact on the industry as a whole.

4.40 Businesses in the creative and cultural industries do not tend to think strategically regarding current and future skills needs and/or potential economic change. Many will access training only as and when immediate needs arise, as opposed to planning staff development in advance of upcoming business requirements. This is often exacerbated by the limited time and finances available to engage actively in sustained workforce development. There is an important job to be done to raise employer awareness of the benefits of qualifications and training, as well as ensuring this is fit for purpose in responding to employer needs.

4.41 With the higher education system moving toward a consumer choice model of supply, tuition fees increasing and with significant cuts occurring to university funding (and to arts-based courses in particular), the decisions that students and potential creative and cultural practitioners make in terms of their education are becoming more and more vital. Information, advice and guidance (IAG) for those planning a career in the industry, those that are mid-career, and for those needing to develop leadership skills is key for the health of the sector. Sector-led IAG is very important, and impartial, industry-relevant information should be available to all to help skills blockages to clear.

The children and young people's workforce

4.42 One of the key skills needs we have identified is the need to develop a strategic approach to training artists and creative practitioners working with children and young people in both public and private sector contexts. Our research shows that 14% of businesses in the creative and cultural sectors actively work with children and young people in a variety of settings. Of these, organisations in the performing arts (38%), cultural heritage (26%) and music (25%) are most likely to work with children and young people.

¹² Creative & Cultural Skills (2009) Creative and Cultural Industries Workforce Survey

¹³ UKCES (2010) Employment and Skills Almanac

¹⁴ Creative & Cultural Skills (2009) Creative and Cultural Industries Workforce Survey

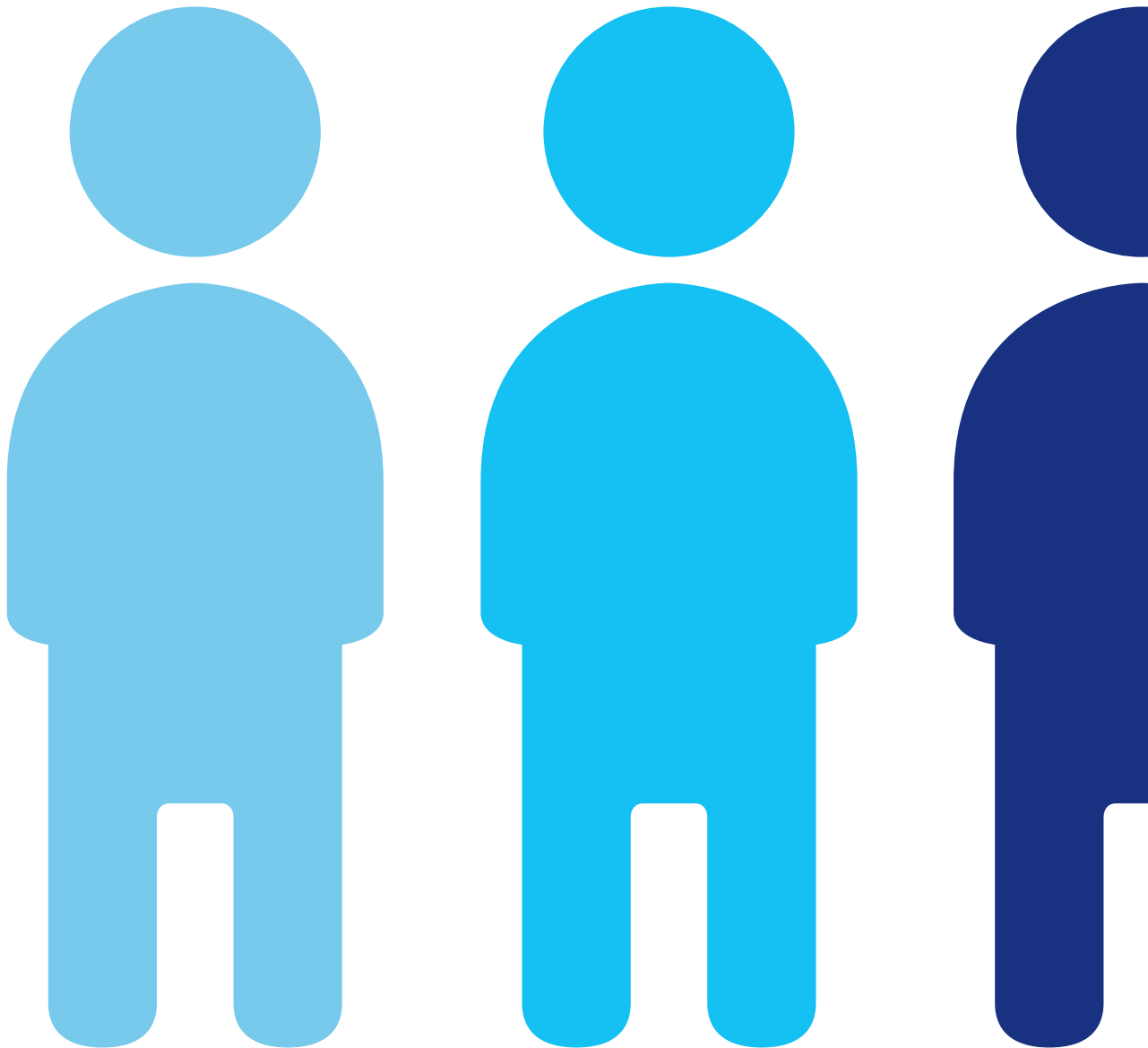
Sector working environment

4.43 It is clear that, for artists with portfolio careers, a significant amount of income is derived through their work in educational settings. Education, community or outreach staff in arts organisations make a key contribution to the income generation potential for the organisation. It is vital therefore, that arts practitioners have the right skills in order to ensure that this potential is met.

4.44 What is clear through our consultation with industry, however, is that if we are to take a strategic approach to skills and training in this area, there are a range of issues to unpick. Firstly, it will be necessary to understand what training and qualifications are available already and whether they are fit for purpose. We will need to understand thoroughly the demand for qualifications and training in this area, and how the reforms affecting the children's workforce (led by the Children's Workforce Development Council soon to be part of the Department for Education') will impact on the sector. We will also need to understand the restrictions to working that some of these developments may incur.

4.45 Much work has already been done in this area, with a range of sector organisations such as CCE, Youth Music, Youth Dance England, Engage, Crafts Council, the Dance Training and Accreditation Partnership and others actively contributing to the range of training and support on offer. Creative & Cultural Skills has undertaken an audit of the qualifications and CPD that is currently available, including an assessment of their take-up, relevance and whether they are fit for purpose. We propose to use this research as a starting point from which to scope the need for qualifications to support practitioners who work with children and young people, as part of our Action Plan development.





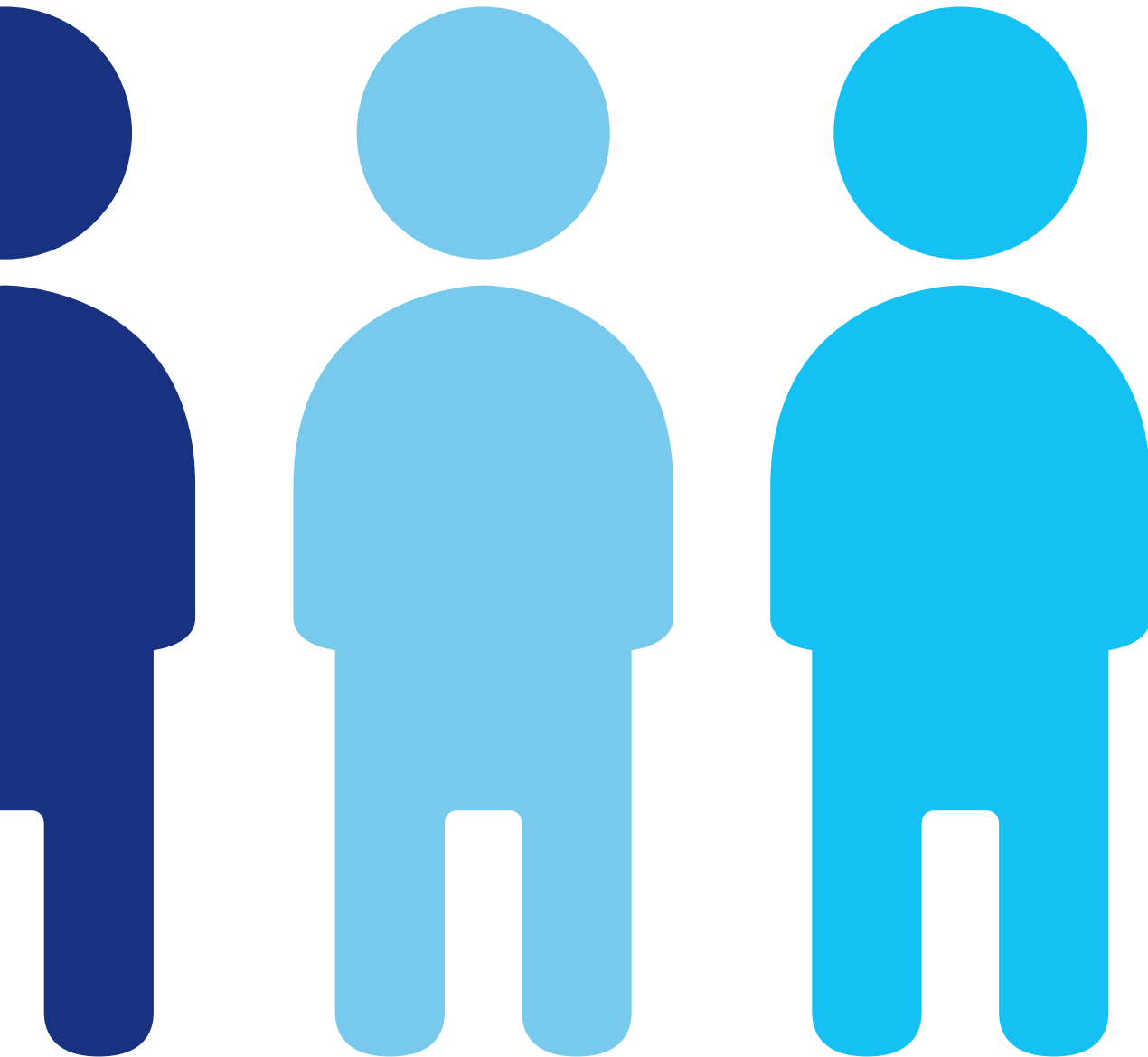
05

Summary of qualifications





Summary of qualifications



5.1 This section provides a summary of the main types of qualifications used within the sector. It also highlights gaps or mismatches in qualification levels and types compared to employer demand, which can inform future development and support decisions to review and rationalise provision.

Qualifications used by the creative and cultural industries

5.2 There is a wide and diverse range of qualifications that are available to the Creative and cultural industries. For the purposes of the QB, these have been categorised under six headings: Occupational qualifications; Vocational qualifications; Higher Level qualifications; Professional qualifications; General qualifications; and Graded Examinations.

5.3 A brief description of the qualifications under each of these headings, along with high level information about scope and take-up (where available) is provided below.

Occupational qualifications

5.4 Occupational qualifications are based on NOS and relate to the knowledge and skills that are needed to be competent in a specific job role. They are assessed through observation of real work activities and the products of these activities.

5.5 There are a number of occupational qualifications within the creative and cultural industries, including:

- Archaeological practice;
- Community Arts;
- Cultural heritage;
- Cultural venue operations;
- Design;
- Jewellery manufacture;
- Live Events and Promotion;
- Music Business; and
- Technical Theatre (Costume & Wardrobe and Lighting, Sound and Stage).

5.6 There are also a number of National Awards available in Scotland. These are entry level occupational qualifications, based on NOS, which were developed to underpin Modern Apprenticeships.

5.7 A key priority for Creative & Cultural Skills will be to develop new occupational qualifications in priority areas that can support new Apprenticeship pathways, in line with employer demand.

5.8 At present, there are 23 QCF occupational qualifications offered by 2 Awarding Organisations within the creative and cultural industries footprint, and 12 National Awards in Scotland. A summary of these qualifications, by sector and level, and their take-up over the last three years is provided in Annex E.

Summary of qualifications

Vocational qualifications

5.9 Vocational qualifications offer a practical learning experience that relates directly to specific job roles or in some cases, to broad sectors within the creative and cultural industries, e.g. art and design. The emphasis is on developing practical skills and knowledge that can support progression into further education and training or, in some cases, directly into employment. Vocational qualifications that support entry to and progression within employment will be a high priority in future.

5.10 There is a very wide range of vocational qualifications with a proliferation of titles at QCF levels 1-7 /SCQF levels 4-11, although the majority of qualifications are at QCF levels 1-3/SCQF levels 4-7.

5.11 There are in the region of 698 vocational qualifications, offered by 26 Awarding Organisations, which relate to the creative and cultural industries. A summary of these qualifications, by sector and level, and their take-up over the last three years is provided in Annex E.

5.12 In Scotland, National Certificates and National Group Awards (NGAs) are available to prepare people for employment, for career development, or for progression to further study. National Certificates and NGAs are available at SCQF levels 2-6 and can be delivered in colleges or through partnerships between colleges, schools and employers. Four subject areas relate to the creative and cultural industries. In addition, Skills for Scotland courses are available for 14-16 year olds, including one relating to work in the Creative Industries.

Higher Level Qualifications

5.13 Higher level provision, including a range of undergraduate and post-graduate degrees, available in HE Institutions across the UK, play a key role in supporting entry to employment and progression within most sectors of the creative and cultural industries. A large number of Foundation Degrees are also available in England, Wales and Northern Ireland, which tend to have a more practical and vocational focus and incorporate work-based learning. Teaching qualifications and other professional qualifications also make an important contribution to the sector.

5.14 A particular feature within the creative and cultural industries is the provision of courses and qualifications for talented individuals in dance, drama, musical theatre and production skills. These students are following vocational courses in HE and FE institutions that were established as independent specialist colleges benefiting from local authority discretionary funding. Since 1999, these students have been able to access funding through HEFCE or the YPLA Dance and Drama Award scheme, which funds 500 students each year.

5.15 Until the changes, 13% of students left the colleges with accredited qualifications; the figure is now 100%. The DaDA scheme provides a useful precedent for qualifications reform in the sector. It grew out of a group of independent training providers, offering industry endorsed provision outside of the publically funded formal education sector, and has successfully migrated to qualifications which bear status and with which the sector is satisfied.

5.16 In the HE system there are currently in the region of 140,000 students enrolled on a course related to the creative and cultural industries. By far the largest subject area is Design studies (46,279). A summary of HE qualifications, by sector and level, and their take-up is provided in Annex E.

General qualifications

5.17 General qualifications relate to specific subjects and are broadly designed to prepare learners for progression to further study. In England, Wales and Northern Ireland, a range of general qualifications up to level 3 are available in subjects that are particularly relevant to the creative and cultural industries, including: Entry level certificates; GCSE and applied GCSEs (levels 1 and 2); and A levels/AS levels (level 3).

5.18 In addition, new types of general qualifications, such as the Welsh Baccalaureate and the Diploma in Creative and Media (in England) now provide learners with greater freedom to combine applied forms of learning (including more practical hands on experience) with more traditional qualifications, such as A levels and GCSEs, giving them a richer and more vocationally relevant learning programme.

5.19 Other more specialist general qualifications that are relevant to the creative and cultural industries include the Diploma in Foundation Studies – Art and Design, which is available from FE colleges across England, Wales and Northern Ireland.

5.20 In Scotland, Standard Grades (SCQF level 3-5), Intermediates 1 and 2 (SCQF level 4-5), Higher (SCQF level 6) and Advanced Higher (SCQF level 7) are offered by the Scottish Qualifications Authority (SQA) in a range of subjects that are relevant to the creative and cultural industries.

5.21 At present, there are around 125 general qualifications that relate to the creative and cultural industries. A summary of these qualifications, by sector and level, and their take-up over the last three years is provided in Annex E.

Graded Examinations

5.22 Graded Examinations are general qualifications that are highly valued as measures of achievement in Music, Dance, and Speech and Drama. Graded Examinations can play an important role in helping learners acquire and demonstrate specialist skills and qualities as part of their preparation for eventual employment within one of these areas. In particular, they play an essential part in the formation of young artists across a range of disciplines; Grade 8 is recognised as being equivalent to A levels by the conservatoires.

5.23 At present, there are around 260 graded examinations offered by 9 Awarding Organisations. A summary of these qualifications, by sector and level, and their take-up over the last three years is provided in Annex E.

Summary of qualifications

Creative & Cultural Skills' Role in Qualification Approval

5.24 Creative & Cultural Skills is required to 'Approve of' QCF occupational and vocational qualifications offered in England, Wales and Northern Ireland (including higher level vocational qualifications at levels 4 and above).

5.25 General qualifications and degrees are not subject to these Approval requirements, with the following exceptions:

- Diploma in Foundation Studies – Art and Design; and
- Graded Examinations in the Performing arts sector

This position is under review as a result of recent consultation.

5.26 Creative & Cultural Skills will 'Approve of' vocational qualifications in line with three categories, in order of priority:

- Qualifications that support entry to employment;
- Qualifications that provide progression within employment; and
- Qualifications that support progression to further learning and training in relation to the sector.

5.27 Creative & Cultural Skills has a responsibility to make funding recommendations for priority QCF qualifications in England. Not all qualifications which we 'Approve' will be recommended for funding.

Match to employer needs and expectations: Recommendations

5.28 The creative and cultural workforce has high qualification levels when compared with the UK working population in general. However, since the development of a large proportion of both qualifications and training opportunities has been driven by provider/student demand rather than industry need, there is a particularly large number of generalist courses and qualifications but many fewer for specialist technical roles¹⁵. Some rationalisation of this provision is therefore needed to shift the focus from what is essentially a supply-led system, to a demand-led system that is firmly based on employer needs and expectations, and can also meet the requirements of individual practitioners.

5.29 When seeking to fill the many roles that are available in the industry, especially those demanding very specialist technical skills and knowledge (roles known as 'associate professional and technical' occupations), employers say that applicants with appropriate skills and workplace experience are simply not there. This is especially worrying given that for example 30,000 skilled workers will be needed in offstage/backstage roles by 2017, of which there is a forecast shortage of 6,000¹⁶. Qualifications and other learning provision must therefore be updated to address these skills shortages.

¹⁵ As can be seen by consulting the National Database of Accredited Qualifications www.accreditedqualifications.org.uk Update reference: Register of Regulated Qualifications

¹⁶ Creative & Cultural Skills and TBR (2007) NSA Projections

5.30 Employers in the industry are concerned about the disparity between what is available through the formal education sector and what the sector actually needs. There is an urgent need to address this situation in order to ensure that qualifications at all levels are fit for purpose. This may be achieved through a process of rationalising existing qualifications, and through the development of new qualifications in response to identified gaps in provision. In this respect, it is important that employers are able to recognise their skills shortages and be able to engage in development activity. Employers must also take some responsibility for meeting skills shortages by providing appropriate training for their staff.

5.31 In many instances, employers have needed to create bespoke training solutions, or work through trade associations who provide training programmes for their membership. These do not lead to recognised qualifications and so do not attract public funding, which has further exacerbated the divide between the needs of the sector and the offer from traditional training providers. The QCF offers an opportunity to work with employers and Awarding Organisations to translate such programmes into accredited qualifications, which needs to be exploited.

5.32 Employers state that they do not fully understand the nature of the current range of available qualifications and this has been exacerbated by the increase in vocational provision that has resulted from migration to the QCF. Many employers do not perceive the qualifications available at QCF levels 1-3 / SCQF Levels 4-7 as relevant. This is borne out by the fact that a relatively small number of vocational qualifications, especially at level 3 and below, are currently used by the creative and cultural industries for entry to employment. In this respect, there is a need to rationalise provision to align this better with the needs and expectations of employers and practitioners by ensuring the purpose, content and level of qualifications is entirely appropriate. This will enable us to restore confidence in the qualifications system and stimulate increased engagement with it.

5.33 Employer engagement in the design and development of qualifications, although improving, is still relatively low. This is mainly because employers traditionally have not seen the relevance of the qualifications, or they see the funding going into the Further and Higher Education sector as irrelevant to their own training needs. In addition, we will expect to see greater evidence of employer engagement in qualification development when considering qualifications for Approval.

5.34 Most employers tend to use higher level qualifications (e.g. degrees) at entry level in most sectors. This may be due to a lack of awareness or understanding of alternative qualifications that may also provide entry to the sector. Vocational qualifications offer a means to develop knowledge alongside work-place experience and practical skills, and may therefore offer a more appropriate entry route to particular roles. Increasing our industry's understanding of these qualifications could support a shift away from the current over-reliance on degrees as an entry route to the sector. This supports the need for rationalisation of qualifications and suggests that high quality information, advice and guidance is also required.

Summary of qualifications

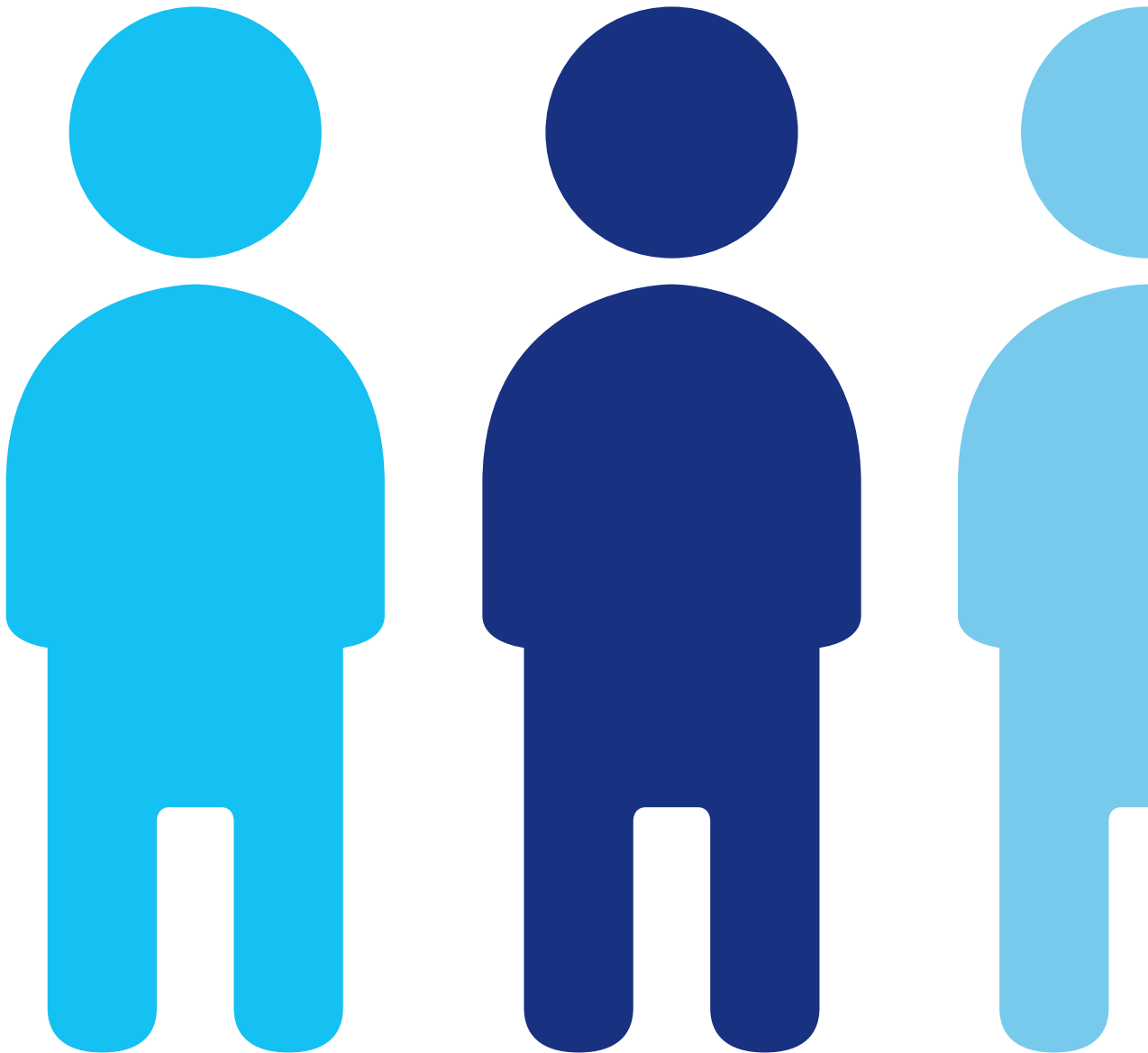
5.35 Use of degrees at entry level creates a high level of demand for higher level provision, which is met by a ready supply of higher level qualifications from a wide range of FE colleges and HEIs. However, there continue to be concerns about the content and quality of some of these programmes, especially those that claim to develop sector specific skills. A key objective will therefore be to work closely with FE and HEIs to ensure that the content of higher level qualifications is aligned appropriately to the needs of the sectors they serve. In addition, we will work with key stakeholders to raise the profile of other entry routes to the sector, for example, Apprenticeship frameworks.

5.36 In some sectors (e.g. craft), skills and training does not follow a straight forward trajectory from school age learning through to Higher Education. Instead, practitioners commonly build skills throughout their careers, undertaking courses and qualifications in response to skills needs that might, in some cases, be at a lower level than qualifications they have already achieved. This allows individuals more freedom to achieve relevant qualifications to meet specific skills needs as their careers progress, rather than placing too much emphasis on qualification level. In very specialist areas (e.g. actors, dancers) employers state that they prefer graduates from a preferred list of specialist courses¹⁷, and in the classical (subsidised) music sector, qualifications gained at a small list of conservatoires in the Conservatoires UK group¹⁸ are preferred. In art and design, art school graduates are preferred, and although they have higher-level qualifications, progression is usually linked to portfolios and experience. These preferences will continue to be supported.

5.37 General qualifications in relevant subjects are valued by employers in the creative and cultural industries for their broad educational purposes and because they develop knowledge, understanding and learning experiences that relate to these industries. However, whilst they can be a gauge of broader employability, they are not typically used for direct entry into employment in the creative and cultural industries.

¹⁷ For acting, dancing and stage management employers prefer students graduating from HEIs and FE offering DaDA-funded qualifications.

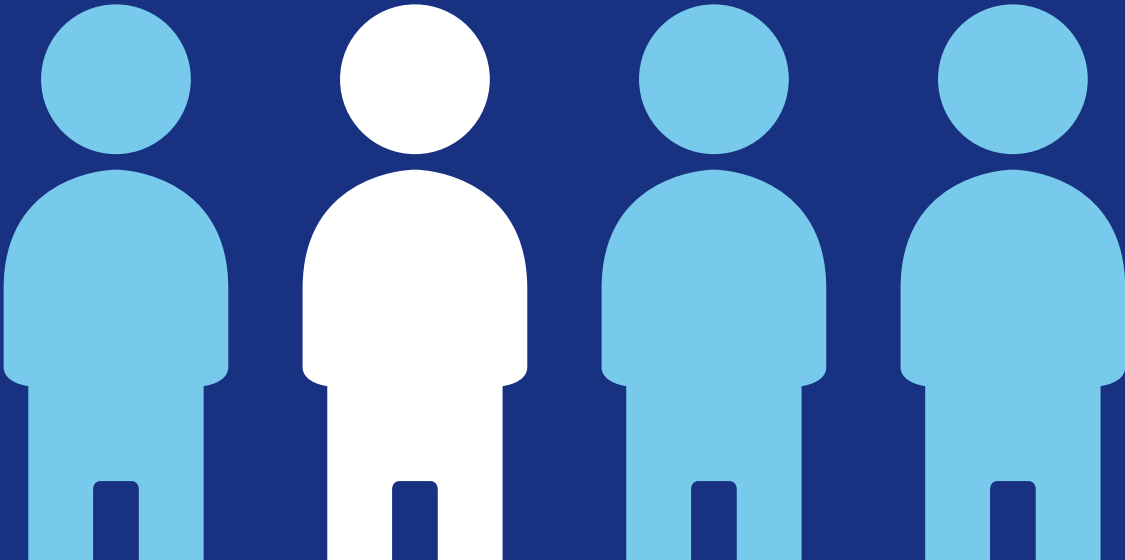
¹⁸ Conservatoires UK (CUK) is a network of UK music colleges set up 2004. The members are Birmingham Conservatoire, Leeds College of Music, Royal College of Music, Royal Northern College of Music, Royal Scottish Academy of Music and Drama, Royal Welsh College of Music and Drama, Trinity College of Music and The Guildhall School of Music and Drama.



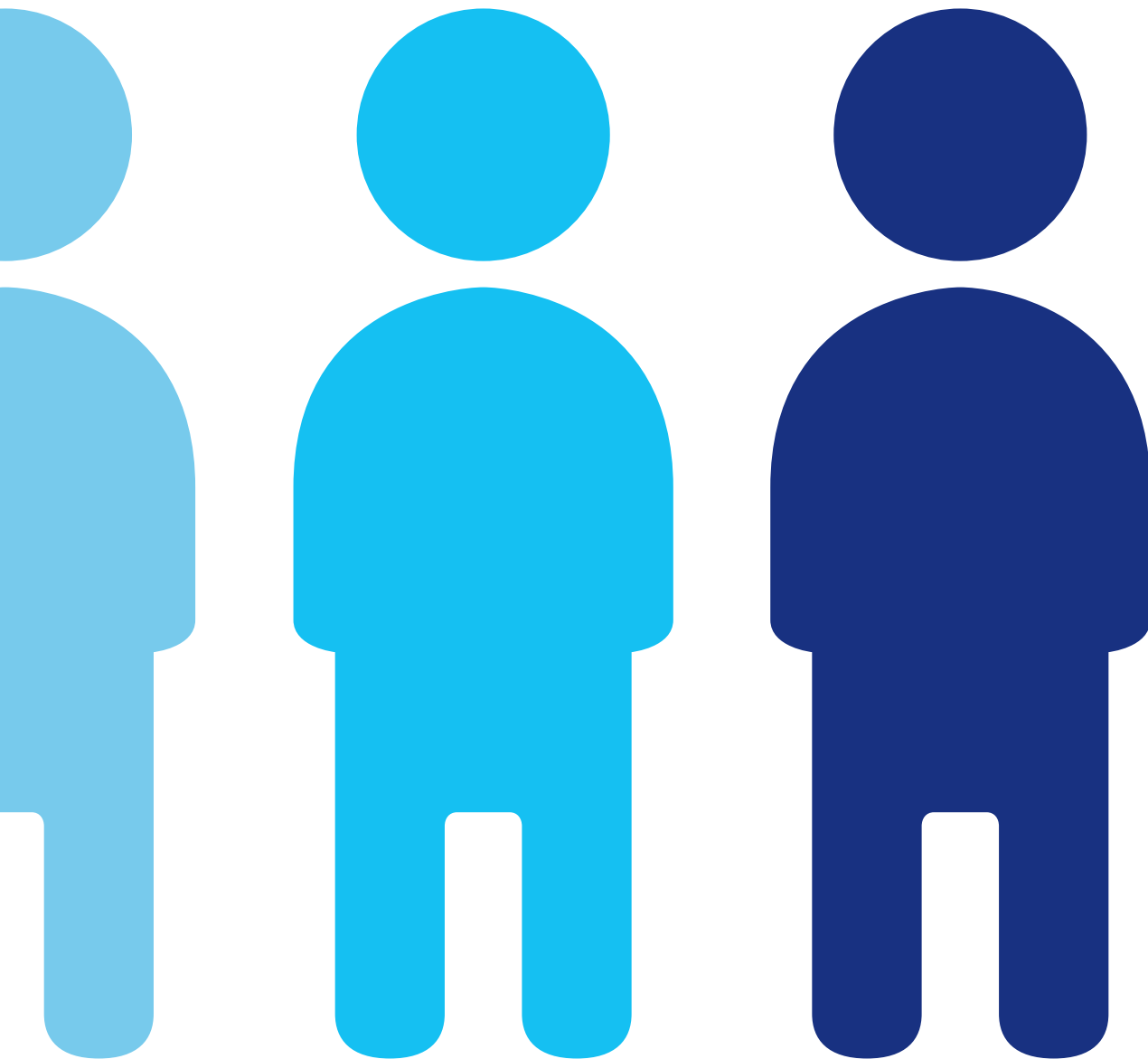
06

Other sector uses of qualifications





Other sector uses of qualifications



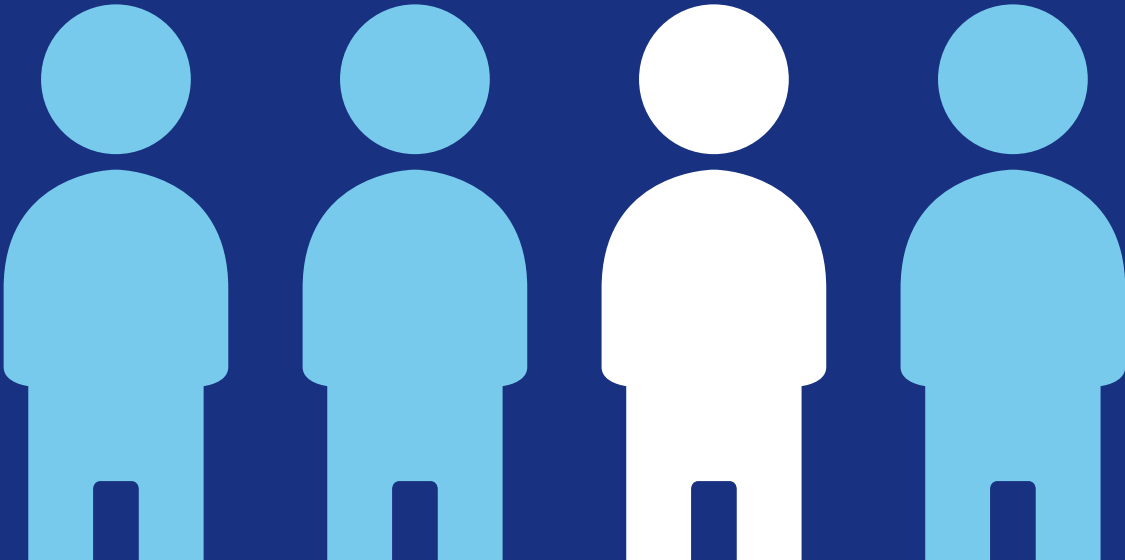
6.1 There is no history of using qualifications as a ‘license to practice’ in the creative and cultural industries. However, this is changing and there is an increasing tendency to use particular types of qualifications in short listing for posts, or in response to legal requirements. More specifically:

- **Health and safety:** There are health and safety implications in much of the sector relating to customer and audience safety requirements affecting, for example, venue managers and front of house, cultural heritage and museums staff, and backstage and technical areas within theatre, music and live events.
- **Management:** There is increasing use of MBAs, project management, finance and other management and leadership qualifications for Chief Executives and heads of departments within the sector. In some instances modules are provided by trade associations or through e-learning solutions.
- **Children and Young People’s workforce:** Many creative practitioners work with children and young people and hard-to-reach audience groups in participatory programmes. Some have teaching qualifications. Current work underway through the Children’s Workforce Network is likely to impact on the sector along with safeguarding policy.
- **IT:** Increasingly all staff working in the sector are required to have basic IT skills moving to more sophisticated applications to cover management demands (e.g. project management) and specialist applications, such as Photoshop and Computer Aided Design;
- **Professional status:** In some areas, professional qualifications and membership are becoming increasingly important. For example, in conservation, ACR status is increasingly being requested in tenders and job advertisements and is a formal requirement for admission to the Conservation Register.

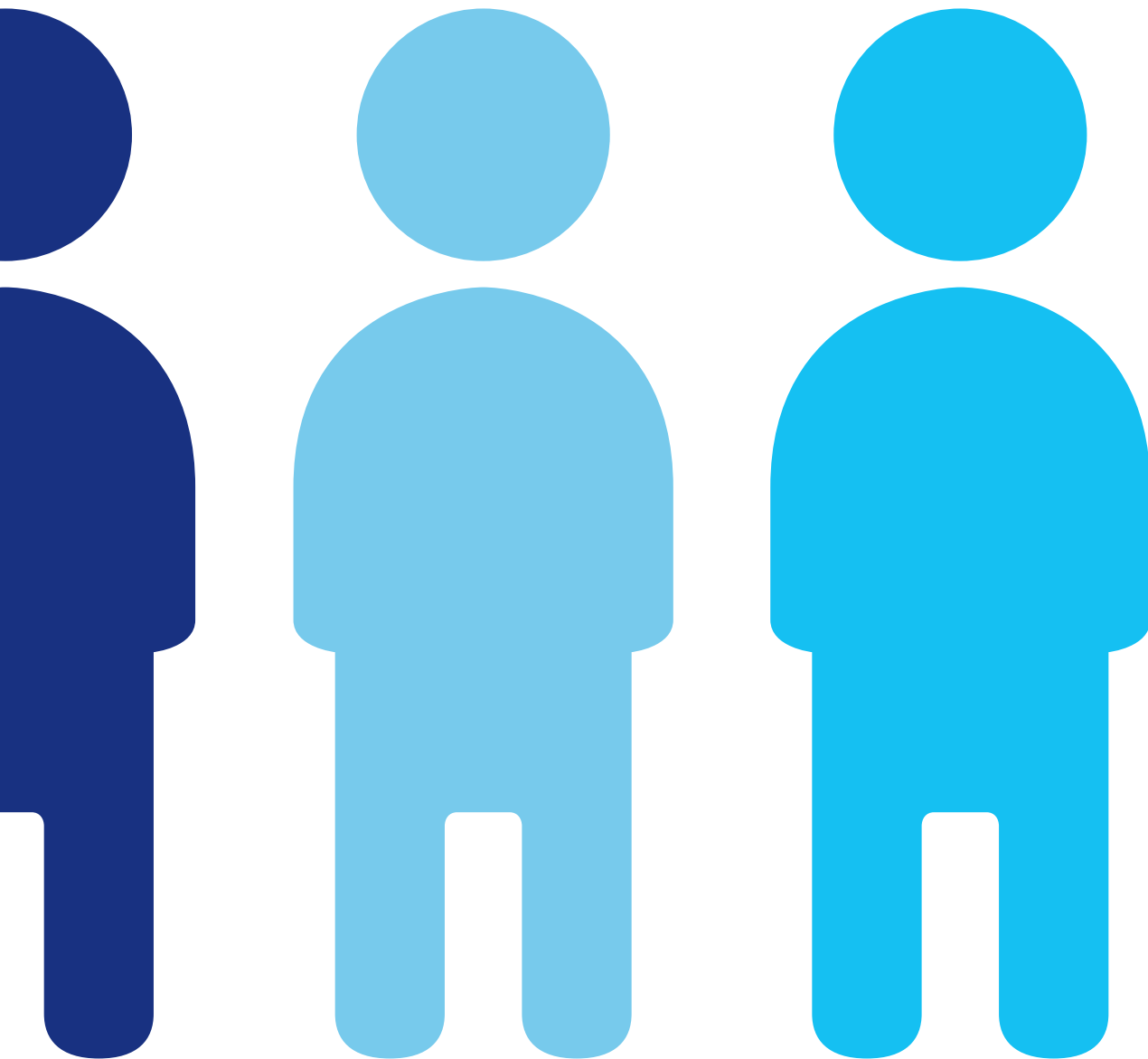
07

How we will help realise the future





How we will help realise the future



7.1 This section provides information about Creative & Cultural Skills ' overall vision for future qualifications and other learning provision, along with the specific objectives and activities that will be employed to achieve this, working with stakeholders through the development and implementation of nation-specific Action Plans.

Vision of future qualifications

7.2 Creative & Cultural Skills ' overall vision, informed by its employers, is to deliver demand-led, coherent, flexible and fit for purpose qualifications and other learning provision, that are responsive to current and future industry needs, and which will enable the creative and cultural industries achieve their economic potential, through relevant skills and training.

7.3 The priorities and associated activities that will be undertaken to achieve this Vision are set out below.

Priority 1: Develop and maintain National Occupational Standards (NOS) that are relevant to industry and can underpin the development of qualifications and other learning provision.

National Occupational Standards

7.4 Developed with and for employers, NOS are the best means through which we can ensure that qualifications prepare individuals for employment as they set out what an individual needs to know and be able to do in order to perform well within a particular job role.

7.5 To ensure that qualifications are fully responsive to and reflective of the needs of employers and individual practitioners, we will ensure that current and future qualifications link closely to NOS (where available) and that these are clearly defined, fit for purpose and relevant to the widest possible range of needs in the creative and cultural industries. As well as ensuring that individuals are better prepared for the reality of working in the sector, this will also serve to provide a consistent and coherent language for employers and other stakeholders to understand.

How we will help realise the future

7.6 Our priorities for NOS are shown in Table 4 below.

Table 4: Priorities for NOS

Priority	Rationale	Actions
Develop and maintain high quality relevant NOS for the Creative and Cultural Sector.	Our Sector Skills Council licence requires us to develop and maintain fit for purpose NOS for the Creative and Cultural Sector in conjunction with employers and other key stakeholders.	<p>Identify priority areas for new NOS and area for review using feedback and industry research.</p> <p>Promote and publicise NOS projects and consultations on our website, through our e-bulletins and through key stakeholder communication channels.</p> <p>Where functions are common to more than one sector or occupation develop single common NOS to avoid potential duplication, facilitate transferability of competence and improve consistency of presentation.</p> <p>Collaborate with other SSCs and Standards Setting Bodies, as appropriate, to explore joint development activity and utilise existing NOS, where these exist.</p> <p>Establish working groups that are representative of employers and other key stakeholders in the sector, the breadth of the NOS and of the 4 nations across the UK.</p> <p>Involve staff located in the nations in local consultation activities.</p>
Raise awareness of our National Occupational Standards and their uses.	Creative & Cultural Skills has developed a wide range of NOS across the sector. We aim to ensure that the NOS are easily accessible to employers and other stakeholders in a common format which allows them to be used for a variety of human resources management and development as well as strategic business purposes.	<p>Gather case studies of NOS use for publication on our web site.</p> <p>Promote consultations led by other SSCs that may be of relevance to our sector.</p> <p>Exploit opportunities such as trade shows for publicising NOS.</p> <p>Communicate to the sector the benefits of NOS and provide practical guidance on how NOS can be used, for example, for training needs analysis or the writing of job specifications.</p>
Establish and maintain relationships with employers and other key stakeholders.	<p>NOS must be led by industry to meet their demands.</p> <p>Potential areas for review or development must be researched.</p> <p>Best practice uses of NOS should be shared across the sector.</p> <p>Two way communications must be maintained.</p>	<p>Utilise our external relations team to establish and build relationships with appropriate stakeholders.</p> <p>Utilise our teams within the nations to establish and maintain a UK wide network of stakeholders.</p> <p>Provide regular updates on our NOS projects via our website and e-bulletins.</p> <p>Continue to consult with stakeholders to seek feedback and inform future developments.</p>
Be proactive in our approach to collecting NOS feedback.	<p>As part of our NOS strategy we undertake to ensure all NOS are reviewed periodically to maintain their currency and relevance to the industry.</p> <p>NOS are used to inform the development of QCF units for vocational qualifications therefore it is critical to ensure their currency is maintained.</p>	<p>Continue to provide feedback opportunity about all of our NOS via the web site.</p> <p>External relations team will proactively seek feedback on NOS when liaising with stakeholders.</p> <p>Proactively engage with stakeholders involved in the development/review of NOS through maintained relationships, to encourage feedback on the NOS.</p>

Priority 2: Develop occupational qualifications, which are based on NOS and responsive to industry demand.**Occupational qualifications**

7.7 Occupational qualifications, based on NOS, are clearly identified by Creative & Cultural Skills as priority qualifications for the creative and cultural industries. In particular, the continued success of the Creative Apprenticeship frameworks and the government's commitment to Apprenticeships in the future mean that uptake of occupational qualifications is set to increase in the coming years.

7.8 Creative & Cultural Skills will continue to lead on the development of occupational qualifications, working with stakeholders across the UK, where there is evidence of employer demand.

Priority 3: Rationalise vocational qualifications to remove unnecessary duplication and ensure they support entry to employment, progression within employment, and progression to further learning and training.**Vocational qualifications**

7.9 To support Awarding Organisations through the transition from the NQF to the QCF, Creative & Cultural Skills provided Approval of a large number of vocational qualifications to be accredited on the QCF until 2012. This has ensured that Awarding Organisations have been able to avoid gaps in provision that would be disruptive to both providers and learners. However, it has also led to an excess of provision and duplication in certain sectors, especially in Craft, Design and Music, which is confusing to employers and learners.

7.10 Between August 2010 and March 2011, Creative & Cultural Skills implemented an interim rationalisation strategy along with specific requirements for Approving of vocational qualifications. These requirements will now be renewed and strengthened.

7.11 With effect from April 2011, Creative & Cultural Skills will expect all new and revised qualifications to take account of sector specific and wider skill requirements that have been identified in sector Blueprints and summarised in the QB. In addition, Creative & Cultural Skills will prioritise vocational qualifications in line with three main categories, in order of priority:

- Qualifications that support entry to employment;
- Qualifications that support progression within employment; and
- Qualifications that support progression to further learning and training in relation to the sector.

How we will help realise the future

7.12 Creative & Cultural Skills will adopt the following process in order to rationalise vocational qualifications:

- Review existing vocational qualifications in each sector using industry research, in order to identify priority qualifications that are endorsed by industry – these will then be highlighted in the action plans;
- Identify areas of unnecessary duplication and highlight these as priorities for rationalisation;
- As part of the process of developing Action Plans, meet with Awarding Organisations to agree ways of rationalising qualifications through the development of shared units and Rules of Combination (ROC), based on NOS, where available;
- Produce rationalisation plans that reflect what has been agreed and publish these as part of the Action Plan in summer 2011;
- Invite Awarding Organisations to request an extension to the Approval of qualifications beyond 31/12/12 – these requests will be reviewed against a set of criteria, which Awarding Organisations will be consulted on over the coming months.

7.13 To facilitate the rationalisation process, Creative & Cultural Skills will update the Approval process to reflect the shift in focus to the three categories of qualifications, in order of priority. The Approval process will require that Awarding Organisations:

- Demonstrate how the purpose of their qualifications align to one of the three priority categories;
- Provide clear evidence of industry demand, including concrete evidence of support from industry;
- Show how their qualifications take account of sector specific and wider skills requirements, promote access and encourage diversity;
- Map the qualifications to relevant NOS, where these are available;
- Provide evidence of high predicted registrations, except where it can be demonstrated that the qualifications have been designed to support a niche market with potentially low take-up.
- For qualifications that do not fall into one of the three priority categories, Awarding Organisations will need to provide Creative & Cultural Skills with a strong rationale, which justifies the need for the qualifications, based on clear evidence derived through engagement with employers and other key stakeholder. In all such cases, Approval of the qualification(s) will be 'by exception'.

7.14 New qualifications must not duplicate existing provision; where at all feasible, proposed qualifications must be based on shared units and rules of combination (ROC) and maximise the flexibility that the QCF affords. As previously indicated, Creative & Cultural Skills will work closely with Awarding Organisations to agree and facilitate the development of shared units and ROC, where appropriate and reasonable.

Professional qualifications

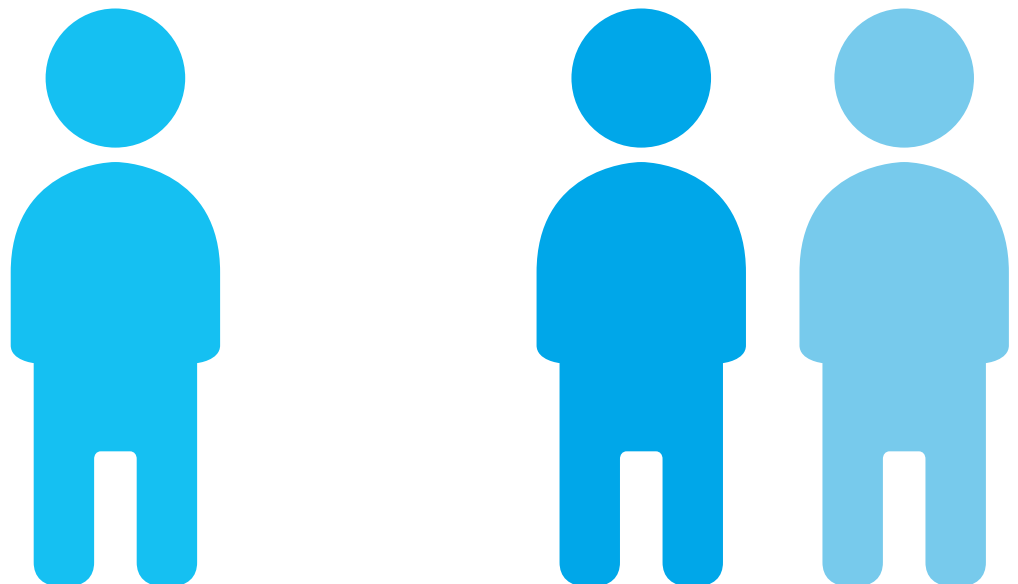
7.15 Although Creative & Cultural Skills will not seek to influence any rationalisation of professional qualifications that currently exist in the creative and cultural industries, we will collaborate with professional bodies, trade associations and Awarding Organisations, as appropriate, to promote alignment and progression between professional qualifications and other provision.

Priority 4: Extend the range of Apprenticeships to meet industry demand and allow progression from level 2 to level 6, where required.

Apprenticeships

7.16 The success of our Creative Apprenticeship programme, coupled with the government's commitment to expanding the number of Apprenticeships in future suggests that there will be increased demand for Apprenticeships within the creative and cultural industries and a need to increase the scope of our work.

7.17 Creative & Cultural Skills will respond to this by ensuring that the right set of Apprenticeship frameworks is in place and accessible to employers to meet their current and future skills needs.



How we will help realise the future

7.18 Our priorities for the development of Apprenticeships are shown in Table 5 below.

Table 5: Objectives and priorities for the development of Apprenticeships

Priority	Rationale	Actions
Lead on the development of high quality Apprenticeship frameworks in response to industry demand	We will ensure that the right set of Apprenticeship frameworks is in place and accessible to employers to meet their current and future skills needs.	<p>Continue to support the implementation of Creative Apprenticeships in England, Northern Ireland and Wales, and Modern Apprenticeships in Scotland.</p> <p>Work with industry to identify priority areas for development, including new frameworks or pathways within existing frameworks, on an annual basis</p> <p>Ensure that higher level Apprenticeship opportunities (at level 4 and above) are available across all areas, for young people and adults, in response to industry demand.</p> <p>Identify priority areas for review, and incremental change on an annual basis.</p>
Develop our role as Issuing Authority in response to the new SASE/W criteria for England and Wales	In our new role as Issuing Authority, we will equip industry organisations with the tools to create new, flexible, fit for purpose Apprenticeship frameworks that respond directly to an identified skills need	<p>Ensure that Creative Apprenticeships are SASE/SASW compliant and these new frameworks are fully available from 6th April 2011.</p> <p>Provide guidance on SASE/W criteria.</p> <p>Establish a process through which organisations may submit proposed Apprenticeship frameworks to Creative & Cultural Skills as an Issuing Authority.</p> <p>Set out clear guidance to Awarding Organisations on the requirements for vocational qualifications to be recognised as part of an Apprenticeship framework</p>
Raise awareness of Apprenticeship frameworks relevant to the creative and cultural industries	Apprenticeships offer a valuable entry route to employment in the creative and cultural industries and through the Creative Apprenticeship scheme. They have now been rolled out across the UK. We will continue to build on this in response to industry demand.	<p>Carry out a review of existing Apprenticeship frameworks and promote examples of good practice, for example, in the form of case studies.</p> <p>Continue to promote Apprenticeship frameworks to the sector, and provide clear, jargon free guidance on how they work and how they can benefit employers and learners in the sector.</p>
Build and maintain relationships with employers and key stakeholders	We will continue to build on the excellent working relationships we have developed with key stakeholders across our industries in order to ensure that Apprenticeship frameworks are fit for purpose and respond directly to industry demand	<p>Engage employers on NOS, qualifications, Apprenticeships and skills specific issues and proposals in relation to and on behalf of the sector.</p> <p>Continue to build and maintain relationships with key stakeholders across the UK in order to ensure that we respond to nation-specific policy issues and skills needs.</p>

Priority 5: Increase the alignment between higher education and the skills needs of employers and individual practitioners.

Foundation degrees

7.19 Industry research has highlighted an increased demand for qualifications and training that offer staff an opportunity to combine work-based learning with technical, business, management and personal skills. Foundation Degrees, in particular those based on NOS, offer a valuable means through which this need may be addressed.

7.20 Creative & Cultural Skills will work with stakeholders to develop criteria to inform the development of Foundation Degrees to ensure that they are responsive to and meet the needs of employers, are based on NOS (where these are available) and can be used as a basis for higher level apprenticeship frameworks.

Undergraduate and post-graduate degrees

7.21 Industry research tells us that employers continue to rely on degrees as an entry to employment. At the same time, there is an over-supply of graduates in relation to jobs, yet graduates do not necessarily have the appropriate skills for working in the industry. There is therefore an urgent need to increase the alignment between Higher Education and the skills needs of employers.

7.22 Creative & Cultural Skills will explore ways to address this by, for example, developing programmes based on NOS, involving employers in programme development and encouraging employers and HEIs to form partnerships that allow more substantial structured work experience to feature in degree programmes.

7.23 With the very high number of graduates employed in the creative and cultural industries we believe that it is essential for us to work with HEIs in those areas that are particularly relevant to the creative and cultural industries to encourage the universities to better equip students to gain employment. We believe that some courses offer very effective modules of employment-related skills training whilst others offer very limited curriculum in this area. With employability becoming a key measure for universities the timing is right for Creative & Cultural Skills to establish a programme of work to bring together employers and HEIs to improve the employability element of degree courses.

7.24 In order to achieve our goal we will clarify our employers' graduate level skills needs and then identify the gaps and mismatches when compared with the content of courses offered by the HEIs. We will then work with a range of partners, including appropriate HEIs, employers, trade associations, and others to ensure that in the future, those offering degree level courses fully understand the needs of employers, and that employers understand the skill levels they should expect from graduates attending those courses.

7.25 In summary, our objectives relating to degrees and post-graduate degrees over the next five years are to:

- Identify the strategic needs of our industries relative to graduate level skills;
- Map these needs against current provision (understand the supply side);
- Build relationships with HE networks and potential partners;
- Agree gaps and mismatches in provision with partners; and
- Agree a programme of work to fill gaps with our key partners.

Priority 6: Encourage the development and recognition of non-accredited learning and Continuous Professional Development (CPD) to support skills needs.

How we will help realise the future

Non-accredited provision

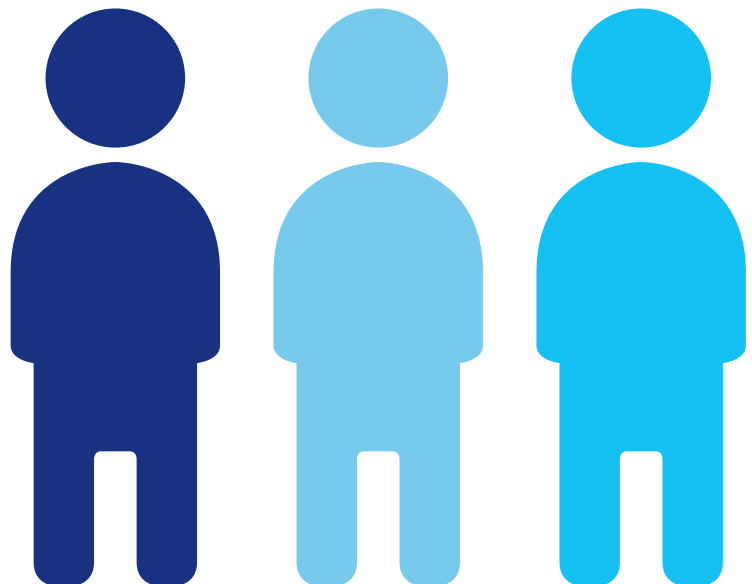
7.26 Creative & Cultural Skills recognise that employers value informal and short course provision, which has been developed to meet a specific need, especially where this has been developed by or in partnership with industry. This sits alongside accredited provision to offer learners and employers a choice in deciding which qualifications and training provision best suits their needs.

7.27 Creative & Cultural Skills will continue to work with employers to promote flexibility and choice through non-accredited provision, and to promote opportunities for defining clearer routes of progression between non-accredited learning and more formal qualifications. Where appropriate, Creative & Cultural Skills will help employers explore the potential for adopting QCF units that can facilitate the process of credit accumulation and transfer and/or other ways in which this can be easily recognised through Recognition of Prior Learning (RPL).

Accreditation of industry provision

7.28 Industry research tells us that, particularly in some sectors, employers have developed their own in-house training provision. A number of organisations have expressed a desire to seek accreditation of this training, in order to support individuals to gain formal recognition of achievement and to support skills transfer and progression.

7.29 To support wider recognition of skills and achievement, Creative & Cultural Skills will work closely with industry and Awarding Organisations to explore potential areas for development, as part of our Action Plan development activity.



Continuing Professional Development (CPD)

7.30 The goal of our CPD programme is to support the provision of an accessible programme of training and development for those in the workforce, and to signpost business support for the sector which is targeted, relevant and accessible.

7.31 CPD is defined as “any process or activity that provides added value to the capability of the professional through the increase in knowledge, skills and personal qualities necessary for the appropriate execution of professional and technical duties” (Professional Associations Research Network). Hence CPD goes well beyond the bounds of formal qualifications and training to include the full range of learning and development opportunities including conferences, personal development using online resources, mentoring and more. It may also include supported CPD through practitioner associations and through developing communities of practice that encourage practitioners to network and come together to exchange knowledge and discuss topical issues.

7.32 The need and importance of CPD is underpinned by our research (see Section 4) and the current challenging economic climate exacerbates this need. Employers, practitioners and teachers/trainers need to keep pace with changes in regulations, technology and respond proactively to opportunities. Business/professional skills and the management of change are also essential.

7.33 We know that there is a broad range of CPD resources, courses and training available in the market place. We therefore believe that we should be identifying relevant provision, gaps and mismatches with the needs of our industry and as appropriate developing provision with our partners to ensure that the needs of our employers are met.

7.34 With this in mind, our objectives over the next five years will be to:

- Undertake an audit of formal and informal provision relative to the needs of employers in the creative and cultural industries;
- Provide access to this information online;
- Work with strategic partners to ensure that appropriate materials are developed to fill identified gaps;
- Implement mechanisms to quality assure CPD provision; and
- Evaluate the benefits of CPD provision.

Priority 7: Ensure general qualifications support and complement industry requirements.

How we will help realise the future

General qualifications

7.35 General qualifications are valued by employers but are not typically used for direct entry to employment. However, it is recognised that they do provide progression to further learning and training, which can lead to employment in the creative and cultural industries.

7.36 Creative & Cultural Skills will not expect to Approve of general qualifications, other than Graded Examinations (see below) and sector specific general qualifications, such as the Foundation Diploma in Art and Design. However, we will welcome opportunities to work with Awarding Organisations and to contribute to the development of relevant general qualifications, where appropriate, to ensure they can support and compliment industry requirements.

7.37 A recent review of Level 3 Visual Arts provision highlighted the opportunity to carry out rationalisation work on the Foundation Diploma in Art and Design in order to create common units that can be used consistently across Awarding Organisations. This would ease the process of credit accumulation and transfer for learners. The outcome of this project would be one streamlined and updated Foundation Diploma in Art and Design offered by all 4 Awarding Organisations, a model offered extensively across the QCF. The updated version of the qualification would be consistent across Awarding Organisations, meaning that employers can be more confident in their understanding of the skills and knowledge that job applicants hold.

Graded Examinations

7.38 Creative & Cultural Skills acknowledge the value of the Graded Examinations in developing an appreciation of the performing arts sector, and as a first step towards further learning and training in related subjects. In particular, we acknowledge the value of the higher level Graded and Vocational Graded Examinations in preparing individuals with the skills and knowledge to support progression to employment within the sector.

7.39 As set out in the Graded Examinations update report (January 2011), there have been a number of issues resulting in the migration of the Graded Examinations to the QCF, with particular reference to the titling conventions of the QCF. This has led to large increase in provision which is confusing for end users.

7.40 There is now an urgent need for rationalisation of Graded Examinations to reduce this confusion. We recommend the development of a clear set of criteria or blueprint for the design of Graded Examinations, which can inform future development and ensure a standardised approach is used across levels and subjects. This could be developed by Awarding Organisations working with Ofqual, and supported by Creative & Cultural Skills.

Priority 8: Ensure qualifications and other learning provision are aligned with the skills needs of the industries they serve, as determined through the Sector Skills Assessment, sector Blueprints and other research.

Core skills for working in the creative and cultural industries

7.41 Employers have highlighted an urgent need for qualifications (and units within qualifications) to support the development of a core set of skills necessary for work in the creative and cultural industries. The extent to which these skills are applicable to different sectors will vary and include:

- Freelance skills;
- Business and enterprise skills (including marketing, finance, income generation and business development);
- Creative entrepreneurship;
- Leadership and management skills;
- Professional development for teachers (including teaching skills as well as skills required to teach creative and cultural subjects);
- Soft skills: presentation, communication, networking, team working skills; and
- Skills and knowledge required for working with children and young people (see separate section below).

7.42 Our priority will be to embed these skills within new qualifications development. For vocational qualifications, this will include the use of units developed across a range of SSC footprints, which can support mobility across sectors and maximise the opportunity for credit accumulation and transfer.

7.43 We will also scope the need to develop new stand-alone vocational qualifications and to support development of these core skills for those working in the creative and cultural industries.

7.44 In England, Creative & Cultural Skills will also engage with the Qualify with a Business (QwaB) initiative. This enables adults in Further Education colleges to develop key business/professional skills alongside their vocational training so that they are both qualified in a vocational area and ready to run a business. This will be achieved by including relevant business and entrepreneurial skills units within the structures of occupational and vocational qualifications.

7.45 In addition, employers have highlighted the value of qualifications and standards developed across other sector footprints, including, for example, business and administration, retail and customer service. Opportunities to contextualise and recognise these qualifications for our industries will therefore be explored.

How we will help realise the future

Meeting the needs of the Children and Young People's workforce

7.46 Creative & Cultural Skills are committed to the principles of Every Child Matters and fully support the work of the Children's Workforce Development Council. To that end we will ensure that all NOS and QCF units developed by Creative & Cultural Skills are mapped to the Skills Development Framework where relevant, and that all occupational qualifications include the relevant QCF Common Core units, where relevant.¹⁹

7.47 We will work with Awarding Organisations to identify qualifications that are relevant to those working with children and young people and support Awarding Organisations to include the mapping to the Skills Development Framework and inclusion of Common Core units. Our early dialogue and Approvals Process for qualifications has been updated to include evidence of mapping and inclusion in relevant qualifications.

7.48 Future work on the children and young people's workforce agenda will cross over into our CPD programme. We are also intending to work as part of an enhanced strategic partnership of SSCs to provide employers in the young people's sector with the skills and knowledge needed to provide effective and efficient services. This will include improving their professional skills towards greater sustainability and ensuring their workforce is suitably trained and qualified.

Sector specific requirements

7.48 Specific issues, priorities and recommendations for each sector have been identified from the industry Blueprints and these are summarised in Table 6. Creative & Cultural Skills will use these recommendations to inform the development of qualifications and other learning provision in each sector as part of the nation-specific Action Plans. We will also continue to gather information about changes in the creative and cultural industries to ensure provision remains up to date and responsive to the needs of employers and individual practitioners.

¹⁹ Unit Ref: T/502/7537 Level 2 Understanding the core knowledge needed by those who work with children and young people
Unit Ref: R/502/7528 Level 3 Understanding the core knowledge needed by those who work with children and young people, and its impact

Table 6: Response to Sector Blueprints

Please note: This is a snapshot of the literature sector's characteristics as they relate to their qualification needs in particular. For more research on the sector's profile, key skills issues and recommendations for future skills development activity, please see our industry blueprints here: <http://www.ccskills.org.uk/Research/Publications/tabid/81/Default.aspx>

Sector	Current NOS/ Qualifications/ Apps	Industry research results	SQS response /actions
Craft (see Annex A for an overview of the sector)	<p>NOS: Craft; Jewellery, Silversmithing and the Allied trades</p> <p>Qualifications: Level 2, 3 and 4 NVQs in Jewellery in development</p> <p>Creative Apprenticeships pathways available</p>	<p>Key sector characteristics/challenges:</p> <p>Writers come from a wealth of backgrounds and occupations, and tend to work very differently from one another. Training and qualification provision must be flexible enough to encompass these different needs and working practices</p> <ul style="list-style-type: none"> • Need for flexible learning that recognises the value of different learning pathways. • Prioritise specialist training for jewellers and traditional/heritage craft makers. • Need for professional skills training as well as practical making skills. • Qualifications need to support the development of portfolio working skills. • Key research recommendations: • Scope new apprenticeships for craft • Develop a strategy to reform craft qualifications, in consultation with the sector. • Review and/or develop National Occupational Standards for craft to inform the development of future qualifications. • Support the development of craft practitioners working in schools and with young people 	<p>The strategy for the craft sector will:</p> <ul style="list-style-type: none"> • Prioritise the development of qualifications that support the development of skills for traditional and heritage craft; and • Emphasise the value of including enterprise, freelance and portfolio working skills within qualifications, and explore the need for CPD programmes that also support this. • Support the demand for Apprenticeships in Jewellery • When completing the Action Plan we will work with stakeholders to compile a business case for Craft occupational qualifications/ Apprenticeships. We will also scope the opportunity to develop NOS to cover other areas of the sector to inform long-term development planning.
Cultural Heritage (see Annex A for an overview of the sector)	<p>NOS: Cultural Heritage and Venue operations; Archaeological Practice</p> <p>Qualifications: Level 2, 3 and 4 occupational qualifications in Cultural Heritage; Level 2 and 3 occupational qualifications in Cultural Venue Operations; Level 3 NVQ in Archaeological Practice</p> <p>Creative Apprenticeships pathways available</p>	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> • Over-reliance on HE to provide employees; many people working in the sector are overqualified for their job role. • There is a need for more employer-led work based entry opportunities. <p>Key research recommendations:</p> <ul style="list-style-type: none"> • Create a UK-wide programme Apprenticeships. • Need for continuing professional development opportunities and links to professional status, where applicable. • Qualifications which specifically develop work-based technical as well as specialist skills. This includes business and enterprise training and leadership and management training, as well as specialist skills in, for example, archaeology. 	<p>The strategy for the cultural heritage sector will emphasise the need for more flexible entry routes to the sector.</p> <p>Apprenticeships offer this alternative so need a focused communication strategy to promote this as a viable alternative.</p> <p>In Action Plan development, we will explore the need for smaller bite-sized qualifications based on NOS to offer CPD purposes. We welcome the opportunity for unit funding to support this.</p>

How we will help realise the future

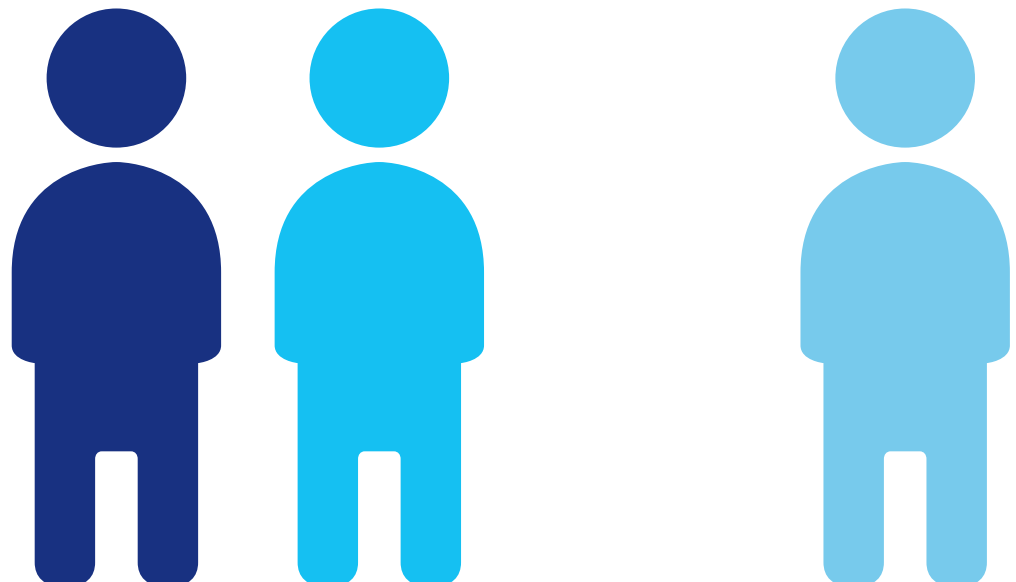
Sector	Current NOS/ Qualifications/ Apps	Industry research results	SQS response /actions
Design (see Annex A for an overview of the sector)	<p>NOS: Design</p> <p>Qualifications: Level 2, 3 and NVQs in Design</p> <p>Creative Apprenticeships pathways available</p>	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> • A lack of business and professional skills in designers; • A lack of professional experience in design graduates; and • A need to bring design education closer to design industry practice in schools, colleges and universities. There is an urgent need for strong alignment between industry and education to meet economic need. • Key research recommendations: • New qualifications and training provision must address the increasing emphasis on multidisciplinary teams; • New technical skills are required to respond to environmental concerns; and • A deeper appreciation of business practice is needed to provide strategic inputs within enterprise and innovation. 	<p>The strategy for the design sector will:</p> <ul style="list-style-type: none"> • Highlight the need for the inclusion of business and professional skills within qualifications and training; • Identify the need to rationalise excess of provision and duplication in the design sector to make sense of vocational provision which offers a means to bridge the gap between professional knowledge and professional experience; and • Promote the use of NOS as a common language, developed by employers, to inform qualifications and training across all levels. • New qualifications and training must include the development of both practical and professional skills to support progression throughout a career.
Graded Exams	<p>Graded Exams</p> <p>Grades 1 – 8</p> <p>Vocational Graded Exams</p>	<p>Strategic position based on Graded Exams Report updated in January 2011 and in consultation with key stakeholders.</p>	<p>The SQS will outline CCSkills' strategic position on the Graded Exams and set out a vision for the future which will raise the profile and value of these qualifications, including expanding opportunities for progression to further learning and employment.</p>
Music (see Annex A for an overview of the sector)	<p>NOS: Music Business (Record Labels); Music Business (Publishing); Music Business (Collecting Societies)</p> <p>Qualifications: Level 2 occupational qualification in Music Business (Marketing and Promotion); Level 3 occupational qualification in Music Business (Record Label)</p> <p>Creative Apprenticeships pathways available</p>	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> • There is a low diversity rate in the sector which tends to rely on graduates for entry-level positions that do not actually require a degree. • Employers are concerned that job applicants lack key work-related and specialist skills. This includes both musical skills and professional skills. • There is a disparity between what is available through the formal education sector and what the music industry actually needs. • Key research recommendations: • There is a need to ensure that formal education delivered by schools, college and universities is aligned with the needs of industry. • There is a need to ensure that the right vocational qualifications are on offer, are backed up by NOS, and are refreshed regularly as appropriate. • There is a need to explore the opportunity to develop an accredited qualification for creative practitioners working with children and young people. • There is a need to focus specifically on higher level vocational skills and professional skills for self employed and employees, as well as helping the industry/employer led CPD attract funding/accreditation, where relevant. 	<p>The strategy for the music industry sector will:</p> <ul style="list-style-type: none"> • Scope the opportunity to develop alternative, accessible entry routes into the industry, e.g. vocational qualifications and Apprenticeships; • Ensure that new qualifications and training include the development of both practical and professional skills to support progression throughout a career. An initial priority will be the live music sector which has a shortage of skilled technical workers; • Increase engagement with employers to ensure that new qualifications and training are fit for purpose in preparing individuals for employment in the sector through Action Plan development and implementation. This will prioritise developments in the three occupational areas in employment demand identified within the Blueprint; and • Explore the opportunity to develop an accredited qualification for creative practitioners working with children and young people.

Sector	Current NOS/ Qualifications/ Apps	Industry research results	SQS response /actions
Literature (see Annex A for an overview of the sector)	NOS: Freelancing in the Creative and Cultural Industries; Cultural Venue Operations; Live Events & Promotions; Community Arts	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> Writers do not necessarily value formal qualifications when it comes to undertaking training. Where formal qualifications are undertaken or recognised, there is an overreliance on post-graduate higher education. There are key skills needs amongst those in development roles who support writers, but there is no history of a formalised structure to support these individuals. <p>Key research recommendations:</p> <ul style="list-style-type: none"> Improve professional development opportunities for writers and other literature professionals who work or aspire to work with children and young people. Ensure that entry routes are relevant and fully accessible by all. Increase alignment between higher and further education provision and the skills needs of the sector so that courses better prepare students for work. Ensure that the right mix of training and qualifications is available to meet current and future skills needs, including those in business development, digital, management and leadership, finance and entrepreneurial skills. 	<p>The strategy for the Literature sector will:</p> <ul style="list-style-type: none"> Promote the development of qualifications and training through a range of different formats that are flexible enough to suit freelancers or small organisations who find it difficult to spare time for training; and Promote the inclusion of professional skills including digital, management and leadership, finance and entrepreneurial skills in new qualification development (HE or FE). Apprenticeships offer a viable route into literature development organisations. Live Events and Promotions and Community Arts Management can offer routes into literature festival direction, live literature programming in performing arts venues, and literature development programmes in libraries and other public arenas. Encouraging HE and FE institutions to develop courses in line with the literature sector's employment needs by supporting writers, literature organisations and commissioners of writing to get involved in course development and delivery. Understand the range of training currently on offer and develop appropriate training opportunities to fill any gaps in provision.
Performing Arts (see Annex A for an overview of the sector)	<p>NOS: Technical Theatre – Costume and Wardrobe, and Lighting, Sound & Stage, Dance Leadership</p> <p>Qualifications</p> <p>Level 2 and 3 occupational qualifications in Technical Theatre – Costume and Wardrobe, and Lighting, Sound & Stage</p>	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> Current qualifications attract those interested in the sector but don't necessarily prepare them for work. HE programmes are least valued by employers who place greater value on 'on the job training'. The sector lacks diversity, and entry and recruitment practices perpetuate this situation. Most performing arts businesses are small, and many people work on a self-employed basis. Many of those working in the sector come from a creative rather than a business background. <p>Key research recommendations:</p> <ul style="list-style-type: none"> Need for more specialist and technical skills, not just performing skills training. This could include widening opportunities to those working in other sectors e.g. IT, electronics, finance or business management. Leadership and management training. Need for more accessible entry routes. Develop administrative, support and management training within sector-specific qualifications. 	<p>The strategy for the Performing Arts sector will:</p> <ul style="list-style-type: none"> Focus on the need to communicate the value of vocational qualifications that provide an alternative work-based entry route to HE programmes; Emphasise the need for new qualifications that develop specialist and technical skills; Highlight the need to explore links with other sectors; and Address the need for the development of practical transferable skills within performing arts qualifications, including administrative and support roles at Level 2 and 3 and leadership and management at level 4. Action Plan development will explore the opportunity to develop new qualifications/pathways based on revised NOS.

How we will help realise the future

Sector	Current NOS/ Qualifications/ Apps	Industry research results	SQS response /actions
Visual Arts (see Annex A for an overview of the sector)	<p>NOS: Community Arts</p> <p>Qualifications: Level 2 and 3 occupational qualifications in Community Arts administration and management</p> <p>Creative Apprenticeships pathways available</p>	<p>Key sector characteristics/challenges:</p> <ul style="list-style-type: none"> • Made up of practising artists and SMEs, many of whom have very little spare time or money for training • Reliance on the fine art school model (HE) • Mismatch between current qualifications and skills employers need <p>Key research recommendations:</p> <ul style="list-style-type: none"> • Ensure that visual arts courses have strong, relevant links to the profession so that those entering the sector are properly prepared • Develop new entry-level opportunities through programmes such as Apprenticeships • Support and encourage technical and professional skills training in all visual arts degree programmes and courses • Map out the opportunities for NOS in the sector 	<p>The strategy for the visual arts sector will:</p> <ul style="list-style-type: none"> • Focus on the need to make sense of existing qualifications provision and identify the need for new qualifications development that will more effectively prepare individuals for employment in the sector; • Highlight the need to include business and enterprise training in qualifications development; and • Outline Creative & Cultural Skills' strategic position on the value of the FAD. • Action Plan development will explore the business case for an occupational qualification/ Apprenticeship in visual arts • Opportunities for CPD will also be explored.

Priority 9: Consult employers and collaborate with Awarding Organisations and other stakeholders, as appropriate, at all key stages of our work.



Consultation and collaboration

7.49 Since our SQS was published in 2008 Creative & Cultural Skills has worked closely with stakeholders to develop and implement the nation specific Action Plans. These stakeholders have included:

- Employers;
- Industry Bodies and Associations;
- Industry Regulators (where appropriate);
- Awarding Organisations and HEIs
- Training Providers/Educational Establishments;
- Regulatory Bodies throughout the UK;
- Funding Bodies (as appropriate);
- UK Commission for Employment and Skills (UKCES);
- Government departments in England, Northern Ireland, Scotland and Wales; and
- Other Sector Skills Councils (where relevant).

7.50 Creative & Cultural Skills will continue to work closely with all stakeholders and will encourage and facilitate partnership and collaboration to ensure effective delivery of the QB objectives and priorities. In particular, we will:

- Involve all stakeholders, as appropriate, in the development of a 4 nation Action Plan, which will highlight the priorities for each sector;
- Establish Industry Advisory Panels to inform the development and revision of NOS, qualifications and Apprenticeships in each sector;
- Work in partnership with Awarding Organisations, individually and collectively (through regular forums and other meetings), to support the rationalisation agenda through the 4 nation Action Plan;
- Explore and utilise innovative approaches to research and consultation, including engagement with trade groups and communities of best practice in order to maximise engagement from the widest possible range of stakeholders;
- Work closely with the National Skills Academy, Arts Councils and other key agencies and representative bodies in each sector to help support and promote our work.

7.51 Through these mechanisms, Creative & Cultural Skills will continue to undertake research and consultation with stakeholders, as appropriate and necessary to: explore specific issues in greater depth; identify and promote best practice in the design, development and delivery of qualifications and other learning provision; and identify new or additional information that can support and enhance our work.

Priority 10: Promote the benefits of qualifications and other learning provision to employers and learners through high quality information, advice and guidance.

How we will help realise the future

Information, advice and guidance

7.52 Creative & Cultural Skills will ensure that high quality information, advice and guidance is available for employers and learners, in order to promote the benefits of training, raise awareness of the need to invest in skills development, and provide learners with information to help them make more informed choices about qualifications and training that are relevant to their needs and career aspirations. The guidance will distinguish clearly between qualifications and training that: support entry to employment; support progression within employment; and support progression to further learning and training.

7.53 Creative & Cultural Skills will work with and through the National Skills Academy, professional and trade associations, employer organisations and other bodies, as appropriate, to help promote the benefits of vocational qualifications and training.

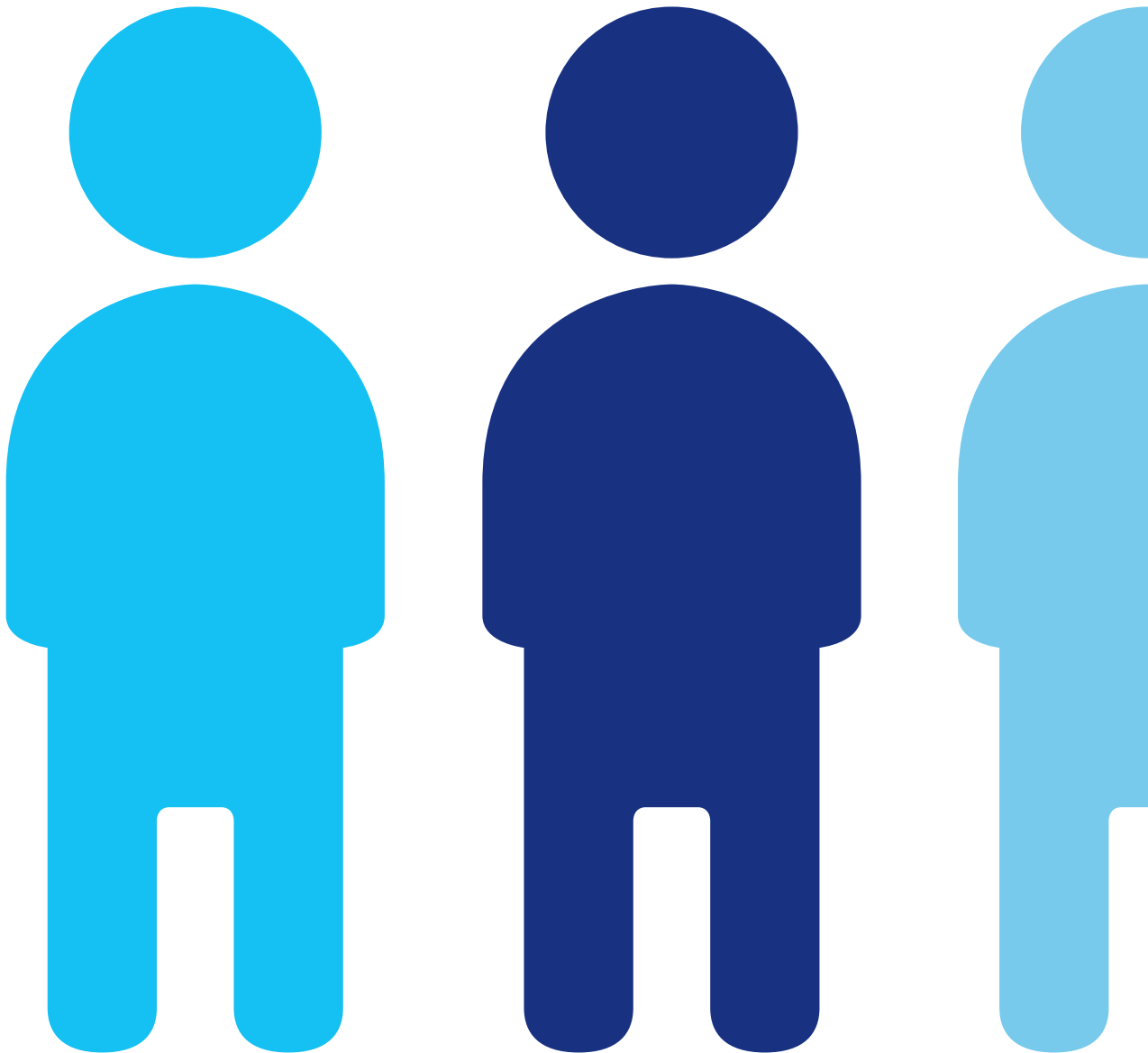
How the QB will be monitored and evaluated

7.54 The QB is part of a suite of documents that, alongside the Creative Blueprints, will be kept under review and updated on a three yearly basis. This review will involve an updating of skills needs information, assessment of available provision, and a review of the Vision, priorities and objectives that form part of the QB.

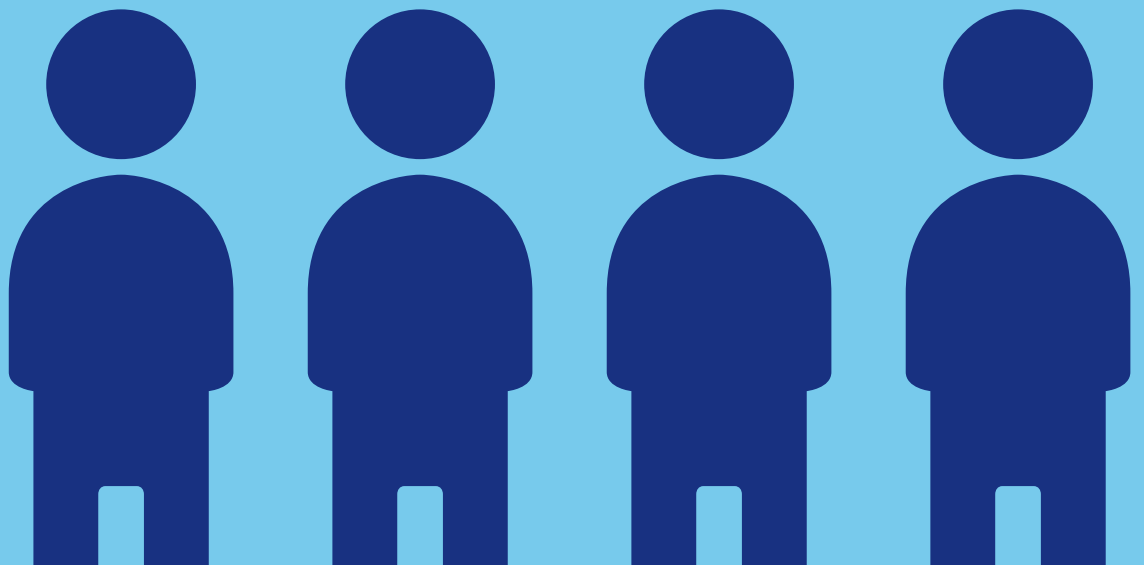
7.55 Delivery of the QB will be managed through the NOS Action Plan and QB Action Plans. Plans will be updated on an annual basis, with progress against these monitored through Creative & Cultural Skills project management system.

7.56 The most up-to-date versions of the Creative Blueprints and QB documents will be made available to all stakeholders via the Creative & Cultural Skills website.



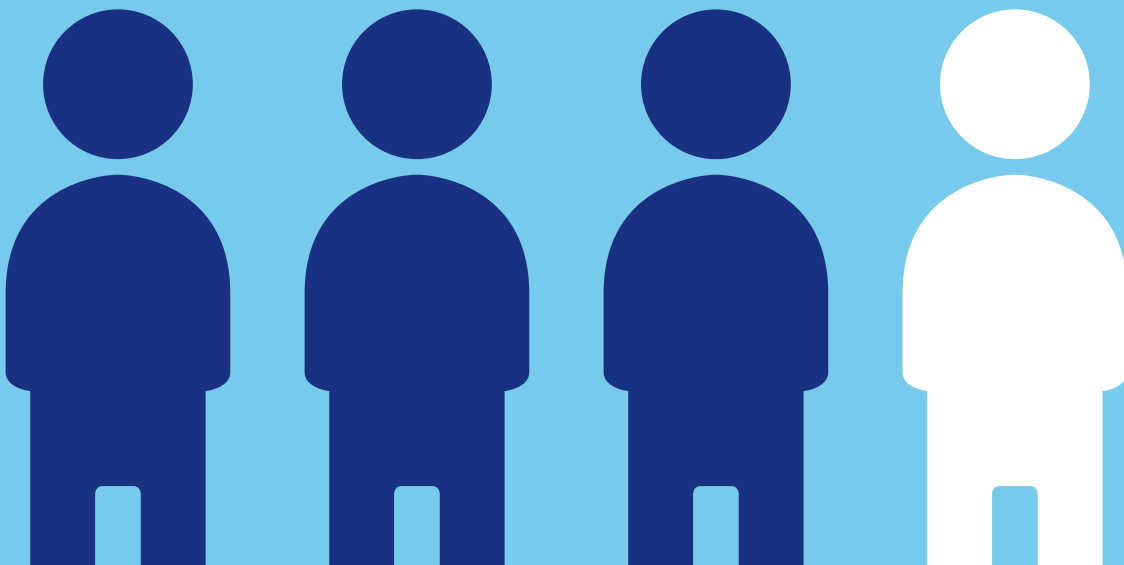


Annexes



The following provides a summary description of each sector within Creative & Cultural Skills footprint. For more detailed information about each sector and their contribution to the UK economy, please refer to the Creative Blueprints, which are available on the Creative & Cultural Skills web site.

<http://www.ccskills.org.uk/Research/Publications/tabid/81/Default.aspx>



Annex A

Brief description of sectors

Craft

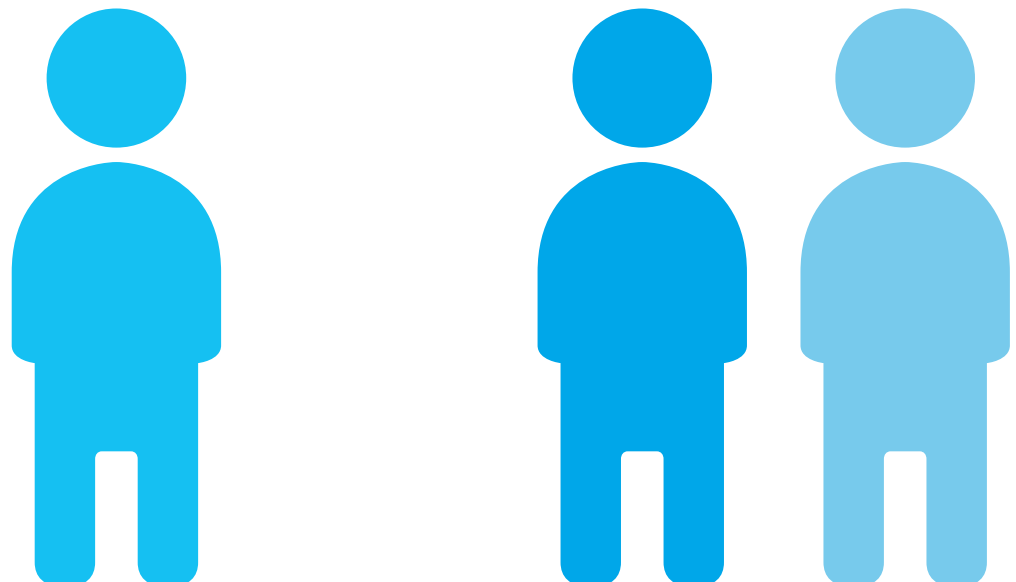
The nature of the craft industry means it is more a collection of businesses that share a similar approach to an activity than a 'cohesive industry'. For example, two craftspeople working in entirely different disciplines are likely to have more in common than a bespoke carpenter and a large scale furniture manufacturer. This distinction means that the sector cannot be measured using the same standards as many other sub sectors.²⁰ So the definition of craft as an industry can include an extremely broad range of activities and materials. For the purpose of the QB it is defined as: wood, metal, ceramics, jewellery, glass and graphic craft. The industry has a workforce in the UK of approximately 75,940 and contributes £3.1b to the UK economy.

The sector is dominated by micro-businesses and the incidence of sole trading is rising. Many sole traders, for example those working in the Highlands and Islands of Scotland, are widely dispersed and geographically isolated from their peers, which can limit professional development, which is frequently dependent on an individual's ability to access networks and to find and engage with other professionals and agencies able to support them.

For almost half of all contemporary craft makers and the majority of traditional and heritage craft makers, personal practice forms only part of a wide range of professional activities, showing that crafts are far more contemporary and connected with our fast changing culture than is generally acknowledged.

Portfolio working is the norm in the craft sector. For the majority of individuals, professional practice comprises several activities such as: designing and making functional, conceptual and decorative objects by hand; curating; designing for small scale (batch) production in specialist companies; designing for large scale industrial manufacture; working collaboratively with architects and engineers on public art works; making props, objects or models for film, animation and TV; working in the community; teaching in schools, Further Education or Higher Education; craft research and materials consultancy.

²⁰ Creative & Cultural Skills SSA, p165



Cultural Heritage

The cultural heritage industry covers museums, built heritage, archaeology and membership organisations. It contributes £6.8 billion to the UK economy and employs a workforce of 53,790 employees across the UK in organisations that are mainly non-profit making and play a key role in the tourism economy. 28% of the workforce is in London; 92% are white and 51% are aged over 40.

Cultural heritage is the legacy of past generations that is preserved and shared with today's society and kept for future generations. It helps us to understand how society has evolved and contributes to shaping the future. It is broad, encompassing historic buildings, landscapes and collections – from towns, cities and rural spaces in the UK, to collections from across the world. It stretches beyond the tangible to languages, customs and practices.

Cultural heritage is owned and held in trust on behalf of the public. The public are central to defining what constitutes the UK's cultural heritage by the value that they place on it. The sector's unique role has ensured its position as a key driver for regeneration. It supports the development of cohesive communities and contributes to shaping the cultural identity of specific places.

The sector comprises all those who collect, preserve, study and communicate the past, present and future in order to develop and promote understanding and curiosity. It consists of a variety of organisations, institutions, sector bodies and individuals. They operate at a national level across the UK, for devolved nations or at a regional and grass-roots level. A core part of the sector is publicly funded.

Design

The design industry covers communications design, interior design, product and industrial design and design for performance. It employs 263,470 across the UK and contributes £8.25 billion to the UK economy. 20% of the workforce is concentrated in London; a large majority of workers are male (67%) and 93% of the workforce is white.

UK designers are taking on increasingly strategic roles both nationally and globally, and the value of designers and their skills is becoming better recognised. In recent years, designers have brought their processes and insights to bear in new areas, including high-tech innovation, environmental sustainability and education and health services. At the same time, a number of significant programmes have been created in the UK to encourage and support businesses and public services in their effective use of design. It is clear that both government and industry are actively looking to the design sector to help build the highly productive, high-value economy on which the UK's future global competitiveness depends.

Music

Apart from individual musicians, businesses in the UK music industry range from major record companies, retailing chains and live music promoters to small independent labels and management companies. The music industry, of which live performance accounts for 42%, contributes £6 billion to the UK economy and employs 124,420 across the UK with 28% of the workforce concentrated in London. A large majority of workers are male (61%) and 93% are white.

Annex A

Brief description of sectors

Performing Arts, Visual Arts & Literature

The performing arts, visual arts and literature industries together cover artistic and literary creation and interpretation, live theatrical presentation, operation of arts facilities, dance halls, discotheques and dance instructor services, news agency activities and retail in commercial art galleries. The performing arts, visual arts and literature industries are the largest sub-sector in the creative and cultural footprint, employing more than 213,467 people. These sectors contribute £8.5 billion to the nation's economy annually.

Performing Arts

Performing arts covers carnival, dance, mime, musical and non-musical theatre, opera, puppetry, street theatre and circus. It also covers all of the support functions and roles that bring these art forms to audiences. The performing arts industry employs 148,030 with actors and entertainers accounting for 23% of this total workforce. 31% of the workforce is based in London and the industry contributes £3.5 billion to the UK economy.

The performing arts sector is characterised by a diversity of provision and business models, including: publicly-subsidised companies and venues supported by the arts funding system (through the UK Arts Councils); local authority venues; smaller companies accessing project funding; and commercial entities, some of whom are not-for-profit organisations. It is made up of a wide range of job roles which reflect all aspects of putting on a performance, with portfolio working becoming increasingly popular.

Visual Arts

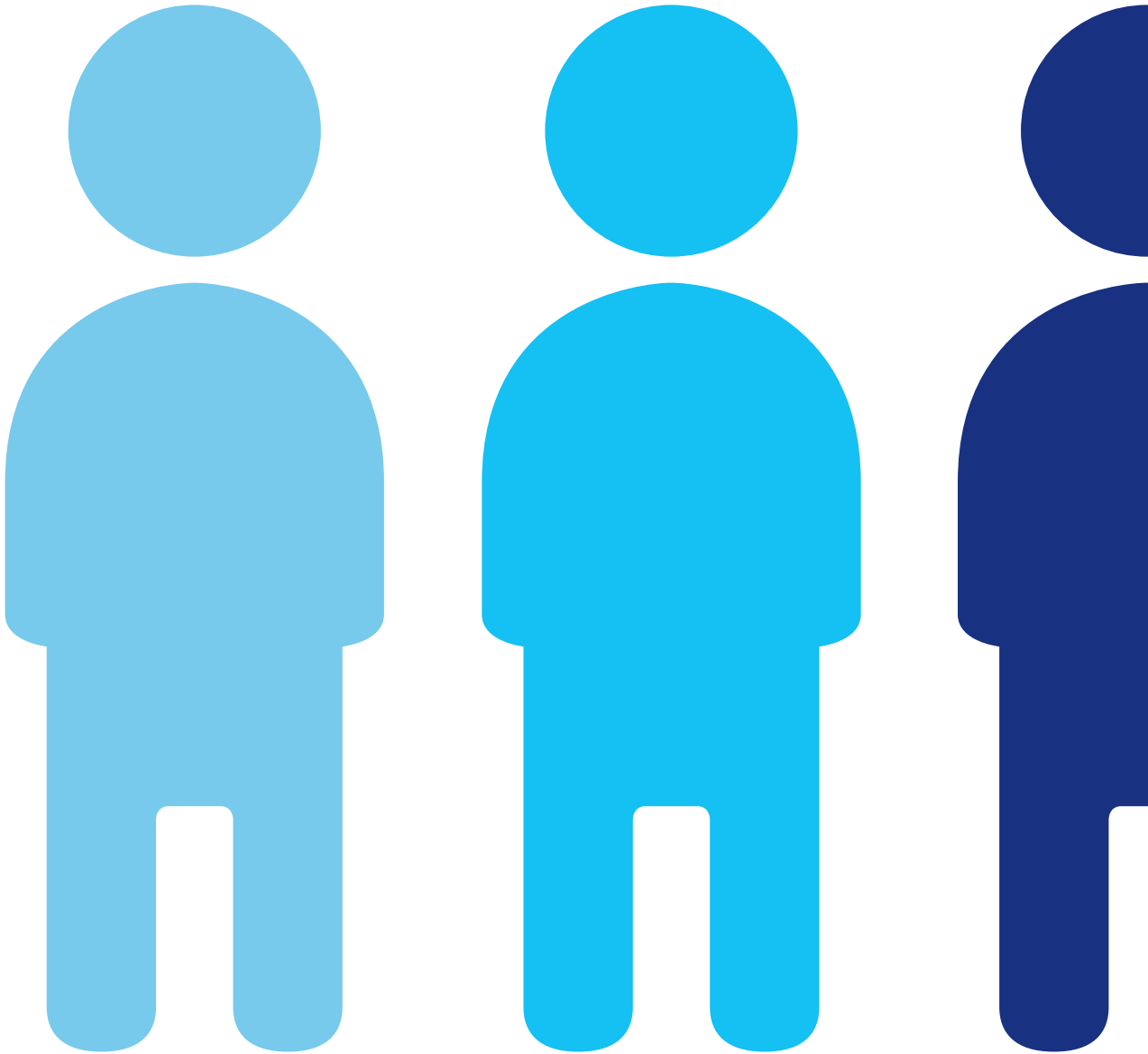
The visual arts sector covers all art forms including drawing, painting, sculpture, installation art, photography and new media. Total employment across the sector is 44,890 and artists account for 88% of the total workforce. Visual arts contributes £343 million to the UK economy and there is a roughly even split between male and female workers (47% and 53% respectively).

The visual arts sector is important, not only in its own terms, but also in its contribution to other industries such as design, advertising, interactive media, game design, film and publishing. The position of the visual arts within the creative industries has important implications for wider workforce development and consequently for the UK economy as a whole. Portfolio working is common, especially for artists who may need to supplement their income by working in related areas.

Literature

The literature sector includes a mixture of professional and aspiring freelance screenwriters, novelists, poets and playwrights. Literature employs a total of 81,100 and contributes £2.02 billion to the UK economy of which authors and writers contribute 72%. 59% of the literature workforce is over 50.





Annex B

Job roles in the creative and cultural industries

The list of job roles below is not exhaustive for example, some cultural heritage organisations have learning staff whereas other organisations describe individuals working in this area as education staff. For the purposes of our work we aim to compile a guide for reference that is representative of our industries. The following therefore indicates work areas as opposed to specific job titles so we have omitted levelling such as assistant, co-ordinator, manager etc. We have also omitted HR and finance staff as these roles are outside of Creative & Cultural Skills footprint. Where possible we have used a description that encompasses a number of roles, for example, artist refers to sculptor, painter and photographer.

Sector: Cultural Heritage

Conservation staff, Curatorial staff, Archivist staff, Cataloguing staff, Ancient Monuments Inspectors and Wardens, Investigator (Historical Monuments Commission), Museum keeper, Keeper (Public Record Office), Conservation technician staff, Collections staff, Historic buildings staff, Heritage management staff, Landscape historians, Architectural historians, Art handler staff, Art historians, Planning and surveying staff, archaeological resource staff, Field archaeologist staff, Buildings Archaeologists, Finds Specialists, SMR Officers, Museums/County/Regional/ Planning Archaeologists, Natural environment and conservation staff.

Arts management staff, Marketing, Communications, PR and Advertising staff, Fundraising Staff, Volunteer management staff, Sales and retail staff, Events staff, Ticketing staff, Museum attendance, Front of house staff, Visitor services staff, Museum guides, Site management staff, Security staff, Steward, Warden, Gateman, Museum management staff, Museum owner, Exhibitions staff, Display and design staff, Research and evaluation staff, Audiences development staff, Education and interpretation staff, Schools liaison staff.

Sector: Visual Arts

Artists, Artists working in participatory or applied settings.

Gallery attendance staff, Stewards, , Warden, Gateman, Front of house staff, Visitor services staff, Museum and gallery guides, Site management staff, Technicians, Invigilators, Gallery management staff, Security staff, Museum management staff, Museum owner, Arts centre management staff, Conservation staff, Curatorial staff, Archivist, Cataloguer, Conservation technician staff, Collections staff, Exhibitions staff, Display and design staff, Research and evaluation staff, Audiences development staff, Education and interpretation staff, Learning staff, Curators of public programmes/outreach staff, Arts management staff, Volunteer management staff, Marketing, Communications, PR and Advertising staff, Fundraising Staff, Events staff, Sales and retail staff, Studio and workspace providers, Art director/officers, Art/s advisor/s, Arts experts, Art handler, Art critics, Art historians,

Sector: Performing Arts

Artists and performers working in participatory or applied settings, Choreographers, Dancers, Dance leaders, Costume designers and makers, Tailors and dressmakers, Wardrobe assistant, Entertainment dresser, Wig maker, Costume designer, Pattern Cutter, Wig advisors, Dressers, Head cutters, dyers, ladies cutter, make-up and hair dressers, Actor, Actor-manager, Aerialist, Entertainment announcer, Film artist, artiste, Showman assistant, Choirboy, Chorister, Clown, Circus performer, Fly men, Cabaret, Carnival artist, Voiceover artist, Street entertainer, Musician, Comedian, Compeer, Conjuror, Entertainer, Extra, Chorus girl, Show girl, Hypnotist, Illusionist, Impresario, Impressionist, Disk jockey, Judge, Juggler, Magician, Stunt man, Mannequin, Model, Puppeteer, Showman, Tamer (animal), Understudy, Ventriloquist, Vocalist, Singer (entertainment), Rider (entertainment), Ice skater, Programmer, Pyrotechnician. System riggers, Commissioning programmer/operator, Production engineers.

Rehearsal managers, Scenic artists, Automaton staff, Make-up artist, Operator (control, sound), Sound technician and engineers, electrician and engineering staff, Lighting staff, Carpenter, Construction maker, paint assistants, workshop technicians, Stage and set design staff, Theatrical agent, Casting staff, Production staff, Theatre production staff, Stage management staff, Studio staff, Stagehand, Prop/s people, Scene shifter, Model/s agent, Theatrical agency owner, Technical staff, Carpenter, Armoury makers, Animation staff, Stage door keeper, Video technician, Visual media editor, Receptionist, Ticketing staff, Ushers, Box office staff, Operations staff, Front of house staff, Steward, Warden, Gateman, Theatre attendant, Hall attendant/Dance attendant, Concert steward, Theatre directing staff, Marketing, communications, press, PR and advertising staff, Fundraising staff, Sales and retail staff, Arts management, Public arts commissioning staff, Education and interpretation staff, Volunteer management staff, Community arts staff, Film agent, Variety agent, Fight arranger, Creative consultant, Entertainment consultant, Artistic director, Boxers manager, Floor manager, Location staff, Personal management staff, Arts development staff, Film production staff, Promotion staff, Festival management staff, Tour management staff, Programmer.

Sector: Design

Commercial designer, Toy designer, Publishing designer, Graphic designer, Production designer, Interior designer, Engineering designer, Furniture designer, Industrial designer, Web designer, Exhibition designer, Shop designer, Stage and set designer, Multimedia designer, Graphic, layout and lettering artists, Lithographic artists, Technical artists, Graphics staff, Display controller, Design copier, Design copyist, Art design staff, Display decorator, Exhibition designer, Multimedia designer, Illuminator, Illustrator, Creative services staff, Technical drawings setter-out, Lighting designer, Sound designer, Audio visual designer.

Owner (design consultancy), Arts gallery owner (design gallery), Theatrical production design staff, Gallery management staff, Sales and retail staff, Arts management, Public arts commissioning staff, Education and interpretation staff, Festival staff, Personal management staff, Arts development staff, Promotion staff Marketing, communications, PR and advertising staff, Fundraising staff, Research and development staff, Creative consultants, Producers staff, Entertainment consultant, Artistic directors.

Sector: Literature

Editorial staff, Technical author, Author, Bibliographer, Biographer, Communicator for the Deaf, Sales editorial staff, Book editorial staff, Dramatist, Copywriter, Publishing staff, Language staff, Technical compiler, Interpreter, Lexicographer, Novelist, Poet, Playwright, Literary reader, Publishers reader, Speechwriter, Translator, Copy writer, Creative writer, Screen writer, Lyric writer, Report writer, Script writer, Specialist writer, Specifications writer, Technical writer, Technical patents writer, Writer, Creator, Critic, Storyteller, Book illustrator, Digital programming staff.

Theatre attendant, hall attendant, dance attendant, concert steward, Literary agent, Creative Consultant, Artistic director, Personal management staff, Studio staff, Arts promotion staff, Arts development staff, Marketing, communications, press and PR and advertising staff, Fundraising staff, Events staff, Project management staff Gallery management staff, Sales and retail staff, Arts management, Reading group management staff, Writer in residence, Librarian, Writing tutor, Legal and copyright staff, Festival and tour staff, Education and interpretation staff, Volunteer management staff, Literary development writers, Audiences development, Community arts staff

Sector: Craft

Embroiderer, Needleworker, Assembler (Jewellery, plate mfr) Polisher Weaver workers (Brass musical instruments mfr), Bronze/Ornamental Worker, Iron/Art Worker, Metal/Art Worker, Potters and support staff, Gold Chaser, Silver Chaser, Maker-up, Jeweller's Maker, Goldsmith, Metal/Precious Metal Chaser, Embosser (Hilt, Sword), Embosser, Engraver, Etcher, Manufacturer, Miller, Repairer, Gem setter, Silversmith, Diamond-mounter, Pattern Maker, Modelmaker, Smallworker, Silver spinner, Diamond and Special Stone Setter, Polisher/Finisher, Technician, Enameller, Copper Etcher(printing) Engraver, Music engraver, Gold engraver, Copper artist Tattooist Gold carver, Ivory carver, Picture mounter, Prop/s maker, Rural crafts maker, Textiles designer ,Weaver Overlooker, Textile advisor, Watchmaker, Watch Repairer, Musical instrument maker, Musical instrument assembler, Musical instrument fitter, Musical instrument finisher, Musical instrument tuner, Renovator, Restorer, (Antiques) Restorer (Musical instruments), Calligrapher, Illustrator, Graphic art and lettering worker, Stone carver, Basket-maker, Picture-framer, Wood carver, Straw worker, Taxidermist China artist (Glass decorating), Ceramic artist, Wood turner, Glassblower, Metalworker, Instrument cleaner (piano, organ mfr etc), Art decorator, Drawing mounter.

Arts management staff, Education and interpretation staff, Festival staff, Events and craft fair staff, Creative consultants, Studio staff, Arts development staff, Marketing, communications, PR and advertising staff, Fundraising Staff, Research and evaluation staff, Gallery management staff, Sales and retail staff.

Music

Musician, Performer, Songwriter, DJ, Singer, Rapper, Lyricist, Arranger, Band/s master, Composer, Conductor, Copyist (music), Musical Director, Instrumentalist, Band Leader, Orchestra leader, Player (musical instruments), Music Transcriber, Music therapist, Music producer, sound engineer, audio equipment manufacturer, Lighting technician, Mixer, Recorder (Sound Recording), Theatre technician, Technical staff, Sound staff, Lighting design staff, Aids officer, Media staff, Limelight technician, Production management, Record producer and studio manager, Music producer, Choir master, Music publisher FOH engineer, monitor engineer, systems technician, backline technician, Tour management, HGV driver, Telehandler, Forklift truck driver, Rigger, Steeldog, Health and Safety expert, LD staff Instrument cleaner, Musical instrument maker, tuner, distributor and retailer (e.g. Assembler, Piano Builder/ Organ Builder, Finisher, Instrument fitter, Musical fitter, Organ fitter, Luthier, Machinist (musical instruments mfr), Action maker (piano, organ mfr), Belly maker (piano), Bow maker (musical instruments mfr), Drum maker (musical instruments mfr), Felt maker (piano, organ mfr), Glockenspiel Maker, Hammer Maker (piano, organ mfr).

Hall management, Concert management, Dance hall management, Concert steward, Dance attendant, Festival management staff, Exhibitions staff, Events staff, Event programming staff, Steward, Warden, Front of house staff, Visitor services staff, Venue staff, Security staff, Staging staff, Gallery management staff, Sales and retail staff, Producers staff, Entertainment consultant, Artistic director, Floor staff, Studio staff, Arts development staff, Producing staff, Musicians agent, Promoting staff, Booking Agent Staff, Music publisher, Licensing and royalties staff, Distribution, Manufacturer and retail staff, Collections societies staff, Marketing, communications, press and pr staff Concert agent, Concert promoter, Booking agent, Artists manager, Programmer, Instrument teacher, Music workshop leader, Education staff, Researchers, Evaluators.

Annex C UK Policy

England

The Department for Business, Innovation and Skills (BIS) has an important role at the heart of government as the 'department for growth'. It aims to create an enterprise culture where everyone with talent is inspired to turn ideas into successful enterprises and get rid of unnecessary barriers that can stifle growth. It will do this by:

- Promoting business and innovation;
- Creating a highly-skilled workforce; and
- Promoting free and open markets.

In November 2010 the Government launched its new strategy for skills, 'Skills for Sustainable Growth', along with its parallel publication, 'Investing in Skills for Sustainable Growth'. The new skills strategy sets out the Government's vision for the reform of the Further Education and skills system in order to improve the skills of the workforce, the performance of the economy and engagement in learning.

'Investing in Sustainable Growth' sets out how Government seeks to achieve its objectives through investing strategically in FE and skills over this Spending Review period. Savings will have to be made, but the Government understands the importance of continuing high levels of participation and performance.

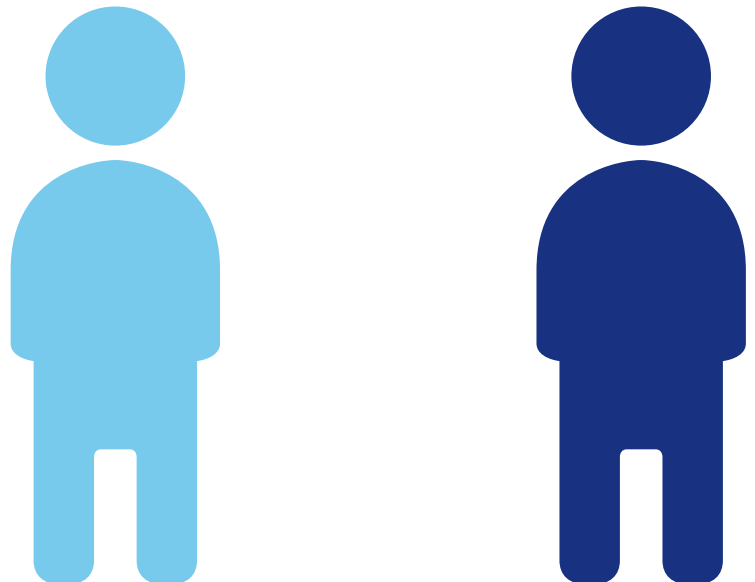
The new skills strategy sets out a range of specific objectives, outcomes and measures that aim to reform and revitalise the skills market. Chapter 1 of the Strategy is of particular relevance to the priorities of Creative & Cultural Skills. Here, the Government's sets out plans to:

- Expand the number of adult Apprenticeships* that are available by up to 75,000, by 2014-5;
- Re-shape Apprenticeships so that level 3 becomes the level to which learners and employers aspire;
- Ensure there are clear routes from Apprenticeships to higher level training, including but not exclusively, level 4 Apprenticeships; and
- Ensure vocational qualifications reflect the changing needs of employers;
- Encourage more widespread teaching on entrepreneurial skills.

*A new Specification for Apprenticeship Standards in England (SASE) has been published, which sets out the standard by which all Apprenticeships must now conform.

There are a number of other areas of research and consultation that could impact on our work going forward. In particular the 'Wolf Review of Vocational Education', which is due to report in Spring 2011, aims to look closely at education and its responsiveness to a changing labour market and consider ways to increase incentives for young people to participate, and so will be especially pertinent to our work. Creative & Cultural Skills will review and assess the implications of any outcomes from this work to ensure our priorities are re-aligned and refocused, as appropriate and necessary.

Ofqual is undertaking two consultations: 'From Transition to Transformation – Strategic Regulation of Awarding Organisations and 'Qualifications'; and 'Consultation on Economic Regulation and the Fee-capping Process'. Although these consultations are mostly relevant to Awarding Organisations, they could impact on our work to rationalise vocational qualifications, or on the design and development of vocational qualifications for the creative and cultural industries. Creative & Cultural Skills will maintain an interest in these consultations and will evaluate the impact of any outputs on key objectives within the SQS. In the meantime, the development of qualifications that can meet employer needs and fulfil the design requirements of the Qualifications and Credit Framework (QCF) – for England, Wales and Northern Ireland – will continue to be at the heart of Creative & Cultural Skills' priorities.



Annex C UK Policy

Northern Ireland

The Department for Employment and Learning (DEL) is responsible for delivering the skills strategy in Northern Ireland. The aim of the DEL is to promote learning and skills, to prepare people for work and to support the economy. Its main purpose is to improve access to skills and employment through education and training. This is designed to raise productivity, to help Northern Ireland businesses to thrive in an increasingly globalised and high technology economic environment, and to promote social inclusion by assisting individuals to access and retain sustainable employment, better wages and greater personal fulfilment. The work of the Department is set right at the centre of the Government's wider economic and social policies, assisting economic growth, on the one hand, and social inclusion on the other. Assisting the Department's aims are the Council for the Curriculum, Examinations and Assessment (CCEA) and Ofqual – the regulator of qualifications in Northern Ireland.

In June 2010, the Department for Employment and Learning launched its consultation of 'Success through Skills 2: The Skills Strategy for Northern Ireland'²¹. This follows on from the Department's first skills implementation plan 'Success through Skills' in 2006. The aim is to enable people to access and progress up the skills ladder, in order to raise the skills levels of the whole workforce; raise productivity; increase levels of social inclusion by enhancing the employability of those currently excluded from the labour market and secure Northern Ireland's future in a global marketplace. The twin goals of the strategy are to raise the levels of productivity and social inclusion within Northern Ireland, within the context of the programme for Government.

Underpinning this skills strategy is a report by Oxford Economics entitled 'Forecasting Future Skills Needs in Northern Ireland'²². This report was commissioned by the Department for Employment and Learning in association with the Department of Enterprise, Trade and Investment and the Department of Finance and Personnel. It outlined a number of challenges that would need to be addressed if Northern Ireland was to meet the forecasted future (2020) demand for skills. Using this report, the government has identified aspirational strategic goals and 5 themes for action in their Success through Skills 2 report. It should be noted that these aspirational goals, outlined below, are only realistically achievable if the economy recovers as predicted by the Oxford Economics model and if achievements in the school sector are realised.

²¹ DELNI (2010) Success through Skills 2: The Skills Strategy for Northern Ireland

²² Oxford Economics (February 2009) Forecasting Future Skill Needs in Northern Ireland

The strategic goals are as follows:

- Increase the proportion of those people in employment with NQF level 2 skills and above to 84-90% by 2020, from a baseline of 71.2% in 2008;
- Increase the proportion of those people in employment with NQF level 3 skills and above to 68-76% by 2020, from a baseline of 55.6% in 2008;
- Increase the proportion of those people in employment with NQF level 4-8 skills and above to 44-52% by 2020, from a baseline of 33.2% in 2008; and
- Increase the numbers qualifying from Northern Ireland Higher Education Institutions with graduate and post graduate level courses in STEM subjects (with an emphasis in physical and biological sciences, mathematical and computer science, engineering and technology) by 25-30% in 2020.

Themes for action include:

- Understanding the demand for skills;
- Improving the quality and relevance of education and training;
- Improving productivity by increasing the skills levels of the workforce;
- Tackling the skills barriers to employment and employability; and
- Engaging stakeholders.

Consultation on this strategy finished in September 2010 and the Department for Employment and Learning are currently working on an implementation plan, though the recent budget cuts within the NI Executive will inevitably have an impact on its delivery. In particular, it is anticipated that Higher Education will bear a significant proportion of the necessary reductions in spending.

The Department for Employment and Learning has also launched the report 'Success through STEM: Draft Government STEM strategy in response to the 'Report of the STEM review'²³. There is a huge commitment from Government to increasing the number of skilled workers with qualifications in STEM because recent research²⁴ indicates that growing sectors of the economy will require these qualifications. This report will form the Executive's overarching strategy and contribute significantly to the Government's skills agenda.

²³ DELNI (2010) Success through STEM: Draft Government STEM strategy in response to the 'Report of the STEM review.

²⁴ Oxford Economics (February 2009) Forecasting Future Skill Needs in Northern Ireland

Annex C UK Policy

Scotland

The Creative Industries are designated as a priority sector by the Scottish Government and therefore by agencies including Scottish Enterprise, Highlands & Islands Enterprise, Skills Development Scotland (which includes Careers Scotland) and smaller but influential bodies such as HI-Arts. Maintaining contact and developing strong working relationships with these bodies is imperative. All have strong links with employers.

Since being elected in 2007 the SNP-led government has introduced and supported a number of policies and initiatives in the area of skills and education including the development of Skills Development Scotland (SDS).

The Government Economic Strategy (2007) recognised learning, skills and wellbeing as key to ensuring an increase in sustainable economic growth. This was supported by the publication (also 2007) of a detailed skills strategy for Scotland 'Skills for Scotland: A Lifelong Skills Strategy'.

Creative & Cultural Skills worked with its partners to support the then four key priorities for SSCs in Scotland which encompassed; the development of 'proper' engagement with employers and others; the delivery of evidence-based labour market information; ensuring that the employer voice was sought, articulated and heard; the development and maintenance of strong partnerships.

The skills strategy was 'refreshed' as Skills for Scotland: Accelerating Sustainable Economic Growth (Scottish Government 2010). This new version of the skills strategy identifies the Creative Industries (including the areas covered by both Creative and Cultural SSC and Skillset SSC) as one of 7 'key sectors'. More specifically it recognises the good work done in the Creative Industries and seeks to:

'... build on a significant track record of success ranging from enhanced CPD provision and management and leadership training, to new apprenticeship routes and major developments in further and higher education. Indeed Skillset's unique approach to industry accreditation through the establishment of its Film and Media Academy network attracted significant long-term investment from the SFC, while Creative & Cultural Skills Creative Apprenticeships have created valuable new access routes into the sector for non-graduates.'²⁵

The strategy identifies cultural, social, education and training experiences as being equally valid ways of developing skills and knowledge. It also identifies creativity as being central to realising the overarching vision for Scotland along with innovation and enterprise; development and maintenance of a cohesive and efficient learning and careers system centred on the individual; the development of national and local government policies for investment, enterprise, skills, innovation and competition support the development and best use of skills in the workplace; supporting a commitment to ensuring Scotland is a model of best practice in tackling climate change with businesses capitalising on the opportunities that a low carbon economy will bring.

²⁵ Source: Skills for Scotland: Accelerating Sustainable Economic Growth

The strategy is structured around four key priority themes:

- Empowering people to ensure they have the opportunity to access the right advice, support and opportunities to acquire the skills and attributes to both contribute to and benefit from future economic success;
- Supporting employers by better understanding and assessing the skills they need for future success, and ensuring that the supply of skills, training and qualifications can be responsive to this;
- Simplifying the skills system to ensure that it is more coherent and easy to understand for individuals and employers; and
- Strengthening partnerships and collective responsibility between public, private and third sectors to help improve skills and the contribution they make towards achieving Scotland's social and economic aspirations.

Each of these key priority themes is supported by a broad range of commitments:

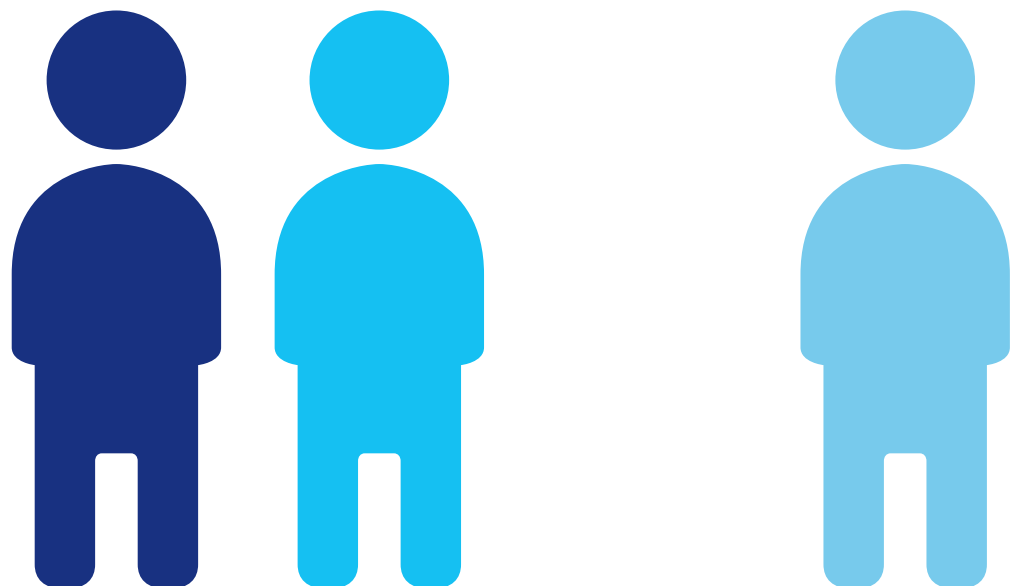
- Creative & Cultural Skills will continue to work in accordance with the key priorities of both the 2007 and 2010 skills strategy documents. The two are seen as being complementary;
- Creative & Cultural Skills will explore and develop an approach to the group categorised as not in education, employment or training (NEET). The strategic direction for addressing the barriers, challenges and needs associated with this group is contained within *More Choices More Chances: A Strategy to Reduce the Proportion of Young People Not in Education, Employment or Training in Scotland* (Scottish Executive 2006);
- The Commonwealth Games will be held in Glasgow in 2014 – Creative & Cultural Skills will seek to optimise the profile of its work and its range of products and services through engagement with the relevant organising and stakeholder bodies; and
- The environment in which we work can change very quickly – Creative & Cultural Skills will adopt a flexible approach that can accommodate change, whilst having a clear vision for the creative and cultural industries in Scotland.

The elections to the Scottish Parliament are due to take place in 2011 and could lead to a change in the political direction of the country. However, all parties have underlined their commitment to sustainable economic growth where skills, education and training (to varying degrees) are central. The particular commitment of the 2 main parties in Scotland (SNP and Labour) to the Modern Apprenticeship programme is encouraging to Creative and Cultural SSC.

In addition, a major review of post-16 education and vocational training in Scotland is due to report in early-mid 2011. The review is considering all aspects of post-16 education and vocational training under three main thematic groupings: young people and transitions; workforce development; unemployed people. This fundamental review is likely to have a major influence on the thinking, and spending priorities, of Scotland's next government.

Annex C UK Policy

A key feature of the QB within Scotland will continue to be collaborative work with the SQA (both the regulator and the awarding body). Additionally, Creative & Cultural Skills will seek to develop stronger links with all partners in Scotland to ensure that provision on the SCQF remains current and in line with employers' needs. Creative & Cultural Skills will also seek to develop and maintain a meaningful partnership with Creative Scotland which has recently (2010) taken over the functions and resources of Scottish Screen and the Scottish Arts Council and has a wide set of responsibilities for developing the sector. Creative Scotland has a 'footprint' which includes Craft, Creative industries, Dance, Drama, Literature, Music, Screen and Visual Arts. In addition, Creative & Cultural Skills will seek to research, develop and implement the SQS work on behalf of the sector in Scotland as flexibly as possible and will seek to communicate and accommodate the changes which, undoubtedly, will impact on our working environment over the coming years



Wales

The Welsh Assembly Government's Department for Children, Education, Lifelong learning and Skills (DCELLS) takes a leading role in the development of education and skills in Wales. Over recent years Creative & Cultural Skills has established a good relationship with DCELLS and will actively continue to develop and strengthen this relationship over time.

The overarching strategy for education and lifelong learning in Wales to 2010 was outlined in 'The Learning Country: Vision into Action (2007)'. This document drew on previous work including 'The Learning Country: a paving document' and The Learning Country: Learning Pathways 14-19 (2002) which detailed the Welsh Assembly Government commitment to transforming provision for the 14-19 year olds and established the pilot for the Welsh Baccalaurate Qualification.

In Wales, the creative and cultural industries plays a key role in tourism highlighted by One Wales²⁶ as vital to economic prosperity and job creation, and commits to making strategic investment in employee skills.

An independent review examining the creative industries in Wales was published in 2010²⁷. Amongst its recommendations, the report concluded that there was a need to map the creative industries as whole; that a range of future supports be developed for the music industry in Wales, including micro loans, public investment in physical infrastructure, support for festivals and an investigation into the feasibility of setting up a Welsh royalty's collection agency.

In July 2008, the Welsh Assembly Government published 'Skills that Work for Wales: a skills and employment strategy and action plan'. It builds upon previous strategies including the 'Learning Country: Vision into Action (2007)', 'Wales : A Vibrant economy (2005)', the 'Skills and Employment Action Plan 2005', and the 'Basic Skills Strategy, Words Talk – Number Count (2005)'. It also provides a response to the Leitch Review of Skills in the UK and Sir Adran Webb's review of the mission and purpose of further education in Wales – Promise and Performance... (2007). Skills That Work for Wales is being refreshed in the coming months.

Skills that Work for Wales identifies the following priorities for Wales:

- Improving the levels of basic literacy and numeracy skills in the workforce (i.e. for qualifications to at least level 1 in these areas);
- Ensuring everyone has skills essential to take up employment and maintain their employability within the labour market , delivered a spart of a customer centred and integrated employment service;
- Increasing the demand for, and supply of, intermediate and high level skills, including management, leadership and technical skills critical for success in a fiercely competitive international market;
- Addressing skills gaps and shortages in priority sectors for the Welsh economy and supporting economic development through investment in post-19 skills; and
- Establishing effective and efficient learning provision, capable of delivering policy aspirations of the Welsh Assembly Government for responsiveness, choice and quality.

²⁶ WAG (2007) One Wales

²⁷ <http://wales.gov.uk/publications/accessinfo/drnewhomepage/busindustrydrs/2009/reviewofcreativeindustries/?lang=en>

Annex C UK Policy

Transforming Education and Training in Wales: Delivering Skills that Work for Wales (2008/9) sets out proposals for transforming learning, which include ensuring that all learning delivery, from the age of 16, is reshaped, reconfigured, and transformed so that all delivery is harmonised.

The Learning and Skills (Wales) Measure 2009 is an essential component of the transformation agenda. It aims to underpin 14-19 entitlement through provider collaboration and networking. It challenges those involved in the management of the provision of post-compulsory education and training to work together so that they:

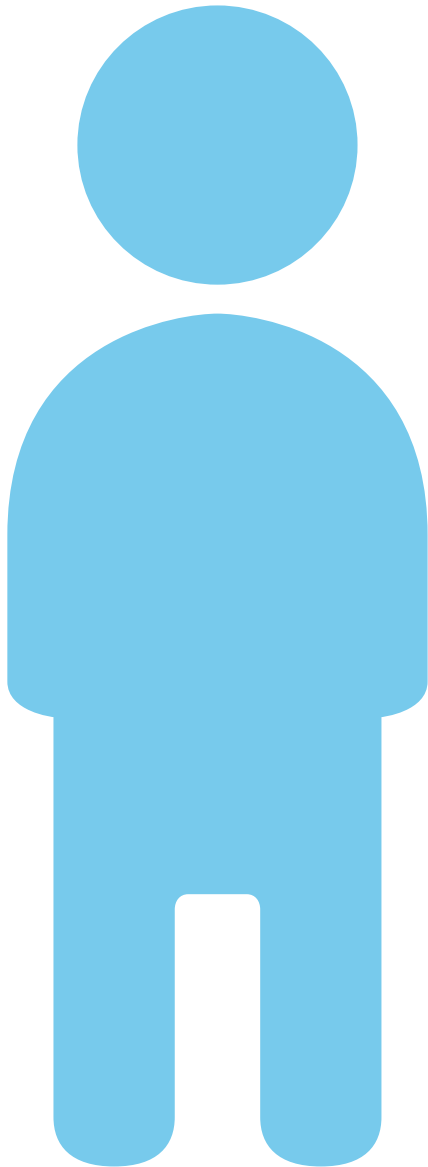
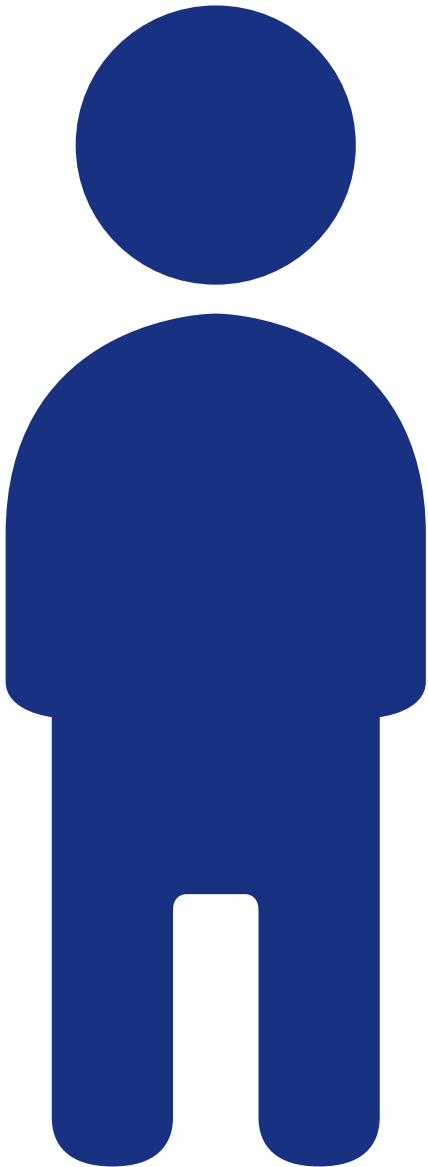
- Widen options available for students at 14-19 in a way that prepares them for the full range of pathways that are open to them and that respects the learning style of these students;
- Reduce unnecessary duplication of provision by increasing levels of collaboration, curriculum planning and delivery; and
- Move to excellence across networks of providers building on progress made by individual providers in raising quality of institutional management and students learning programmes.

In April 2010 the Welsh Assembly Government's Welsh-medium Education Strategy was published. It is seen as an integral part of the transformation programme. The strategic objectives include the following:

- Promote recognition of Welsh as a skill in the workplace;
- Work with partners to promote the benefits of Welsh-medium and Welsh language learning;
- Raise awareness and promote use of Welsh-medium and Welsh language qualifications; and
- Improve access to a sufficient range of Welsh-medium qualifications.

The Welsh-medium Education Strategy will be taken forward alongside the proposed Measure and Strategy on the Welsh Language (2010).

The implementation of the Credit and Qualifications Framework for Wales (CQFW) is continuing. The new QCF forms one pillar within CQFW. Work is continuing to enable the QCF to integrate seamlessly within CQFW which embraces all post-14 education and training. In 2009 the 5-year CQFW Implementation Plan and Handbook 2009-14 was published. In line with the annual operational plan and supporting the introduction of the QCF a number of developments are in progress. These include work with the FE sector in Wales, work-based learning and training sector, care sector, youth adult and community learning and recognition of wider learning. It is being jointly implemented by DCELLS and HEFCW.



Annex D National Skills Summaries

England

Workforce profile

The most common occupations in England are administrators (9%), graphic designers (8%), and management (8%).²⁸

Employment in England between 2010 and 2020 will grow by approximately 33%.

GVA between 2010 -2020 will increase by 32%.²⁹

Business performance

Almost three quarters of businesses in England (72%) feel that their business is performing the same or worse that it was a year ago. Coupled with this, two thirds (67%) have either seen no change in turnover or a decrease in revenue.

Skills shortages

In England, 24% of employers who have tried to recruit recently have faced difficulties. Difficulties tend to be related to a lack of both specialist and transferable skills amongst applicants, with 72% of employers noting these as problem areas. Only 6% of employers stated that applicants lacked appropriate qualifications.

Occupations that pose particular difficulties in terms of recruitment in England are graphic designers (noted by 12% of employers), retail/sales roles (8%), ICT (8%) and administration (7%).

The major impacts of skills shortages for business operating in England are an increased workload for others (44% of businesses), lost business (27%) and turned away business (22%).

Skills gaps

Just over one third of employers (36%) feel that there are gaps in the skills base of their workforce. These gaps are driven by a lack of time to train staff (noted by 33% of employers) and a general lack of experience amongst staff (31%). Limited availability of training is very rarely an issue. However, 28% of employers do note that a limited budget for training is a contributory factor.

Occupations to which skills gaps tend to relate are graphic designers (noted by 13% of employers), management roles (13%), marketing positions (9%) and administration (9%). Skills gaps in graphic design and administration reflect the difficulties experienced by employers in recruiting into these roles.

The skills gaps have a much broader impact on businesses than skills shortages; lost business is the major impact (25% of businesses), followed by an increased workload for others (15%), more outsourcing of work (13%), and turned away business (11%) and delays to developing new products/ services (11%).

²⁸ Unless otherwise stated all information in 6.4 is taken from Creative & Cultural Skills (2009) Creative and Cultural industries Workforce Survey

²⁹ Creative & Cultural Skills (2011) – Creative and Cultural Industry: Occupational, Skills and Productivity Forecasting

Use of training

Across England, 38% of employers have arranged training for their workforce in the last year. The most popular types of training or development tend to be informal, such as personal knowledge development (e.g. reading), networking, on-the-job coaching and attending conferences (each noted by approximately 40% of employers). Apprenticeships, NVQs and specific union learning are the least common modes of training.

When evaluating training in terms of it enabling the business to be more productive, employers in England rate the following highly:

- On-the-job coaching;
- Training developed internally by the business;
- Mentoring;
- Skill based sessions delivered by an external provider;
- Structured CPD based on organisational needs; and
- Apprenticeships.

It is interesting to note that only one of the most commonly used training methods (on-the-job coaching) features on this list and that whilst apprenticeships are not often used, where they are, they are seen as valuable to productivity.

Investment in training

Only 15% of businesses across the sector provide a specific entitlement to training for their employees. In addition to this almost half of businesses (47%) state that employees spend no time training in the year. In businesses that do spend time training, 11% spend either 1-2 days or 5-7 days training each year.

A very small proportion of employers in England (6%) have a dedicated training budget. Almost one third (28%) of employers spend less than £1000 per year on training, whilst 58% of employers spend nothing. This is reflected in the types of training that are popular in the sector, which tend to cost time rather than money.

Future skills needs

When considering skills gaps that are likely to affect their business in the future, employers in England predict that digital, ICT and online skills will be potentially problematic. One third of businesses feel that they won't be adversely affected by skills gaps in the future.

In considering occupations that are likely to become increasingly important to the success of the business, employers highlight ICT and marketing as key functions. However, over two thirds of respondents (39%) feel that all occupations will retain their current importance.

Annex D National Skills Summaries

Northern Ireland

Workforce profile

The most common occupations in Northern Ireland are administrator (11%), glass maker (10%) and visitor relations (8%).

Employment in Northern Ireland between 2010 and 2020 will grow by approximately 104%.

GVA between 2010 -2020 will increase by 71%.³⁰

Business performance

Over three quarters of businesses in Northern Ireland (77%) feel their business is performing the same or worse that it was a year ago. Coupled with this, over three quarters (78%) have also seen either no change in turnover or a decrease in revenue.

Skills shortages

In Northern Ireland, 29% of employers who have tried to recruit recently have faced difficulties recruiting. Problem areas for employers tend to be related to a lack of both specialist skills (74%) and experience amongst applicants (73%). Employers also stated that 47% of applicants lacked appropriate qualifications.

The major impacts of skills shortages for business operating in Northern Ireland are an increased workload for others (27% of businesses) and turned away business (26%).

Skills gaps

Over one third of employers (41%) feel that there are gaps in the skills base of their workforce. These gaps are driven by two major factors, a lack of experience amongst staff and a limited budget for training (both 62%). Limited availability of training is not regarded as an issue.

The skills gaps have a much more significant impact for businesses than skills shortages; lost business is the major impact (68% of businesses), followed by delays to developing new products/services and an increased workload for others (both 52%).

³⁰ Creative & Cultural Skills (2011) – Creative and Cultural Industry: Occupational, Skills and Productivity Forecasting

Use of training

Across Northern Ireland 55% of employers have arranged training for their workforce in the last year. The most popular types of training or development tend to be informal, such as attending conferences (74%) personal knowledge development (e.g. reading) (58%) and knowledge based sessions delivered by an external provider (52%). Apprenticeships, NVQs, other vocational training and specific union learning are the least common modes of training.

When evaluating training in terms of it enabling the business to be more productive, employers in Northern Ireland rate the following highly:

- Graduate-level training;
- Training developed internally by the business;
- NVQs or SVQs;
- On-the-job coaching;
- Mentoring; and
- Industry-accredited training.

It is interesting to note that none of the most commonly used training methods feature on this list for enabling increased productivity. Although NVQ's are not used; they do feature highly as a valuable source in adding to productivity.

Investment in training

Only 9% of businesses across the sector provide a specific entitlement to training for their employees. A relatively small proportion of businesses (19%) state that employees spend no time training in the year. Of businesses that dedicate time to training, 43% spend 3-4 days on training each year.

A very small proportion of employers in Northern Ireland (6%) have a dedicated training budget. Over one third of employers (38%) spend less than £1000 per year on training, one third spend nothing. A quarter of businesses (23%) spend between £1001 and £5000.

Future skills needs

When considering skills gaps that are likely to affect their business in the future, employers in Northern Ireland predict ICT, online and marketing skills to be potentially problematic. Nearly a third of businesses (30%) feel that they will not be adversely affected by skills gaps in the future.

Annex D National Skills Summaries

Scotland

Workforce profile

The most common occupations in Scotland are administrator (12%), management (8%).

Employment in Scotland between 2010 and 2020 will grow by approximately 18%.

GVA between 2010 -2020 will increase by 15%.³¹

Business performance

Two thirds of businesses in Scotland (67%) feel their business is performing the same or worse that it was a year ago. In spite of this over half (54%) reported increased revenue over the last two years, just under half (45%) reported no change or a decrease in revenue.

Skills shortages

In Scotland, 32% of employers who have tried to recruit recently have faced difficulties. The major difficulty was finding experienced applicants, 61% noted that applicants lacked experience. A lack of specialist skills (30%) was also a problem. Only 9% of employers stated that applicants lacked appropriate transferable skills.

Occupations that posed particular difficulties in terms of recruitment in Scotland were administrator, manager and creative director, each noted by 18% of employers.

The major impacts of skills shortages for business operating in Scotland are an increased workload for others (54% of businesses) and increased operating costs (24%). Lost business, turned-away business and delays to developing new products/services (each noted by 21%) are also noted as impacts caused by skills shortages.

Skills gaps

Just over one third of employers in Scotland (44%) feel that there are gaps in the skills base of their workforce. The major issues are a lack of time to train staff (noted by 55% of employers) and a general lack of experience amongst staff (27%). Limited availability of training is very rarely an issue, only 9% reported such a problem; however a limited budget for training is a more common factor (17%).

Few occupations to which skills gaps tend to relate were mentioned. Of those that were mentioned, management, administrative and marketing positions were the most frequently problematic. Skills gaps in administrative and management positions reflect the difficulties experienced by employers in recruiting into these roles.

The skills gaps have a much broader impact for businesses than skills shortages. Experiencing delays in developing new products/services (27% of businesses) is the most common impact, followed by lost business (23%), increased operating costs (15%), increased workload for others (12%) and turned away business (11%).

³¹ Creative and Cultural Industry: Occupational, Skills and Productivity Forecasting

Use of training

Across Scotland 43% of employers have arranged training for their workforce in the last year. The most popular types of training or development are informal, on-the-job coaching (68%), attending conferences (54%), skill based sessions delivered by an external provider (48%) and mentoring (45%). Apprenticeships and specific union learning are the least common modes of training.

When evaluating training in terms of it enabling the business to be more productive, employers in Scotland rate the following highly:

- Skill based sessions delivered by an external provider;
- Graduate-level training;
- Structured CPD based on organisational needs; and
- On-the-job coaching.

There is a correlation in that both on-the-job coaching and skills based sessions are both commonly used and seen as enabling more productivity. Whilst graduate level training is not often used, it is seen as valuable to productivity.

Investment in training

A quarter of businesses across the sector (27%) provide a specific entitlement to training for their employees. Less than a quarter (22%) state that their employees spend no time training in the year. In businesses which do spend time training, 23% state that their employees spend 5-7 days training each year. 1-2 days or 3-4 days spent training account for 17% each.

A very small proportion of employers in Scotland (8%) have a dedicated training budget. Over one third (35%) of employers spend less than £1000 per year on training, 43% spend nothing. This is reflected in the types of training that are popular in the sector, which largely tend to cost time rather than money.

Future skills needs

When considering skills gaps that are likely to affect their business in the future, employers in Scotland predict digital, ICT, administrative skills and creative expertise to be potentially problematic. A quarter of businesses feel that they won't be adversely affected by skills gaps in the future.

In considering occupations that are likely to become increasingly important to the success of the business, employers highlight ICT and marketing as key functions. Creative roles such as graphic designer, designer, creative writer, storyteller and journalist are also noted as having a likely increased importance. However, over two thirds of respondents (38%) feel that all occupations will retain their current importance.

Annex D National Skills Summaries

Wales

Workforce profile

The most common occupations in Wales are management (21%), administrators (8%) and other (7%).

Employment in Wales between 2010 and 2020 will decline by approximately 3%.

GVA between 2010 -2020 will decrease by 6%.³²

Business performance

Nearly half of businesses in Wales (44%) are performing better than they were last year. Nearly three quarters of business (73%) reported that their total turnover had either remained the same or decreased.

Skills shortages

In Wales the majority of employers are not recruiting or have not tried to recruit (59%) and 39% of employers have not tried to recruit recently. Of those who have tried to recruit difficulties faced tend to be related to a lack of experience among applicants (48%). Only 11% of employers felt that candidates lacked the appropriate qualifications.

The major impacts of skills shortages for business operating in Wales are an increased workload for others (59% of businesses), increased operating costs (48%) and lost business (48%).

Skills gaps

Just under half of employers (42%) feel that there are gaps in the skills base of their workforce. These gaps are driven by a lack of time to train staff (noted by 57% of employers) and a general lack of experience amongst staff (35%). Limited availability of training is rarely an issue (14%). However, 27% of employers do note that a limited budget for training is a contributory factor.

The skills gaps have a much broader impact for businesses than skills shortages; an increased workload for others is the major impact (28% of businesses), followed by lost business (27%), delays to developing new products/services (24%), turned away business (18%) and increased operating costs (11%).

³² Creative & Cultural Skills (2011) – Creative and Cultural Industry: Occupational, Skills and Productivity Forecasting

Use of training

Across Wales, 44% of employers have arranged training for their workforce in the last year. Attending conferences is the most popular type of training (48%) followed by personal knowledge development e.g. reading (43%) and networking (40%). Specific union learning, apprenticeships and graduate level training are the least common modes of training.

When evaluating training in terms of it enabling the business to be more productive, employers in Wales rate the following highly:

- Mentoring;
- Training developed internally by the business;
- Graduate level training;
- Skill based sessions delivered by an external provider;
- On-the-job coaching; and
- Knowledge based sessions delivered by an external provider.

It is interesting to note that none of the most commonly used training methods features on this list for enabling increased productivity. Although graduate level training is not used, it is seen as valuable to productivity.

Investment in training

Only 11% of businesses across the sector provide a specific entitlement to training for their employees. In addition to this just under half of businesses (44%) state that employees spend no time training in the year. In businesses that do spend time training, 18% spend 5-7 days training each year and 16% spend 3-4 days.

A very small proportion of employers in Wales (2%) have a dedicated training budget. One third (33%) of employers spend less than £1000 per year on training and 59% spend nothing. This is reflected in the types of training that are popular in the sector, which tend to cost time rather than money.

Future skills needs

When considering skills gaps that are likely to affect their business in the future, employers in Wales predict digital, ICT and market research skills to be potentially the most problematic; there is also concern for online, creative and financing/accounting skills. Over a third (41%) of businesses feel that they will not be adversely affected by skills gaps in the future.

In considering occupations that are likely to become increasingly important to the success of the business, employers highlight ICT and marketing as key functions while finance is also regarded as likely to have increasing importance. However, nearly over two thirds of respondents (37%) feel that all occupations will retain their current importance.

Annex E Take-up of qualifications

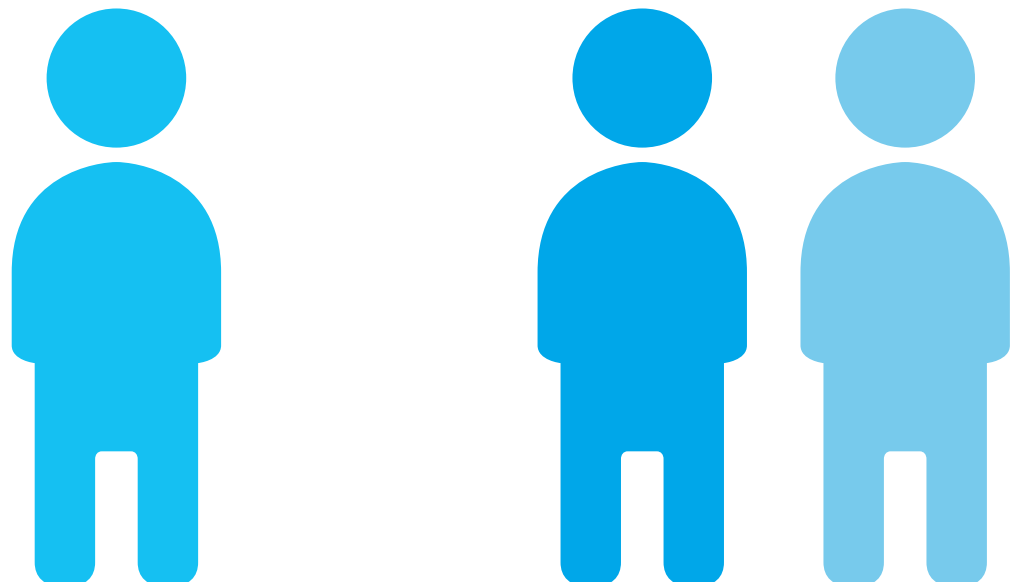
Apprenticeships

The number of Creative Apprenticeships taken across the UK during the period 2008-2010 is shown in Table E1 below:

Table E1: Apprenticeship Frameworks taken across the UK (2008-2010)

Sector	Level	Apprentices
Cultural Heritage	Level 2	59
Cultural Heritage	Level 3	50
Creative and Cultural	Level 2	89
Creative and Cultural	Level 3	143
Music, Visual and Performing Arts – Community Arts	Level 2	73
Music, Visual and Performing Arts – Community Arts	Level 3	43
Performing Arts – Live Events	Level 2	31
Performing Arts – Live Events	Level 3	46
Performing Arts – Technical Theatre	Level 2	33
Performing Arts – Technical Theatre	Level 3	35
Music – Business	Level 2	130
Music – Business	Level 3	14
Total		746

Data provided by Awarding Organisations and up to date as of February 2011.



Occupational qualifications

The number of candidates taking occupational qualifications (including NQF predecessor and QCF successor where appropriate) in subjects directly related to the creative and cultural sector from 2008/2009 to 2010/2011 is shown in Tables E2-E6 below:

Table E2: Candidates taking occupational qualifications in Music (2008/9-2010/11)

	NQF 08/09 reg.	NQF 08/09 cert.	NQF 09/10 reg.	NQF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.
Level 2	4	4	114	41	78	0	32
Level 3	13	0	47	8	2	0	17
Total	17	4	161	49	80	0	49

Table E3: Candidates taking occupational qualifications in Performing Arts (2008/9-2010/11)

	NQF 08/09 reg.	NQF 08/09 cert.	NQF 09/10 reg.	NQF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.
Level 2	1	0	12	3	23	0	5
Level 3	0	0	15	1	20	0	1
Total	1	0	27	4	43	0	6

Table E4: Candidates taking occupational qualifications in Visual Arts (2008/9-2010/11)

	NQF 08/09 reg.	NQF 08/09 cert.	NQF 09/10 reg.	NQF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.
Level 2	23	0	33	30	20	0	6
Level 3	1	0	20	14	24	8	9
Sub total	24	0	53	44	44	8	15
Total	24	0	53	44	52	15	

Table E5: Candidates taking occupational qualifications in Design (2008/9-2010/11)

	NQF 08/09 reg.	NQF 08/09 cert.	NQF 09/10 reg.	NQF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.
Level 2	59	65	91	59	0	11	13
Level 3	17	26	32	4	0	7	9
Level 4	0	0	0	0	0	0	0
Sub Total	76	91	123	63	0	18	22
Total	76	91	123	63	18	22	

Annex E Take-up of qualifications

Table E6: Candidates taking occupational qualifications in Cultural Heritage (2008/9-2010/11)

	NQF 08/09 reg.	NQF 08/09 cert.	NQF 09/10 reg.	NQF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.
Level 2	149	110	342	169	240	0	126
Level 3	65	28	154	76	98	5	30
Level 4	4	3	6	4	0	0	1
Sub Total	218	141	502	249	338	5	157
Total	218	141	502	249	343	157	

Data provided by Awarding Organisations and up to date as of February/March 2011.

Vocational Qualifications

The numbers of registrations and certifications of vocational qualifications (including NQF predecessor and QCF successor where appropriate) in subjects directly related to the creative and cultural sector from 2007 to 2010 are shown in Table E7-E12 below. This information includes England, Wales and Northern Ireland:

Table E7: Candidates taking Vocational Qualifications in Music (2008/9-2010/11)

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09/10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Entry	0	0	0	0	0	0	0	0	0	675	0	0
Level 1	1796	0	21356	0	1905	0	21041	0	200	877	4784	29
Level 2	14686	12	9123	0	20775	124	12639	0	1002	22761	329	140
Level 3	12566	2	8770	0	14091	14	9844	0	1043	14100	805	26
Level 4	14	0	1288	0	18	0	1417	0	0	80	490	0
Level 5	853	0	778	0	991	0	760	0	489	545	279	0
Level 6	42	0	201	0	71	0	235	0	0	71	69	0
Level 7	0	0	32	0	0	0	34	0	0	0	13	0
Sub total	29957	14	41548	0	37851	138	45970	0	2734	39109	6769	195
Total		29971		41548		37989		45970		41843		6964

Data of the vocational qualifications in Scotland (including SVQs) is available on SQA's website.

Table E8: Candidates taking vocational qualifications in Performing Arts (2008/9-2010/11)

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09-10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Entry	0	0	2477	0	0	142	2794	70	0	1899	380	44
Level 1	19266	3	8360	0	22115	18613	11122	24	16605	16726	14011	206
Level 2	33303	13	21382	0	44181	9245	308714	0	2330	71943	2615	202
Level 3	16132	2	16132	0	17939	8472	14092	99	403	29675	1356	554
Level 4	49	0	373	0	18	0	326	0	0	218	51	240
Level 5	413	0	263	0	589	0	444	0	239	604	37	0
Level 6	0	0	0	0	0	0	0	0	0	0	0	0
Level 7	0	0	0	0	0	0	0	0	0	0	0	0
Sub total	69163	18	48987	0	84842	36472	337492	193	19577	121065	18450	1246
Total		69181		48987		121314		337685		140642		19696

Table E9: Candidates taking vocational qualifications in Craft (2008/9-2010/11)

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09-10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Entry	0	0	0	0	0	0	0	0	0	0	0	0
Level 1	15326	602	12035	393	9750	2786	9283	1761	0	3118	0	529
Level 2	9595	194	7941	63	6760	2030	6764	1188	0	2973	0	425
Level 3	2920	0	2709	0	1944	541	1653	360	133	693	29	1
Level 4	207	0	108	0	98	0	0	0	40	0	0	0
Level 5	348	0	215	0	209	0	0	0	187	0	0	0
Sub total	28396	796	23008	456	18761	5357	17700	3309	360	6784	29	955
Total		29192		23464		24118		21009		7144		984

Annex E Take-up of qualifications

**Table E10: Candidates taking vocational qualifications in Visual Arts
(2008/9-2010/11)**

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09-10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Entry	0	0	0	0	0	0	0	0	0	0	0	0
Level 1	3966	385	3058	148	4496	1845	3408	340	9	4221	358	59
Level 2	32152	727	23061	123	43557	3753	29765	178	531	46515	1750	50
Level 3	41464	13	34324	0	41528	1074	35175	802	1038	37531	3335	56
Level 4	1271	3662	1147	3606	962	4785	860	3967	570	7471	495	0
Level 5	161	0	108	0	204	0	118	0	114	37	51	0
Sub total	79014	4787	61698	3877	90747	11457	69326	5287	2262	95775	5989	165
Total		83801		65575		102204		74613		98037		6154

**Table E11: Candidates taking vocational qualifications in Design
(2008/9-2010/11)**

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09-10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Entry	0	0	0	0	0	0	0	0	0	0	0	0
Level 1	1698	795	1085	0	1609	462	1391	79	0	641	219	20
Level 2	2026	3627	1370	0	2703	1167	1940	19	1	1830	117	20
Level 3	4252	495	4072	0	3618	424	3312	0	393	471	181	16
Level 4	0	0	0	0	0	0	0	0	0	45	0	0
Level 5	488	0	326	0	348	3	346	0	232	176	67	0
Sub total	8464	4917	6853	0	8278	2056	6989	98	626	3163	584	56
Total		13381		6853		10334		7087		3789		640

Table E12: Candidates taking vocational qualifications in Cultural Heritage (2008/9-2010/11)

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09-10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert
Entry	0	0	0	0	0	0	0	0	0	0	0	0
Level 1	0	0	0	0	0	0	0	0	0	0	0	0
Level 2	0	0	167	0	84	0	157	0	0	0	0	0
Level 3	0	0	88	0	45	0	67	0	43	0	0	0
Level 4	0	0	0	0	0	0	0	0	4	0	0	0
Total	0	0	255	0	129	0	224	0	57	0	0	0

This data has been provided by Awarding Organisations but does not include certifications and registrations from OCR and some City & Guilds NQF information.

General Qualifications

The numbers of candidates sitting Entry Level Certificates, GCSEs, A Levels and associated qualifications in subjects directly related to the creative and cultural sector from 2007 to 2010 are shown Tables E13-E20 below:

Table E13: Candidates sitting Entry Level Certificates 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Art	2280	2300	2347	2470	380	355	382	334	168	137	184	154	2828	2792	2913	2958
D & T	4370	5271	5182	5574	613	523	489	436	342	286	289	223	5325	6080	5960	6233
Drama	571	711	708	700	61	56	35	61	9	11	18	10	641	778	761	771
English	18352	17757	16672	15060	3117	2960	2708	2613	1107	958	941	794	22576	21675	20321	18467
History	2573	2209	2601	2490	437	398	344	258	326	241	221	140	3336	2848	3166	2888
Humanities	486	581	574	735	137	119	154	157	0	0	0	0	623	700	728	892
Music	330	364	301	225	21	44	50	23	0	17	0	0	351	425	351	248
Total	28962	29193	28385	27254	4766	4455	4162	3882	1952	1650	1653	1321	35680	35298	34200	32457

Annex E Take-up of qualifications

Table E14: Candidates sitting GCSEs 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Art	194825	189075	177784	172504	11055	10864	10446	10285	5721	5604	5348	5404	211601	205543	193578	188193
D & T	335806	313934	287965	270401	13616	13002	12261	11703	5537	5851	5583	5597	354959	332787	305809	287701
Drama	96661	94445	87017	81592	4182	4453	4226	3896	1758	1830	1776	1848	102601	100728	93019	87336
English	667124	657557	638899	643301	39213	38737	37651	37515	25956	25283	24646	24424	732293	721577	701196	705240
Eng Lit	528511	517601	488327	473489	29450	29374	29032	28796	11495	11412	10956	11238	569456	558387	528315	513523
History	206374	205907	199852	200992	13018	12751	12268	12412	8462	8044	7689	7877	227854	226702	219809	221281
Humanities	15662	15716	16420	14809	615	479	396	663	15	5	0	5	16292	16200	16816	15477
Music	55600	54232	48348	46045	3878	3779	3398	3358	1771	1813	1822	1869	61249	59824	53568	51272
Perf/Exp Art	27827	26144	24247	21917	483	452	388	359	15	53	15	12	28325	26649	24650	22288
Welsh Lit	0	0	0	0	4132	4126	4037	4167	0	0	0	0	4132	4126	4037	4167
Total	2128390	2074611	1968859	1925050	119642	118017	114103	113154	60730	59895	57835	58274	2308762	2252523	2140797	2096478

Table E15: Candidates sitting GCSE short courses 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Art	5,521	5,538	5366	4845	92	79	180	132	11	8	4	16	5,624	5,625	5550	4993
D & T	4,750	4,110	3871	6569	245	214	198	150	0	30	9	46	4,995	4,354	4078	6765
English	251	345	249	272	10	0	0	0	0	0	0	0	261	345	249	272
Eng Lit	160	432	292	338	0	0	0	0	0	0	0	0	160	432	292	338
History	3,391	3,343	3420	3084	168	130	82	57	28	15	35	13	3,587	3,488	3537	3154
Total	14,073	13,768	13198	15108	515	423	460	339	39	53	48	75	14,627	14,244	13706	15522

Table E16: Candidates sitting Applied GCSE Double Awards 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Applied Art & Design	7,760	7,260	5826	4385	243	174	183	146	90	90	81	82	8,093	7,524	6090	4613
Applied Performing Arts	1,108	1,647	1245	1300	40	98	105	95	17	7	59	63	1,165	1,752	1409	1458
Total	8,868	8,907	7071	5685	283	272	288	241	107	97	140	145	9,258	9,276	7499	6071

Table E17: Candidates sitting Applied GCSE Single Awards 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Applied Performing Arts	2,917	3,137	3626	1588	52	104	133	91	21	69	139	141	2,990	3,310	3898	1820
Total	2,917	3,137	3626	1588	52	104	133	91	21	69	139	141	2,990	3,310	3898	1820

Table E18: Candidates sitting A-Levels 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Art	39371	40933	42422	42577	1956	2083	2224	2247	1163	1196	1193	1230	42490	44212	45839	46054
D & T	15702	15718	15640	16519	997	970	1006	1013	718	708	796	885	17417	17396	17442	18417
Drama	15052	15319	15430	15144	781	908	911	922	489	495	584	532	16322	16722	16925	16598
English	78944	82626	85162	83132	3659	3888	4080	3732	2672	2597	2573	2456	85275	89111	91815	89320
History	41083	42664	43394	44150	2952	2943	3223	2776	2439	2430	2454	2296	46474	48037	49071	49222
Music	9368	9465	9220	8790	694	777	734	689	485	431	471	490	10547	10673	10425	9969
Perf/Exp Art	3873	3575	3541	3666	46	43	48	34	11	10	2	8	3930	3628	3591	3708
Total	203393	210300	214809	213978	11085	11612	12226	11413	7977	7867	8073	7897	222455	229779	235108	233288

Table E19: Candidates sitting AS Levels 2007/2010

	England				Wales				NI				UK			
	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010	2007	2008	2009	2010
Art	56201	57240	57117	58417	2597	2717	3010	3142	1324	1280	1467	1357	60122	61237	61594	62916
D & T	20666	20782	22623	22577	1128	1263	1480	1439	908	908	1184	1185	22702	22953	25287	25201
Drama	17576	17893	18044	17536	915	964	1024	1099	522	550	674	611	19013	19407	19742	19246
English	97036	99166	99774	101833	4028	4086	4311	4474	3158	2932	3062	3104	104222	106184	107147	109411
History	49534	49816	52208	53316	3008	3182	3220	3239	2912	2738	2918	2702	55454	55736	58346	59257
Music	12963	12638	12283	12016	1020	906	931	918	552	505	559	590	14535	14049	13773	13524
Perf/Exp Art	5377	5431	5505	5350	52	61	63	42	0	3	10	6	5429	5495	5578	5398
Total	259353	262966	267554	271045	12748	13179	14039	14353	9376	8916	9874	9555	281477	285061	291467	294953

Table E20: Candidates sitting other qualifications 2007/2010 (UK)

	2007	2008	2009	2010
Applied A Level Double Award Applied Art & Design	965	967	822	759
Applied A Level Single Award Applied Art & Design	588	700	738	699
Applied A Level Single Award Applied Performing Arts	1219	1410	1650	1683
Applied AS Double Award Applied Art & Design	868	830	735	601
Applied AS Single Award Applied Art & Design	946	877	873	865
Applied AS Single Award Applied Performing Arts	2120	2226	2340	2315
Advanced Extension Award in English	2444	2425	2350	-
Advanced Extension Award in History	1162	1049	918	-
Total	10312	10484	10426	6922

Annex E Take-up of qualifications

Standard Grades

The number of candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers that relate to the creative and cultural sector 2008-2010 are shown in Tables E21-E25 below:

Table E21: Candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers in Music (2008-2010)

Level	2008	2009	2010
Access 2	23	67	57
Access 3	976	1033	1256
Standard Grade	18512	17034	16444
Intermediate 1	887	795	823
Intermediate 2	0	0	0
Higher	0	1055	1118
Advanced Higher	0	0	0
Total	20398	19984	19698

Table E22: Candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers in Performing Arts (2008-2010)

Level	2008	2009	2010
Access 2	628	189	139
Access 3	196	189	177
Standard Grade	6474	6254	6318
Intermediate 1	214	199	170
Intermediate 2	1072	1276	1316
Higher	21138	2301	2446
Advanced Higher	272	286	376
Total	29994	10694	10942

Table E23: Candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers in Craft (2008-2010)

Level	2008	2009	2010
Access 2	71	67	61
Access 3	268	237	239
Standard Grade	0	0	0
Intermediate 1	1759	1792	1916
Intermediate 2	3849	4108	4537
Higher	0	0	0
Advanced Higher	0	0	0
Total	5947	6204	6753

Table E24: Candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers in Visual Arts (2008-2010)

Level	2008	2009	2010
Access 2	0	0	0
Access 3	0	0	0
Standard Grade	15560	13281	12083
Intermediate 1	0	0	0
Intermediate 2	0	0	0
Higher	7009	7251	7240
Advanced Higher	827	884	901
Total	23396	21416	20224

Table E25: Candidates taking Standard Grades, Intermediate courses, Access courses, Highers and Advanced Highers in Design (2008-2010)

Level	2008	2009	2010
Access 2	0	0	0
Access 3	0	0	0
Standard Grade	9289	9207	8506
Intermediate 1	0	0	0
Intermediate 2	919	922	995
Higher	2127	2391	1462
Advanced Higher	645	720	776
Total	12980	13240	11739

Data provided by SQA and up to date as of March 2011

Annex E Take-up of qualifications

Higher National Diplomas

The number of candidates taking Higher National Diplomas and Certificates relating to the creative and cultural industries from 2008/2009 to 2010/2011 are shown in Tables E26-E31 below:

Table E26: Candidates taking Higher National Diplomas and Certificates in Music (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	640	354	663	327	674	83
Certificates 15	297	195	385	216	386	49
Total	937	549	1048	543	1060	132

Table E27: Candidates taking Higher National Diplomas and Certificates in Performing Arts (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	457	281	422	354	418	116
Certificates 15	585	438	738	631	656	137
Total	1042	719	1160	985	1074	253

Table E28: Candidates taking Higher National Diplomas and Certificates in Craft (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	32	33	20	21	17	13
Certificates 15	2	11	12	12	0	0
Total	34	44	32	33	17	13

Table E29: Candidates taking Higher National Diplomas and Certificates in Visual Arts (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	252	80	223	110	202	8
Certificates 15	240	141	300	199	258	43
Total	492	221	523	309	460	51

Table E30: Candidates taking Higher National Diplomas and Certificates in Literature (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	775	399	646	434	648	91
Certificates 15	330	192	318	260	241	56
Total	1105	591	964	694	889	147

Table E31: Candidates taking Higher National Diplomas and Certificates in Performing Arts (2008/9-2010/11)

Level	08/09 Entries	08/09 Awards	09/10 Entries	09/10 Awards	10/11 Entries	10/11 Awards
Higher National Diplomas 16	0	0	0	0	0	0
Certificates 15	38	21	44	44	27	1
Total	38	21	44	44	27	1

Data provided by SQA and up to date as of March 2011

Higher Education

The number of candidates taking Foundation, Undergraduate and Postgraduate courses in the creative and cultural industries by nation for the academic year 2009-2010 are shown in Tables E32-E below:

Table E32: Candidates taking Foundation, Undergraduate and Postgraduate courses in Performing Arts (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	1942	23	0	0
Undergraduate BA	23556	203	238	763
Postgraduate	2461	134	26	118
Totals	27959	360	264	881

Table E33: Candidates taking Foundation, Undergraduate and Postgraduate courses in Craft (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	96	0	0	0
Undergraduate BA	1085	71	0	120
Postgraduate	64	39	0	0
Totals	1245	110	0	120

Annex E Take-up of qualifications

Table E34: Candidates taking Foundation, Undergraduate and Postgraduate courses in Cultural Heritage (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	87	0	0	0
Undergraduate BA	2800	0	99	217
Postgraduate	2136	70	38	292
Totals	5023	70	137	509

Table E35: Candidates taking Foundation, Undergraduate and Postgraduate courses in Literature (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	27	0	0	0
Undergraduate BA	15666	2137	0	1474
Postgraduate	3675	267	42	398
Totals	19368	2404	42	1872

Table E36: Candidates taking Foundation, Undergraduate and Postgraduate courses in Design (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	3181	89	0	0
Undergraduate BA	38238	98	256	2701
Postgraduate	5198	169	23	205
Totals	46617	356	279	2906

Table E32: Candidates taking Foundation, Undergraduate and Postgraduate courses in Visual Arts (2009-2010)

Level	England	Wales	Northern Ireland	Scotland
Foundation	1429	0	0	0
Undergraduate BA	20093	3180	550	1849
Postgraduate	3935	188	240	425
Totals	25457	3368	790	2274

Data provided by HESA and up to date as of March 2011

Graded Exams

The number of Graded Exam registrations and certificates including NQF and QCF, gained in the UK over the last three years 2008/9 to 2010/11 are shown in Tables E33-E34 below:

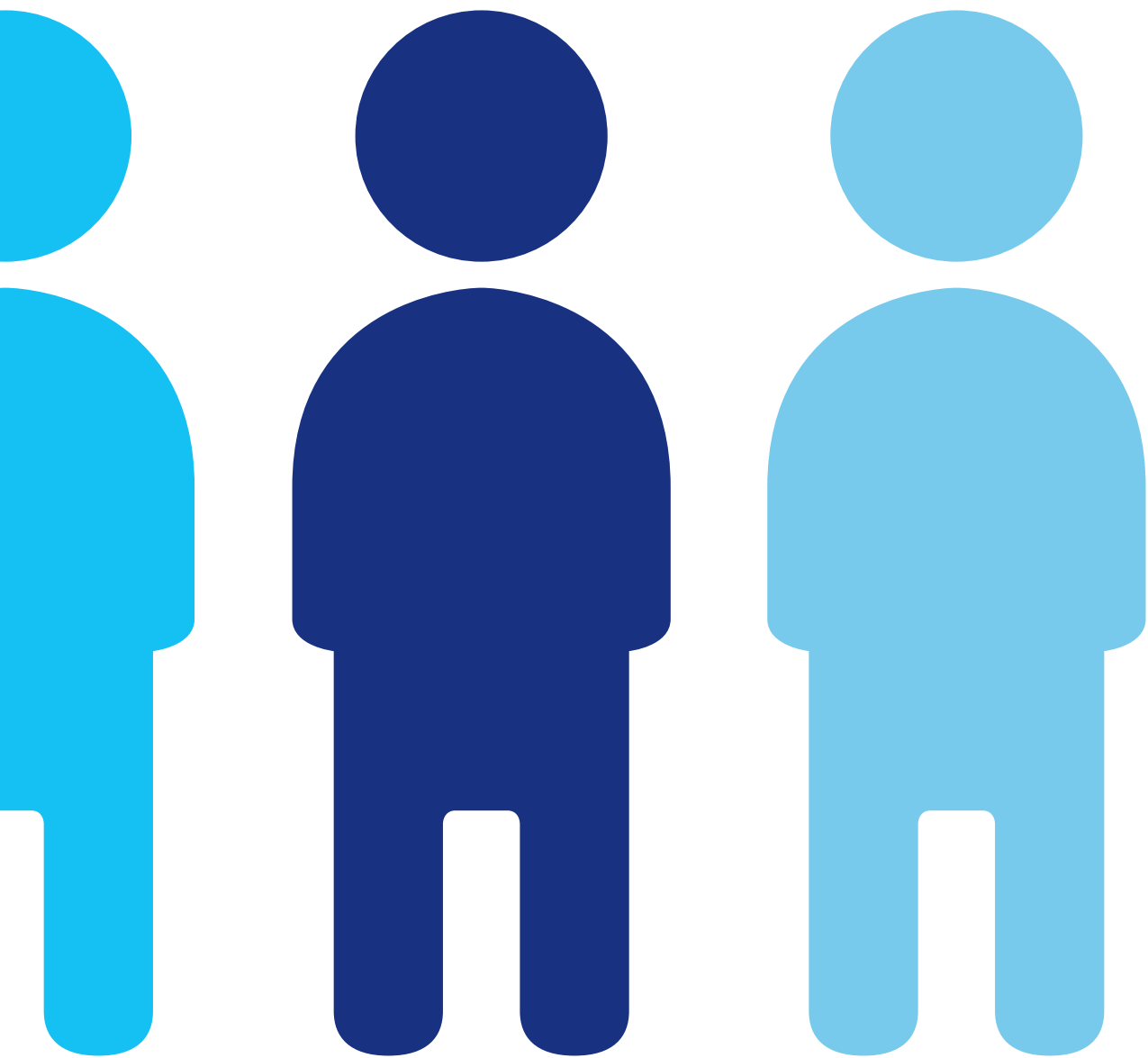
Table E33: Registrations and certifications Graded Examinations in Performing Arts (2008/9-2010/11)

	NQF 08/09 reg.	QCF 08/09 reg.	NQF 08/09 cert.	QCF 08/09 cert.	NQF 09/10 reg.	QCF 09/10 reg.	NQF 09/10 cert.	QCF 09/10 cert.	NQF 10/11 reg.	QCF 10/11 reg.	NQF 10/11 cert.	QCF 10/11 cert.
Level 1	45033	0	218075	0	26237	383	213570	365	10660	8271	52535	23712
Level 2	9783	0	103622	0	6892	240	103779	203	5018	3539	26985	9786
Level 3	21631	0	54941	0	8354	0	53850	0	7339	2160	12779	4757
Level 4	261	0	235	0	293	0	253	0	51	89	47	854
Sub total	76708	0	376873	0	41776	623	371452	568	23068	14059	92346	39109
Total		76708		376873		42399		372020		37127		131455

Table E34: Registrations and certifications Graded Examinations in Music (2008/9-2010/11)

	NQF 08-09 reg.	NQF 08-09 cert.	NQF 09-10 reg.	NQF 09-10 cert.	NQF 10-11 reg.	NQF 10-11 cert.
Entry	2266	2176	2435	2315	0	0
Level 1	0	25109	0	14714	0	4803
Level 2	0	8634	0	6320	0	2116
Level 3	0	5555	0	3481	0	1274
Total	2266	41474	2435	26830	0	8193

Data provided by Awarding Organisations and up to date as of March 2011. Data now included from Awarding Organisation BBO.



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