

The Performing Arts Blueprint

An analysis of the skills needs of the **performing arts** sector in the UK
February 2010



Creative & Cultural Skills is the Sector Skills Council for advertising, craft, cultural heritage, design, literature, music, performing arts and visual arts.

Creative & Cultural Skills was granted a new licence to operate by Lord Mandelson in December 2009, and is a member of the Alliance of Sector Skills Councils. Together we oversee the strategic development of the workforce in our industries and deliver realistic solutions to skills needs.

Creative & Cultural Skills' vision is to make the UK the world's creative hub.

Creative & Cultural Skills' mission is to turn talent into productive skills and jobs, by:

- Campaigning for a more diverse sector and raising employer ambition for skills
- Helping to better inform the career choices people make
- Ensuring qualifications meet real employment needs
- Developing skills solutions that up-skill the workforce
- Underpinning all this work with high-quality industry intelligence

The Performing Arts Blueprint is part of *The Creative Blueprint*, Creative & Cultural Skills' Sector Skills Agreement with the UK Commission for Employment and Skills. *The Creative Blueprints* for England, Scotland, Northern Ireland and Wales are available at www.ccskills.org.uk.

The National Skills Academy for Creative & Cultural Skills (NSA) is a wholly-owned subsidiary of Creative & Cultural Skills and works as the delivery organisation providing sector-specific training solutions in England for issues identified by the Sector Skills Council.

The NSA currently focuses on theatre and live music. Over time, the NSA will widen its remit to include all the industries represented by Creative & Cultural Skills, putting the campaign for employer-led workforce development into action and fulfilling its mission to turn talent into productive skills and jobs.

The NSA is one of 14 National Skills Academies which have received development funding from the Learning and Skills Council as part of the Government's Specialisation programme. The NSA hopes to see similar delivery programmes or networks in Scotland, Northern Ireland and Wales.

The NSA operates as a network of theatre and live music employers, freelancers, and industry trade associations, working together with 20 Founder Colleges across the nine English regions to develop, improve and recognise skills – initially for backstage and offstage roles in theatre and live music events. The NSA provides services and standards for training and skills development, endorsed by industry employers and professionals.

www.nsa-ccskills.co.uk

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Foreword



Courtesy of the Royal Scottish Academy of Music and Drama

The UK's performing arts sector is vibrant, varied, and hugely successful. From community arts initiatives and festivals to commercial theatres and live music venues, the performing arts are a major and crucial part of the creative and cultural industries in the UK. Even in a global recession, the performing arts in the UK have continued to attract audiences to ever more sophisticated productions; new technology has accelerated the pace of change not just in backstage practice, but in where and how the audience hears about performances and shares them with family and friends. It's an exciting time to work in the sector.

However, if the industry is to continue to thrive, we need to ensure that we are focusing on planning for the future. In a time where public funds, whether from central or local government, are contracting, and business sponsorship, private patronage or commercial investment is harder to come by, it is vital to make sure that the workforce gets the right support to perform to the best of their abilities.

Proper information, advice and guidance on how to get into the sector and, for those mid-career, how to progress; a more diverse workforce making the most of our national talent pool, both onstage and offstage; courses that fully prepare students for the reality of the sector and the work they will be required to do; a greater emphasis on management and leadership training: these are the issues which, if properly addressed, will make the performing arts sector as highly skilled as possible. The key to starting this skills planning is thorough, coherent information based on the experience of employers themselves, and this is what *The Performing Arts Blueprint*, created in partnership with the National Skills Academy, aims to provide.

The National Skills Academy for Creative & Cultural Skills (NSA), a wholly-owned subsidiary of Creative & Cultural Skills, has been set up in England as a response to employers' concerns over the suitability of current training for both new entrants and existing personnel. Its intention is to ensure that, in an industry where the speed of technical development can be breathtaking, technical training is delivered in working environments with access to the most up-to-date resources. The NSA is a network of creative and cultural employers and organisations, freelancers, educators and training providers, unions and industry trade associations, working together to develop, improve and recognise skills – focusing initially on backstage and offstage roles in theatre and live music events. Discussions are ongoing for similar initiatives in Scotland, Northern Ireland and Wales. The NSA's new home in Thurrock will provide a state-of-the-art facility for backstage and offstage professions from late 2011 onwards.

The explosion in digitisation and globalisation might seem to threaten live performance, but instead it has increased demand for the here and the now. Where so much is available online, the live performance becomes ever more desirable. We need to make sure that the right people have the right skills at the right time, so that the performing arts industry can continue to be as explosively creative as audiences across the UK have come to expect.

Christine Payne

General Secretary, Equity
Creative & Cultural Skills Board Member

Ric Green

Operations & Technical Director, Opera North
Creative & Cultural Skills Board Member
Deputy Chair, NSA Board



Courtesy of the
Lyric Hammersmith

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Introduction



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Introduction



Courtesy of Clwyd Theatr
Cymru
Photography by Catherine
Ashmore

Background

As part of our licensing agreement with the UK Commission for Employment and Skills (UKCES), Creative & Cultural Skills is required to provide a snapshot of our sector of the UK economy, presenting robust, comparable and comprehensive Labour Market Intelligence (LMI) across the four UK nations. This information describes what is happening in the labour market or in employment, using data about the numbers of people employed, skills needs and salaries. Importantly, all Sector Skills Councils collect data within a common framework so that it is possible to compare sectors and to map trends in the UK economy as a whole.

Creative & Cultural Skills published its Sector Skills Agreement, *The Creative Blueprint*, in April 2008. This covers all our sectors: advertising, craft, cultural heritage, design, literature, music, performing arts and the visual arts. Over 2,000 employers throughout the creative and cultural industries were surveyed for *The Creative Blueprint*. It was followed by Blueprints for each of the UK nations, and a further series each concentrating on particular sectors. *The Design Blueprint*, *The Cultural Heritage Blueprint*, *The Craft Blueprint* and *The Visual Arts Blueprint* have been published as action plans in partnership with industry¹.

Methodology

The *Performing Arts Blueprint* sets out our research findings, and outlines Creative & Cultural Skills' and the National Skills Academy's ongoing activity. In line with other Blueprints, the research comes from *The Creative Blueprint*. This work identified key themes for future development: leadership; diversity; entry to the sector; careers advice and guidance; continuing professional development; and business support.

It was followed in 2009 by our second major research project, the now biennial Workforce Survey, through which we consult over 1,000 UK employers on key workforce issues using surveys and focus groups. This research is underpinned by our biennial collection of demographic data providing labour market information for the industries we represent. We also draw on information collected at national level by Government, but this is not always collected or presented in ways which are relevant to our industries; in this case we extrapolate what is useful.

¹ <http://ccskills.org.uk/Industrystrategies/Industrysectors/tabid/86/Default.aspx>



The Difference Engine
Walk the Plank and
Thingumajig Theatre
Courtesy of Manchester
International Festival 2009
Photography by Karen Wright

The Performing Arts Blueprint is informed by extensive consultation in 2007 with theatre and live music employers in England as part of the creation of the National Skills Academy for Creative & Cultural Skills. It also draws on research from colleagues including Equity, BECTU, the Musicians' Union and Skillset, as well as consultation exercises held during 2009 in Scotland, Northern Ireland and Wales. Creative & Cultural Skills would like to express its sincere thanks to TBR, the independent consultancy commissioned to provide the underlying research and evidence upon which much of this report is based.

This report looks in detail at the skills needs of the performing arts sector. It does not cover audience trends and performance, which can be found in the Government's Taking Part survey in England, which collects data about engagement in culture, leisure and sport². Additional information on public sector-funded performing arts organisations is available through, for example, the UK Arts Councils' annual surveys of their regularly-funded organisations.

Major drivers of change

The performing arts sector faces both national and global challenges, particularly in the next few years.

The UK has the largest cultural economy in the world as a share of its GDP³, employing more than 678,000 people and contributing almost £25 billion to the UK economy each year⁴. Despite the recent economic turbulence, the creative and cultural industries have been resilient, with growth back to pre-recession levels of 4.5%⁵ – impressive in the context of negative growth across the UK in general⁶. With arts and culture spending being broadly maintained despite the pressures on family budgets, the economic context is not as unfavourable to the sector as it is proving to the economy as a whole.

The world's creative economy is growing faster than service industries overall and at more than four times the rate of manufacturing growth⁷. Particularly rapid growth is forecast for the global entertainment and media industry, with Asia and China leading the field⁸. To remain competitive, UK performing arts businesses will need to train, attract and retain the right workforce, developing skills to ensure that this country stays at the forefront of artistic and business success.

² See http://www.culture.gov.uk/reference_library/research_and_statistics/4828.aspx

³ The Work Foundation. (2007). *Staying Ahead: The economic performance of the UK's creative industries*. The Work Foundation.

⁴ 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 – please see <http://www.statistics.gov.uk/cci/nugget.asp?ID=254> for more information.

⁵ Creative & Cultural Skills. (2008). *The Creative and Cultural Industries: Impact and Footprint 2008/09*. Creative & Cultural Skills.

⁶ UKCES. (2008). *Working Futures*. UKCES.

⁷ UNCTAD. (2008). *Creative Economy Report*. UNCTAD.

⁸ Asia is expected to record the highest growth rate of all regions in the entertainment and media industry, increasing from \$274 billion to \$425 billion (with a 9.2% compound annual growth rate). China will have the fastest growing industry in the world, with a 26% compound annual growth rate. UNESCO. (2009). *Key Role of Creative and Cultural Industries in the Economy*. UNESCO. <http://www.oecd.org/dataoecd/11/47/38703999.pdf?contentId=38704000>



Sprout
 Courtesy of Proteus Theatre
 Company
 Photography by Ben King

The 2009 Government report *Digital Britain*⁹ emphasises the need to develop and maximise digital skills so that Britain will be ‘a global centre for the creative industries in the digital age’. Technological advancements have a massive impact on backstage professions – not only digital technicians but also performing arts workers who use digital technology in other roles. Training will need to keep pace.

The expected impact on the sector of the London 2012 Olympic and Paralympic Games is enormous. The Games will attract up to 300,000 overseas visitors, one million UK visitors and five million visitors from London, as well as 50,000 athletes, press and officials. It is accompanied by the 2008-2012 Cultural Olympiad, a UK-wide programme of events and projects run by cultural organisations. These huge events will need senior technical staff, technicians (lighting, sound, and rigging) and performers, with some 100,000 new temporary staging contracts being generated. This is a uniquely significant opportunity for the ‘up-skilling’ of the sector, although it is not without risk; theatre and music sectors in other English regions and in Scotland, Wales and Northern Ireland may well suffer if all their best technicians are drawn to London for the Games, and training and development planning across the sector needs to take this into account.

The performing arts will inevitably be affected by changes to cultural policy which will come with a newly-elected government in 2010, as they have been by initiatives such as the ‘Find Your Talent’ pilot, Tony Hall’s Dance Review¹⁰, the formation of Creative Scotland (a new strategic body to be responsible for the Scottish creative sector from, potentially, later in 2010), the Wales Creative Industries Review and, on an international level, the European Social Fund, which has provided funding for a wealth of arts and culture programmes in the UK. A key policy development which particularly affects the support of skills in the performing arts is the recent review of the Dance and Drama Awards Scheme (DaDA)¹¹. The scheme offers financial support to exceptionally talented performers to cover the costs of intensive professional training in dance, drama and stage production. The DaDA scheme has been broadly successful in developing talent (16,000 awards were granted in the first ten years of the scheme), and it is important to make sure that there is provision for specialist performance training for the performing arts sector in the coming years. In particular, employers need to be part of the discussion around high-quality training to ensure that industry needs are met.

⁹ Department for Business, Innovation and Skills. (2009). *Digital Britain: Final Report*. BIS.

¹⁰ Tony Hall. (2008). *The Dance Review: A Report to Government on Dance Education and Youth Dance in England*. Department for Children, Schools and Families.

¹¹ The Final Report of the Dance and Drama Awards Strategic Review 2009 is available at http://readingroom.lsc.gov.uk/lsc/National/Dance_and_Drama_Awards_Strategic_Review_2009_Final_Report.pdf.



Courtesy of the Royal Scottish Academy of Music and Drama

Severe funding cuts in higher education are expected and it is possible that the 'premium' funding offered to specialist training institutions in dance, drama and music (such as Laban, RADA, and the Royal College of Music) may be vulnerable. While the performing arts stand to benefit from certain changes to education policy, such as increased investment in Apprenticeships, it is important for the sector to lobby for continued funding and to make sure that the delivery of investment programmes where they do happen is tailored to their needs.

Using the information in *The Performing Arts Blueprint*

We are pleased to share the statistics we've been gathering behind the scenes to inform all those involved with the performing arts – performers, funders, strategists, employers and everyone who is thinking about the sector's future. This report is for you, to prove your worth, make your case, articulate your strength, and to protect and grow your workforce.



02

Profile of the performing arts sector



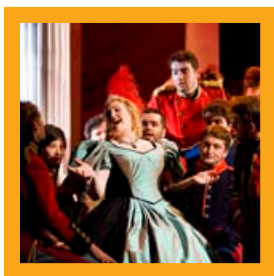
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Profile of the performing arts sector

Courtesy of
Sussex Downs,
NSA Founder College





Courtesy of the Royal Scottish Academy of Music and Drama

Headline statistics

- There are 5,480 businesses and 101,593 people working in the performing arts sector; of these, a minimum of 34% are employed in onstage occupations such as acting or dancing.
- Employment in the performing arts grew by 20% between 2006-2007 and 2008-2009.
- 90% of performing arts organisations employ fewer than ten people.
- 94% of the industry is white, and 49% is female.
- 73% of the performing arts workforce earns less than £20,000 a year.
- Nearly half (45%) of all those working in performing arts do so in London and the South East of England.
- 45% of performing arts businesses engaged in staff training in 2008/9, but only 11% have accessed public funding to do so.
- At any one time there are 750,000 individuals following cultural sector-related courses in further and higher education, and just 100,000 job roles in the performing arts – very few of which are vacant.

What do we mean by the performing arts?

For the purpose of this document we are defining the performing arts as those venues, employers, small businesses and freelancers in the theatre sector (including classical, contemporary, street arts, carnival arts, circus and physical theatre), dance, opera and the live music industry (including live performances of classical, pop, rock and all contemporary forms of music). This includes performers, promoters and those who provide backstage technical input and administration, but excludes the recorded music sector and its associated occupations, whose skills needs will be analysed separately.

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.

Examples of performing arts organisations

- Commercial live music venue operators (e.g. Live Nation)
- Publicly-funded music venues, theatres and opera houses (e.g. Royal Opera House, Royal Shakespeare Company)
- Commercial or non-subsidised theatres (e.g. Ambassadors Theatre Group venues)
- Small businesses which typically employ fewer than 10 people (e.g. companies like Rolling Sound, Creative Alliance).



Wales Millennium Centre
iStockphoto.com

Professional roles in the performing arts

The performing arts sector is made up of a wide range of job roles which reflect all aspects of putting on a performance, including but not limited to the following:

- Actor (including TV, radio and theatre work)
- Agent
- Animateur
- Armourer
- Arts administrator
- Automation technician
- Box office manager
- Cabaret artist
- Carnival artist
- Carpenter
- Choreographer
- Circus performer
- Community artist
- Company stage manager
- Costume designer
- Dancer
- Deputy stage manager
- Designer
- Director
- Education manager
- Electrician
- Entertainer
- Festival booker
- Festival director
- Fight director
- Flyman
- Freelancer
- Front of house manager
- Fundraiser
- Lighting technician
- Make-up artist
- Musician
- Operations manager
- Practitioner
- Producer
- Production manager
- Programmer
- Prop-maker
- Puppeteer
- Set designer
- Singer
- Sound producer
- Sound technician
- Stage manager
- Stand-up comedian
- Street entertainer
- Stunt artist
- Technical manager
- Technician
- Tour manager
- Usher
- Voiceover artist
- Wardrobe assistant
- Wigmaker

The business of the performing arts is also dependent on other roles such as administrators, finance, marketing, customer services and IT staff.

Size of the performing arts sector

There are 5,480 businesses in the performing arts industry; the vast majority (90%) employ fewer than ten people (see Table 1). The performing arts sector is economically productive, contributing over £44,000 per head each year to the UK economy – more than the average per head in the creative and cultural industries in general (£36,570) and the UK in total (£31,500).

Table 1: Performing arts market features

	Number of businesses	Businesses employing fewer than 10 people	Gross Value Added (GVA, in £billions)	Contribution to GVA per head p.a.
Performing arts	5,480	90%	4.5	£44,000
UK creative and cultural industry total	74,640	90%	24.8	£36,570

Creative & Cultural Skills. (2008). *Creative and Cultural Industry: Impact and Footprint 2008/09*. Creative & Cultural Skills.

Creative & Cultural Skills. (2008). *Performing Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.



Macbeth
Courtesy of the Royal
Exchange Theatre, Manchester
Photography by Jonathan
Keenan

The sector is growing rapidly; employment grew by 20% between 2006-2007 and 2008-2009 (see Table 2). Employment rates across core performing arts sub-sectors differ enormously; for example, 50% more dancers, but 14% fewer arts facilities workers, were employed in 2008-2009 than in 2006-2007.

Table 2: Performing arts employment figures

Sector	Total 2006/2007	Total 2008/2009	% Change in employment
Actors, singers, musicians and other entertainers	25,270	28,545	13
Dancers/choreographers	4,270	6,400	50
Arts administrators, producers, directors	12,940	15,182	17
Arts facilities	17,510	15,131	-14
Other entertainment activities	24,480	36,335	48
Total	84,470	101,593	20

N.B. as well as these, significant numbers work in the area of live music performance: 42,480 in 2006/07, rising to 50,776 in 2008/09 (an increase of 20%).

Creative & Cultural Skills. (2008). *Performing Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

Who works in the performing arts sector?

The industry employs an almost even split between male and female staff (see Table 3). Women, however, are likely to earn less money than their male counterparts and continue to find it difficult to progress to higher-level jobs¹². With only 6% of the sector from black, Asian and minority ethnic (BAME) backgrounds, performing arts businesses cannot be said to be ethnically diverse.

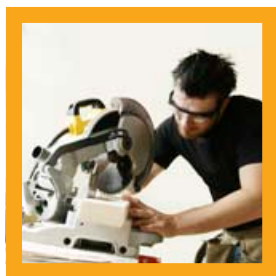
The performing arts sector is also characterised by self-employment (58% of people working in the industry, compared to 13% in the UK as a whole), and part-time employment (35%).

Table 3: Profile of performing arts employees

	Self-employment	Part-time work	% women	% BAME	% aged under 40
Performing arts	58%	35%	49%	6%	47%
UK creative and cultural industry total	41%	27%	40%	7%	52%
UK economy as a whole	13%	25%	46%	9%	Data not available

Creative & Cultural Skills. (2008). *Creative and Cultural Industry: Impact and Footprint 2008/09*. Creative & Cultural Skills.
Creative & Cultural Skills. (2008). *Performing Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.
UKCES. (2009). *Employment and Skills Almanac*. UKCES.

¹² Cultural Leadership Programme/TBR. (2009). *Women in Leadership*. CLP.



iStockphoto.com

Nearly half (45%) of all those working in the performing arts work in London and the South East of England (see Table 4).

Table 4: Performing arts employment distribution by nation and region

Nation/region	Performing arts employment	Creative and cultural employment	UK employment
England	89%	88%	84%
London	33%	24%	14%
South East	12%	14%	14%
North West	9%	9%	11%
East of England	8%	9%	9%
South West	6%	9%	9%
West Midlands	5%	6%	8%
Yorkshire and the Humber	8%	7%	8%
East Midlands	4%	7%	7%
North East	4%	3%	4%
Scotland	7%	7%	9%
Wales	3%	4%	5%
Northern Ireland	2%	2%	3%

Creative & Cultural Skills. (2008). *Creative and Cultural Industry: Impact and Footprint 2008/09*.

Creative & Cultural Skills.

UKCES. (2009). *Employment and Skills Almanac*. UKCES.

Please note, due to the need to round up data to the nearest 1%, total percentages may add up to 99% or 101%.

The performing arts industry is predominantly young; nearly 50% 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 forties¹³. This traditional reliance on a young workforce may be challenged in the future by a lack of people coming through the education system who meet industry skills and qualifications needs.

Retention of skilled staff is a key issue affecting all creative and cultural businesses, in part due to opaque progression routes and low pay; currently 73% of the performing arts workforce earns less than £20,000 a year¹⁴.

What are the current skills levels of the performing arts sector?

In general, the performing arts workforce has high levels of qualifications when compared with the UK working population in general (see Table 5).

Table 5: Current skills levels in the creative and cultural industries

Sector	Below Level 2 or no qualifications	Level 2	Level 3	Level 4+
Performing arts	11%	20%	18%	44%
UK Total	25%	20%	19%	35%

Creative & Cultural Skills. (2008). *Creative and Cultural Industry: Impact and Footprint 2008/09*.

Creative & Cultural Skills.

Level 2 refers to GCSEs at A*-C grade, Level 2 NVQs and similar qualifications; Level 3 to A-levels, BTEC Diplomas and the International Baccalaureate; and Level 4+ to qualifications such as degrees or Professional Diplomas.

¹³ Creative & Cultural Skills. (2008). *Performing Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

¹⁴ Creative & Cultural Skills. (2008). *Creative and Cultural Industries: Impact and Footprint 2008/09*. Creative & Cultural Skills.



Courtesy of the Royal Scottish Academy of Music and Drama

It is particularly interesting to look at whether the training on offer to individuals reflects the wide range of occupational roles in the performing arts industry. Since the development of both qualifications and training opportunities has been driven by student demand rather than industry need, there is a particularly large number of performance courses and qualifications but many fewer for specialist technical roles¹⁵.

As highlighted in Creative & Cultural Skills' *Sector Qualifications Strategy*¹⁶, employers in the sector are concerned about the disparity between what is available through the formal education sector and what the performing arts industry actually needs. The Dance Training and Accreditation Partnership (DTAP) is one example of a collective response to an increasing concern about the lack of recognised professional standards and qualifications at an appropriate level, in this case for dance teachers and leaders.

Whilst some formal qualifications do deliver the skills and knowledge needed for some relatively small sub-sectors of the industry, these tend not to be 'saleable' to students in the way that more performance-based courses are, meaning that education providers (i.e. higher and further education institutions) and awarding bodies can be less inclined to offer them. As such, employers have needed to create bespoke training solutions which, not being accredited and not leading to recognised qualifications, do not attract public funding. This has further exacerbated the divide between the needs of the sector and the offer from traditional training providers.

At any one time there are 750,000¹⁷ individuals following cultural sector-related courses in further and higher education. Many of these aspire to work in the performing arts, particularly onstage, but, given that less than 40% of the 100,000 people who currently work in the sector have an onstage role, many of these students will not be able to achieve this aim. In contrast, when seeking to fill the many offstage and backstage roles available, especially those demanding very specialist technical skills and knowledge specific to the sector (roles known as 'associate professional and technical' occupations¹⁸), employers say that applicants with appropriate skills are simply not there. This is especially worrying given that 30,000 skilled workers will be needed in offstage/backstage roles by 2017, of which there is a forecast shortage of 6,000¹⁹.

Over half of employers (53%) say that they have recruitment issues because applicants lack experience, and over a fifth (21%) that they lack the right specialist skills for the job (see Table 6). Interestingly, very few employers in the performing arts (7%) think that their recruitment problems are down to applicants not having the right qualifications, even though they are not equipped with the requisite skills or experience.

¹⁵ As can be seen by consulting the National Database of Accredited Qualifications (www.accreditedqualifications.org.uk) or Creative & Cultural Skills' Database of Qualifications (this is not available to the public for data protection reasons).

¹⁶ <http://www.ccskills.org.uk/Qualifications/SectorQualificationsStrategy/tabid/135/Default.aspx>

¹⁷ Creative & Cultural Skills. (2007). *Creative Blueprint Stage 2: Understanding Supply*. Creative & Cultural Skills.

¹⁸ Actors, musicians and dancers usually enter the profession with a highly specialised technical training which can culminate in a specialist course of training in a recognised theatre, dance school or conservatoire. This will put them into the 'associate professional and technical' classification within government definitions of occupational roles. Meanwhile, 'skilled trades' refers to those roles which require specialist but non-sector-specific training, such as carpentry.

¹⁹ Creative & Cultural Skills and TBR. (2007). *NSA Projections*. Creative & Cultural Skills.



Courtesy of the Royal Scottish Academy of Music and Drama

Table 6: Reasons given for recruitment problems

	Performing arts
Applicants lack the experience	53%
There have been few or no applicants	27%
Applicants lack the specialist skills	21%
Applicants tend to have poor attitudes and low motivation	19%
Firm unable to meet applicant expectations	19%
Applicants lack the transferable skills	12%
Applicants lack the qualifications	7%
Other	6%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

New recruits usually need further training (often provided informally) on the job. Evidence also suggests that, when staff already in the creative and cultural industries undertake formal training, only 13% is focused on ‘associate professional and technical roles’ off the job, and only 16% on training on the job in these areas²⁰.

The key issue, then, is that the future workforce of the performing arts industry is composed of a large pool of ‘qualified’ potential recruits who do not have the specific ‘associate professional and technical’ skills that nearly half of jobs require (see Table 7), 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 offstage and backstage training centres is absolutely crucial.

Table 7: Occupational breakdown of the creative and cultural industries

Occupational category	Creative and cultural industries	UK total
Managers and senior officials (e.g. venue manager)	19%	15%
Professional occupations (e.g. finance)	7%	13%
Associate professional and technical (e.g. actor, sound technician, lighting designer)	49%	15%
Administrative and secretarial (e.g. arts administrator)	7%	11%
Skilled trades occupations (e.g. carpenter)	7%	11%
<i>Personal service occupations</i>	4%	8%
Sales and customer service occupations (e.g. box office staff)	3%	8%
<i>Process, plant and machine operatives</i>	1%	7%
Elementary occupations (e.g. unskilled labourers)	7%	12%

UKCES. (2009). *Employment and Skills Almanac*. UKCES.

N.B. definitions in italics are not directly relevant to the performing arts sector and are included in order to portray the complete data set.

It is also important to note that, in administrative, support and management roles, performing arts companies often recruit from the rich over-supply of general arts graduates to roles that do not require higher-level or arts-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.

²⁰ UKCES. (2009). *Employment and Skills Almanac*. UKCES.



Courtesy of The Albany, Deptford

What type of skills gaps are performing arts organisations faced with at present?

Thirty-eight percent of businesses in the performing arts identify skills gaps in their current workforce²¹. Skills gaps are skills that existing staff need but lack, as opposed to skills shortages, which mean that employers cannot find job applicants with the right skills. 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 (see Table 8).

Table 8: Types of skills lacking in performing arts businesses

	Performing arts
Technical	22%
Administration	21%
ICT Skills	20%
Business development	18%
Finance/accounting	16%
Marketing/advertising/PR	15%
Management	7%
Sales	6%
Digital	3%
Other	34%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

Performing arts businesses experience skills gaps due to staff lacking experience, no time for training and/or a limited budget (see Table 9). Only 13% of those surveyed thought their skills gaps were caused by the limited availability of relevant training; the issue is not how the performing arts workforce can fill their skills gaps, but how they can find time for, and finance, training.

The effects of skills shortages and skills gaps are different. The impact of a skills shortage is an increased workload for everyone else in the business, and missed opportunities to take on new business, causing business to be turned away (see Table 10). Skills gaps, on the other hand, can lead to existing business being lost through poor delivery or impossible pressure on the workforce.

²¹ Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.



RSC education workshop
Courtesy of the Royal Shakespeare Company
Photography by Ellie Kurttz

Table 9: Reasons for experiencing skills gaps

	Performing arts
Lack of experience	44%
Limited time for training	38%
Limited budget for training	32%
Difficult to keep up with change	19%
Lack of 'time served'	18%
Limited availability of training	13%
High staff turnover	7%
Other	20%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

Table 10: Consequences of skills shortages and gaps for performing arts businesses

	Skills shortage	Skills gap
Increased workload for others	50%	32%
Turned away business	36%	13%
Delays to developing new products/services	24%	25%
Difficulties meeting quality standards	13%	7%
Difficulties introducing new working practices	19%	7%
Lost business	13%	31%
More work is outsourced	7%	4%
Increased operating costs	7%	10%
Other	19%	10%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.





Shakespeare's Globe, London
iStockphoto.com

What kind of skills will performing arts organisations need in the future?

Research undertaken by the UK Commission for Employment and Skills suggests that, over the next seven years, the creative and cultural industries are expected to grow by a further 151,000 people in newly created jobs; significantly, over half of all these jobs (55%) will be in 'associate professional and technical roles', those requiring specialist technical skills specific to the sector. Meanwhile, employment in associate professional and technical roles in the creative and cultural industries will increase at a faster rate than UK employment growth as a whole (26% compared with 15% respectively)²². This places a huge emphasis on the industry and its support mechanisms to prepare people with the right skills for these growth areas.

It is vital, therefore, that performing arts businesses begin to invest in training in these roles as soon as possible. Currently, performing arts organisations tend not to 'think forward' in terms of the skills issues that might affect them in the future. Over a third of businesses (34%) do not anticipate future skills gaps, and 11% are unable to predict what they might be, though marketing and ICT skills score highest (see Table 11).

Table 11: Perceived future skills needs

	Performing arts
Marketing skills	16%
ICT skills	11%
Creative expertise	8%
Digital skills	7%
Administrative skills	6%
Online skills	5%
Management	5%
Teaching skills	5%
Business skills	4%
Fundraising	3%
Finance/ accounting	3%
Foreign language skills	3%
None	34%
Don't know	11%
N/A	6%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

²² UKCES. (2008). *Working Futures*. UKCES.

03

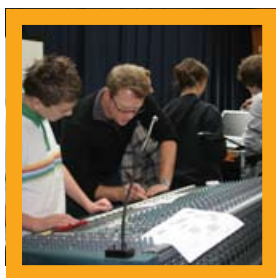
Training issues in the performing arts





Training issues in the performing arts





Courtesy of Chichester
Festival Theatre
Photography by Sally Ann
Garner-Gibbons

The skills gaps identified by employers in the performing arts indicate a need to address the delivery of training for the sector. Traditionally, Government investment is targeted primarily at further and higher education, and at support to acquire additional vocational qualifications. The performing arts sector has tended not to influence provision in further and higher education, as this has been perceived by the sector as being determined by student interest in taking courses rather than by employment needs. Performing arts companies have not, therefore, been able to benefit from funding for vocational qualifications because their workforce tends to be qualified to a higher level than 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.

What kind of training provision does the performing arts workforce already undertake?

UK employees across all industries who undertake regular training earn on average between 5% and 6% higher than those who do not undertake workplace training²³. Given that there are considerable issues around skills shortages in the performing arts industry, training staff and investing in training is vital if the industry is to stay successful.

Only 45% of performing arts businesses engaged in training for staff in 2008/9²⁴. In fact, the percentage of those arranging training for staff has steadily declined over the last seven years²⁵. 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. The exception to this is in the area of Health and Safety, where performing arts companies are obliged to keep their practice up to date.

Employers reported a number of barriers to offering their staff training (see Table 12). A common issue in training provision is lack of available time (cited by 40% of businesses); organisations cannot cover staff who are absent on training, and some staff therefore cannot be released. Many performing arts organisations (43%) also feel that their staff are already fully proficient and are in no need of Continuing Professional Development – another indicator that they may not be thinking sufficiently about future skills issues²⁶.

²³ Department for Business, Enterprise and Regulatory Reform. (2006). *Non-certified learning and skills: incidence in the UK, variation across countries and links to productivity*. BERR.

²⁴ Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

²⁵ UKCES. (2009). *Employment and Skills Almanac*. UKCES.

²⁶ Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.



Shakespeare Youth Festival
Courtesy of Theatre by the Lake

Table 12: Reasons for not training

	Performing arts
Your staff are already fully proficient	43%
There is not enough time for training	40%
Your establishment lacks the funds for training	17%
No appropriate training is available in terms of subject area	13%
There is a lack of cover for training	6%
No suitable training is available in terms of mode of delivery	4%
Your staff are not keen to participate in training	2%
Training is not considered to be a business priority	2%
Training is available but not at the right level	0%
Other	17%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

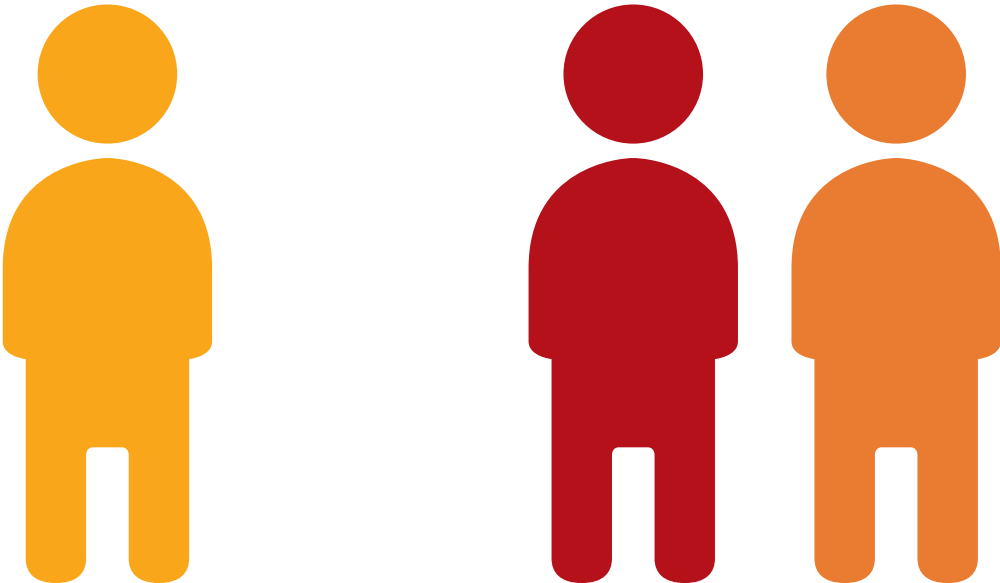
Preferred ways of delivering training

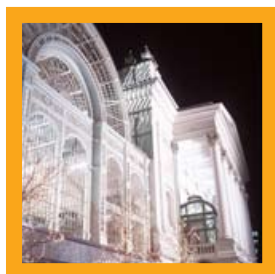
Informal training is the most preferred in performing arts (see Table 13), although businesses in the sector are also likely to undertake more external (college or university) training than across the creative sector in general.

Table 13: Preferred training mechanisms

	Performing arts	Creative and cultural industries as a whole
Informal training (e.g. on-site, on-the-job coaching)	38%	46%
In-house formal training (delivered by your organisation to its staff)	19%	33%
External training (e.g. college or university or other training provider)	35%	24%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.





Courtesy of the
Royal Opera House
Photography by Rob Moore

On-the-job coaching, attending conferences, networking and personal knowledge development are the most common types of training undertaken in the performing arts (see Table 14).

Table 14: Common types of training undertaken

	Performing arts
On-the-job coaching	49%
Attending conferences	42%
Networking	39%
Personal knowledge development e.g. reading	38%
Skill-based sessions delivered by an external provider	33%
Mentoring	29%
Knowledge-based sessions delivered by an external provider	25%
Industry-accredited training	19%
Training developed internally by your business	14%
Structured CPD based on organisational needs	12%
Other vocational training	6%
Postgraduate level training	3%
An Apprenticeship	3%
Graduate-level training	1%
NVQs or SVQs	1%
Specific Union Learning	0%
Other	6%

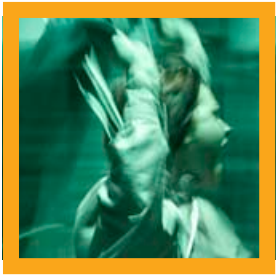
Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

The most common reasons given for undertaking training in the performing arts (see Table 15) are, unsurprisingly, that it provides appropriate skills for employees (43%) and that it suits the needs of the organisation (42%). Other important factors include having had a particular course recommendation and to achieve industry recognition.

Table 15: Most common reasons for undertaking training

	Performing arts
It provided the appropriate skills for employees	43%
It suited the need	42%
Recommendation	24%
Industry recognition	22%
To keep skills and knowledge up to date	22%
Because of the accreditation gained	19%
It supported growing the business	17%
The cost suited my budget	13%
It was a good networking opportunity	12%
Availability of courses	11%
Because I could get funding for it	5%
Organisational policy/statutory requirement	3%
Other	3%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.



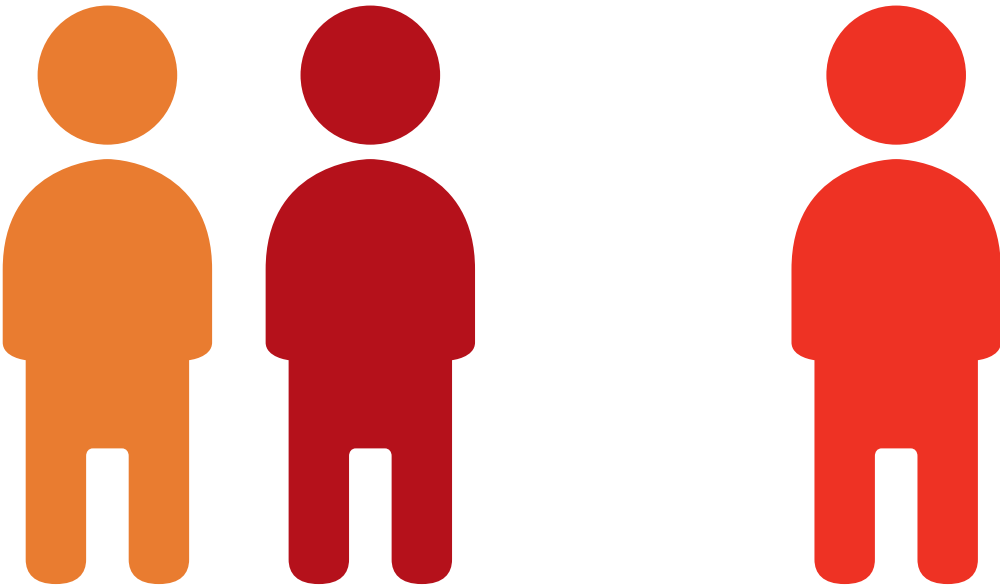
Courtesy of the Royal Scottish Academy of Music and Drama

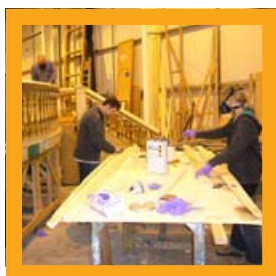
When considering the value of training to their business (see Table 16), performing arts employers scored on-the-job coaching at 8.8 out of 10, structured CPD at 8.3 and other vocational training also at 8.3. Graduate and postgraduate level training and specific union learning are seen as least valuable in the industry.

Table 16: Value of training to the business

	Performing arts businesses' average rating (out of 10)
On-the-job coaching	8.8
Structured CPD based on organisational needs	8.3
Other vocational training	8.3
Mentoring	8.2
Skill based sessions delivered by an external provider	7.9
Industry-accredited training	7.8
Training developed internally by your business	7.8
Networking	7.8
Apprenticeship	7.7
Knowledge based sessions delivered by an external provider	7.7
Personal knowledge development e.g. reading	7.7
Attending conferences	7.4
NVQs or SVQs	6.9
Graduate-level training	6.6
Specific Union Learning	6.0
Postgraduate level training	4.0

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.





Courtesy of the Royal Opera House

Funding for training

In the performing arts, only 20% of businesses say that their employees have a specific entitlement to training²⁷, and 40% state that their employees do not actually receive any training or development at all (see Table 17).

Table 17: Percentage of days spent training by staff

	Performing arts	Creative and cultural industries as a whole
0 days	40%	44%
1-2 days	15%	11%
3-4 days	13%	9%
5-7 days	9%	12%
8-10 days	6%	7%
11-15 days	6%	5%
16-20 days	5%	3%
21-30 days	2%	3%
31-40 days	2%	2%
40+ days	1%	3%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

The continued availability of finance to support investment in skills is vital in the performing arts, where 90% of organisations are micro-businesses (employing fewer than 10 people)²⁸, but ensuring that sufficient finance is in place to support all aspects of the business can be challenging. The vast majority of businesses (89%) have neither an internal training budget nor any record of accessing external training funding²⁹. Almost three quarters of performing arts businesses (74%) report that their training budget has not changed in the last three years, whilst 7% experienced an increase, 11% a decrease, and 9% did not know³⁰.

The most frequently stated reason for not increasing a performing arts organisation's training budget was a lack of funds (45% of businesses – see Table 18). This is significantly higher than the creative and cultural industry in general (30%).

Table 18: Reasons for not increasing training budgets

	Performing arts	Creative and cultural industries as a whole
Lack of funds	45%	30%
Economic climate	33%	25%
Less training required	22%	29%
Fewer employees	11%	15%
Bureaucracy	0%	2%
Lack of knowledge of training opportunities	0%	2%
More free training is available	0%	3%
Not enough time for training	0%	11%
Suitable training not available	0%	5%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

²⁷ Ibid.

²⁸ Creative & Cultural Skills. (2008). *Performing Arts: Impact and Footprint 2008/09*. Creative & Cultural Skills.

²⁹ Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

³⁰ Ibid.



Ian Douglas from Storytree performs to local pupils
Courtesy of Theatre by the Lake, Keswick

Where performing arts employers do invest in training, 41% fully fund this training.

Table 19: Funding of training in businesses

	Performing arts
Fully funded by the employer	41%
Not at all – employee funds	12%
Partly funded by the employer, with funding from another organisation	10%
Partly funded by the employer, with employee contribution	5%
Not at all – funding comes from another organisation	2%
Don't know	29%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

Only 11% of performing arts businesses have accessed public funding³¹. More than a third of businesses in performing arts don't access funding because they are not sure how to apply, and one in five do not believe that they are eligible.

Table 20: Reasons for not accessing funding

	Performing arts
Unsure how to apply	35%
Don't qualify	19%
Don't have time to apply	18%
Don't need funding	14%
Unaware of funding available	12%
Too difficult to apply	9%
Not undertaking training	8%
No suitable funding available	3%
Appropriate training not available	3%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.



³¹ Ibid



Dr. Korczak’s Example
Courtesy of the Royal
Exchange Theatre,
Manchester
Photography by
Jonathan Keenan

Of the 11% of businesses that do access funding (see Table 21), the most common sources are trade or professional body funding (45%), UK Arts Council funding (38%) or central, regional or local government funding (31%). This access structure is very different from the creative and cultural industries in general, which access Business Link funding more than any other type³².

Table 21: Commonly accessed sources of funding

	Performing arts	Creative and cultural industries as a whole
Trade or professional body	45%	16%
Arts Council grant	38%	16%
Local, regional, central government funding	31%	27%
Business Link	24%	29%
Trusts and foundations	13%	9%
Learning and Skills Council	7%	10%
Educational establishment	5%	2%
Lottery funding	2%	3%
Project based funding	0%	3%
Other	12%	9%

Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills.

30
31



³² Ibid

04

Key skills challenges for the performing arts sector





Key skills challenges for the performing arts sector





Courtesy of the Royal Scottish Academy of Music and Drama

This body of research highlights a number of challenges for the performing arts.

Entry to the sector

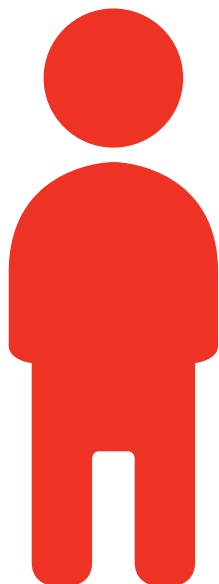
Performing arts businesses need to attract the most talented and best-trained new recruits from the widest range of backgrounds.

- Most of the current training and education opportunities are made up of general academic courses – GCSEs, A Levels, undergraduate and postgraduate degrees – which attract those already enthusiastic about performing arts, but do not necessarily prepare them for work.
- Many others would love to work in the performing arts but are completely unaware of the range of jobs available other than performance. Those with a talent for IT, electronics, finance, or business management, for example, could find exciting and varied careers in the performing arts, but have no idea that these opportunities exist.
- Existing careers advice services also tend to be unaware of the non-performance-based opportunities available for young people, and training providers or advisory services only sometimes involve employers to ensure that training and careers information is current and useful.

Diversity

The performing arts workforce lacks diversity, and the way that entry and recruitment is currently organised perpetuates the situation.

- The traditional higher education route into the performing arts does not suit all young people, but the absence of a degree can seem to disqualify otherwise perfectly suitable applicants. Job roles not requiring graduate skills are filled by graduates, resulting in a culture of recruiting over-qualified but under-skilled staff from ethnic and social groups which have always traditionally benefited from higher education. This restricts the talent pool open to the sector.
- The perception that a life in the performing arts is financially unsustainable is a profound disincentive for many, with the combination of low pay and long unsocial working hours driving many out of the profession.
- Entry points to working in the performing arts often include unpaid work, which is not an option for many workers and impacts on the diversity profile of the sector.





iStockphoto.com

Continuing Professional Development

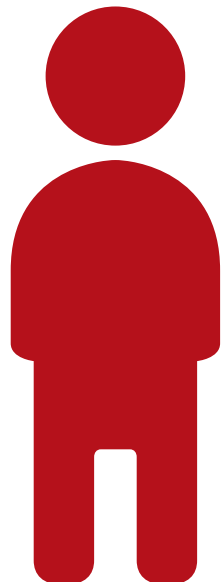
Most performing arts businesses are small, and many people work in the sector on a self-employed basis.

- In a small business, organising time out for training is disruptive, and the cost for a small business is hard to justify, especially those for whom available funds are low.
- For the individual freelancer, time spent on training is time not earning. The pressure to get and keep work makes it very difficult to justify time, and money, allocated to training.
- Many professional organisations do offer useful training, but these courses may not be linked to recognised qualifications and may not read across to other similar courses, reducing their value to the trainee.

Management and leadership

Many performing arts organisations are led by outstandingly creative individuals whose expertise is primarily artistic; it is easy to overlook the fact that successful organisations need dynamic leadership in all aspects of business development.

- Leadership skills in the performing arts are assumed rather than trained for, and creative leaders may find it hard to access the advice and support they need to get the best out of themselves and their organisations.
- Much excellent existing leadership training is generic rather than specific to the performing arts, and can be very expensive.
- Specialised leadership training is available through, for example, the Cultural Leadership Programme and the Clore Leadership Programme, but opportunities in general are limited.





The Maid of Buttermere
Courtesy of Theatre by the Lake

Qualification reform

There are many popular qualifications in the performing arts sector, but, although of interest to learners, these are usually too general to prepare students for specific jobs. Performing arts employers have traditionally had little involvement in qualification development and tend to rely on talent or recruitment from a few elite institutions only. There is a need for a stronger partnership between employers, awarding organisations and providers to ensure qualifications are fit for purpose.

- Providers in higher and further education need to work closely with employers to ensure their courses relate to current and best practice in industry; where this is not the case, students do not acquire the skills needed for specific jobs.
- Qualifications that deliver the skills and knowledge needed for relatively small sub-sectors of the industry are often not seen as commercially viable by those who provide them (higher and further education institutions and awarding bodies), as student demand is performance-focused.
- Performing arts employers often invest in bespoke training solutions; these may seem to meet their needs in the short term, but they do not attract government funding as they are non-accredited, and significant skills gaps remain an issue for the sector.

Business and enterprise

Most senior managers in the performing arts still come from the creative side rather than from the business side. For any small business, as many in the performing arts sector are, an enterprising culture is vital to survival.

- Generic business and enterprise advice can be unsuitable for performing arts organisations.
- It is often difficult to attract experts in areas such as IT and finance.
- Recruitment to non-creative roles could come from a much wider pool, including non-graduates.

Many of these issues are shared across the creative and cultural sectors. Wider collaboration would help to ensure that performing arts employers can make their case as effectively as possible, thereby gaining more of a share of public investment in training and workforce development.

05

Next steps





Next steps





The Caretaker
 Courtesy of Liverpool
 Everyman & Playhouse
 Photography by Helen Warner

The research presented for the first time here in *The Performing Arts Blueprint* shows that the performing arts in the UK have an immense amount going for them: they are a hugely successful, constantly creative growth sector. That one industry can encompass such a breadth of art forms and attract so many people to visit their local theatres, concert halls, dance and gig venues, carnivals, festivals and community drama initiatives again and again is breathtaking.

However, this research also shows that there is much to be done to ensure that the workforce in the performing arts sector is diverse and enterprising, prioritises ongoing development opportunities, is strong on management and leadership, and develops and undertakes relevant, hands-on qualifications that will increase the likelihood of filling a suitable job role. In the following pages, we outline what Creative & Cultural Skills in the UK and the National Skills Academy in England are doing to support the performing arts workforce so that it can continue to be at the forefront of the global performing arts scene.

It is important that we work together in partnership to address the skills issues raised in the document as a next step. It is vital that commercial and subsidised performing arts organisations of all sizes throughout the UK continue to invest in skills. We urge you not to cut your training budgets too drastically as times get hard.

Creative & Cultural Skills will be looking to bring key partners together to ensure that skills needs are prioritised and planned for appropriately. We welcome input from interested parties on ways to address the key challenges laid out in this document. Please contact engagement@ccskills.org.uk if you would like to be involved.

So now it's over to you, the performing arts sector, to take up the challenge set out in *The Performing Arts Blueprint*. An ethnically and socially diverse, well-supported, highly-skilled sector that can continue to produce high-quality, sustainable performing arts experiences throughout the UK – this is our vision. We hope it's yours too.





RSC education workshop
Courtesy of the Royal
Shakespeare Company
Photography by Ellie Kurtz

Creative & Cultural Skills across the UK

Creative & Cultural Skills is already taking action in the following areas to support the development of the performing arts workforce in the UK.

Creative Choices^o: essential kit for your career (www.creative-choices.co.uk)

Creative Choices^o is a unique website offering advice and inspiration on careers in the creative and cultural industries. We believe in individuals taking control of their own career decisions. They can only do this when they have access to the right information to help develop their skills and fuel their desire to succeed.

Creative Choices^o provides the tools, knowledge and networks to support individuals pursuing a career in advertising, craft, cultural heritage, design, literature, music, performing arts and visual arts. It reaches over 28,000 users a month.

Reforming qualifications (www.ccskills.org.uk/qualifications)

We work with employers and education sector stakeholders on an ongoing basis to ensure that vocational qualifications meet real employment needs. We have a Sector Qualifications Strategy for the creative and cultural industries to support the identification of priority qualifications for funding.

Developing qualifications (www.ccskills.org.uk/qualifications)

We worked with Skillset and Skillfast on the development of the 14-19 Diploma in Creative & Media, and continue to support the delivery of the qualification to ensure that employers in the performing arts sector have a say over new curriculum developments for young people.

We also lead on the development of the 14-19 Diploma in Humanities and Social Sciences, due to be taught from September 2011.

National Occupational Standards (www.ccskills.org.uk/standards)

We undertake in-depth programmes of work in priority areas where we can identify specialist skills needs.

We have developed National Occupational Standards in technical theatre which are now in use within the industry. These were developed through extensive consultation with the sector, working with partners such as SkillsScene and BECTU.

National Occupational Standards provide a clear description of what you need to know and what you need to be able to do to perform a job successfully. Employers can use National Occupational Standards to create job descriptions, develop staff training courses and support the appraisal process. Educationalists use National Occupational Standards to develop qualifications to ensure that skills needs in the workplace are supported by useful qualifications.

All National Occupational Standards suites relevant to the performing arts are available at www.ukstandards.org.uk.



Courtesy of the Royal Opera House

Developing leadership (www.culturalleadership.org.uk)

The Cultural Leadership Programme in England is a Government-funded investment in excellence in leadership across the creative and cultural industries. We work with Arts Council England and the Museums, Libraries and Archives Council on the Cultural Leadership Delivery Partnership, a unique cross-sector collaboration to support the Programme.

To strengthen leadership across the UK, we have also set up the Creative & Cultural Skills Scotland Leadership Programme and the Creative & Cultural Skills Northern Ireland Leadership Programme. These two industry-led, year-long programmes aim to promote excellence in leadership across the creative and cultural industries in Scotland and Northern Ireland, and will develop existing creative and cultural leaders and prepare emerging leaders for the future. The Northern Ireland Leadership Programme is supported by the Arts Council of Northern Ireland, the Department of Employment & Learning and Arts & Business, while the Scotland Leadership Programme is supported by the Scottish Arts Council and The Federation of Scottish Theatre.

We are scoping the need for a leadership programme in Wales, and are working with Leadership and Management Wales and organisations such as Triangle Fusion to raise awareness of leadership and workforce development needs more generally.

www.ccskills.org.uk/Scotland
www.ccskills.org.uk/Wales
www.ccskills.org.uk/NorthernIreland

Providing research to support the sector's advocacy (www.ccskills.org.uk/research)

Creative & Cultural Skills regularly audits the skills needs of the creative and cultural industries. We also collate demographic data, all of which we make publicly available so that the sector can use it for its own advocacy purposes. *The Performing Arts Blueprint* is just one example of the research work we do. Further statistics and publications can be found on our website.



Metamorphoses
Courtesy of London Bubble
Theatre Company
Photography by Steve Hickey

The National Skills Academy for Creative & Cultural Skills

World-class training for the world's greatest stages

The National Skills Academy (NSA) operates as a network of theatre and live music employers, freelancers and industry trade associations, working together with 20 Founder Colleges across the nine English regions to develop, improve and recognise skills – initially for backstage and offstage roles in theatre and live music events. The NSA provides services and standards for training and skills development, endorsed by industry employers and professionals.

At the heart of the NSA's ambition are our core values:

Industry-led	We listen to our industry's needs and work to ensure that training leads to real skills for real jobs;
Partnership	We are a membership organisation working together to improve training and skills development for our industry;
Quality	We deliver training, information, advice and guidance through our membership and within a recognised, industry-endorsed, framework;
Diversity	We develop new models for learning, partnerships and access to the sector, such as Creative Apprenticeships, to improve opportunities for all and increase the diversity of the workforce.

The National Skills Academy opened for business in April 2009. As a network, the NSA works at both a national and a local level, bringing together industry professionals across the country for bespoke training and information sharing, from short courses to conferences. Most of the work occurs on a local level, with employers working with their local NSA Founder College or Training Provider to adapt and improve the existing curriculum and develop new, fit-for-purpose training.

The National Skills Academy offers an annual schedule of events and activities to support members and help strengthen the industry:

- **Autumn Offstage Creative Choices° careers events** – providing information, advice and guidance on routes into the sector
- **Annual Spring Industry Conference** – sharing industry information and best practice for the growth of the sector
- **Continuous Professional Development events and training days** – providing training to ensure that we have the best skilled backstage and offstage technicians in the world
- **Apprenticeship Training Service (see page 47)** – helping employers in the creative and cultural industries to take on non-graduates
- **Web-based resources** – providing the tools to compete and succeed in our industries at www.nsa-ccskills.org.uk, www.creative-choices.co.uk, and www.getintotheatre.org

The NSA currently only operates within England. However, the need to provide fit-for-purpose, recognised training is accepted across the UK, and similar academies are being set up in Scotland and Wales. The NSA in England will work with the Centre of Excellence initiative in Wales and the proposed Technical Theatre Skills Academy in Scotland (which will be linked to the Scottish Stage and Screen Network), the scoping for which was made possible by the Scottish Funding Council. A feasibility study with a view to similar developments in Northern Ireland was conducted in autumn 2009, and the potential for NSA work there will be explored further in 2010/11.



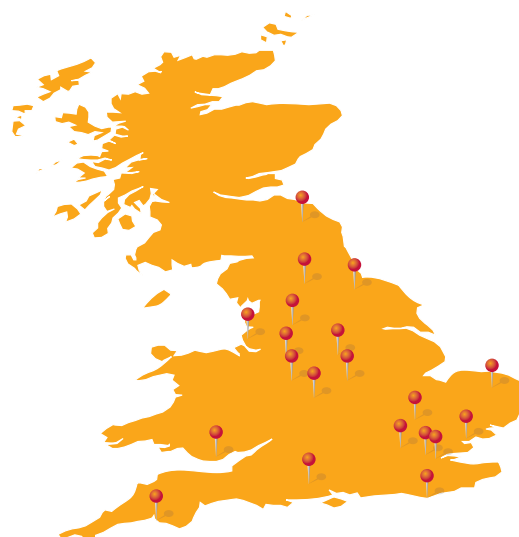
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Our network

If you are interested in becoming a member please contact nsa@ccskills.org.uk or visit our website (www.nsa-ccskills.org).

NSA Founder Colleges

Our 20 Founder Colleges have made a commitment to the NSA to deliver training and courses that are industry-led, working with employers to create bespoke training to suit the industry's needs.



NSA Founder Colleges

Amersham & Wycombe College
Bridgwater College
City College Norwich
City College Plymouth
City of Westminster College
City of Wolverhampton College
Gateshead College
Grimsby Institute of
Further & Higher Education
Leeds City College
Leicester College
Lewisham College
Liverpool Community College
New College Nottingham
North Hertfordshire College
South Essex College of
Further & Higher Education
Stoke on Trent College
Stratford upon Avon College
Sussex Downs College
The Manchester College
Wiltshire College

Industry members

Act-Ed Productions
Aldeburgh Music
Arcola Theatre
Association of Independent Music
Avolites
Central Theatre Supplies
Colchester Mercury Theatre
Creative Industries Development
Agency
Creative Process
Creativity, Culture & Education
Dance East
Eastern Angles Theatre Company
Festival Republic Ltd
(Latitude Festival)
Gloucester Guildhall
Glyndebourne Productions
Hall for Cornwall
Hall Stage Ltd
Higher Rhythm Ltd
Hoipolloi
Immediate Theatre
Kala Sangam
Kings Lynn Arts Centre
& The Corn Exchange
Leisurelec Technical Services Ltd
Music Ally
National Student Drama Festival
New Theatre Royal
Norfolk & Norwich Festival
Norwich Arts Centre
Norwich Playhouse

Norwich Theatre Royal
Opera North
Parmetrada Arts Centre Ltd
Poole Arts Trust Limited
Royal Opera House
Salisbury Playhouse
Sheringham Little Theatre
Skillscene
Southend Theatres Ltd
Stage Jobs Pro
Stage Management Association
Stage Technologies Ltd
Thameside Theatre Thurrock Council
The Garage Trust Ltd
The Hat Factory
The Junction CDC Ltd
The Lighthouse
The New Wolsey Theatre
Theatre by the Lake
Theatre Is...
Theatre Resource
Theatre Royal (Bury St Edmunds)
Theatre Management Ltd)
Theatre Royal Plymouth
Total Solutions Group
Trestle Theatre Company
UK Centre for Carnival Arts
Watford Palace Theatre
Welsh National Opera
Wolverhampton Civic Halls

Academy Music Group

O2 Academy Birmingham
O2 Academy Bristol
O2 Academy Brixton
O2 Academy Islington
O2 Leeds Academy
O2 Academy Liverpool
O2 Academy Newcastle
O2 Academy Oxford
O2 Academy Sheffield
O2 Shepherds Bush Empire

Ambassador Theatre Group

Alexandra Theatre
Apollo Victoria Theatre
Bristol Hippodrome
Comedy Theatre
Donmar Warehouse
Duke of York's Theatre
Fortune Theatre
Grand Opera House
Grimsby Auditorium
Leas Cliff Hall
Liverpool Empire
Lyceum Theatre
New Theatre Oxford

Old Fire Station Studio Theatre
Opera House Manchester
Palace Theatre Manchester
Phoenix Theatre
Piccadilly Theatre
Playhouse Theatre
Princess Theatre
Savoy Theatre
Trafalgar Studio 1
Trafalgar Studio 2
Theatre Royal Brighton
The Churchill
Milton Keynes Theatre
Richmond Theatre
New Wimbledon Theatre,
New Wimbledon Studio
New Victoria Theatre,
Ambassadors Cinemas,
Rhoda McGaw Theatre
Southport Theatre &
Convention Centre
Stoke on Trent Theatres:
Regent Theatre, Victoria Hall
Sunderland Empire
Live Nation
Apollo Manchester
Sheffield Arena
Southampton Guildhall
Wembley Arena

Midlands Offstage Consortium

Royal Shakespeare Company
Acquismedia, Worcester
BECTU
Birmingham Hippodrome Theatre
Birmingham Repertory Theatre
New Vic Theatre, Newcastle-under-Lyme
Palace Theatre, Redditch
Royal & Derngate, Northampton
Warwick Arts Centre, University of Warwick, Coventry
Wolverhampton Arena Theatre
Wolverhampton Grand Theatre

National Arenas Association

Arena & Conventions Centre,
Liverpool
The LG Arena
The NIA
Bournemouth International Centre
The Brighton Centre
Royal Albert Hall
O2 Arena
Earls Court & Olympia
Wembley Arena
Nottingham Arena

Society of London Theatre

Adelphi Theatre
Aldwych Theatre
Almeida Theatre
Apollo Theatre
Apollo Victoria Theatre
The Barbican
Bloomsbury Theatre
Bush Theatre
Cambridge Theatre
Criterion Theatre
Dominion Theatre
Duchess Theatre
English National Opera
Garrick Theatre
Gielgud Theatre
Greenwich Theatre
Hackney Empire
Hammersmith Apollo
Hampstead Theatre
Haymarket Theatre
Her Majesty's Theatre
London Palladium
Lyceum Theatre
Lyric Hammersmith
National Theatre
New Ambassadors Theatre
New London Theatre
Noel Coward Theatre
Novello Theatre
Old Vic Theatre
Open Air Theatre, Regent's Park
Palace Theatre
Peacock Theatre
Prince Edward Theatre
Prince of Wales Theatre
Queen's Theatre
Royal Court and Jerwood Theatre
Sadler's Wells Theatre
Shaftesbury Theatre
Shakespeare's Globe
Soho Theatre
St Martin's Theatre
Theatre Royal Drury Lane
Theatre Royal, Stratford East
Tricycle Theatre
Unicorn Theatre
Vaudeville Theatre
Victoria Palace Theatre
Wyndhams Theatre
Young Vic Theatre

The following are Local Authority Members of the NSA:

London Borough of Barking
& Dagenham



Courtesy of the Royal Opera House

Creative Apprenticeships

For too many talented young people, getting a start in the creative and cultural industries is not an option. The rising cost of degree courses means that the decision to study cannot be taken lightly, especially when 73% of employers say that graduates still lack the right skills.

Launched officially in England in September 2008, the Creative Apprenticeships programme is the first industry-approved and Government-funded apprenticeship framework for the creative and cultural industries. The programme in England is managed by the National Skills Academy on behalf of Creative & Cultural Skills.

The creative industries are practical industries. I think they are very much about practical skills, talking to people, communicating and networking. This can only really be done face to face – it can't be learned – so I think it is really important that the creative industries have Creative Apprenticeships.

Sharon Durant, Sage Gateshead



Employers say that someone with relevant on-the-job experience is more valuable than an untested graduate. In a sector with a culture of unpaid work experience, this discriminates against those who cannot afford to work for free. The impact is significant; demographically, the creative and cultural sector is 95% white and 65% male. The Creative Apprenticeship is an alternative route into the creative industries – one based on ability and potential rather than academic track record or social background and contacts.

The Creative Apprenticeship was designed and approved by industry, with on-the-job learning a significant component, allowing young people to break the vicious circle of 'no experience equals no job'.

The Creative Apprenticeship has given me knowledge and experience across a range of areas in Live Events and Promotion... I love working on a production and seeing it all come together on the night.

Dawn Davies, Creative Apprentice, Arcola Theatre, London





The Snow Queen
Courtesy of Chichester
Festival Theatre
Photography by Mike Eddowes

The Creative Apprenticeship is a vocational qualification at level 2 (equivalent to GCSEs at A*-C grade) or level 3 (equivalent to A levels) and a theory-based qualification at level 2 or 3. Creative Apprenticeship pathways are currently offered in the following areas:

- Live Events & Promotion
- Music Business (Recording Industry)
- Technical Theatre (Rigging, Lighting & Sound)
- Technical Theatre (Costume & Wardrobe)
- Cultural and Heritage Venue Operations
- Community Arts Management

The Creative Apprenticeship has given me the insight, experience and understanding I need to further my career in the creative industries. It is an amazing opportunity!

Katrina Shock, Creative Apprentice, The Bluecoat, Liverpool



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The Apprenticeship Training Service

From April 2010, The National Skills Academy will be offering further support for employers through an Apprenticeship Training Service, with the aim of cutting down red tape and sharing the risk of taking on an Apprentice. For more information, please visit www.nsa-ccskills.co.uk or email apprenticeships@ccskills.org.uk.

Theatre needs to reflect the full diversity of our audience if it is to survive, and Creative Apprenticeships can be a very effective way of broadening the workforce. Employers also have the opportunity to influence their training significantly, ensuring it is focused, up-to-date and fit for purpose.

Hilary Strong, Director, National Council for Drama Training



Creative Apprenticeships across the UK

We are also developing the Creative Apprenticeship programme in Scotland, Wales and Northern Ireland. From Spring 2010, over 50 Creative Apprenticeship places will be available in both Scotland and Wales. This is with the support of the Scottish Arts Council and the Welsh Assembly Government. A pilot Creative Apprenticeship programme in Northern Ireland will also start in 2010, offering 15 places. For more information on the Creative Apprenticeship programme and the employers who are supporting it, please visit www.ccskills.org.uk/apprenticeships

06

References and further reading





References and further reading





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Dance Platform 2009
Courtesy of Dance South West
Photography by Kevin Clifford

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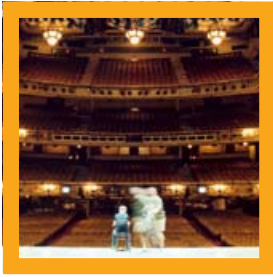
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Useful links





Useful links



Courtesy of SOLT TMA

Alliance of Sector Skills
Councils
www.sscalliance.org

Arts & Business
www.artsandbusiness.org.uk

Arts Council England
www.artscouncil.org.uk

Arts Council of Northern
Ireland
www.artscouncil-ni.org

Arts Council of Wales
(Cyngor Celfyddydau
Cymru)
www.artswales.org

Artsmark
www.artsmark.co.uk

Association of British
Theatre Technicians
www.abtt.org.uk

BECTU – The Media and
Entertainment Union
www.bectu.org.uk

Business Link
www.businesslink.gov.uk

Children's Workforce
Development Council
(CWDC)
www.cwdcouncil.org.uk

Clore Leadership
Programme
www.cloreleadership.org

Community Arts Forum
(Northern Ireland)
www.caf.ie

Council for Dance
Education and Training
(CDET)
www.cdet.org.uk

Creative Choices^o
www.creative-choices.co.uk

Creative & Cultural Skills
www.ccskills.org.uk

Creative Partnerships
www.creative-partnerships.com

Creative People
www.creativepeople.org.uk

Creativity, Culture &
Education
www.creativitycultureeducation.org

Cultural Enterprise Office
www.culturalenterpriseoffice.co.uk

Cultural Leadership
Programme
www.culturalleadership.org.uk

Dance Accreditation and
Training Partnership
(DTAP)
www.dtap.org.uk

Department for
Business, Innovation &
Skills (BIS)
www.bis.gov.uk

Department for Culture,
Media and Sport (DCMS)
www.dcms.gov.uk

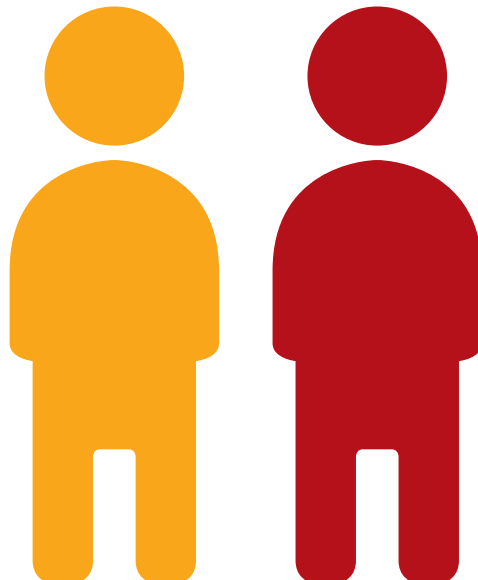
Department for Culture,
Arts and Leisure,
Northern Ireland
www.dcalni.gov.uk

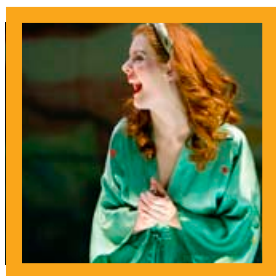
Department for
Employment and
Learning, Northern
Ireland
www.delni.gov.uk

England's Regional
Development Agencies
www.englandsrdas.com

Equity
www.equity.org.uk

Federation of Scottish
Theatre
www.scottishtheatres.com





Courtesy of the Royal Scottish Academy of Music and Drama

Find Your Talent
www.findyourtalent.org

Foundation for
Community Dance
www.communitydance.org.uk

Future Jobs Fund
www.dwp.gov.uk/futurejobsfund

Get Into Theatre
www.getintotheatre.org

Higher Education
Funding Council for
England
www.hefce.ac.uk

Higher Education
Funding Council Wales
www.hefcw.ac.uk

Independent Theatre
Council
www.itc-arts.org

Investors in People
www.investorsinpeople.co.uk

Leadership and
Management Wales
www.lmw.org.uk

Learning and Skills
Council
www.lsc.gov.uk

National Arts Learning
Network
www.naln.ac.uk

National Council for
Drama Training (NCDT)
www.ncdt.co.uk

National Council
for Graduate
Entrepreneurship
www.ncge.com

National Endowment for
Science, Technology and
the Arts (NESTA)
www.nesta.org.uk

National Skills Academy
www.nsa-ccskills.co.uk

National Dance Teachers
Association
www.ndta.org.uk

PLASA – Professional
Lighting and Sound
Association
www.plasa.org

Qualifications and
Curriculum Development
Agency (QCDA)
www.qcda.gov.uk

Scottish Arts Council
www.scottisharts.org.uk

Scottish Enterprise
www.scottish-enterprise.com

Scottish Funding Council
www.sfc.ac.uk

Scottish Government
(Riaghaltas na h-Alba) –
Arts, Culture & Sport
www.scotland.gov.uk/Topics/ArtsCultureSport

Scottish Qualifications
Authority
www.sqa.org.uk

SkillsScene
www.skillsscene.com

Society of London
Theatre
www.solt.co.uk

SCODHE – Standing
Conference on Dance in
Higher Education
www.scodhe.ac.uk

Stage Management
Association
www.stagemanagementassociation.co.uk

The 14-19 Diploma
<http://yp.direct.gov.uk/diplomas/>

Theatrical Management
Association
www.tmauk.org

Training and
Development Agency for
Schools (TDA)
www.tda.gov.uk

UK Commission for
Employment and Skills
www.ukces.org.uk

UK Trade & Investment
www.uktradeinvest.gov.uk

Welsh Assembly
Government
(Llywodraeth Cynulliad
Cymru) – Culture and
Sport
www.wales.gov.uk/topics/cultureandsport

Youth Dance England
www.yde.org.uk



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