

The background of the cover is a collage of images. The top half shows a white computer mouse on a blue mousepad. The bottom left shows a close-up of a fountain pen nib on a sheet of musical notation. The bottom right shows a hand holding a red marker, ready to write on a document. A semi-transparent white box is centered over the collage, containing the title text.

**CREATIVE  
INDUSTRIES  
FACT FILE**

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## INTRODUCTION

The Creative Industries are a significant contributor to the UK economy - accounting for 7.9% of GDP, and growing significantly faster than the economy as a whole.

Access to information is a key factor in enhancing the performance of the Creative Industries. We recognise that a key issue is knowing who is responsible for what within Government circles and this document is an attempt at pulling together the various strands and issues and to point people in the right direction. This fact file will continue to be updated and evolve on a regular basis and will react to the needs of the industry, highlighting new policy initiatives whenever possible.

The six core themes identified by the Creative Industries Task Force in 1997 - export promotion; skills and education; access to finance; taxation and regulation; intellectual property rights; and regional issues still remain relevant today. The Creative Industries fact file attempts to pull together these issues in one easily accessible document, identifying issues and appropriate contacts across Government.

The primary focus of the Department's Creative Industries Division (CID) is the development of the creative and leisure industries, raising their profile and helping them achieve their full economic potential. CID has lead responsibility within Whitehall in coordinating and taking forward Ministerial objectives and policy for the

Creative Industries and has specific responsibility for sponsoring the music and film industries.

The Department works closely with key players to address barriers affecting the economic performance of the Creative Industries at home and overseas. Key players include the Department of Trade & Industry's Digital Content and Publishing section [www.dti.gov.uk/ciid](http://www.dti.gov.uk/ciid), and the Design Policy Unit [www.dti.gov.uk](http://www.dti.gov.uk). The Department is also working closely with Trade Partners UK, the Government's lead organisation for developing trade overseas [www.tradepartners.gov.uk](http://www.tradepartners.gov.uk), the Foreign and Commonwealth Office's Public Diplomacy Department [www.fco.gov.uk](http://www.fco.gov.uk) and the British Council's Creative Industries, Film, Music and Performing Arts Departments [www.britishcouncil.org](http://www.britishcouncil.org).

### What are the 'Creative Industries'?

We define the creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.

### Why are they important?

Creative Industries accounted for 7.9% GDP in 2000; Four of the CI's account for three quarters of the economic value of the grouping of sectors (Design - 2.8% of the whole economy; Software - 1.6%; Publishing - 0.9%; and Advertising - 0.7%).

The CI's grew by an average of 9% per annum between 1997 and 2000, compared to an average of 2.8% for the whole economy over this period

Exports contributed £8.7 billion to the balance of trade in 2000, equating to 3.3% of all goods and services exported.

Exports have grown at around 13% per annum over the period of 1997 - 2000. By comparison over the same period the value of all services exported have grown by 9%, while all goods and services combined grew by 5%.

UK creative industries deservedly enjoy a global reputation for excellence, creativity and innovation. British design, advertising, music and interactive leisure software companies are considered to be world-class.

### What is the Group?

In 1997, immediately following the general election, the Prime Minister asked the then SoS for Culture to establish and Chair the Creative Industries Task Force. The Task Force, for the first time, brought together Ministers from across Government to look at what we needed to do to support sustainable growth in the creative industries. The Task Force investigated generic issues which impacted on the creative industries (skills and education, export promotion, access to finance, taxation and regulation, intellectual property rights and regional issues) and made recommendations for change. The Task Force had completed its main programme of work by summer 2000.

The Ministerial Creative Industries Strategy Group (MCISG) was put in place to help ensure a co-ordinated response to the needs of the industry. The Group continues to champion the UK's creative industries by co-ordinating and taking forward initiatives aimed at enhancing their performance at home and overseas - in particular, improving access to finance, export promotion, education and skills requirements.

## **Creative Industries Export Promotion Advisory Group (CIEPAG)**

In 1998, the then Secretary of State for Culture, Media and Sport, Chris Smith, and Chair of the Creative Industries Task Force, invited Charles Allen, Chairman of Granada Media plc, to chair CIEPAG whose remit was to examine how government supported the efforts of creative business in export markets, and to make recommendations on how this could be improved. Representatives from across the creative industries were brought together in four sector specific cluster groups - Content; Design, Heritage and Tourism; and Performing Arts - in order to manage the different interests, bringing together a unique combination of public sector, private sector and trade bodies, to advise and assist in the work of growing creative industries exports.

DCMS and Trade Partners UK, along with other partners in Government have supported the work of the Cluster Groups. Through its Clusters, CIEPAG has made advances on a number of fronts, including:

- Improving qualitative linkages between government and the industries;
- The joint DCMS/Trade Partners UK secretariat which takes forward the ideas and recommendations of CIEPAG and its sub-groups:

- Industry Briefing Courses which have helped to inform FCO and British Council staff overseas what the Creative Industries have to offer;
- Agreement on the list of priority export markets for our creative product, helping to ensure a more strategic focus for the use of public funds;
- Wider awareness of the help and resources available from government agencies, and a sense that the industries can help to influence its shape.

CIEPAG formally dissolved on 19 February 2002. The Export agenda for the Creative Industries is now being taken forward by its four constituent cluster groups: Design Partners; Creative Exports; Cultural Heritage and Tourism; and Performing Arts International Development.

## **Creative Industries Mapping Documents**

To ensure that the initiative was grounded on firm evidence, DCMS commissioned two Mapping exercises in 1998 and 2001 to identify the size of the various sectors and the vital importance of exporting to them. DCMS is currently considering with other stakeholders whether or not to embark on a third mapping exercise.

### **Creative Industries Higher Education Forum**

DCMS in partnership with Universities UK has established a Creative Industries Higher Education Forum. The Forum draws together members of Government and educational establishments to advise Ministers on the strategic policies relating to education and research in the UK creative industries.

### **Creative Industries Finance**

Creative businesses are one of the UK's major success stories. However, despite their world-wide reputation for innovation and excellence, the Creative Industries have often found it difficult to raise capital to fund start-ups or second stage growth. This is particularly true for small and medium sized enterprises.

DCMS has taken a close interest in this issue. Last year saw the publication of **Banking on a Hit**, a research project commissioned and funded by DCMS to map the finance opportunities available for the music industry. DCMS also hosted a conference in October 2001 on **Good Practice in Financing Creative Businesses** which made recommendations to industry, Government and the financial sector.

# GOVERNMENT CONTACTS

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Society of London Theatre / Theatre Management Association.	Richard Pulford	<a href="mailto:richard@soltma.co.uk">richard@soltma.co.uk</a>	<a href="http://www.OfficialLondonTheatre.co.uk">www.OfficialLondonTheatre.co.uk</a> <a href="http://www.tmauk.org">www.tmauk.org</a>

## DESIGN

ORGANISATION	NAME	CONTACT	WEBSITE
British Design Initiative	Maxine Horn	<a href="mailto:Maxine@britishdesign.co.uk">Maxine@britishdesign.co.uk</a>	<a href="http://www.britishdesign.co.uk">www.britishdesign.co.uk</a>
British European Design Group	Karin Beate Phillips	<a href="mailto:info@bedg.org">info@bedg.org</a>	<a href="http://www.bedg.org">www.bedg.org</a>
Chartered Society of Designers	Stephen Hitchins	<a href="mailto:stephen@hitchindesign.co.uk">stephen@hitchindesign.co.uk</a>	<a href="http://www.csd.org.uk">www.csd.org.uk</a>
D & AD	David Kester	<a href="mailto:David@dandad.co.uk">David@dandad.co.uk</a>	<a href="http://www.dandad.co.uk">www.dandad.co.uk</a>
Design Business Association	Ian Rowland - Hill	<a href="mailto:ian@dba.org.uk">ian@dba.org.uk</a>	<a href="http://www.dba.org.uk">www.dba.org.uk</a>
Institute of Practitioners in Advertising	Nick Phillips	<a href="mailto:Nick@ipa.co.uk">Nick@ipa.co.uk</a>	<a href="http://www.ipa.co.uk">www.ipa.co.uk</a>
Royal Institute of British Architects	Ken Storey	<a href="mailto:ken@msm-arch.co.uk">ken@msm-arch.co.uk</a>	<a href="http://www.architecture.com">www.architecture.com</a>
UK Fashion Exports	Paul Alger	<a href="http://bkcec.org.uk">bkcec.org.uk</a>	

## HERITAGE

English Heritage	Dr Christopher Young		<a href="http://www.english-heritage.org.uk">www.english-heritage.org.uk</a>
Gilmore Hankey Kirke Ltd	Lord Hankey	<a href="mailto:architects@ghkint.com">architects@ghkint.com</a>	<a href="http://www.buildingconservation.com">www.buildingconservation.com</a>
Locum Destination Consulting	Timothy Ambrose	<a href="mailto:tambrose@locum-destination.com">tambrose@locum-destination.com</a>	<a href="http://www.locum-destination.com">www.locum-destination.com</a>
Museums Association	Mark Taylor	<a href="mailto:mark@museumsassociation.org">mark@museumsassociation.org</a>	<a href="http://www.museumsassociation.org">www.museumsassociation.org</a>
Resource: The Council for Museums, Archives and Libraries	Henrietta Hopkins	<a href="mailto:h.hopkins@mgcuk.co.uk">h.hopkins@mgcuk.co.uk</a>	<a href="http://www.resource.gov.uk">www.resource.gov.uk</a>
The Institute for Historic Building Conservation	Heather Emery		<a href="http://www.ihbc.org.uk">www.ihbc.org.uk</a>
The Tourism Society	Adrian Clarke	<a href="mailto:tour.soc@btinternet.com">tour.soc@btinternet.com</a>	<a href="http://www.tourismsociety.org">www.tourismsociety.org</a>

## Introduction

The 2001 Creative Industries Mapping Document<sup>1</sup> refers to the challenges in measuring the creative industries and included an undertaking to consider how to provide more timely, robust data on their activity. This document is a result of developing official sources to provide estimates for the Creative Industries.

## Data sources and interpretation

1. All figures are estimates that draw on fixed assumptions of the correspondence between the definitions of the Creative Industries and the definitions used in Official Sources (eg Standard Industry Classification). These are listed in Annex A.
2. With the exception of the counts of number of businesses, sources are sample surveys. Therefore too much emphasis should not be placed on fluctuations in the figures.
3. Employment figures are for Great Britain, while other sources are for the UK.
4. The frequency of employment figures is quarterly, while other sources are annual.

## 1. Contribution to the economy (tables 1a and 1b)

- The Creative Industries accounted for 7.9% of GDP in 2000.

- Four of the Creative Industries account for three quarters of the economic value of the grouping of sectors: Design (2.8% of the whole economy), Software etc (1.6%), Publishing (0.9%) and advertising (0.7%).

- The Creative Industries grew by an average of 9% per annum between 1997 and 2000. This compares to an average of 2.8% for the whole of the economy over this period.

- Advertising has grown most quickly (average 20% per annum over 1997-2000), while 2 other sectors also showed growth above the average for the sectors: Radio and TV (+10% p.a.) and Software (+12%p.a.).

## 2. Exports (table 2)

- Exports by the creative industries contributed £8.7 billion to the balance of trade in 2000. This equated to around 3.3% of all good and services exported.

- Exports for the creative industries have grown at around 13% per annum over the period of 1997-2000<sup>2</sup>. By comparison, over the same period the value of all services exported grew by 9% per annum, while all goods and services combined grew by 5%.

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<sup>1</sup> [www.culture.gov.uk/creative/mapping.html](http://www.culture.gov.uk/creative/mapping.html)

<sup>2</sup> Based on 9 of the 13 creative industries data for which trend data are available.

### 3. Employment (table 3)

In December 2001, creative employment totalled 1.95 million jobs. This comprised 1.15 million jobs in companies in the creative industries. There was a further estimated 800,000 creative jobs within companies outside the creative industries.

Total creative employment increased from 1.45m in December 1994 to 1.95m in Dec 2001. Over the period 1997-2001, employment in the creative industries grew at a rate of 5% per annum, compared to 1.5% for the whole of the economy.

The sectors which have shown increases in employment above average for the whole of the creative industries in 1997-2001 were: IT & Communications (+14% p.a.), Advertising (+10% p.a.) and Design including fashion (+8%).

### 4 Numbers of companies (table 4)

In 2001, there are around 135,000 companies in the Creative Industry sectors on the Inter-Departmental Business Register (IDBR). Nevertheless, it is estimated that the IDBR covers over 99%<sup>3</sup> of all economic activity.

Two thirds of these enterprises are accounted for by 2 sectors: Software and Electronic publishing (56,000 enterprises), and Music and the visual and performing arts (33,000 enterprises).

The 135,000 companies represent around 8% of all enterprises on the IDBR<sup>4</sup>. The true proportion of enterprises that are in the Creative Industries is likely to be higher as certain of its sectors - eg craft - are predominantly small businesses. Businesses are included in the IDBR if they are above the VAT threshold or if they register voluntarily for VAT, and many do if they run a PAYE scheme.

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<sup>3</sup> IDBR - a Brief Guide.

<sup>4</sup> Compared to equivalent figure for all of IDBR (1.7m VAT-registered businesses), IDBR - a Brief Guide.

Table 1a - Contribution of Creative Industries to Gross Domestic Product

Year	Advertising	Architecture	Video, film & photography	Music and the visual & performing arts	Publishing	Computer games, software and electronic publishing	Radio & TV	Art & antique	Designer fashion	Crafts <sup>1</sup>	Design <sup>1</sup>	TOTAL
<b>Gross Value Added (£ million)</b>												
1997	3,400	3,100	1,900	2,700	6,500	9,800	3,500	200	2,600	n/a	n/a	n/a
1998	3,500	3,200	1,800	2,900	7,300	13,200	3,700	200	2,500	n/a	n/a	n/a
1999	5,500	3,200	2,100	3,100	8,000	13,900	4,600	200	2,800	n/a	n/a	n/a
2000	6,400	3,500	2,800	3,200	8,100	14,900	5,000	200	3,400	400	26,700	76,600
<b>% of GDP</b>												
1997	0.4%	0.4%	0.2%	0.3%	0.8%	1.2%	0.4%	0.02%	0.3%	n/a	n/a	n/a
1998	0.4%	0.4%	0.2%	0.3%	0.8%	1.5%	0.4%	0.02%	0.3%	n/a	n/a	n/a
1999	0.6%	0.4%	0.2%	0.3%	0.9%	1.5%	0.5%	0.02%	0.3%	n/a	n/a	n/a
2000	0.7%	0.4%	0.3%	0.3%	0.9%	1.6%	0.5%	0.02%	0.4%	0.05%	2.8%	7.9%

<sup>1</sup> Source - industry estimates

Source - DCMS based on Office for National Statistics Annual Business Inquiry  
 Last update: Jul-02 (2000 final figures)  
 Next Update: Feb-03 (provisional 2001)  
 nb Design & crafts are expenditure figures

Table 1b - Growth in GDP of the Creative Industries

Real Growth

Year	Advertising	Architecture	Video, film & photography	Music & the visual & performing arts	Publishing	Computer games, software and electronic publishing	Radio & TV	Art & antique	Designer fashion	Crafts	Design	Total
1997-1998	0%	3%	-9%	4%	9%	30%	3%	0%	-6%	n/a	n/a	13%
1998-1999	52%	-5%	12%	4%	7%	3%	20%	-16%	8%	n/a	n/a	7%
1999-2000	14%	9%	32%	0%	0%	5%	7%	6%	19%	n/a	n/a	6%
average										n/a	n/a	
1997-2000	20%	2%	11%	3%	5%	12%	10%	-4%	7%	n/a	n/a	9%

Source - DCMS based on Office for National Statistics Inquiries

These estimates of growth were calculated from figures in table 1a with implied GDP deflator to

Table 2 - Exports of creative industries (£ million)

Year	1	2	7	9&10	11	8&12	13	3	6	4	5	TOTAL
Year	Advertising	Architecture	Video, film & photography	Music and the visual and performing arts	Publishing	Computer games, software and electronic publishing	Radio and TV	Art & antique	Designer fashion	Crafts <sup>1</sup>	Design <sup>1</sup>	TOTAL
1997	700	400	700	200	700	1,400	500	n/a	n/a	n/a	n/a	n/a
1998	600	500	700	200	800	1,700	600	n/a	n/a	n/a	n/a	n/a
1999	600	400	700	300	900	2,300	700	n/a	n/a	n/a	n/a	n/a
2000	700	400	900	300	1,100	2,500	700	600	400	40	1,000	8,700

Source: DCMS based on Office for National Statistics Inquiries

<sup>1</sup> Source - industry estimates

**Table 3 - Creative Industries Employment**

numbers of people employed in creative industries or creative occupations in Great Britain

Year	Advertising	Architecture	Crafts	Design (incl fashion)	Film, video & photography	Music, visual & performing arts	Publishing	IT & comm- unications	Television & radio	Art / Antiques trade *	TOTAL est. for Creative employment
Dec-94	186,500	87,000	144,300	108,400	49,300	196,600	297,600	276,300	82,000	19,700	1,447,800
Dec-95	183,000	96,000	125,400	107,100	48,900	210,300	312,700	309,500	91,100	19,900	1,503,800
Dec-96	183,000	96,000	125,400	107,100	48,900	210,300	312,700	309,500	91,100	19,900	1,503,800
Dec-97	195,700	99,400	147,700	113,500	63,400	232,800	296,300	428,400	95,500	20,500	1,693,200
Dec-98	196,300	96,700	118,000	115,400	51,300	237,700	303,500	504,800	100,300	21,300	1,745,300
Dec-99	224,600	101,600	136,600	115,700	53,000	239,200	300,600	552,800	100,400	21,900	1,846,400
Dec-00	218,200	108,500	116,100	123,800	62,000	219,800	288,900	615,200	116,600	21,700	1,890,900
Dec-01	259,700	112,600	120,000	142,700	52,800	220,500	296,400	626,400	100,700	21,400	1,953,100

**Annual growth**

1994-2001	5%	4%	-3%	4%	1%	2%	0%	12%	3%	1%	4%
1997-2001	10%	4%	-7%	8%	-6%	-2%	0%	14%	2%	1%	5%
2000-2001	19%	4%	3%	15%	-15%	0%	3%	2%	-14%	-1%	3%

**Employment in Creative Industry companies**

Dec-01	99,000	90,800	-	34,200	40,900	180,300	216,200	378,400	85,000	21,400	1,146,300
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**Employment in creative occupations outside business in the Creative Industries**

Dec-01	160,700	21,800	120,000	108,400	11,800	40,200	80,200	248,000	15,700	-	806,700
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Figures based on Office for National Statistics Labour Force Survey

**Table 4 - Numbers of VAT-based businesses in the creative industries**

Year	Advertising	Architecture	Art & Antiques	Designer Fashion	Video, film & photography	Music & the visual and performing arts	publishing	Computer games, software and electronic Publishing	Radio & TV	TOTAL
1996	10,600	3,700	1,400	13,700	4,100	33,100	7,200	48,100	2,300	124,200
1997	10,400	3,800	1,500	13,300	4,800	32,600	7,000	49,500	2,300	125,200
1998	10,300	3,900	1,600	12,900	5,500	32,500	6,800	52,600	2,300	128,400
1999	10,000	4,000	1,700	12,700	6,000	32,200	6,800	55,700	2,700	131,800
2000	10,000	3,800	1,800	12,600	6,500	32,500	6,700	56,700	3,000	133,600
2001	10,100	3,700	1,800	12,900	6,800	32,600	6,700	56,100	3,400	134,100

Source - Estimates based on Interdepartmental Business Register, Office for National Statistics

## 1. Creative Industries list against-best fitting SIC codes

Annex A - sources assumptions

### Mapping document chapter

Mapping document chapter	Sector	Standard Industrial Classification (SIC)
1	Advertising	74.4 advertising
2	Architecture	74.20 architectural (+)
3	Art/antiques trade 52.5	52.48/9 retail sale in specialised stores nec (+) retail sale of second/hand goods in stores (+)
4	Crafts	<i>majority of businesses too small to be picked in business surveys</i>
5	Design	<i>no codes match this field</i>
6	Designer fashion	9 subsectors clothing manufacture (+) 74.84 other business activities nec (+)
7	Video, film, music & photography	22.32 reproduction of video recording (+) 92.11 motion picture and video production 92.12 motion picture and video distribution 92.13 motion picture projection 74.81 photographic activities (+)
9&10	Music and the visual and performing arts	22.14 publishing of sound recordings 22.31 reproduction of sound recording (+) 92.31 artistic & literary creation & interpretation 92.32 operation of arts facilities 92.34 other entertainment activities nec (+) 92.72 other recreational activities nec (+)
11	Publishing	22.11 publishing of books 22.12 publishing of newspapers 22.13 publishing of journals & periodicals 22.15 other publishing (+) 92.4 news agency activities
8 & 12	Computer games, software, electronic publishing	22.33 reproduction of computer media (+) 72.2 software consultancy & supply
13	Radio and TV	92.2 radio & television activities

+ denotes that a proportion of this industry group is included to estimate the creative element

17.71,17.72, 18.10, 18.21, 18.22, 18.23, 18.24, 18.30, 19.30 these codes cover manufacture of clothes and footwear, within which are designer fashion activities (+)



## 2. Best-fitting SOC2000 codes for Creative Occupations outside the creative industries

Used to estimate number of creative jobs outside businesses in the creative industries

### Mapping document chapter

Mapping document chapter	Sector	Standard Occupation Classification (SOC)	
1	Advertising	none	
2	Architecture	3121	Architectural technologists and town planning technicians
3	Art/antiques trade	none	
4	Crafts	5491	Glass and ceramics makers, decorators and finishers
		5492	Furniture makers, other craft woodworkers
		5493	Pattern makers (moulds)
		5494	musical instrument makers, tuners
		5495	Goldsmiths, silversmiths, precious stone workers
		5496	Floral arrangers, florists
		5499	Hand craft occs nec
		8112	Glass and ceramics process operatives
		9121	Mates to woodworking craftsmen/women
5 & 6	Design & Designer fashion	2126	Design & development engineers
		3411	Artists
		3421	Graphic designers
7	Film & video	3434	Photographers and audio-visual equipment operators
9&10	Music and the visual and performing arts	3412	Authors, writers, journalists
		3413	Actors, entertainers
		3414	Dancers and choreographers
		3415	Musicians
		3416	Arts officers, producers and directors
11	Publishing	3431	Journalists, newspaper and periodical editors
		5421	Originators, composers and print preparers
		5422	printers
		5423	Bookbinders and print finishers
		5424	Screen printers
8 & 12	Software (incl Interactive leisure) & computer services	1136	IT/Comms managers
		2131	IT professionals
13	Radio and TV	3432	Broadcasting associate professionals
		5244	TV, video and audio engineers

17.71,17.72, 18.10, 18.21, 18.22, 18.23, 18.24, 18.30, 19.30 these codes cover manufacture of clothes and footwear, within which are designer fashion activities (+)

## GOVERNMENT SUPPORT FOR ENHANCING EXPORT PERFORMANCE

In 1998, the then Secretary of State for Culture, Media and Sport, Chris Smith, and Chair of the Creative Industries Task Force, invited Charles Allen, Chairman of Granada Media plc, to chair CIEPAG whose remit was to examine how government supported the efforts of creative business in export markets, and to make recommendations on how this could be improved. Representatives from across the creative industries were brought together in four sector specific cluster groups - Content; Design, Heritage and Tourism; and Performing Arts - in order to manage the different interests, bringing together a unique combination of public sector, private sector and trade bodies, to advise and assist in the work of growing creative industries exports.

DCMS and Trade Partners UK

[www.tradepartners.gov.uk](http://www.tradepartners.gov.uk), along with other partners in Government have supported the work of the Cluster Groups. Through its Clusters, CIEPAG has made advances on a number of fronts, including:

- improving qualitative linkages between government and the industries;
- the joint DCMS/Trade Partners UK secretariat which takes forward the ideas and recommendations of CIEPAG and its sub-groups:

- Industry Briefing Courses which have helped to inform FCO and British Council staff overseas what the Creative Industries have to offer;
- agreement on the list of priority export markets for our creative product, helping to ensure a more strategic focus for the use of public funds;
- wider awareness of the help and resources available from government agencies, and a sense that the industries can help to influence its shape.

CIEPAG formally dissolved on 19 February 2002. The Export agenda for the Creative Industries is now being taken forward by its four constituent cluster groups: Creative Exports Group; Performing Arts International Development; Cultural Heritage and Tourism; and Design Partners.

DCMS produced a news release on 26 April 2002 to announce the formal launch of the Creative Exports Group and list current membership. This release can be found at

[http://www.culture.gov.uk/role/pr\\_jun\\_apr.02.html](http://www.culture.gov.uk/role/pr_jun_apr.02.html)

The content industries include newspaper, book, magazine, directory, research journal and electronic publishing (including interactive multimedia products and databases), computing software and services, music and recording, broadcasting - TV and Radio, films and computer games.

The content sector makes a valuable contribution to the UK economy with exports of around £4 billion. The substantial exports and overseas earnings of the book, music and broadcasting industries, and computing services are the main contributors.

Under the Chairmanship of Andrew Yeates, Director General of the British Phonographic Industry (BPI), the Content Group was tasked by CIEPAG to: explore the current situation, identifying barriers to export growth; identify what help and information is already available to exporters to assist in overcoming those barriers; and over the next 12 months the CEG aims to put forward a programme of activity to add value to the export effort, and to identify who should lead in those efforts.

to consider ways of linking research already carried out and making it readily available to the content sector and making best use of potential Government resources;

For Industry specific Working Groups - Film, TV, Radio, Publishing & Music - to consider key issues affecting their specific policy areas and put forward proposals to Government; including making best use of Trade Partners UK funds;

For CEG Secretariat and the Digital Content Forum Group on exports to work together on areas of mutual interest and cross-cutting issues and solutions; and

To continue the success of industry briefing courses on the music sector - bringing the industry in closer contact with Commercial Officers in overseas embassies and consulate general offices, and the British Council.

The DCMS contact for CEG is [david.humphries@culture.gsi.gov.uk](mailto:david.humphries@culture.gsi.gov.uk)

## Minutes of Creative Exports Group Meeting: Wednesday 20 March '0219

### Attendees

Andrew Yeates (Chair)	British Phonographic Industry Ltd
Graham Benson	Blue Heaven Productions
Kate Bostock	Publishers' Association
Paul Brown	Commercial Radio Companies Association
Steve Davies	Advertising Producers' Alliance
Andrew Finney	British Interactive Multimedia Association
John Woodward	Film Council

### Officials

David Humphries	DCMS
Claire Ives	DCMS
Gary Logan	DTI/CIID
Mike Nash	TPUK
Amanda Pratt	DCMS
David Train	International Trade Director, TPUK

Apologies; Adrian Brazier, Sarah Faulder, Jenny Goodwin, Lucy Haynes, Sara Hitchens, Wendy Hunt, Paul Howson, Frances Lowe, Mike Phillips, Tom Rivers, Patrick Robinson and Henri Yoxall.

## 1 Welcome John Woodward, minutes and matters arising

**1.1** Andrew Yeates (AY) welcomed John Woodward to his first meeting of the Creative Exports Group (CEG).

**1.2** Minutes of last meeting agreed. Dates for future meetings of CEG are:

Thursday 27 June, 2.30pm-4.30pm @ BPI Ltd, 25 Savile Row, London

Friday 4 Oct, 2.30pm - 4.30pm @ BPI Ltd, 25 Savile Row, London

Tuesday 10 Dec, 10am - 12noon @ BPI Ltd, 25 Savile Row, London

**1.3** There was one matter arising from the minutes which was not mentioned elsewhere on the agenda; FCO creative industries publications - AY reported that monies had been found, by BPI and TPUK, to allow for the design and printing of the FCO's Popular Music Publication. CEG had been consulted on this publication as well as the Film & TV publication which had also been approved for design and printing.

**1.4** There was a healthy discussion about making use of the Key Facts. Once all the appropriate PR/Press Officers contacts were identified, the Secretariat would email all contacts direct to get news stories as and when they happen, in order to keep the Key Facts up to date.

**Action:** CEG Group members to give remaining contacts and Secretariat to email for updated information.

## 2 19 Feb meeting & networking event

**2.1** AY reported back on the event. Kim Howells and David Warren (Trade Partners UK - Group Director, Business Group) had been present. A summary was provided of how the Cluster Groups were taking their work programme forward. It had been agreed that the Chairs would meet bi-annually to inform each other of where the Groups had reached in strategy planning and action. It was suggested that it would be good if the Chairs would meet in advance of the Ministerial Creative Industries Strategy Group (MCISG) in order that latest positions could be fed into Ministers. The next meeting of the MCISG was expected to be on 7 May. It was reiterated that the four main themes close to Ministers hearts were: export issues; access to finance; skills and education; and, regulation and taxation (including intellectual property rights).

**2.2** AY made it clear that the Group would only be expected to advise and make recommendations on issues directly relevant to exports.

**Action:** Secretariat to set up meeting of Chairs'.

**2.3** There was a general discussion about CEG's name. Sara John said "content" did not explain the Group's interest and Andrew Yeates suggested "creative copyright based industries". The DTI website explained creative content as "material".

Graham Benson said that CEG works as a name without "content" included but if needed publications could include reference to copyright based industries when clarification was needed over industries relevant to the work of the Group. It was agreed to continue with CEG - as the principle title.

**2.4** David Humphries reminded the Group that potential funding from TPUK and DCMS was still subject to internal discussion. TPUK had earmarked £20k and DCMS hoped to be able to provide a similar amount. However, CEG needed to make a proposal on how this funding would be utilised to add value to current export promotion efforts. DCMS/TPUK requested outline proposal by beginning of May. AY suggested that a post could be set up in which an individual could liaise between Working Groups and co-ordinate with CEG. Paul Brown suggested that this could provide a sense of continuity to the Group. Kate Bostock questioned what would happen to DCMS's role. Sara John suggested that the post could benefit the Group, as an individual would be able to liaise with the industry on a more regular and wider basis than the DCMS does at present. Their role would then complement the Secretariat support already provided by DCMS. AY requested that DCMS/TPUK Secretariat put together job specification for the Group to consider, including relationship between this post and that of the Secretariat.

**Action:** DCMS/TPUK Secretariat to put together job specification working from Jane Weeks' CHAT model to be cleared before beginning of May.

### 3 Film Council & export promotion

**3.1** John Woodward explained that the Film Council was two years old, was a Non-Departmental Public Body (NDPB) funded by DCMS who were the Council's sponsor Department. The Film Council was set up to bring together disparate organisations within the film sector which had been built up over a number of years and required centralised focussing. Its role was to provide a strong voice to inform and shape Government film policy and thus provide a sustainable UK film industry and promote film education. In its first year the Film Council had clarified funding streams and made appropriate arrangements for dealing with public money (lottery funding). The Film Council had set up separate funding pots for scripting, training and research and development, with 9 mini regional funds, in response to Government requests for decentralisation of funding.

**3.2** The Film Council's attention was now turning towards the development of policy proposals and about to embark on making presentations to DCMS and Treasury. The world of film production was moving globally with lower costs charged by third world countries bringing a new dimension to film production. UK needs to be smarter in delivering and exploiting areas which it is good at; high end legal services, writers,

producers & film services such as catering, finance, and distribution. The UK needs to strike up strategic alliances with key markets, which are seen as Europe and USA. The Film Council were looking at export promotion and setting up an export promotion group. The role of the Film Council was to look at making money overseas to sustain the UK film industry, and therefore, John Woodward welcomed the idea for a focussed film export working group feeding into CEG.

**3.3** JW said the most useful tool that the DCMS/TPUK Secretariat could provide was a focussed listing of all Government Departments, and particular Divisions and posts, where film fell within its remit. It was hugely difficult to talk to one person in Government who was aware of all the schemes. There was also a difficulty when Departments were commissioning research projects when projects already undertaken, or in the making, were not taken into consideration. AY said that it would be useful for the Group to inform the Secretariat of where incidents of this nature were happening. David Train explained that Ministers liked to make announcements about new projects and research. The role of the Secretariat, wider Government and CEG was to try and ensure that there was no duplication of effort and that the wheel was not constantly being reinvented.

**3.4** AY was keen to get information about where TPUK monies had been spent. At the meeting on 19 Feb it had been announced that £3.6m had been spent on the CI sector. Mike Nash explained that the Group had been copied information about the spend and it was available at the meeting.

**Action:** DCMS/TPUK Secretariat to put together useful list for the Group of Government CI contacts

#### 4 Report back from Working Groups

**4.1 Kate Bostock** (KB) reported back for the **Publishing Export Group**. She explained that the Digital Content Forum (DCF) Industry Action Group on export, and specifically those with an interest in digital publishing, had been asked if they would like to join forces with the CEG Publishing export group in order to form a coherent Group on publishing exports. AY and Roger Bennett (Chair DCF IAGs) had agreed the proposal. The first meeting was potentially due to take place in mid-April. KB explained how useful the London Book Fair was in bringing together the sector and discussing current issues with people who know about their subject. It was clear that this type of event should be encouraged. E-commerce should be on the agenda for the next Publishing Working Group to address, as should the DTI financed report on competitiveness in the publishing industry.

**4.2** KB explained that there was a problem which the industry had to deal with in that ISBN numbers would run out by 2010. She was very pleased to report that a US book trade mission had been dealt with very efficiently by an FCO official working in the Consulate. He had a clear book role in his remit. She was keen to see the model mirrored elsewhere, but indeed this hinged on how well the official was briefed and knew the industry in their country. PA were hugely concerned about copyright and Patent Office were very helpful in providing useful updates.

**Action:** Secretariat to set up Publishing Export Working Group.

**4.3** AY suggested that the Key Facts sheet prepared by each sector should include particular reference to how piracy was affecting the sector and this could help inform the Alliance Against Counterfeiting and Piracy. Sara John suggested that once the list of Government contacts was made the Key Facts sheet could be copied to those contacts providing a guide to the issues facing the creative industries sector. It was also good idea to find out more about US regulations (customs particularly) as SMEs were finding it difficult to find information which quickly told them the essentials. David Humphries said that he was due to attend a meeting on 25 March at Customs and Excise to discuss taxation and regulation for SMEs particularly in respect of IPR. DH said he would report back on findings.

**Action:** David Humphries to report back on Customs and Excise issues

**4.4 Paul Brown** reported back on the **Radio Export Group**. Unfortunately, programme content does not readily export as it is nationally or regionally specific. Therefore, the radio export group was concentrating its efforts on assisting other countries who required expertise in the area of national digital radio multiplexing. The Group had made proposals for a UK Digital Radio seminar in Spain (Madrid and Barcelona) at the end of April. Unfortunately, the dates for the event had to be put back due to need to carry-out in-depth investigations with key Spanish contacts in this area by the TPUK team in Spain - this would ensure that the right product is delivered. Mike Nash reported that the suggested date was now 27-30 May and the British Consulate General in Barcelona had now suggested a programme of events. The programme would be jointly funded by CRCA and TPUK. PB said that it would be useful to measure the value of the seminar and perhaps replicate in other countries where UK expertise would be welcomed.

**4.5 Sara John** reported back on the **Music Export Group**. She explained that the Music Export Group was focusing solely on the US market. Exports to the US had fallen from a high of 30% market share in 1986 down to 1% market share in 2002. It was considered by the industry that the reason was not connected to the music quality

being any different, but conditions in the US market place. The Group was focusing its efforts on a music office in New York, which would be industry led and commercially focused. An employee would be available in the office to advise UK companies of appropriate contacts and to assist them to do business within the US. A report was being prepared on the strategy for an office and should be available in the next few months. The Group was pleased that a music focused UK industry briefing course was due to take place in November funded by TPUK.

**4.6 SJ** explained to the Group that Gavin Robertson (Association of Independent Music) was working on a licensed copyright trustmark (voluntary) and was due to issue a report on his findings in the next couple of months. Andrew Finney said BIMA would like to get involved at an early stage as his members could benefit from a trustmark as they dealt with original creativity in website design.

**Action:** Sara John to ask Gavin Robertson to send basic information to AY to circulate to Group

## **5 TPUK Schemes**

**5.1 Mike Nash** reported that a SESA Sponsor Forum was being set up to look at how the SESA schemes were implemented; were the right events being supported; and, set higher standards of professionalism for sponsor organisations that recruit and administer groups at events. MN



requested that the Group choose a volunteer to sit on the Forum. John Woodward expressed a keenness to find out what was happening with the scheme, how decisions were made and if industry was advised of outcomes.

**Action:** MN & DT to contact SESA review team to investigate how review will be undertaken and how findings will be reported. Information to be provided at next CEG meeting.

Andrew Finney suggested that BIMA may be able to find a volunteer for the SESA review forum

**5.2** MN said that he had sent round information about sector descriptions and would welcome further input from those who had not responded by 25 March. He thanked those who had responded for their useful comments.

**Action:** MN to email Group revised sector descriptions taking into account comments already given.

**5.3** MN requested comments from the Group on TPUK's Creative Industries Sector Strategy, such as whether any priority markets were missing. He explained that TPUK considered that the Sector Strategies would increasingly play an important role in determining resource allocation, and it is important that they have the support of stakeholders. AY said that it would be difficult for the Group to agree on one list of priority markets.

GB requested that comments already given to TPUK on the Sector Strategy should be taken into account again. SJ said that this exercise would be useful as ground work for the music industry briefing course.

## **6 DCF update**

**6.1** Gary Logan said that DTI colleagues were working with DCF members to publish a strategy document. Annexes to the strategy would provide contacts on the export side. He said that DTI was keen to get industry secondments into place with assistance from TPUK and industry. The next meeting of the DCF Export IAG was due to take place on 22 April (postponed until 6 June). Further details would be circulated to CEG members following clarification of secondment opportunities.

**Action:** Secretariat to provide further details to Group about potential secondments

## **7 AOB**

**7.1** Secretariat were looking to complete the list of appropriate personnel in TAs who would be PR/Press Officer to contact re press releases that give good news stories and key facts. CEG were asked to complete form which was circulated at the meeting.

**Action:** CEG members to complete list of PR/Press Officer contacts.

**7.2** The CEG launch draft press release was circulated for comments. It would be sent out with dates of next meetings and list of membership. It was agreed that the press release should be sent out with DCMS and TPUK logos. Comments should be given to David Humphries by 22 March.

**Action:** Group to comment on CEG launch draft press release by 22 March. Secretariat to issue approved press release asap.

**7.3** Steve Davies said that he thought he was the only member of CEG with an advertising interest. He was keen for an advertising export working group to be formed as he considered there was a need for coherence in this area. David Humphries requested that SD make suggestions of people who could be on the new group. DCMS/TPUK to provide Secretariat functions.

**Action:** Steve Davies to liaise with Secretariat on representatives for advertising export working group.

**7.4** John Woodward said that he was meeting Tessa Jowell in the near future along with other Film Council colleagues. Once this meeting had been held, he considered it would be a good idea to get a film export working group together to discuss an export strategy. David Humphries

requested that JW seek nominations for the Group within the film sector and put the appropriate names to the DCMS/TPUK to provide the Secretariat function.

**Action:** John Woodward to consider names for film export working group.

# PERFORMING ARTS INTERNATIONAL DEVELOPMENT GROUP

The Performing Arts includes a wide range of organisations both in scope and art form - ranging from small scale performance group to large scale musical, from solo dancer to classical ballet company and from individual musician to major orchestra's. As well as tapping into overseas markets the performing arts are essential in representing UK culture abroad.

The Group is currently considering what research has already been carried out on the Performing Arts Sector; how to make best use of potential Government resources, including funding schemes and to consider how best to translate the schemes for the Performing Arts sectors; to further consult members of the representative associations on what the main priorities for the Cluster Group should be; and an e-bulletin to disseminate information to the Performing Arts sector.

DCMS contact for PAID is

[david.humphries@culture.gsi.gov.uk](mailto:david.humphries@culture.gsi.gov.uk)

**Minutes of the Performing Arts International  
Development Group meeting - 28 May @  
SOLT/TMA, 32 Rose Street, London**

## Attendees:

Richard Pulford (Chair)

Atholl Harrison,

Charlotte Jones,

International Artists  
Managers' Association  
Independent Theatre  
Council

Jean Nicholson,

Jeanette Siddall,

## Officials

Vikki Bendle,

David Humphries,

Claire Ives,

Natasha McGill,

Mike Nash,

Opera and Music Theatre  
Association

Dance UK

Arts Division, DCMS

Creative Industries

Division, DCMS

Creative Industries

Division, DCMS

Arts Division, DCMS

Trade Partners UK

Apologies: Association of British Orchestras; Sally Cowling

## 1. Welcome, minutes of the last meeting and matters arising.

**1.1** Atholl Harrison (AH) requested feedback on the meeting between Sally Cowling (SC), British Council (BC) and the Independent Theatre Council (ITC) to discuss potential for co-ordinating training opportunities between the Arts Council (AC), Theatre Management Association (TMA) and ITC. Richard Pulford (RP) reported that discussions are ongoing and suggested SC report back to the group at the next meeting.

**Action :** SC to report back at the next meeting.

## 2. Members to report back on major performing arts events that could attract potential SESA funding.

**2.1** David Humphries (DH) asked the group to identify major performing arts events that could attract SESA funding. AH advised that the International Artist Managers' Association's (IAMA) conference in Vienna was not featured in previous SESA bidding rounds. He asked whether support would be available for any incoming conferences? Mike Nash (MN) advised that Trade Partners UK (TPUK) could consider incoming missions if there was the potential for staging such events in the UK. DH suggested flagging this up for future SESA rounds.

**Action:** MN to circulate further information on the SESA process to the group.

RP asked MN to explain the decision making process behind SESA events. MN advised that outward missions are part of an export strategy delivered by TPUK in conjunction with SESA accredited sponsors. He added that his team work closely with TPUK's international desks and colleagues in overseas missions in order to identify market opportunities. MN stated that many outward missions are a result of follow up to inward missions.

Jean Nicholson (JN) questioned whether performing arts events fulfil SESA funding criteria as they do not fit the Trade Fair model. Jeanette Siddall (JS) advised that the most effective way to

sell performing arts expertise is by master class/demonstration, and that this differs from the traditional nature of seminars. Charlotte Jones (CJ) asked MN for examples of events which used promotional or masterclass/performances. MN advised that the events have to have a commercial purpose, but promised to investigate.

**Action:** MN to report back on SESA supported showcasing events.

RP asked members to compile a list of existing performing arts events to establish broader promotional opportunities. He added that the obvious method at present was to utilise existing SESA accredited bodies such as BC. DH added that from an industry perspective PAID should have their own accredited bodies, rather than using existing ones. He proposed a long term objective of the group to identify potential SESA sponsored creditors. Action : Group to identify potential SESA sponsors.

**2.2** MN reported that BC are hosting a number of SESA funded events in September 2002. He added that a performing arts technical event will take place in October 2002. RP asked what and who was being promoted at these events how BC intended to publicise them? DH considered that it was important for BC to feed information to PAID regarding SESA funded events to ensure the group have the opportunity to become involved.

**Action:** SC/ Andrew Senior (AS) to provide PAID with BC SESA events list.

RP asked who might support PAID if there was potential for a trade fair to be organised? DH asked whether AC and BC might co-ordinate? Vikki Bendle (VB) agreed to approach AC regarding this issue. She added that Visiting Arts (VA) are a good source of information on possible outlets.

**Action :** VB to contact Terry Sandell of VA and AC and report back to the group.

### **3. Wales Arts International - Promotional Video Proposal.**

RP reported that Chris Ricketts is leading on the video proposal and that SC was hopeful funding would be secured shortly and the project running in September 2002.

**Action:** SC to report back at next meeting.

### **4. Draft Job specification.**

RP welcomed comments on the draft job specification. DH reported that, in liaison with Procurement and Property Services Division (PPSD), DCMS, he had circulated a paper on the potential procurement process. The contract will be jointly held between DCMS and TPUK and would require a business plan to kick start the process. DCMS/TPUK could then tender for services rather than an actual post. VB commented that contracting for services was an easier route

for Government preferable to employing a member of staff.

The group were content with the draft job specification. DH and MN said they would confirm funding for the post on receipt of a business plan.

**Action:** MN/DH to report back on funding and to provide an outline business plan for consideration.

JS suggested an alternative procedure whereby an organisation apply for the contract, then appoint an individual and invoice DCMS/TPUK. CJ considered that the funding could then be broken down into costs of housing an individual and a separate sum of money for specific group issues. RP asked where an individual would be housed if an organisation were to appoint them? and commented that Secretariat would need to consider how the post would be managed. DH said the appointed individual would report to the Secretariat as funders, and the Chair, adding that the PAID members would be regularly consulted on performance and whether objectives were being met.

RP questioned which process was most cost effective and provide best value. DH agreed to contact PPSD for clarification.

**Action:** DH/MN to report back to group.

**4.1** The group discussed and agreed the draft job description. RP added that it was vital to include educational expertise as this is a real strength in the performing arts sector. AH proposed that a further potential area of work was the development of a performing arts directory on priority markets, export, tax and finance issues. VB advised that Visiting Arts produced a similar guide which might provide an excellent starting point.

### **5. A. O. B**

VB commented that the AC possesses a wealth of knowledge and should have representation at future PAID meetings. DH reported that Louise Venn (LV) from the AC had expressed interest in joining the group, but he stressed the importance of regular AC attendance. DH added that DCMS was awaiting clarification on the restructuring of AC and who would be their creative industries representative.

RP proposed writing to the AC regarding their membership of PAID. VB agreed to provide RP with a draft letter.

**Action:** RP to write to AC regarding PAID membership.

**5.1** MN advised that a Theatre Engineers conference will be held on 17 June at DCMS and that TPUK will have a stand at the ABTT conference to raise awareness of TPUK, DCMS and PAID initiatives.

**5.2** RP reported he is meeting Baroness Blackstone, Minister of State for the Arts, on 6 June and will

highlight the work of the group. VB agreed to brief RP.

**Action:** RP to report back on Ministerial meeting to the group.

Date of next meeting : Tuesday 2 July at 3 pm @ SOLT/TMA,32 Rose Street.

Aims to increase the level of international design business by co-ordinating the activities of design industry bodies and government agencies and departments.

Design Partners has brought key players in the design industry together; and produced a Business and Action Plan, to steer the government agenda for assisting the design industry to perform well in overseas markets.

Design Partners plans to continue supporting the ongoing projects and strategies. The group will ensure that UK design businesses are more aware of government support available and define a strategy in line with thorough analysis carried out on the sector.

DCMS contact for Design Partners is [david.humphries@culture.gsi.gov.uk](mailto:david.humphries@culture.gsi.gov.uk)

### **Design Partners Update Report - June 2002**

#### **Actions from last Design Partners meeting**

British Design Initiative have reported back on their meeting with Design Business Association to review the Business Plan following the findings of the research carried out by Mike Thomas and discussions at the meeting. Agreement has been reached for both of these bodies to support each other's export activities as appropriate. Both agreed that the generic presentation on the UK design industry, which features in the Business Plan, should be supported.

British Design Initiative and the Design Council have submitted a proposal to Trade Partners UK to develop a presentation of the UK design industry for Trade Partners UK staff both in the UK and overseas and visiting foreign contacts.

British Design Initiative also circulated an update on their activities to members by e-mail on 24 May.

### **Other Activities**

#### **Japan Design Scoping Mission**

A seminar to launch the report from the scoping mission looking at opportunities for UK design consultancies in Japan took place on 22 May 2002.

The report highlighted opportunities in branding, product design, multi-media and retail environments. The seminar attracted 30 design agencies and was chaired by Paul Priestman of Priestman Goode.

Follow-up will include a Trade Partners UK outward mission in December 2002 to coincide with the Design Council's Great Expectations exhibition.

This was featured in an article in the June edition of the Overseas Trade magazine. Also with the help of the Design Business Association, Design Week may also carry an article.

A copy of the report is available on the Trade Partners UK web-site.

[www.tradepartners.gov.uk/japan/whatsnew/overview/japan\\_intro.shtml](http://www.tradepartners.gov.uk/japan/whatsnew/overview/japan_intro.shtml)

Further details on the outward mission are available from the Japan desk. Contact: Claire Ball on 020 7215 4962.

The following design related Trade Fairs, Exhibitions and Seminars are also being supported by Trade Partners UK.

#### **Trade Fairs & Exhibitions**

British Design Initiative

**Contact Maxine Horn on 020 7384 3435**

SIAL, France, 22-26 October 2002

Medica, Germany, 20-23 November 2002

Domotechnica, Germany, 19-22 February 2003

#### **British European Design Group**

**Contact Karin-Beate Phillips on 020 8940 7857**

Ambiente, Germany, February 2003

#### **Crafts Council**

**Contact Clare Phillips on 020 7806 2509**

California Gift Show, USA, 20-25 July 2002

SOFA, USA, 24-27 October 2002

New York Gift Show, USA, 1-6 February 2003

SOFA, USA, May 2003

#### **Seminars**

**British Council, Creative Industries**

**Promotion Unit**

**Contact Andrew Senior on 020 7389 3037**

Industrial Design, China, 2-4 December 2002

UK Digital Vision Broadcasting, Hong Kong, 5-10 November 2002 (TV/Radio/Design)

#### **Design Partners Secretariat**

**Trade Partners UK (jointly with DCMS)**

**Kingsgate House, 66-74 Victoria Street,**

**London SW1E 6SW**

**Tel: 020 7215 8435. Fax: 020 7215 4221**

**e-mail: [michael.nash@tradepartners.gov.uk](mailto:michael.nash@tradepartners.gov.uk)**



## Sector Coverage:

- Tourism services, cultural heritage, museums, archaeology, libraries, archives

## Aims:

- To help British firms win more business overseas
- Improve the export support network that underpins exports

## Membership:

- Industry Professionals
- Intermediaries including the British Consultants and Contractors Bureau (BCCB Tourism & Leisure Committee), British Council, Tourism Society, English Heritage, Institute of Field Archaeologists, Historic Scotland, Institute of Historic Building Conservation, Heritage Building Contractors Group, Museums Association, Resource, ICOMOS UK.
- **Government:** DCMS (relevant sectors teams) Trade Partners UK.

## Target Markets:

- Current target markets: Poland, Hungary, Czech Republic, Slovenia, Slovakia, Gulf States, Morocco, Tunisia, Iran, India, Brazil, China and South Africa.

## Achievements:

- Published a brochure of British expertise to promote UK firms overseas

- Produced an electronic showcase of UK expertise on Trade Partners UK website
- Developed and populated websites for both overseas and domestic customers
- Scoped opportunities for UK firms in 8 priority markets
- Research planned/underway for remaining 4 priority markets (Brazil, India, China & Iran).
- Research into niche opportunities completed for 4 additional markets
- Published market information/results of research on Website
- Trained 20 Trade Partners commercial officers and British Council staff overseas covering the needs of UK sector.
- Trained 10 UK based Trade Partners staff covering the needs of UK sector
- Developed an electronic network of contacts with the UK industry and intermediaries to help get the message across.
- Constructed export development programmes for each priority market. Action plans include all government funded export schemes.
- Published an electronic newsletter for UK firms covering all sector activity
- Provision of a reactive information service to all overseas commercial officers and other contacts in non-priority markets
- Organised programmes for 5 groups of overseas business visitors to the UK
- Forged links with Association of National Tourist Office Representatives (ANTOR) and provided a networking lunch for UK tourism consultancy firms with ANTOR members

**Future Direction:**

**Phase 1 Revised Strategy nearing completion**

**Phase 2 Action Plan and priorities being developed**

- Review and consolidate work on priority markets
- Advise government bodies on policies and operations (including export support schemes such as SESA and Outward Missions)
- Provide specialist support in the development of programmes delivered by Trade Partners UK and approved trade bodies
- Recruit, encourage and advise UK firms wishing to grow export activities
- Provide support and advice for UK businesses already working overseas
- Continue to provide a forum for discussion of industry priorities
- Become a communication hub for the exchange of information
- Migrate web information to creativexport.com

**Cultural Heritage and Tourism Sector Group**

**Joint Secretariat:**

**Trade Partners UK**

**Kingsgate House,**

**66-74 Victoria Street**

**London, SW1E 6SW**

**Tel: 020 7215 4677**

**e-mail: [laura.cooper@tradepartners.gov.uk](mailto:laura.cooper@tradepartners.gov.uk)**

**e-mail: [paul.mccormack@culture.gsi.gov.uk](mailto:paul.mccormack@culture.gsi.gov.uk)**

**DCMS**

**2-4 Cockspur Street**

**London**

**SW1Y 5DH**

**Tel: 020 7211 6926**

### HIGHER EDUCATION:

DCMS in partnership with Universities UK has established a Creative Industries Higher Education Forum. The Forum draws together members of Government, creative industries and educational establishments to advise Ministers on the strategic policies relating to education and research in the UK creative industries.

### Terms of Reference

- To develop a shared vision of the issues impacting on the creative industries, education and research.
- To advise DCMS and DfES Ministers on the strategic policies relating to education and research in the creative industries in the UK.
- To work with employers and universities to ensure that students have the knowledge and skills necessary to progress quickly from university to employment.
- To ensure the effective use and exploitation of the creative industries knowledge base by business, Government and the public services to create wealth and improve quality of life.
- To address the opportunities for education and industry in the international arena (collaboration, export potential etc)

The DCMS contact for the Forum is

[liz.sweet@culture.gsi.gov.uk](mailto:liz.sweet@culture.gsi.gov.uk)

### CLUSTERS

Creating strong links between Higher Education Institutions (HEIs) and businesses is an essential part of improving our economic performance, and HEIs have an increasingly important role to play in increasing the competitiveness of regional economies. The Department of Trade and Industry (DTI) have recently published a report highlighting best practice for HEIs and business clusters. "Business Clusters in the UK: A First Assessment" report, details seven case studies – a small sample of the collaboration that is already on-going – but a clear illustration of what can be achieved. The report can be accessed at [www.dti.gov.uk/clusters/map](http://www.dti.gov.uk/clusters/map)

### FILM COUNCIL

The Film Council was established in April 2000 as the Government's lead strategic body for film, which, for the first time, brought together responsibility for the film industry, culture and education.

The Film Council runs a number of funds which aim to address education and training relevant to the industry:

**Training Fund:** The Training Fund aims to provide training opportunities to the creative and technical talent base in the UK film industry.

Investment in training and support is essential if the British film industry is to maintain its competitive position in the world film market.

The Film Council has prioritised two key areas for support: training for scriptwriters, script editors and development executives; and training for business executives, distributors and producers. The Training Fund invests £1 million a year into a range of initiatives in the English regions through its Regional Investment Fund for England.

First Light is a £1 million lottery project aimed at providing a greater focus on film and moving image production activity by young people. Its objectives are:

- To promote the benefits of film making as a part of children's creative education;
- To develop mutually beneficial links between the film industry and education/youth organisations;
- To provide opportunities to disadvantaged children and young people;
- And, to encourage creative, talented young people to pursue careers in the film industry.

To date, First Light has supported over 150 short films made by young people between the ages of 7 and 18. Over two thousand young people have been writing, acting, directing, lighting, editing and exhibiting their own films.

In addition, the Film Council has recently commissioned in partnership with Skillset, the Sector Skills Council for the audio-visual industries, a research project to inform a new and comprehensive skills strategy for the film industry.

This project is supported by Scottish Screen, Screen and the Northern Ireland Film and Television Commission which represent the film industry in the devolved nations. Further details are available from [www.filmcouncil.org.uk](http://www.filmcouncil.org.uk), or [www.skillset.org](http://www.skillset.org).

The British Film Institute (BFI), a body funded by the Film Council, is the principal organisation through which the Film Council delivers its education objective. Details about the BFI's education programme are available on [www.bfi.org.uk/education](http://www.bfi.org.uk/education)

#### **NATIONAL FILM AND TELEVISION SCHOOL**

The National Film and Television School is a leading international centre for professional training in the film and television industries.

The NFTS has successfully completed its first year of training to MA level. The MA in Film and Television is offered in ten separate specialisations: Direction, Cinematography, Editing, Post-production, Sound, Producing, Screen Design, Screen Music and Screenwriting and is validated by the Royal College of Art.

The NFTS website [www.nftsfilm-tv.ac.uk](http://www.nftsfilm-tv.ac.uk) has information about full-time and short courses, recent films, student, latest news and more.

## Joinedupdesignforschools

Joinedupdesignforschools is a pilot project funded by the Sorrell Foundation to join up UK designers with schools across the country to demonstrate how design and creativity can improve the quality of life and learning schools. Its two main objectives are: to explore the potential of partnership between schools and the design community and to demonstrate the potential of good design to improve the quality of life in schools; and to look at the educational value of the process of design and how it can help inspire creativity in young people.

By the beginning of 2001, 7 schools across the UK had been selected and started working with their chosen design company. The chosen projects ranged from modernising the school uniform, to remodelling the dining area and designing the school of the future. Further details of the initiative can be found at [www.joinedupdesignforschools.com](http://www.joinedupdesignforschools.com)

## SECTOR SKILLS COUNCILS

A new network of UK wide Sector Skills Councils (SSCs) has been charged to lead the skills and productivity drive in industry or business sectors recognised by employers. They bring together employers, trade unions and professional bodies working with government to develop the skills that UK business needs.

**Skillset** has been awarded a licence to operate as the Sector Skills Council for the Audio Visual industries (broadcast, film, video and interactive media). It is also one of five organisations selected as 'trailblazers' to set an example to those in other industry sectors seeking to apply for SSC status.

More information about SSCs can be found at the Sector Skills Development Agency website, [www.ssda.org.uk](http://www.ssda.org.uk) or on the Skillset website at [www.skillset.org](http://www.skillset.org)

## CREATIVE PARTNERSHIPS

The £40 million Creative Partnerships initiative, being developed by the Arts Council of England, will provide exciting, challenging opportunities for young people to experience, learn from and enjoy artistic and creative activities.

Creative Partnerships will provide a bridge between schools and cultural organisations, enabling pupils to have the chance to work with creative professionals and organisations to:

- Develop creative skills, for example, to dance, sing, learn a musical instrument, act, paint, sculpt, make crafts, design, create television, radio and Internet content, write scripts, stage manage, choreograph, direct and produce;

- Develop understanding and critical appreciation through regular experiences of culture in all its forms, for example: visiting a museum or gallery; going backstage at the theatre; visiting artists' studios; meeting members of an orchestra; spending a day on a film set; getting work experience in a design studio.

An important part of the initiative is that teachers will have training and development opportunities and will be able to develop their creativity through working with artists and creative individuals.

The Secretary of State has announced the 16 LEA level locations within which DCMS, DfES and the Arts Council want to develop Creative Partnership pilots. These are: Manchester/Salford, Merseyside, Tees Valley, Durham/Sunderland, Kingston Upon Hull, South Yorkshire Coalfields, Birmingham, Black Country, Nottingham, Norfolk, Bristol, Cornwall, Slough, Kent, Inner London East and Inner London South.

The Arts Council have appointed Peter Jenkinson as National Coordinator for the initiative and will undertake a cultural audit of, and local consultation in, each Project area. If you would like to register your interest in this initiative please e-mail [peter.jenkinson@arts council.org.uk](mailto:peter.jenkinson@arts council.org.uk) with your full contact details.

Creative businesses are one of the UK's major success. Despite their world-wide reputation for innovation and excellence, they have often found it difficult to raise capital to fund start-ups or second stage growth. This is particularly true for small and medium sized enterprises.

DCMS has taken a close interest in this issue. Last year saw the publication of **Banking on a Hit**, a research project commissioned and funded by DCMS to map the finance opportunities available for the music industry. DCMS also hosted a conference in October 2001 on **Good Practice in Financing Creative Businesses** which made recommendations to industry, Government and the financial sector.

We have put together details of the key organisations who might be able to advise creative businesses on securing access to finance:

### Banks/Finance Sources

Allied Irish Banks  
web: [www.aib.ie](http://www.aib.ie)

Bank of England  
web: [www.bankofengland.co.uk](http://www.bankofengland.co.uk)

Bank of Ireland  
web: [www.bankofireland.ie](http://www.bankofireland.ie)

Bank of Scotland  
web: [www.bankofscotland.co.uk](http://www.bankofscotland.co.uk)

Barclays Bank plc  
web: [www.barclays.co.uk](http://www.barclays.co.uk)

British Bankers Association  
web: [www.bankfacts.org.uk](http://www.bankfacts.org.uk)

British Venture Capital Association  
web: [www.bvca.co.uk](http://www.bvca.co.uk)

Clydesdale Bank  
web: [www.cbonline.co.uk](http://www.cbonline.co.uk)

Co-operative Bank  
web: [www.co-operativebank.co.uk](http://www.co-operativebank.co.uk)

First Trust Bank  
web: [www.ftbni.com/ft/home](http://www.ftbni.com/ft/home)

HSBC Group  
web: [www.hsbc.co.uk](http://www.hsbc.co.uk)

Lloyds TSB Group  
web: [www.lloydstsb.co.uk](http://www.lloydstsb.co.uk)

National Business Angels Network  
web: [www.bestmatch.co.uk](http://www.bestmatch.co.uk)

National Westminster Bank plc  
web: [www.natwest.co.uk](http://www.natwest.co.uk)

Royal Bank of Scotland  
web: [www.rbos.co.uk](http://www.rbos.co.uk)

Ulster Bank  
web: [www.ulsterbank.com](http://www.ulsterbank.com)

### SMALL FIRMS LOANS GUARANTEE SCHEME

The Small Firms Loan Guarantee Scheme is operated by the Small Business Service. It guarantees loans from the banks and other financial institutions for small firms that have viable business proposals but who have tried and failed to obtain a conventional loan because of a lack of security.

For further details, visit:

web: [www.sbs.gov.uk/sflgs](http://www.sbs.gov.uk/sflgs)

e-mail: [sflgs@sbs.gsi.gov.uk](mailto:sflgs@sbs.gsi.gov.uk)

### **REGIONAL VENTURE CAPITAL FUNDS:**

Regional Venture Capital Funds (RVCFs) are an England wide programme to provide risk capital finance in amounts up to £500,000 to SMEs who demonstrate growth potential. The funds, managed by experienced venture capital professionals, will be commercially focused, making commercial returns.

There is an acknowledged 'equity gap' at the lower end of the market. The Government's intervention is designed to be the minimum necessary to stimulate private sector investors to provide small-scale risk finance for SMEs with growth potential.

For further details, visit:

[www.dti.gov.uk/sbs/ef/regionalventure.html](http://www.dti.gov.uk/sbs/ef/regionalventure.html)

RVCF contact points in each region [note, only RVCFs in the North East, West and East Midlands have been established so far].

#### **North East Fund**

Chris Hope  
Northern Enterprise Ltd  
3 Earls Court  
5th Avenue Business Park  
Team Valley  
GATESHEAD NE11 0HF

Tel: 0191 442 4300

Fax: 0191 442 4301

E-mail: [chris.hope@nel.co.uk](mailto:chris.hope@nel.co.uk)

#### **East Midlands Fund**

Mike Piper/Rob Carroll  
Catapult Venture Managers Ltd  
35 Park Row  
NOTTINGHAM  
NG1 6EE

Tel: 0115 988 6025

Fax: 0115 988 6075

E-mail: [mike.catapult-vm.co.uk](mailto:mike.catapult-vm.co.uk)

#### **North West Fund**

Andy Rigby  
RVCF Fund Manager  
North West Equity Fund  
Antler House  
Crouchley Lane  
LYMM  
Cheshire  
WA13 0AN

Tel: 01925 759 246

Fax: 01925 759 792

E-mail: [andyr@nwef.co.uk](mailto:andyr@nwef.co.uk)



## 1. OVERVIEW

**1.1** Ensuring it has an active presence in the English regions is a priority for this Government and for DCMS. The Cabinet Office report *Reaching Out: the role of Central Government at Regional and Local Level* (2000) called for a significant strengthening for the Government Offices in the Regions (GOs). The new White Paper *Your Region, Your Choice: Revitalising the English Regions* (2002) set out the Government's plans to decentralise powers and strengthen regional policy.

**1.2** This section will provide you with details of DCMS' key partners in the English regions: GOs, Regional Development Agencies (RDAs) and Regional Cultural Consortiums (RCCs)

## 2. Government Offices in the Regions

**2.1** GOs bring together the activities and interests of seven different Government departments within a single organisation. This makes them uniquely well-placed to take a cross-departmental approach, and to provide a coherent view of the operation and interaction of Government programmes. GOs manage significant spending programmes on behalf of departments: in 1999/2000, they were responsible for over £6 billion of Government expenditure. DCMS has a representative in each GO. They act as 'ambassadors' for DCMS in the regions, driving the development of the Regional Cultural Consortiums as well as providing a regional view to DCMS and a cultural view to the GO.

## 2.3 GO/DCMS contacts and links:

GOVERNMENT OFFICE REGION	DCMS CONTACT DETAILS
LONDON:	<p>Andy Ganf            Tel: 020 7217 3456            e-mail: <a href="mailto:aganf.gol@go-regions.gsi.gov.uk">aganf.gol@go-regions.gsi.gov.uk</a>            web: <a href="http://www.go-london.gov.uk">www.go-london.gov.uk</a></p>
SOUTH EAST:	<p>Dan Chadwick            Tel: 01483 882 255            E-mail: <a href="mailto:dchadwick.gose@go-regions.gsi.gov.uk">dchadwick.gose@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-se.gov.uk">www.go-se.gov.uk</a></p>
EASTERN:	<p>Tim Freathy            Tel: 01223 346 700            E-mail: <a href="mailto:tfreathy.go-east@go-regions.gsi.gov.uk">tfreathy.go-east@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-east.gov.uk">www.go-east.gov.uk</a></p>
SOUTH WEST:	<p>Barry Cornish            Tel: 0117 900 1700            E-mail: <a href="mailto:bcornish.gosw@go-regions.gsi.gov.uk">bcornish.gosw@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.gosw.gov.uk">www.gosw.gov.uk</a></p>
WEST MIDLANDS	<p>Elizabeth Charlton            Tel: 0121 212 5050            E-mail: <a href="mailto:echarlton.gowm@go-regions.gsi.gov.uk">echarlton.gowm@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-wm.gov.uk">www.go-wm.gov.uk</a></p>
EAST MIDLANDS	<p>Anne Rippon            Tel: 0115 971 2400            E-mail: <a href="mailto:arippon.goem@go-regions.gsi.gov.uk">arippon.goem@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-em.gov.uk">www.go-em.gov.uk</a></p>
YORKSHIRE & THE HUMBER	<p>Bernard McLoughlin            Tel: 0113 280 0600            E-mail: <a href="mailto:bmcloughlin.goyh@go-regions.gsi.gov.uk">bmcloughlin.goyh@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.goyh.gov.uk">www.goyh.gov.uk</a></p>
NORTH WEST	<p>Janet Matthewman            Tel: 0161 952 4000            E-mail: <a href="mailto:jmatthewman.gonw@go-regions.gsi.gov.uk">jmatthewman.gonw@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-nw.gov.uk">www.go-nw.gov.uk</a></p>
NORTH EAST	<p>Jamie McKay            Tel: 0191 201 3300            E-mail: <a href="mailto:jmckay.gone@go-regions.gsi.gov.uk">jmckay.gone@go-regions.gsi.gov.uk</a>            Web: <a href="http://www.go-ne.gov.uk">www.go-ne.gov.uk</a></p>

### **3. Regional Development Agencies (RDAs)**

**3.1** Regional Development Agencies in England co-ordinate economic development and regeneration; enable the English regions to improve their relative competitiveness and reduce the imbalances that exists within and between regions. Scotland, Wales and Northern Ireland have their own separate economic development organisations.

**3.2** Supporting creative businesses is a feature of most of these agencies. South West RDA are working with South West Screen to undertake a programme of initiatives in the creative industries sector, including a mapping exercise. The North West RDA has appointed a consultant to assess creative industry statistical information; to map the sector and to advise on the setting up of a regional Creative Industries Body. Scottish Enterprise plans to commit £25 million over the next five years to developing the creative industries as a key industry cluster.

<b>REGIONAL DEVELOPMENT AGENCY:</b>	<b>CONTACT DETAILS:</b>
LONDON:	Michael Ward, Chief Executive Tel: 020 7680 2000 <a href="http://www.lda.gov.uk">www.lda.gov.uk</a>
SOUTH EAST:	Anthony Dunnett, Chief Executive Tel: 01483 484200 <a href="http://www.seeda.co.uk">www.seeda.co.uk</a>
SOUTH WEST:	Geoffrey Wilkinson, Chief Executive Tel: 01392 214 747 <a href="http://www.southwestrda.org.uk">www.southwestrda.org.uk</a>
EASTERN:	Bill Samuel, Chief Executive Tel: 01223 713900 <a href="http://www.eeda.org.uk">www.eeda.org.uk</a>
EAST MIDLANDS:	Martin Briggs, Chief Executive Tel: 0115 988 8300 <a href="http://www.emda.org.uk">www.emda.org.uk</a>
WEST MIDLANDS:	John Edwards, Chief Executive Tel: 0121 380 3500 <a href="http://www.advantagewm.co.uk">www.advantagewm.co.uk</a>
YORKSHIRE & HUMBER:	Martin Havenhand, Chief Executive Tel: 0113 394 9600 <a href="http://www.yorkshire-forward.com">www.yorkshire-forward.com</a>
NORTH WEST:	Mike Shields, Chief Executive Tel: 01925 400100 <a href="http://www.nwda.co.uk">www.nwda.co.uk</a>
NORTH EAST:	Michael Collier, Chief Executive Tel: 0191 261 2000 <a href="http://www.onenortheast.co.uk">www.onenortheast.co.uk</a>
Scottish Enterprise:	Dr Robert Crawford, Chief Executive Tel: 0141 228 2000 <a href="http://www.scottish-enterprise.com">www.scottish-enterprise.com</a>
Welsh Development Agency:	Graham Hawker, Chief Executive Tel: 01443 845500 <a href="http://www.wda.co.uk">www.wda.co.uk</a>
Invest Northern Ireland:	Leslie Morrison, Chief Executive Tel: 028 9023 9090 <a href="http://www.investni.com">www.investni.com</a>

## Regional Cultural Consortium (RCC)

In 1999 a Cultural Consortium was established in each of the English regions outside London. Its purpose is to provide a strong regional focus, bringing together all those with interests in the cultural sectors. The bodies have a broad representative membership including local authority representatives, representatives of DCMS sponsored bodies and the private sector, particularly those from the creative industries. Membership has also gone beyond DCMS's own remit to include, for example, interests in countryside recreation and in education.

The Consortium focuses and channels views and advice on cultural issues. It acts as the champion for culture within the region and to Government. One of the key tasks of the Consortium is to prepare a regional cultural strategy which will draw on and help to inform the strategies of other national, regional and local bodies and provide a basis against which Lottery bids and other applications for grants can be assessed. The Consortium works closely with the Regional Development Agency and the Government Office and has the same boundaries.

REGION	<u>RCC CHAIR</u>	WEBSITES	DCMS MEMBER OF STAFF (see GO contact details above)
East of England	Graham Creelman	<a href="http://www.livingeast.org.uk">www.livingeast.org.uk</a>	Tim Freathy
East Midlands	Vacant	-	Anne Rippon
London	(CSGL)	-	Yasmin Anwar Andy Ganf
North East	George Gill	<a href="http://www.culturenortheast.org">www.culturenortheast.org</a>	Jamie McKay
North West	Felicity Goodey	<a href="http://www.culturenorthwest.org.uk">www.culturenorthwest.org.uk</a>	Janet Matthewman
South East	Sir David Watson	<a href="http://www.culturesoutheast.org.uk">www.culturesoutheast.org.uk</a>	Dan Chadwick
South West	Adrian Vinken	<a href="http://www.culturesoutheast.org.uk">www.culturesoutheast.org.uk</a>	Barry Cornish
West Midlands	Baroness Christine Crawley	<a href="http://www.westmidlandslife.org.uk">www.westmidlandslife.org.uk</a>	Liz Charlton
Yorkshire and the Humber	Clive Leech	-	Bernard McLoughlin

DCMS is liaising with HM Customs and Excise and the Inland Revenue to monitor issues of taxation and regulation that affect the Creative Industries.

This includes the implementation of the E-Commerce Directive

<http://www.hmce.gov.uk/business/electronic/electronic.htm> ; E-Commerce tax issues

<http://www.inlandrevenue.gov.uk/e-commerce/>

and the definition of research and development for tax purposes

<http://www.inlandrevenue.gov.uk/consult/irtnrd33.htm>

DCMS will continue to monitor and bring to the Industries attention issues of taxation and regulation.

<http://www.creativeyorkshire.com/pdf.html>

<http://www.advantagem.co.uk/work/clusters/ten.asp>

<http://www.attik.com>



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