

# Perfect Moment

## BUILDING CREATIVE SUCCESS



### PAPER B: Skills Findings

Devon & Torbay Creative Industries Economic & Skills Research

April 2006

Research funded by Devon County Council, Torbay Council, Arts Council England South West and European Social Fund



## ***Building Creative Success – Skills Findings***

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### **Acronyms used in this report**

ACE	Arts Council England
DCC	Devon County Council
CI's	Creative Industries
DCMS	Department for Culture, Media and Sport
ICT	Information, Communication Technology
LSC	Learning and Skills Council
NESTA	National Endowment for Science, Technology and the Arts
NVQ	National Vocational Qualification
QCA	Qualifications & Curriculum Authority
SWRDA	South West Regional Development Agency

## **1 Introduction**

This report focuses on the economic and business findings of the Devon and Torbay Creative Industries Research Study in to the Economic Performance and Skills Issues for the sector and what they mean in terms of future support and development.

The study was carried out on behalf of Devon CC, Torbay Council, and Arts Council England South West and ran from May to November 2005. This research work was funded by project partners and the European Social Fund Objective 3 programme as part of its Adaptability and Entrepreneurship programme under the banner of *Identifying and Meeting Skills Shortages*. As part of assessing skills issues it was felt that this needed to be embedded within the economic performance aspect of the sector so that the interface between the two could be examined.

Creative Industries are a key component of the new knowledge economy. The purpose of this research is to examine the sector in the Devon County Council and Torbay areas (but excluding the Plymouth area where a separate study is being conducted) so that for the first time we can get an understanding of the scale and economic value of the creative industries in this area and the key skills issues that affect businesses and individuals within the sector.

### **1.1 Structure Of Report**

In order to present the wide range of detailed findings in digestible chunks we have split the research into 3 reports:

- Main Report (effectively acting as an extended summary)
- Paper A: Economic and Business Findings
- Paper B: Skills Findings

Therefore this paper should be read in conjunction with the other two reports which are downloadable from the Devon County Council and Torbay Council websites.

### **1.2 Approach And Methodology**

The methodology is explained in detail in *Paper A: Economic and Business Findings* but the main research tools are summarised here.

The research was based around two phases and centred on a number of key tools to help us carry out the research. The first phase was based on **secondary desk research** looking at national and regional statistics for the Creative Industries plus a literature review of key national, regional and local reports.

This was followed by a primary research phase which built up a **project database of c5,000 creative businesses**. All were furnished with full postcode data which has been used to construct a series of '**cluster ,co-locational, or intensity maps**' of creative industry activity across Devon and Torbay using Geographical Information System mapping software and expertise provided by Devon Corporate Information Services.

We undertook a **detailed economic and skills survey** of 257 creative businesses of varying sizes across Devon and Torbay (sole traders, partnerships, micro businesses and SMEs).

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Within the context of the above areas of research, more detailed information (via telephone or face-to-face interviews) was sought from a **consultation round** involving a cross section of key stakeholders from: regional and sub regional organisations, agencies and public sector bodies with an interest in the skills and economic development of the Creative Industries.

We also held **three focus groups** – concentrating on issues concerning Exeter, Torbay, and rural Devon which aimed to investigate in depth some of the key issues raised during the research and sought to draw out further useful strategic information.

From our research and consultations we identified **6 short illustrative case studies** that highlighted interesting issues in the fields of economic and skills development in the creative industries (see appendix 15.4).

### 1.3 Study Definitions

Again, *Paper A: Economic and Business Findings* contains the detailed definitional statements but, to re-cap, the research is based on the following:

#### 1.3.1 Defining the Research Area

The research areas for this work were the administrative areas of Devon County Council and Torbay Council. Plymouth (as a separate unitary authority) was not included in this work as it is undertaking its own study but clearly reference has been made to its role and influence in the Creative Industries profile of Devon where relevant. So, in this report “Devon” generally means all of Devon including Plymouth. We use the words “Devon CC area” to refer to the current administrative area that excludes Plymouth and Torbay as unitary authorities.

#### 1.3.2 Definition of Creative Industries

Wikipedia, the online encyclopedia, defines the **Creative Industries** as “a set of interlocking sectors that are a growing part of the global economy. They are often focussed on creating and exploiting intellectual property products such as the arts, films, games or fashion designs, or providing business-to-business creative services.” It is the interlocking concept that is important to understand as there are overlaps and flows of products and labour between the various sub-sectors

In line with other studies and accepted practice we have adopted the Department for Culture, Media and Sport’s (DCMS) definition. DCMS has defined the Creative Industries as: ‘*Those industries that 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*’. The DCMS divides these into the following list of thirteen sub-sectors:

Advertising	Architecture	Art and Antiques Markets	Crafts
Design	Designer Fashion	Film and Video	Interactive Leisure Software
Music	Performing Arts	Publishing	Software and Computer Service
Television and Radio			

Tourism was not included in this study, nor was the heritage sector but the relationship between these and the Creative Industries is explored further in our

## ***Building Creative Success – Skills Findings***

separate report ***Cultural Tourism: a Devon Perspective*** for Devon CC and ACE SW.

Unless one is very familiar with the DCMS definition, it can be hard to grasp what is and what isn't included in the definition. For those working specifically in the arts it can seem strange that the DCMS classification includes such categories as the manufacture, wholesale and retail of TVs and Radios. For some this can appear at odds with their understanding of what constitutes a creative enterprise. This is because the DCMS has included businesses from across the entire production cycle: from the creative content, through to manufacture and distribution.

The DCMS Evidence Toolkit (DET) has identified seven cultural sector domains based on the interdependency between the various sub sectors. The Creative Industries thirteen sub sectors mentioned in the previous section have been spread across the following four domains (the other domains being Heritage, Sport and Tourism): **Audio-Visual, Books and Press, Performance and Visual Arts**

The following table shows the type of activity associated with each of the four domains:

<b>DOMAIN NAME</b>	<b>WHAT IS INCLUDED</b>
<b>Audio-Visual</b>	Includes film, TV, radio, new media, music and advertising. Encompasses interactive media, which covers leisure software, digital art and new media activities.
<b>Books &amp; Press</b>	Includes books, magazines, newspapers, press and literary agencies, literary festivals
<b>Performance</b>	(Note: does not include music) Includes theatre, arts, dance, circus, agents, festivals
<b>Visual Arts Domain</b>	Includes galleries, architecture, design and crafts, sculpture, fashion design, graphic design, interior design, creation of visual works, production of visual works, visual arts festivals

## **2 Setting The Context**

This study has been commissioned by Devon CC and Torbay Council so that they can understand better the skills needs of the sector in order to devise and implement a workforce development strategy for the creative industries sector. In order to understand the nature of skills gaps we need to have a wider context of skills issues for the creative industries in which to place our findings.

There are already a number of reports and sources of information at national, regional, and sub-regional level that allow us to paint a fairly accurate position of skills issues and the creative sector. This documentation has been supplemented by the findings from our survey.

For Devon and Torbay there are essentially 5 major questions that need to be answered:

## ***Building Creative Success – Skills Findings***

1. What do we know about the current situation regarding skills in the creative sector in Devon?
2. What are the gaps, problems and barriers?
3. What is required in order to strengthen and support the sector to encourage growth and the development of a highly skilled workforce.
4. What are the implications for social inclusion and entry to workforce
5. How does all this fit within the regeneration agenda?

In terms of building success for the creative industries across Devon we need to recognise that the skills and experience required to thrive in the new knowledge-driven creative economy are different from those required for previous economic models. This is a sector that requires a highly skilled and highly trained workforce. People themselves are now crucially part of the production process.

Across Devon and the South West there is a need for appropriate and flexible support systems that can help businesses in the Creative Industries develop the talent, innovation, entrepreneurship and skills they require to flourish at all stages in their development.

Skills gaps that are evident in some sub-sectors, and confirmed by the results of the survey of creative businesses in Devon and Torbay, need to be tackled. People across Devon who aspire to work in the sector require stronger routes to success because in the end a stronger creative and cultural sector across Devon is beneficial to all.

### **2.1 Skills And The Knowledge Economy**

*“The real assets of the modern economy come out of our heads not out of the ground: imagination, knowledge, skills, talent and creativity”<sup>1</sup>*

Globalisation and the rapid influx and influence of Information and Communications Technology have brought about a marked change in the UK economy. Labour and capital are still important but these have been joined by the more amorphous drivers of knowledge, ideas, intellectual property, and service provision.

These changes have become more evident in the cities, towns, companies, and sub-sectors leading this economic growth. It has become increasingly clear that the creative industries, which we know are growing, are at the heart of this emerging economy and one in which the UK already has some competitive advantage.

We have seen from the evidence in *Paper A: Economic and Business Findings* that they are the fastest growing sector of the global and the UK economy. They demand a complex cocktail of high level technical skills and the ability to create and innovate; to communicate; empathise and to adapt. They also require highly developed social skills.

Projections of changing skills demands over the next decade indicate declining proportions of low skill / no skill jobs and increasing proportions of higher skilled jobs. However, across the country, skills shortages are notable especially in some of the significant sectors of employment growth such as the creative industries.

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<sup>1</sup> *Living on Thin Air*, Charlie Leadbetter, 1999

## ***Building Creative Success – Skills Findings***

An indicator of the scale of the task the UK faces in increasing the skills levels in its existing and its future workforce is that a Level 3 qualification, the threshold for university entrance, will be required for an increasing proportion of all jobs by 2010<sup>2</sup>.

The old economic model has been undermined by the availability of cheap labour in areas such as Eastern Europe and East and South East Asia. The UK must now compete on knowledge, skills, innovation, service, and creativity.

What drives the new economy is how knowledge which, due to conduits such as the internet and email, is universally available to all, at no or low cost, is interpreted to drive innovation, and new product development in ever shorter production cycles. What is distinctive about the sector is its ability to originate creative content (of whatever form) and then sell it (often made easier by digitisation and ICTs). Businesses in the creative industries rely on the ingenuity and creativity of their owners and small staff teams and pools of freelancers.

However, growth is being constrained in some sub-sectors and some geographic areas by a shortage of people with the right skills, work culture, and attitudes to service to drive the sector forward. The sector has a high level of sole traders and freelancers (anywhere from 30% to 80% depending on the location and particular industry) who grapple with their own skills and continuing professional development whilst larger companies and employers can struggle with skills gaps and hard-to-fill vacancies as they experience difficulties in identifying and developing talent in a structured way.

To support the wide spectrum of sub-sectors and company sizes that form the Creative Industries we need to develop a range of offers and interventions that can provide both vocational and academic routes, expose people to the raft of hard and soft skills required in the sector, and build their technical knowledge in a culture of continuous improvement. This need for Lifelong Learning means that schools, FE Colleges, and Universities are also having to rethink their roles and offers.

The very fragmentation and diversity of the sector can make it difficult for policy makers to create any type of umbrella intervention or one-size-fits-all solution to support the Creative Industries sector's growth and mitigate against its potential downturns and volatile areas.

The creative sector is also characterised by the fact that many companies are choosing to buy people's skills and knowledge on the open market through outsourcing and short-term contracts. Up to 40% of creative businesses use freelancers (our Devon survey found 22%) and often these are employed for key creative activity. This is an interesting model: i.e. the success of the business driven by the input of key outsourced individuals.

The creative sector does not just require high level technical skills (e.g. the ability to craft quality ceramic ware) but the business skills of marketing and sales accompanied by the softer skills of working with others and customer service (the skillset of social skills and emotional intelligence).

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<sup>2</sup> *Learning and Skills Council Workforce Development Strategy*, LSC, 2002

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From a range of studies we know that what creative sector employers generally require are:

- A high level of basic educational attainment (the sector is already highly qualified)
- Staff comfortable with the dynamics of creativity and its complex processes
- Soft skills such as networking, communication skills, team working etc
- Wide range of skills to seize opportunities for transferability or cross sectoral synergy
- Customer-focused service ethic
- Need for creative adaptors rather than the ability to soak up knowledge
- Ability to identify problems
- Ability to transfer knowledge gained in one context into another
- Capacity to focus attention in pursuit of clear goals

In terms of what is taught, what can be tested, and what can be observed on the job, employers need to be clear about their need for skilled employees. Many of the degree courses that are supposed to equip people to work in the creative sector are viewed with disdain by some employers in the sector.

If one area of failure has been not creating vocational routes that are viewed as the equal of academic routes, then the other has been the failure to develop a system of apprenticeships fit for the sector.

The modern apprenticeship scheme introduced by the government in the early nineties was not overly successful although things are starting to change. By 2010 the government target is that 35% should start an apprenticeship (the NW European average).

As a highly qualified sector there is a focus on degree level qualifications. An alternative or vocational route, such as the proposed new Creative Apprenticeship<sup>3</sup>, that could complement and compete with graduate entry, might involve:

- Agreed formal academic level
- Familiarity with creative industries
- Development of core skills
- Service ethos
- Broad learning
- Sub-sector core requirements
- Accreditation that is credit based and flexible
- Non time specific
- Built in networking
- Allowing modules to be based on a freelance model where required

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<sup>3</sup> Creative & Cultural Skills (the Sector Skills Council) is leading the development of a new apprenticeship framework. Working in close partnership with the Department for Education and Skills, the Department for Culture, Media and Sport and the Learning and Skills Council, its aim is to launch an industry-recognised programme UK-wide during 2006. See [www.cciskills.org.uk](http://www.cciskills.org.uk) for more details.

## **2.2 The Challenge To Growth And Productivity In The UK**

Evidence points to the significant productivity gap in the UK economy – productivity is higher in Germany, France and the US. Skills are one of the key drivers of productivity – the UK Treasury has described the five key drivers of productivity as Skills, Enterprise, Innovation, Competition and Investment.

In a recent assessment of the UK's competitiveness undertaken by Professor Michael Porter for the Economic and Social Research Council (ESRC) and Department of Trade and Industry (DTI) the UK's skills deficit is identified as a critical 'competitive disadvantage'.

*“In terms of general Labour Force skills, the UK still falls behind competing economies, especially because of a high share of the population with low levels of educational attainment. UK companies report significant skill shortages that are consistent with these deficits”<sup>4</sup>*

## **2.3 Flexible And Fragmented**

This is a diverse sector of the economy, where growth often takes the form of innovation, spin-offs, start-ups, and diversification and which is structured around a very small number of very large companies and a very large number of very small companies - an “hourglass” effect replicated across Europe.

The Creative Industries are not so much a coherent sector as a complex network of sub-sectors each with their own characteristics and needs in terms of learning and skills. One of the overriding characteristics is that it is a highly qualified sector and often requires a great deal of multi-skilling which makes non-graduate entry to the workforce difficult - this can work against social inclusion agendas.

Part time, flexible and contract working are the norm for much of this sector and the network is emerging as the organisational form most suited to the creative economy<sup>5</sup>. Many parts of the industry rely on high specialist / technical skills but at the same time “social skills”, networks, clustering and contacts are critical to the success of individuals and businesses.

Despite the apparent removal of barriers of location to economic activity due to technological advances, evidence appears to indicate that the creative industries remain strongly committed to face-to-face networking and collaboration<sup>6</sup>. This has significant implications on public policy interventions (particularly in dispersed rural areas such as Devon) and the ability of the industry to organise itself.

The role of specialist networks, intermediaries and brokers to support the sector is increasingly regarded as a critical element in creative industry business support and workforce development. The presence and role of organisations such as Devon Artsculture, ArtsMatrix, and the Centre for Creative Enterprise & Participation at Dartington is to be welcomed and encouraged.

Much of the sector's workforce is made up of freelancers – on average outside of London around 30 to 50%. The fragmentary nature of this makes it difficult for

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<sup>4</sup> DTI Economics Paper No. 3: UK Competitiveness; Moving on to the next stage, Prof M Porter & Christian H M Keles, ESRC/DTI, 2003

<sup>5</sup> Creative Skills, London Development Partnership, 2000

<sup>6</sup> Research Study on ICT in the City Fringe, New Media Knowledge/Burns Owen Partnership, 2002

major institutions such as the Learning and Skills Councils to engage fully with their needs.

## **2.4 The Impact Of ICTs**

It is also impossible to ignore the impact of the rapid technological changes affecting the global economy.

*“Skill requirements are becoming more and more exacting as digital and telecommunications technologies continue to impact on the creative industries, transforming the production, communication, and distribution processes.”<sup>7</sup>*

We know from our survey that 88% of our respondents said that ICTs were crucial, very important or important to their business.

Although sub-sectors such as performing arts and crafts may not have been affected so dramatically as other areas, ICTs have become a driving force in the development of many other areas such as TV, Film, Music, and Publishing.

There has been a dramatic change in skills requirements and hardly any single area of work practice across the sector has been untouched by the pace of the ICT revolution. For the sector it brings both massive opportunities and threats in terms of its impact – e.g. the opportunity of the increased demand for ‘content’ versus the threat to intellectual property. For many in the sector keeping up with the pace of change has been an issue.

The removal of “distance” as a concept means that it is no longer completely necessary to be physically close to the marketplace. For people working in the sector the internet and e-commerce offer advantages in that they can achieve faster time to market, they can promote themselves and their businesses, and they can advertise 24 hours a day via an online shopfront to potentially bigger and wider markets. In terms of virtual companies and operational practices, they can exchange text, graphics, music and media files in the twinkling of an eye.

## **2.5 Social Inclusion**

As Culture South West has pointed out in its '*Key Questions on Regional Impact*' document, there has been little work undertaken on the impact of the sector on social inclusion and there are few examples of the interface between the sector and social inclusion.

Yet there is a growing concern about the socio-economic make-up of the entrants into the industry (in terms of class, gender, ethnic background, etc). Careful consideration and targeted interventions are needed if people from a wider range of backgrounds are to be encouraged to enter the sector – for example the use of placements for school leavers and greater industry participation at pre-16 level.

In 2000, Metier, the then National Training Organisation (NTO) for the Arts and Entertainment Industries, conducted a nationwide research study called *Artskills 2000*. It showed that the reality of the creative sector is that it is a highly qualified sector (a degree or above is almost the norm) with entry to the workforce difficult for non-graduates.

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<sup>7</sup> *Creative Skills* – London Skills Forecasting Unit 2000

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Although the sector generally has a reasonable track record on equal opportunities it finds it hard to develop a workforce that reflects society as whole, especially at the middle and higher levels<sup>8</sup>. People from minority ethnic backgrounds are under-represented in certain sectors, as are women (notably amongst musicians, photographers, and technicians).

The diffusion of ICTs and the growing importance of the Internet have potentially divisive effects. Possession of ICT skills is becoming the new literacy and equal access to ICT infrastructures will be crucial for economic development. We have already seen just how well qualified the sector is and how difficult it is for non graduates to gain entry to the workforce. This means that the challenge of 'digital inclusion' is not to be taken lightly.

### **3 Regional Context And Initiatives**

Devon and Torbay do not exist within a vacuum in terms of skills development for the sector so it is worth laying out some of the regional context here.

SWRDA's plan for the sector has three key aims:

1. Increase the sustainability, growth and productivity of the regions key Creative Industries and their capacity to contribute to the region's competitiveness
2. Maximise the potential for the key Creative Industries sub-sectors to contribute towards the wider policy agendas of social, economic and cultural regeneration and enhancement of regional image
3. Improve the infrastructure for key Creative Industries support and development across the region through improved communications and partnerships

There are a number of key regional initiatives as outlined in Culture South West's *Creative Industries Key Questions on Regional Impact*:

- The formation of the South West Cultural Sector Workforce Skills Group – led by Culture South West
- The Higher Education Regional Development Association – South West (HERDA-SW): establishment of a specialist steering group for the sector and the special section on Creative Industries relating to graduate retention in their 2003 report *Choices and Transitions: a study of the graduate labour market in the South West*
- Culture South West's research and analysis in the field in 3 commissioned reports: *Stepping into the Creative Industries: a study into the potential for student placements from Creative Higher Education Courses* (2001), *Culture Sector Skills in the South West* (2002) and *The Development Needs of Cultural Sector Managers in the South West* (2002)
- South West Screen has published a number of studies including *A Media Skills and Business Development Review in Cornwall and Devon* (1999), *Skills for the Future* (2002), *Wessex Media Sector Action Research* (2003)

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<sup>8</sup> *Workforce Development Plan – Metier Jan 2001*

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and in 2004 *A Digital Content Strategy* with clear implications for training and skills development. The South West RDA funds the Media Skills Development Programme which is being delivered by South West Screen

- At sub-regional level there have also been studies such as the Gloucestershire Learning and Skills Council's commissioned report *An Introduction to the Creative Industries Sector*, prepared by the Gloucestershire Labour Market Information Unit, and the *Plymouth Travel to Work Area Sectoral Workforce Development* report on Creative Industries prepared by the Social Research and Regeneration Unit at the University of Plymouth
- In terms of education and training provision it tends to be the 'new universities' and combined FE/HE institutions leading the field with the University of the West of England, Bournemouth University, the University of Plymouth, Dartington College of Arts, and Somerset College of Art and Technology active in training across the sub sectors of the creative industries
- Dartington Plus in Devon, a partnership between Dartington Hall Trust, Dartington College of Arts and King Edward VI Community College in Totnes is one of only three centres of excellence for music funded by Arts Council England. It focuses on developing pathways for regional talent, bringing education and the industry together and supporting the music profession
- In the new and strongly emergent field of digital content, the University of the West of England runs a postgraduate School of Animation Programme. Bournemouth hosts the National Centre for Computer Animation with an associated spin-off company, Red Balloon Enterprises, working with George Lucas's "Industrial Light and Magic". The Arts Institute in Bournemouth, Bath Spa University College, University College Falmouth, the University of Bath, and the University of Bristol all host significant programmes and centres in related more technical areas of computer-generated imaging and animation
- Dartington College of Arts hosts the Centre for Creative Enterprise and Participation (CCEP) concentrating on 'knowledge transfer and innovation' between academic, business and community contexts, The Arts Institute at Bournemouth hosts incubator units for sector development, and incubation programmes are planned also at Bath Spa University College, the University of Plymouth, University College Falmouth and Dartington College of Arts
- Continuing Professional Development for the sector is also active in the region as evidenced in the report *Connections and Collaborations: Developing Higher Education's Continuing Professional Development Provision for Art and Design Practitioners* produced by University College Falmouth and Dartington College of Arts and part funded by the European Social Fund, and the ArtsMatrix project providing skills development, resources and mentoring for sector practitioners
- ArtsMatrix is the independent regional agency for CPD in the creative sector, providing professional development services, infrastructure development and advocacy services both regionally and nationally. In Devon, ArtsMatrix is based at the Devon Guild of Craftsmen in Bovey Tracey and in Plymouth

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- Two of Culture South West's investment priorities are detailed in the next two subsections

### **3.1 The Creative Enterprise Gateway**

This is essentially a hotline telephone service which will act as an information and signposting service to all forms of sectoral business support, advice and training, and will start operating in 2006 under the Business West banner. It is designed to refer sector callers on to the most appropriate source of advice or support, whether that is a Business Link adviser, ArtsMatrix, CCEP, or Devon Artsculture etc. Simplifying and extending access to provision will more effectively meet the needs of the sector and provide more relevant sub-sector support to businesses and employees over periods closely linked to their commercial and individual development needs.

### **3.2 The Skills Development Programme**

This is a programme of skills auditing, mentoring and training services which address identified barriers to sector growth.

The South West Regional Development Agency (SWRDA) is to invest significantly over the next three years, in skills development for the region's (non-media) Creative Industries sector. The RDA has agreed to support a programme of skills audits and seminars, designed to help creative businesses to perform to their full economic potential by collaborating with others and moving into new markets. The programme will also equip business support professionals with specialist knowledge relating to the economic development of creative businesses.

The RDA's investment was secured by Culture South West, in collaboration with partners including Arts Council England South West, ArtsMatrix, Business West and South West Screen.

Overall The Skills Development Programme (SDP) aims to overcome known barriers to the growth of the creative industries sector, by providing a programme of training and professional development which address its objectives through:

- a structured programme of one-to-one diagnostic sessions and seminar-style learning opportunities available to all non-media creative businesses, freelancers and social enterprises working in the South West region and looking to develop, change or grow.
- addressing identified skills gaps through both skills audits and focussed seminars relevant to all art-forms as described by Department for Culture, Media and Sport (except Media).
- building the capacity of trainers and business support professionals, to undertake creative advising activity through a 'Training the Trainer' course.

A 'training the trainer' course will take place at the programme's outset, and will consist of a two-day course for the companies contracted to deliver the skills audits and seminar services, as well as to the Creative Enterprise Gateway (CEG) information officer and members of the regional CEG network. It will also be available to other providers of business support and training across the region, and will be marketed to Higher Education and Further Education Institutions, Business Links and Enterprise Agencies, local authorities and regional / sub-regional agencies engaging in Creative Industries development.

## ***Building Creative Success – Skills Findings***

The diagnostic skills audits will run across the duration of the project, and will address all priorities. They will be marketed at creative businesses looking to change, develop or grow, and will take the form of up to three one hour sessions with a trained adviser. The skills audits will be conducted on a one-to-one basis, by a specialist adviser trained in the commercial development of creative businesses. The client's needs / requirements will be identified using techniques and tools already established.

The seminars will provide in-depth, intensive learning experiences, designed to equip businesses to make step-changes in the way in which they work. They will take place across the region, in order to optimise access, and will draw on teaching and learning methods identified by research as appropriate in meeting the needs of the Creative Industries sector.

The contract for delivery was awarded in April 2006 to ArtsMatrix. Devon CC and Torbay Council will need to examine how they can fit in with and support this programme as it is a major regional skills initiative for the sector.

### **4 Sector Skills Councils**

The training agenda for the creative sector is researched and set by the major relevant Sector Skills Councils (formerly the National Training Organisations). The most relevant ones are:

- **Creative and Cultural Skills** (<http://www.cciskills.org.uk/>) for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Literary and Visual Arts
- **Skillset** (<http://www.skillset.org/>) for Broadcast, Film and Multimedia

Their strategic remit is to inform training provision within their sector and they are responsible for setting national occupational standards, NVQs, Modern Apprenticeships, workforce development plans, national learning targets, etc

Skillset SW have produced a regional skills strategy and action plan<sup>9</sup> whilst Creative and Cultural Skills have published a *Creating Skills for Success Strategic Plan* which has the reduction of skills gaps and shortages as one of its key goals. According to Creative and Cultural Skills' research:

- around 17% of creative industries businesses say they suffer from skills shortages particularly around management and business skills
- because of the preponderance of very small businesses operating on stretched budgets there is an under-investment in training and skills
- developments in new technology can raise the demand for new skills but it can be difficult for individuals to access the right training
- employers still report that an unacceptably high proportion of people seeking to work within the industry have the wrong skills or unrealistic expectations about what careers are available

Creative sector training works best where it locks into existing networks and links into the local education sector. The main strategic tool is still the short course – often unconnected with national occupational standards, without accreditation,

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<sup>9</sup> See [www.skillset.org/strategy/uk/article\\_3139\\_1.asp](http://www.skillset.org/strategy/uk/article_3139_1.asp) for details on strategy and action plan

and with inflexible entry points and unsupported exit provision and follow-up. There has traditionally been resistance to training in certain sectors such as visual arts where practitioners join the sector with high level academic qualifications and a mistrust of vocational qualifications.

The majority of training within the sector is often carried out 'on the job'. Such in-house training can also work against those who are on the outside – excluded groups such as women, people from minority ethnic communities and disabled people.

## **5 The Creative Skills Agenda – Higher Skills Levels And Qualifications**

*“Keep your Tax Incentives and Highway Interchanges; we will go where the highly skilled people are”<sup>10</sup>*

The availability of higher-level skills is increasingly impacting on the economic success of city, regional and national economies and influencing the location decision of companies.

*“Overall the media and creative sectors tend, on average, to employ a more highly qualified workforce than that of the UK as a whole.”<sup>11</sup>*

Metier, the former National Training Organisation for the arts and entertainment industries, found that the sector has a high proportion of employees and freelancers with higher-level skills.<sup>12</sup> In the arts and entertainments sector 28% of those working in the performing arts have a first degree and a further 19% hold a postgraduate qualification. The literary arts (creative writing, poetry, and scriptwriting) has exceptionally high levels of qualifications, with 39% holding a first degree and a further 36% possessing a postgraduate qualification. Similarly, in the visual arts and crafts 39% have a first degree and 37% a postgraduate qualification.

Those employed in the management and administration of the arts and entertainments are equally well qualified with 44% holding a first degree and 31% a postgraduate qualification. High-level skills are notably also present in backstage and front of house employees.

A study by the DFES assessed the skills base of the Audio Visual, Design, Print, Publishing and Photo Imaging industries<sup>13</sup>. Across these sub-sectors, there are significant numbers of employees (21%) with a postgraduate degree. Those most closely related to core creative or content origination and management function display exceptionally high levels of educational attainment as compared with other parts of the UK economy. Around 40% of designers have a degree level or above qualification. Data from the DfES Design Survey confirms that 87% of managers and 77% of designers in design consultancies have Level 6<sup>14</sup> and

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<sup>10</sup> Carley Fiorina, CEO Hewlett Packard as quoted in *The Rise of the Creative Class*, Richard Florida

<sup>11</sup> *Skills Dialogues: Listening to Employers (An assessment of skill needs in the media and creative industries)*, DFES/Mark Spilsbury - 2002

<sup>12</sup> *Workforce Development Plan*, Metier, 2001

<sup>13</sup> *Skills Dialogues: Listening to Employers (An assessment of skill needs in the media and creative industries)*,

<sup>14</sup> See appendices for new qualification framework and how it maps to the original levels

## **Building Creative Success – Skills Findings**

above qualifications. In the publishing sector 5% of employees have Level 7 or above qualifications and 44% Level 6 and above.

Skillset (the Audio Visual Industry Sector Skills Council) freelancers' survey<sup>15</sup> again indicated that over 50% of freelancers hold at least a degree level qualification. In some parts of the Audio-Visual sector this rises to at least 75% – in animation, cable and satellite, facilities, independent production and new media for example.

Sectors less directly related to core creative content origination and management display lower levels of educational attainment. Only around 18% of those working in the photo imaging sector are recruited from further and higher education and in the print and graphic communications sector there are generally low levels of qualification – outside of managerial staff of which 33% have a degree or above.<sup>16</sup>

*“As an increasingly high proportion of entrants into the media and creative industries are graduates, the Higher Education system is a key supplier of new people and new skills into the sector...In parts of the media and creative industries postgraduate degrees are increasingly required as an entry-level qualification. Post graduate vocational training and qualifications are becoming more prevalent in specific areas of publishing...in both publishing and the audio visual [sectors] the rapid growth of the industries has created a demand for the Higher Education sector to place greater emphasis on industry needs.”<sup>17</sup>*

The Qualifications and Curriculum Authority's 2002 report “A *Qualifications Strategy for the Media and Cultural Industries*”<sup>18</sup> focussed on developing a strategy for creating a more accessible, relevant and coherent framework of qualifications for the media and cultural sectors. It reported:

*“The majority of the qualifications reported on are at higher levels. While the implications of this vary from sector to sector, the paucity of lower level qualifications could limit access to the qualifications ladder and restrict the flow of new entrants into the sectors. Additionally, progression into and through the qualifications covered in the research appears to depend heavily on prior academic achievement and little value seems to reside in experience of practice in terms of entry requirements or exemptions”*

The QCA report stresses the importance of strengthening the provision of qualifications at lower levels in the framework; developing more flexible access arrangements to widen participation; the promotion of national occupational standards and NVQs in relation to the design of, and access to, other qualifications and continuing longitudinal study of the patterns of qualification provision<sup>19</sup>.

In the South West at least 43% of Full Time Equivalent (FTE) workers in the Creative Industries have a degree or an equivalent higher education qualification according to the Arthur D Little Report for SWRDA<sup>20</sup> although the Metier Artskills

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<sup>15</sup> *A Snapshot in Time*, Skillset, 2000

<sup>16</sup> *An Assessment of Skills Needs in the Media and Creative Industries DFES 2002*

<sup>17</sup> As above

<sup>18</sup> *A Qualifications Strategy for the Media and Cultural Industries Executive Summary*, QCA, 2002

<sup>19</sup> *A Qualifications Strategy for the Media and Cultural Industries*, see bibliography

<sup>20</sup> *State of the Key Sectors 2004*

## ***Building Creative Success – Skills Findings***

2000 survey showed that in the South West 45.5 % (national Figure was 43%) of practitioners had Level 6 Qualifications and 26% Level 7 (National figure was 34.6%).

In the Artsmatrix CPD programme across the South West the majority of beneficiaries were qualified to degree level or above (56% Level 6 and 23% Level 7). Our Devon survey indicated possibly even higher levels. Of the survey respondents who answered the individual skills section of the survey (148 out of 257 businesses) (62.8%) were at degree level or Level 6 and above. 81% of these said that their degree was relevant to their work.

Interestingly, the findings from the respondents who answered the employers section were as follows:

- 14% of employers thought qualifications were important or very important
- 27% thought a combination of qualifications and experience was the most important
- 54% thought qualifications were not as important as demonstrable ability

From a social inclusion and career pathway point of view, the last point is interesting in that whilst over half of the employers thought that qualifications were not as important as demonstrable ability, the reality is still that the creative sector workforce is highly qualified.

## **6 Skills Gaps In The Creative Industries**

Much skills planning (including the focus of the funding behind this study) is concerned with identifying the gap between evolving skill demands and actual or predicted levels of supply – and then on means of reducing that gap. However it may be that retention strategies which encourage skilled staff to remain in the sector may be at least as effective as and sometimes cheaper than those which focus on the training of new entrants. Also many skills problems are not simply about flows of skills and people in and out of the workforce: there are people in employment whose skills are inadequate for the tasks they have to perform.<sup>21</sup>

The Sector Skills Councils perform a major research function for their own industries and have provided much information on the pattern of demand within their sectors and sub-sectors. Many have used this information in developing their own Skills Strategies. What needs to be emphasised is that many of the sectoral reports (and sub regional reports such as the *Plymouth Travel to Work Area Creative Skills report* – see bibliography) point to the need for individuals to acquire a high level skills portfolio – that is, many creative sector employers are seeking the combination of high-level technical skills with more generic and transferable skills such as team working, problem solving, and project management. This is a major challenge for both individuals and education and training providers alike.

It is worth re-stating this fact as concern is displayed in a number of sectoral reports that many new entrants exiting mainstream education will not have acquired key business and commercial skills during their formal education. That is, their “work-readiness” is often under-developed.

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<sup>21</sup> From *Cultural Sector Skills in the South West* – BMG Ltd for Culture South West 2002

## ***Building Creative Success – Skills Findings***

At a national level the DCMS has established a Creative Industries Higher Education Forum. One of its key aims is to work with employers and universities to ensure that students have the knowledge and skills necessary to progress quickly from university to employment. It is investigating how to further strengthen the connections between Higher Education, Further Education and the Creative Industries, as a follow up to the *Lambert Review of Business-University Collaboration*.

The Forum has task sub-groups to progress two key areas of the Forum's interests:

- **Research & Knowledge Transfer**  
This group will consider how to improve the existing level of research and knowledge transfer between higher education institutions and the Creative Industries at the sectoral and sub-regional level. This two year project, led by the Arts and Humanities Research Board (AHRB) in partnership with DCMS, will identify the forms of knowledge transfer needed for a sector that does not fit classical knowledge transfer models, and will put in place pilot schemes and incentives as the project develops
- **Skills & Entrepreneurship**  
This group will consider how to promote the development of entrepreneurial skills amongst graduates; and how to avoid skill shortages by getting the skills supply to match more closely the needs of creative companies

Additionally, numerous studies comment on the perceived deficit in entrepreneurial attitudes and behaviour and a business skills deficit with employers stating that it is difficult to find people with the right mix of creative/specialist skills with wider business and commercial skills.

While there are a number of common skills gaps across all sectors, mainly relating to the use of ICT, each sub-sector has its own industry specific gaps. These gaps can change rapidly as swift technological or economic changes can leave the supply side and an individual's personal skillset lagging behind in its wake.

This means that all stakeholders need to continue dialogue with education providers, with an emphasis on tailoring provision to need and creating "better" and "more responsive" provision not simply "more". Growth in education provision has led to large numbers of young people studying relevant sector courses, but there is concern about the quality of some of the courses. The expansion of further and higher education has led to a view by some employers that the quality of teaching has been stretched with too many courses and qualifications which can lead to a devaluation of each.

At a national level, a recent report for the Creative and Cultural Skills Sector Skills Council<sup>22</sup> found that creative sector employers are more likely to feel that their skill requirements are in a state of flux with 78% of employers agreeing that improving their staff's ability to multi-task was a high priority. Also more establishments report that the skills gaps of their employees are due to a failure to train and develop staff. In Devon, we surveyed employers on skills gaps and

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<sup>22</sup> *Skills for Business Network Employer Survey*. IFF Research Ltd 2005

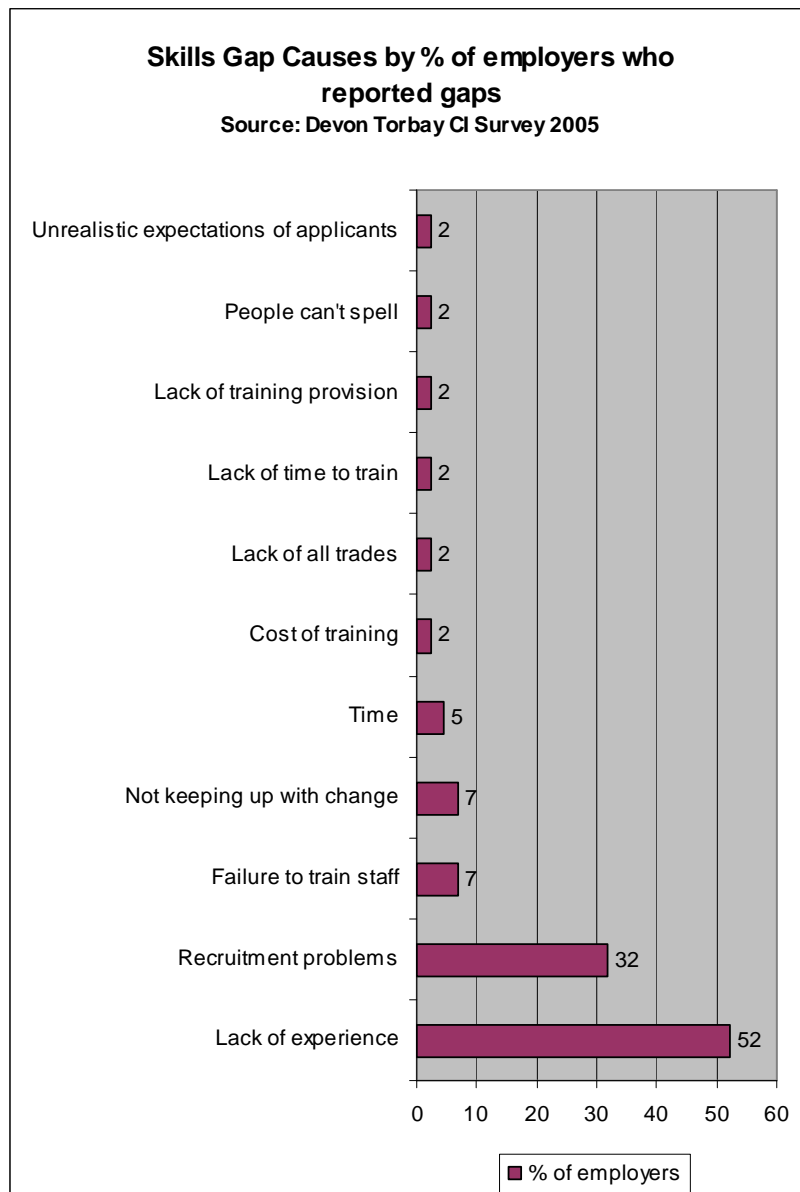
## Building Creative Success – Skills Findings

hard-to-fill vacancies and it is useful to compare our findings with the *National Employers Skills Survey (NESS) 2003 into the creative industries*.

The NESS survey found that 16% of businesses suffered from internal skills gaps reflecting a sizeable proportion of employees who are not fully proficient at their job – in the South west this figure was 18%. However in the Devon survey 40% said they had skills gaps within their business. Allowing for margins of error this is still higher than the SW findings of 18% but consistent with consultation and focus group feedback on the difficulty of getting the right blend of people and skills in a sector dominated by micro-businesses. NESS found that the causes of internal skills gaps are primarily due to staff being recently recruited or having a lack of experience (53% of establishments with skills gaps), followed by a failure to train and develop staff (32%), the inability of staff to keep up with change (22%) and by staff lacking motivation (21%). In Devon this pattern was confirmed (see next chart):

### 6.1 Survey Findings On Skills Gaps

Figure 1 Survey - Skills Gaps Causes by %

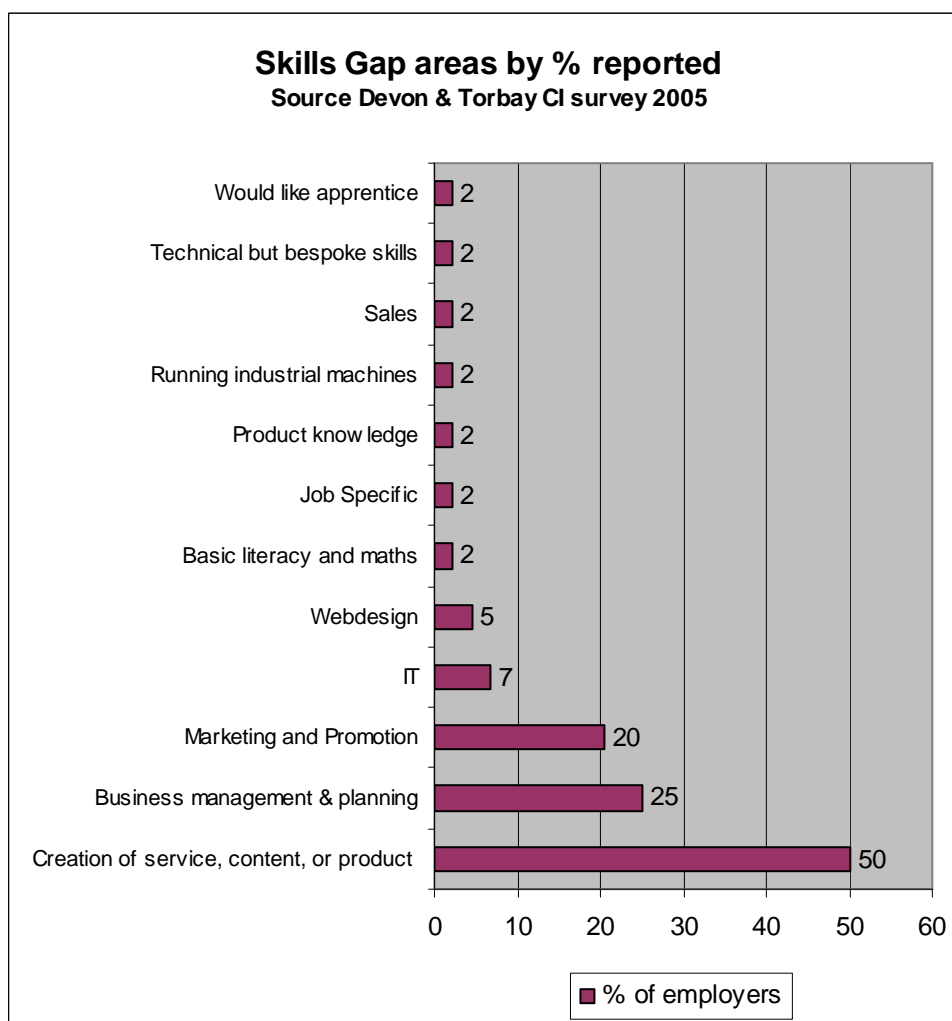


## Building Creative Success – Skills Findings

This indicates that the problem for businesses seems to be in the supply and skills level of their staff.

NESS found that the major areas of skills gaps were in General IT User Skills (47%), Problem Solving Skills (44%) and Communication Skills (43%). The Devon figures are shown in the next chart:

**Figure 2 Survey - Skills Gap Areas**



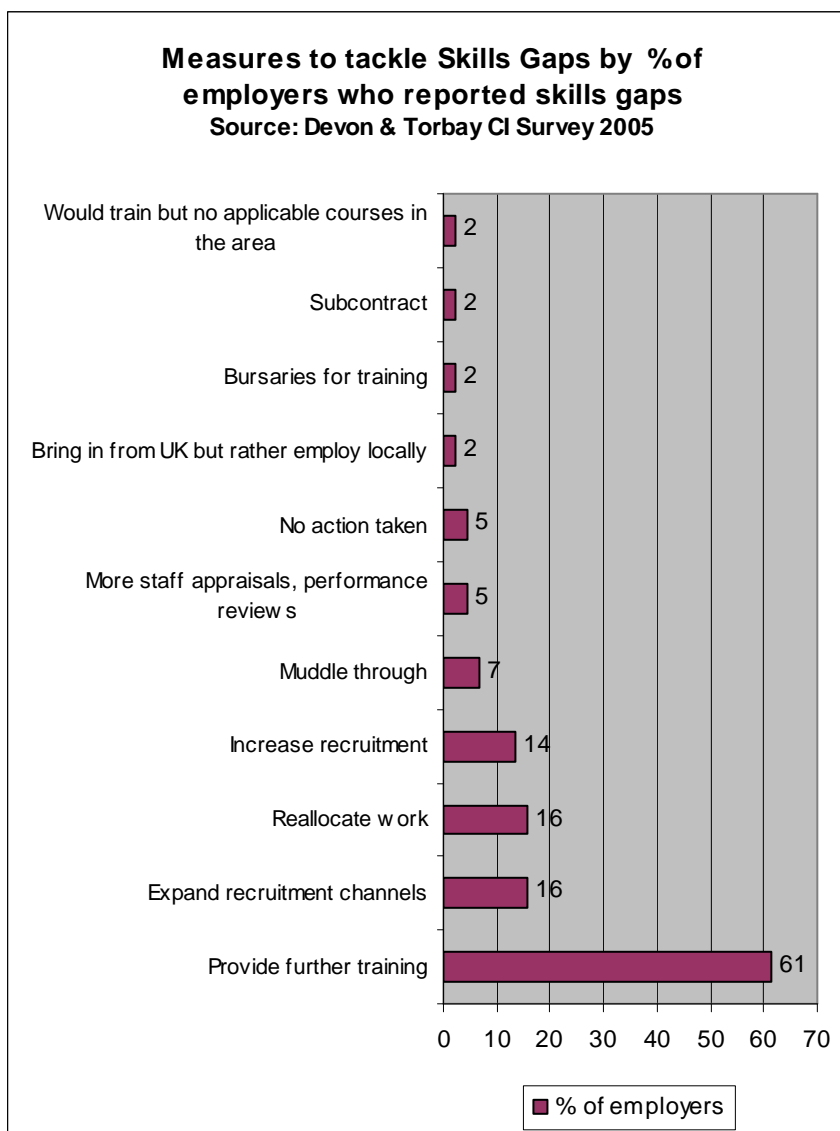
The key gap here is in the ability of the staff to be able to fully engage in the core process of the business: i.e. creating the content, the product, and the service which indicates again that the level of skills and experience within the workforce is not as high as it needs to be.

According to the NESS study, the main impacts of skills gaps are to increase workload levels for other staff (80% of establishments), delays in developing new working practices (36%) and increased operating costs (36%). One third of establishments say that skills gaps have had no impact on the operation of the business. Where they have impacted it is most likely to affect introducing new working practices (33%) and in meeting customer service objectives (29%).

### Building Creative Success – Skills Findings

The most common response to skills gaps nationally is to provide further training (61%). The Devon responses are shown in the next chart:

**Figure 3 Survey - Measures To Tackle Skills Gaps by %**

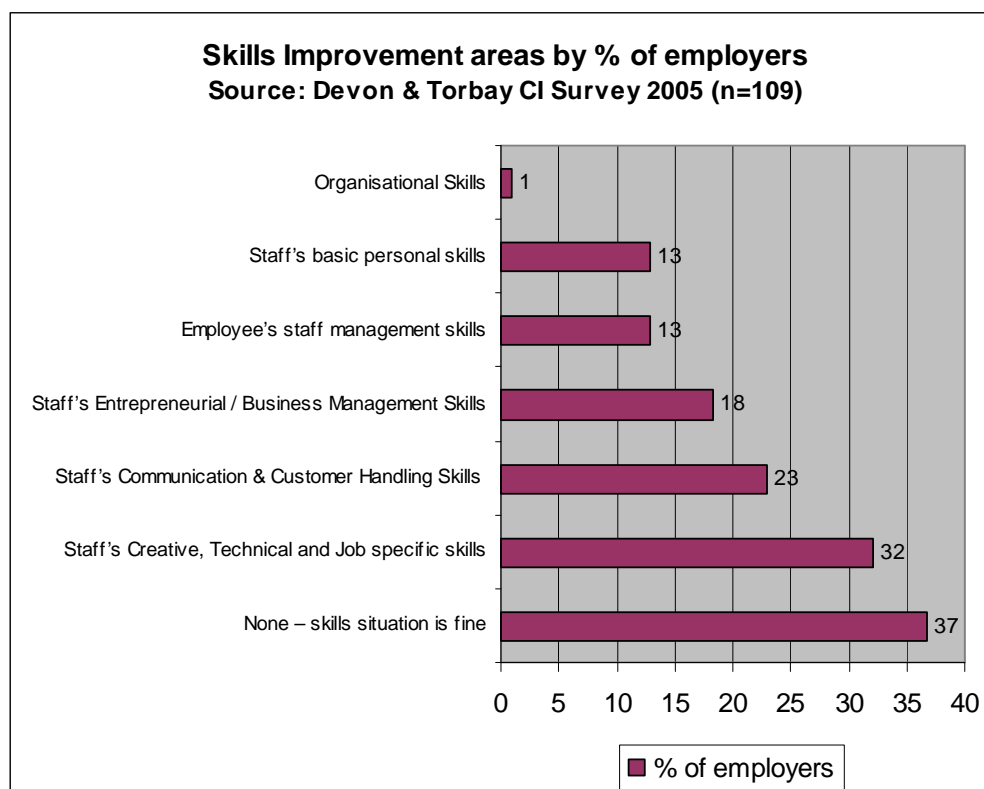


Interestingly, most employers recognised that expanding recruitment channels was not the most suitable solution to their skills gaps and that the answer was to be found in providing further training for their workforce.

In terms of the most immediate skills improvements required, the next chart shows the response of the Devon and Torbay employers:

## Building Creative Success – Skills Findings

Figure 4 Survey - Skills Needs by %



The range of skills identified by the employers covers both the technical/creative production end of the process and the business management, customer relation, and team skills as well. Training providers need to be aware of this range of required skills and tailor programmes accordingly.

Additionally, the Regional Mapping Report from 2004<sup>23</sup> identified the need for the expansion of diagnostic skills audits. It also found a number of skill gaps identified by sector businesses, in order of importance, as follows:

- Technical and job specific skills including 'Advanced IT and software skills'
- Entrepreneurial and business management skills including 'Project Management' and 'Business Planning'
- Communication and customer handling skills including 'Marketing', 'Client-customer relationships', 'Identifying sales' and 'selling products'

The report also notes the following specific skills issues:

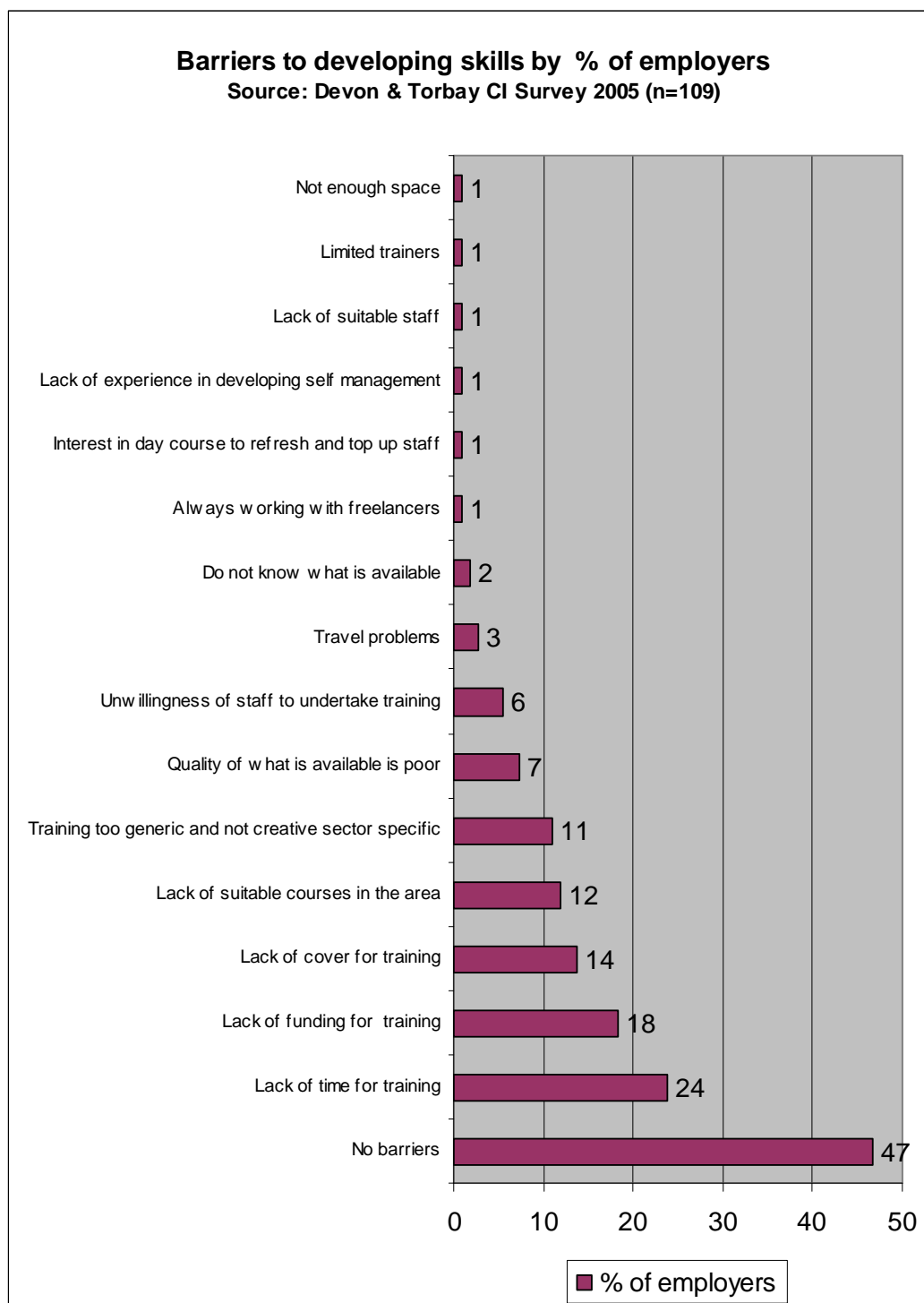
- Certain specific skills shortages were reported in the region in specialist areas of expertise, typically related to innovation or better quality product (e.g. new writing and commercial entertainers respectively)
- Skills gaps associated with a general lack of entrepreneurial aptitude were also identified in many new entrants to the labour market
- The seeming lack of desire to attempt the change the sales base – as indicated by a focus on the South West market – may be linked to businesses' perceived lack of skills in sales and marketing

<sup>23</sup> *Regional Mapping and Economic Impact Study of the Creative Industries in the South West* – Burns Owen Partnership and University of Leeds, 2004

## 7 Skills Barriers

In the NESS survey the main barriers given were: lack of time for training (54%) and lack of funding for training (54%). See the chart below for Devon findings.

**Figure 5 Survey - Skills Barriers by %**



A high proportion of the employers thought that there were no barriers to developing skills. This does not tally with the reported skills gaps problems which suggests that whilst some employers may perceive there not to be actual barriers as such, the issues of time and money for training may be operating against converting this into action.

## **7.1 Training Plans, Budgets, Staff Appraisals, And Turnover**

In Devon (national comparators in brackets):

- 33% of employers conduct Training Needs Analyses (59% SSC survey 2005)
- 35% have a training plan (25% NESS survey, 31% SSC survey 2005)
- 19% have a training budget (26% NESS Survey, 48% SSC survey 2005)
- 52% conduct staff appraisals (NESS 70%, SSC Survey 70%) but this is below the national average in all industries of 75%

This indicates that in order to deal with the expressed problems of skills gaps and hard-to-fill vacancies that there is potential to promote and support programmes which can work with small businesses to assist them in putting in place planned training systems and appraisals.

The previously mentioned RDA funded Skills Development Programme for the sector, led by Culture South West in collaboration with a range of sectoral partners, will be an important step to embedding a culture of diagnosis and planning within the training environment. Devon and Torbay need to examine how best to support and fit within this initiative.

Whilst the Regional Mapping study found staff turnover relatively static, staff turnover rates for the past year reported in our survey showed a bit more fluidity:

- 65% of employers said staff turnover was the same
- 11% said higher
- 19% lower

## **8 Hard-to-Fill Vacancies**

This is the area where Devon and Torbay potentially vary the most from Regional and National findings. NESS found 3% of establishments reported they were facing hard-to-fill vacancies whilst the Regional Mapping Survey found few problems with hard-to-fill vacancies.

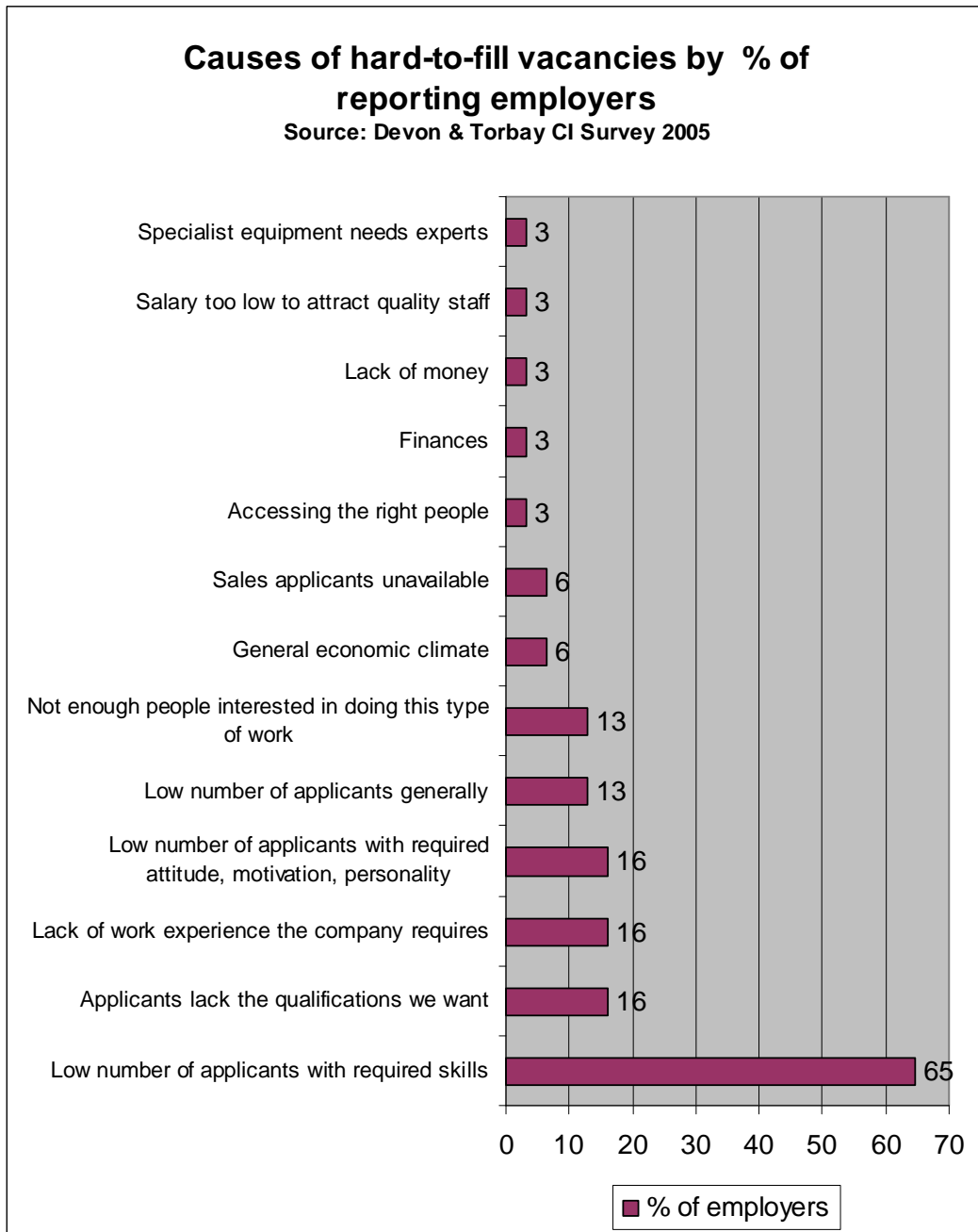
In terms of hard-to-fill vacancies 28% of employers in the Devon survey admitted to them in the previous 12 months – this high response is consistent with feedback we encountered around recruitment problems. This mirrors the *Skills for Business Network National Survey for Creative and Cultural Skills SSC in 2005* which found that 28% of employers said that they had problems finding the required skills when recruiting.

At national level the main cause of hard-to-fill vacancies is due to the nature of applicants:

- a low number of applicants with the required skills (44% of vacancies)
- a low number of applicants generally (39%), and
- a low number of applicants with the required attitude, motivation or personality (32%)

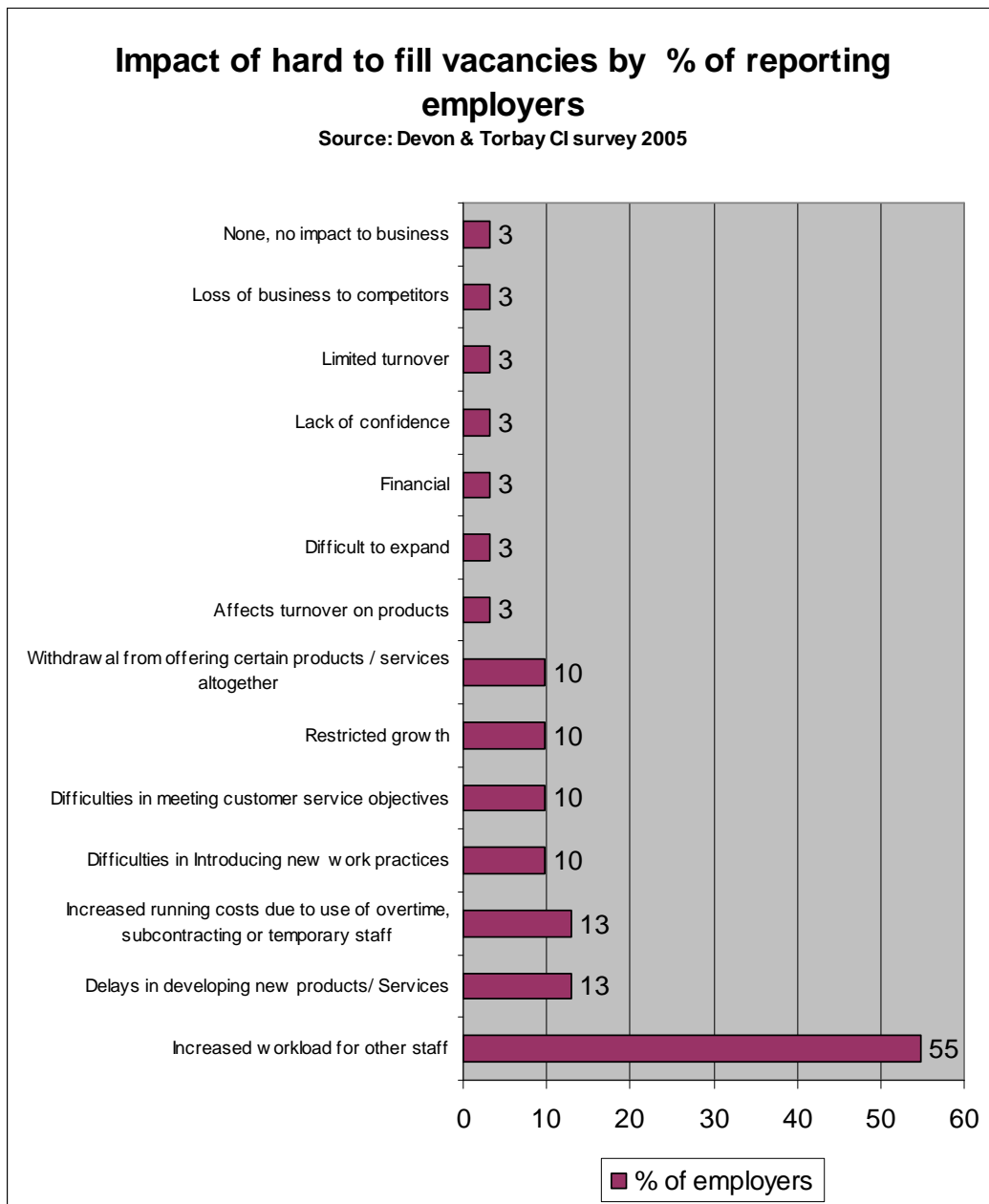
In Devon the main causes of hard to fill vacancies were as follows:

**Figure 6 Survey - Causes of Hard-to-fill Vacancies**



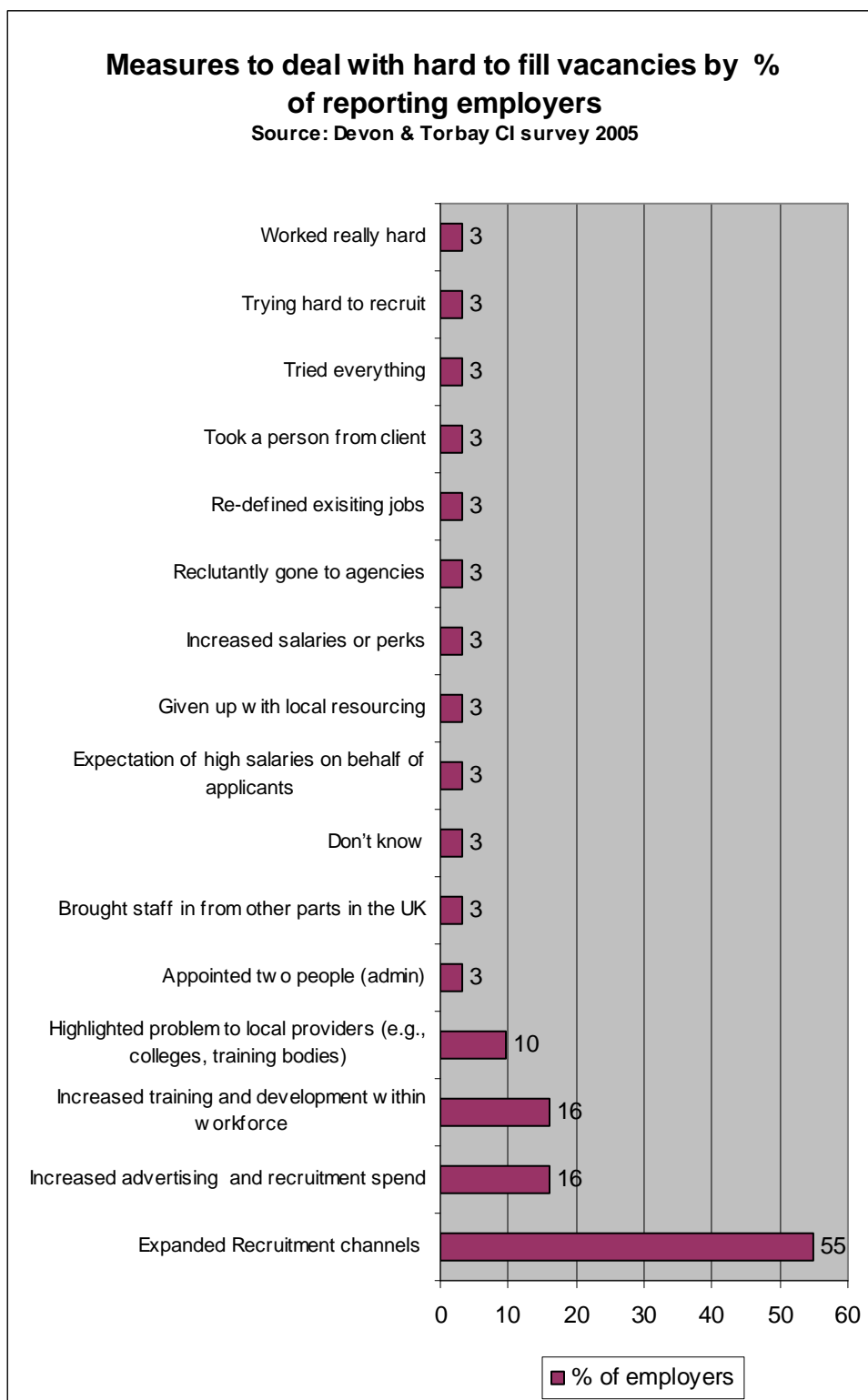
The main impact of these vacancies on Devon businesses was as follows:

**Figure 7 Survey - Impact of Hard-to-fill Vacancies**



The main measures to tackle these vacancies were:

**Figure 8 Survey - Measures to Deal with Hard-to-fill Vacancies**



The most vulnerable companies are those with less than 5 employees. Nationally 31% of all hard-to-fill vacancies and 25% of all skill shortage vacancies are in companies with less than 5 employees. This would indicate that skills development programmes need to be targeted not only on the micro-businesses but also on the individual freelancers that make up part of the small businesses' outsourced skills/workforce pool. Both our survey and consultation meetings highlighted the recruitment problems that the creative sector has within Devon.

In the short term, expanding recruitment channels may solve the immediate problems but the better and longer term solution is to increase the skills of the workforce to plug skills gaps and provide high quality local candidates for jobs.

## **9 Quality Assurance And Planning Mechanisms**

The Devon survey showed that:

- 77% of employers have no formal quality assurance mechanisms
- 5% have Investors in People
- 5% have ISO9000/1/2
- Most other systems are trade or professional systems: e.g. RIBA systems for architects
- Only 50% of employers' businesses have a written business plan

Due to the predominance of micro-businesses within the creative sector, it is a sector that has never been blessed with a high level of formal quality assurance mechanisms and awards. The Devon survey confirmed this and highlighted that half of businesses do not even have a business plan. The challenge for providers here is to encourage the wider adoption of planning systems and help businesses that are ready for more formal mechanisms to make the transition into Investors in People status, PQASSO<sup>24</sup> etc.

## **10 Individuals' Skills Needs And Training**

### **10.1 Skills Needs**

From the 148 survey respondents who answered the individual skills section of the survey the following skills needs were identified by the following percentages. In the right hand column we can compare this to the ArtsSkills 2000 survey<sup>25</sup> undertaken by Metier the former NTO for the sector.

<b>Skills Required</b>	<b>Devon Survey 05</b> (figures rounded)	<b>Artskills 2000</b> <b>SW Findings</b> (figures rounded and based on "Will need in the future" answers)
ICT & Technology	42%	28%
Marketing & Promotion	29%	17%
No skills needs	27%	n/a
Business Planning	21%	18%
Financial Skills	17%	19%
Technical	16%	19%
Fundraising	9%	23%
Sales	7%	n/a
Monitoring & Evaluation	5%	n/a
Project Management	4%	13%

Nearly half the individuals surveyed said that they have skills needs around ICT and Technology. This was followed by Marketing/Promotion (nearly a third of individuals), Business Planning and Financial Skills. These are all skills needs

<sup>24</sup> PQASSO is Charities Evaluation Services' practical quality assurance system for small organisations, or for projects within larger organisations

<sup>25</sup> A national survey of 3,856 creative sector individuals with 382 in the South West region

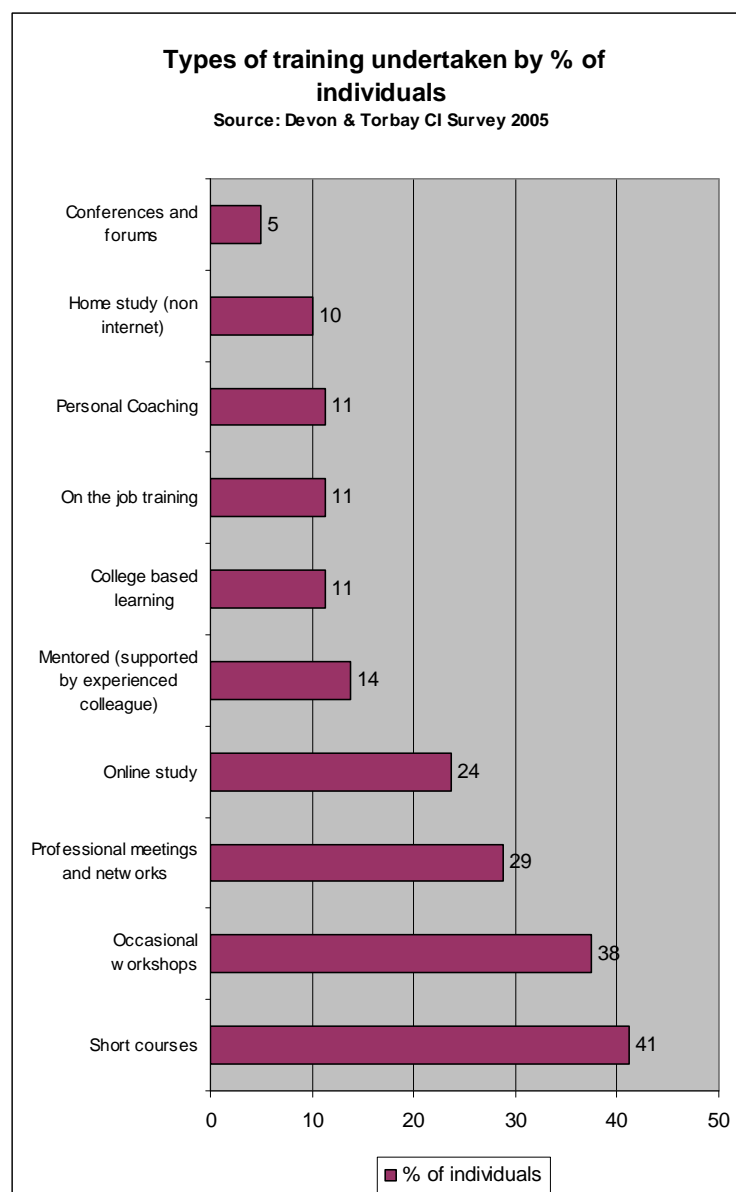
## Building Creative Success – Skills Findings

that are suitable to a mixed offer incorporating online learning, seminars and workshops, short courses, business coaching and mentoring. Much of this is being addressed already by providers such as Devon Artsculture, CCEP and ArtsMatrix.

### 10.2 Training

- In the Devon survey 1 in 4 individuals undertake at least 5 days annual training in connection with their work
- Only 4% of individuals surveyed have ever undertaken a Training Needs Analysis and only 3% have a training plan
- 15% of individuals surveyed had undertaken Online training in the previous 5 years
- Of the 80 individual respondents who had undertaken training this year the following methods were used by the following percentages:

Figure 9 Survey - Types Of Training For Individuals



A quarter of individuals undertake at least 5 days annual training in connection with their work although hardly any have an individual training plan or have

## Building Creative Success – Skills Findings

undertaken a training needs analysis. Despite the apparent willingness to use online methods (24%) the preferred method is still the short course and workshops.

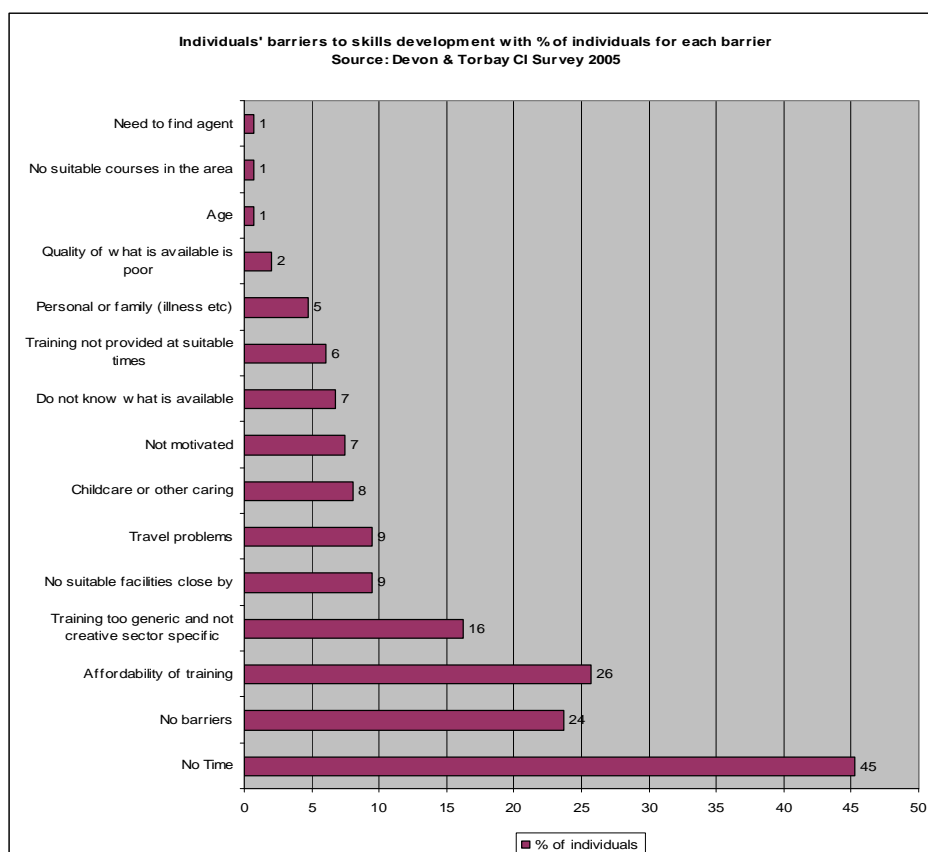
### 10.3 Skills Barriers

In terms of barriers to improving skills, the following key barriers were mentioned by the following percentage of individuals. The right hand columns include figures where available from the employers section of the survey and the Sector Skills Council survey in 2005:

Barrier	Individuals Response	Employers response	SSC National Survey 05
Lack of time	45%	24%	n/a
Affordability	26%	18%	65%
No barriers	24%	47%	n/a
Training too generic and not sector specific	16%	11%	38%
No suitable facilities nearby	10%	12%	n/a
Travel problems	10%	n/a	n/a
Childcare or other caring	8%	n/a	n/a
Not motivated	7%	n/a	15%
Don't know what is available	6%	n/a	35%
Training not provided at suitable times	6%	n/a	n/a

The biggest barriers to training are still the often voiced twin whammy of “Time and Money”. The challenge for providers is to design appropriate and accessible programmes/methods of training whilst attempting to educate and persuade creative individuals of the wisdom of ‘investing in themselves’. The next chart provides more detail on barriers to skills development:

**Figure 10 Survey - Individuals' Barriers To Skills Development**



## **11 Sub-Sectoral Gaps**

From our survey and other reports we can identify the skills gaps within the sector, but its fragmented nature means that each sub-sector will often have its own set of very specific gaps.

The Sector Skills Councils (and former NTOs) along with the DfES (through its Skills Dialogue reports) have undertaken significant work with sub-sector based employers to identify in some detail the demand side issues for training in the sector. Their websites and reports should be monitored regularly for any training supplier interested in the very detailed breakdown of skills gaps within a particular industry. There are, however some pointers arising from some of the regional studies already undertaken.

The Arthur D Little report for SWRDA<sup>26</sup> notes the following skills issues for the sector and sub-sectors regionally:

- Web design, production accounting, graphic design and software applications for the Audio-Visual sub-sector
- Technical and ICT skills in Performing Arts
- New media, web design, advanced IT, software and digital imaging for Publishing
- ICT, business and management skills at all levels across the sector
- Entrepreneurship and commercial skills across the sector

The recent SW Screen report on *Capacity Building and Skills Development of the Media Sector in Cornwall, Devon and Plymouth* (See bibliography) produced the following key findings:

- The main recruitment difficulties for that sector were lack of business, team working, and technical skills
- A third of media businesses in their survey indicated no skills gaps but again said that business and technical skills were required
- The major barriers to training were time and finance
- Training priorities for the next 5 years included marketing and digital hardware/software training
- It was felt that communication and understanding between industry and education providers needed to improve to better prepare new entrants to the workforce

Skills shortages occur in the media industry for different reasons:

- Current technicians/personnel get older and retire, with not enough new people entering the industry to take their place
- In new media and new technology areas, the demand for certain equipment knowledge, or types of work, sometimes exceeds the current practitioners trained in these fields
- An increase in feature film production has also been a factor in a greater demand for staff

As an example of the information available from industry specialists we reproduce here the current skills gaps and shortages for the Media industries as posted on the Skillset website:

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<sup>26</sup> *State of the Key Sectors, 2004*

## **Building Creative Success – Skills Findings**

<p><b>Media roles in general</b></p> <ul style="list-style-type: none"> <li>• Producer skills</li> <li>• Script Editing</li> <li>• Camera</li> </ul> <p><b>Facilities</b></p> <ul style="list-style-type: none"> <li>• Technical competence with equipment and processes</li> <li>• Generic management and business skills</li> </ul> <p><b>Interactive Media</b></p> <ul style="list-style-type: none"> <li>• Project management / production</li> <li>• IT</li> <li>• Sales and marketing</li> <li>• Leadership</li> <li>• Financial</li> <li>• Meeting skills</li> <li>• Quality assurance</li> <li>• People skills</li> <li>• Coaching skills</li> <li>• Web based and database programming skills</li> </ul>	<p><b>Radio</b></p> <ul style="list-style-type: none"> <li>• Voice and presentation techniques</li> <li>• Digital editing</li> <li>• Research skills</li> <li>• Communication and team working skills</li> <li>• Project management</li> <li>• Commercial awareness (independent radio)</li> <li>• Legal knowledge</li> <li>• Knowledge of IT networking systems among engineers</li> <li>• Financial skills</li> </ul> <p><b>Television</b></p> <ul style="list-style-type: none"> <li>• Studio crews, specifically technical skills</li> <li>• Managing performance skills</li> <li>• Commercial awareness and business acumen</li> <li>• Commercial awareness of sales/marketing staff</li> <li>• Strategic business planning</li> <li>• Project management</li> <li>• Electrical engineering</li> <li>• Competencies associated with the use of voice recognition from subtitling</li> <li>• Gallery production assistants</li> </ul>
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## **12 The South West Education, Training And Skills Scenario**

According to Culture South West, the creative sector is moving up the agenda of education and training institutions in the South West and the Arthur D Little report for SWRDA notes 'a formidable set of strengths' in this area.

### **12.1 Schools**

Culture and creativity can and must play a vital part in learning, and the announcement by the Secretaries of State for Culture and for Education on the extension of the Creative Partnerships programme (currently running in Cornwall, Plymouth, and Bristol but not in Devon) underlines the importance of developing a consistent engagement with creative activities from the earliest years at school:

*"Creativity isn't an add on. It must form a vital and integral part of every child's experience of school. Research has shown that, if it does, it can contribute to improved learning and increased standards across the school as a whole."<sup>27</sup>*

**Artsmark** and **Specialist Schools** provide employment opportunities for both individual artists and companies and an increase in arts activities within their areas.

An Artsmark is awarded to schools that show a commitment to the full range of arts - music, dance, drama, and art and design. It is a national award scheme

<sup>27</sup> Rt. Hon Charles Clarke MP, speaking at The Barbican, June 2003

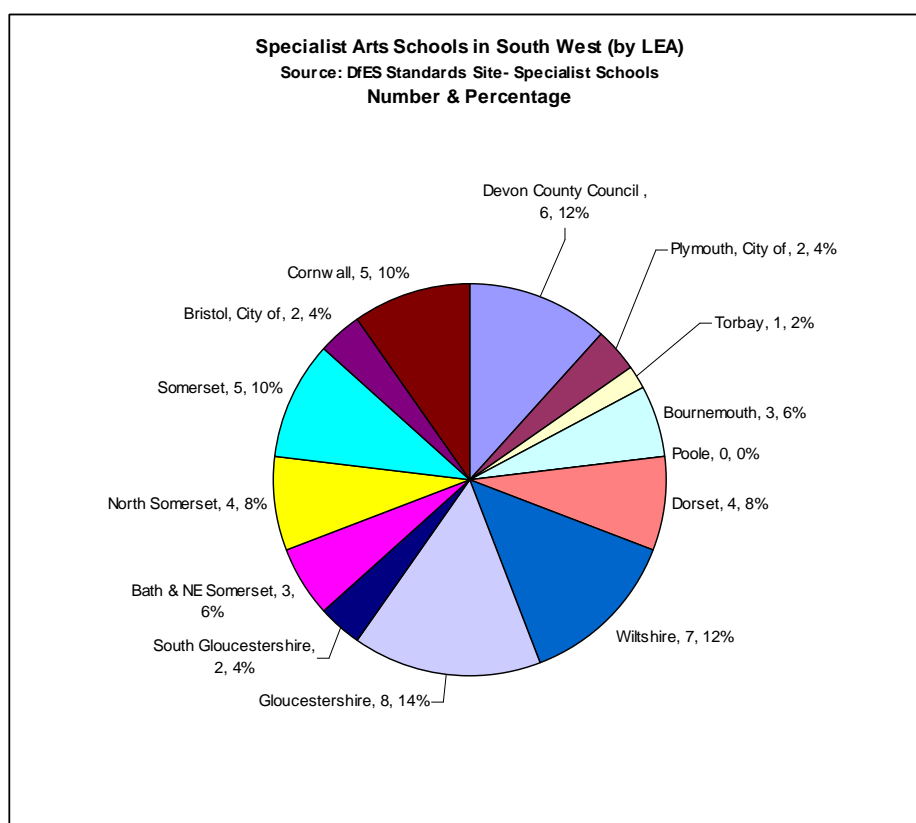
## **Building Creative Success – Skills Findings**

and is managed by Arts Council England. The total number of Artsmark schools in England now stands at 3,067. Devon has 78, Plymouth 26, Torbay 14.

The **Specialist Schools** programme has become increasingly popular and successful since its inception in 1994. It is central to the Government's goal to increase diversity and improve standards in secondary education.

There are currently 2,576 operational or designated specialist schools in England of which 476 are specialist arts or music schools or those with a combined specialism involving arts or music (e.g. Business Enterprise and Arts). Regionally there are 52 arts schools distributed as follows:

**Figure 11 Distribution Of Specialist Arts Schools In The South West**



The Devon schools<sup>28</sup> are:

LEA	School Name	Specialism
<b>Devon</b>	Coombeshead College	Arts
	Dartmouth Community College	Arts
	Ilfacombe College	Arts
	King Edward VI Community College	Arts
	Isca College (formerly Priory High School)	Arts
	Tiverton High School	Arts
<b>Torbay</b>	Brixham Community College	Arts
<b>Plymouth</b>	Estover Community College	Arts
	Lipson Community College	Arts

<sup>28</sup> Outside of the main FE colleges there are 96 State and Independent Devon secondary schools of which 60 provide post-16 learning.

## ***Building Creative Success – Skills Findings***

Young people are often attracted by the idea of a job in the Creative Industries - despite its tradition of insecure, short contract work. Schools (including specialist arts and media colleges in the area) and sixth form colleges can play a vital role in both familiarising and laying the foundations for those who wish to follow this career path. The DCMS in conjunction with the Arts Council and the Design Council have already paved the way with their publication “*Your Creative Future*” and its associated website <http://www.yourcreativefuture.org.uk/>.

The DfES wishes to see seamless progression for young people from school to further education to work. The LSC Devon and Cornwall in collaboration with organisations such as the local Connexions Service, local schools and sixth form colleges have a strategic and facilitative role to play in this.

By ‘catching them young’ the various services can increase access and participation in the Creative Industries by targeting the traditional barriers to workforce entry and by increasing the interaction between industry and education to allow young people to start forming and plugging into networks which will prove of great value to them later on in their careers (and which graduates take as second nature).

### **12.2 Further And Higher Education**

*“Further Education is central to our ability to respond to economic challenge. It is skilled people, and their creativity, enterprise, and ability to innovate, who drive current and future economic change. The pace of change and the need for skilled people is increasing. The Second Report of the Skills Task Force estimated that between 65% and 70% of employment opportunities will require Level 3 qualifications by 2010.”<sup>29</sup>*

Both Further and Higher Education are of great importance to the sector – particularly given the highly qualified nature of the people who work within it. They are inter-connected because it is not uncommon in the sector for people to follow a path from school to FE and then on to HE.

There are three specialist arts Higher Education Institutes in the region – Dartington College of Arts, University College Falmouth, and the Arts Institute Bournemouth – and two specialist Further Education Colleges – Plymouth College of Art and Design and Somerset College of Art and Technology.

The South West RDA supports knowledge transfer across all the region’s HEIs, through the Knowledge Exploitation South West (KESW) initiative. Creative Industries sector development is supported within this. The HE sector is actively developing programmes for widening participation to develop a diverse workforce within the creative industries, and providing support for professional practitioners through business support and Continuing Professional Development (CPD).

Post-16 education and training is shaped and funded by LSC Devon and Cornwall. In its new skills strategy 2005-2008 the LSC has identified five priority sectors based on a number of factors: employment size; expected growth to 2011; extent of skills shortages and skills gaps; qualification levels; sectors in transition and extent of partnership working. These priority sectors are

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<sup>29</sup> David Blunkett – Centres of Educational Excellence: Heralding a new era for Further Education – DfES April 2001

## Building Creative Success – Skills Findings

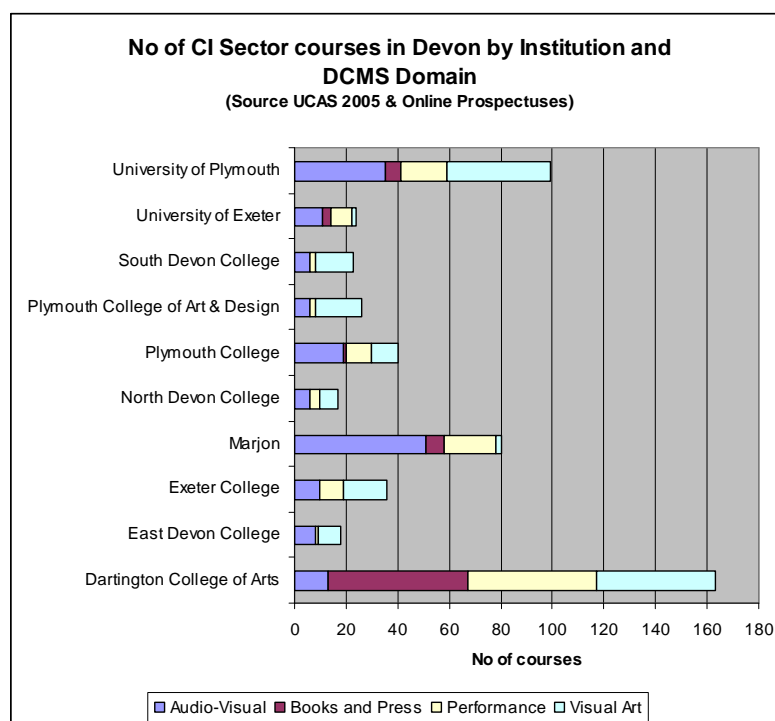
construction, health, hospitality, engineering and retail. This has some implications for future skills funding for the creative sector in Devon although a Feb 2006 funding call was targeted at Tourism and Creative Industries.

Outside of school sixth forms, the FE and HE sectoral provision for Devon is provided by the 10 institutions shown in the next chart. (There are 5 HEIs and 5 FEs across Devon offering creative sector courses).

We have used web research to capture course data from UCAS and online prospectuses to indicate the number of courses per DCMS domain at each institution.

This should be considered an indicative review as online and hard copy prospectuses may vary in levels of detail.

**Figure 12 CI Sector Courses By Institution And DCMS Domain**



This shows clearly Dartington's role as a major provider of creative sector education in Devon particularly around performance, visual art and writing.

The next two charts show Devon's specialism and strength in the Visual Arts and Performance sectors in terms of course provision – although within Devon it is interesting to note that this research shows that the majority of jobs are in the Audio-Visual and Books & Press Domains.

The second of the charts maps the provision to the new qualifications framework and reinforces the fact that much of the provision is at degree level and above.

## Building Creative Success – Skills Findings

Figure 13 CI Courses By DCMS Domain %

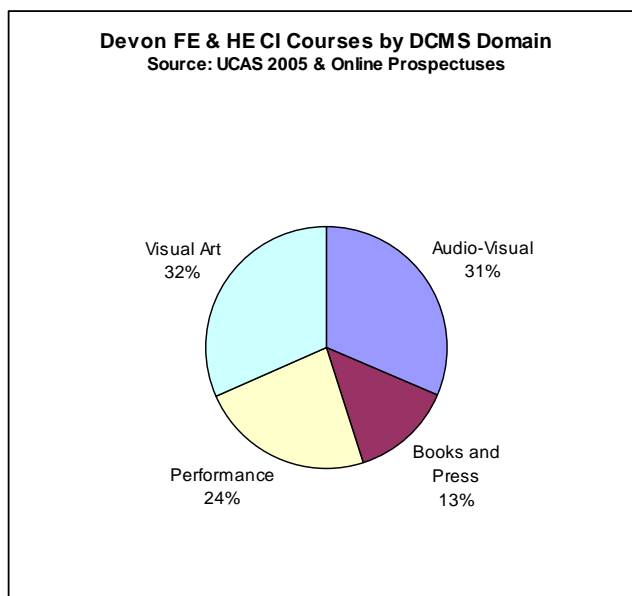
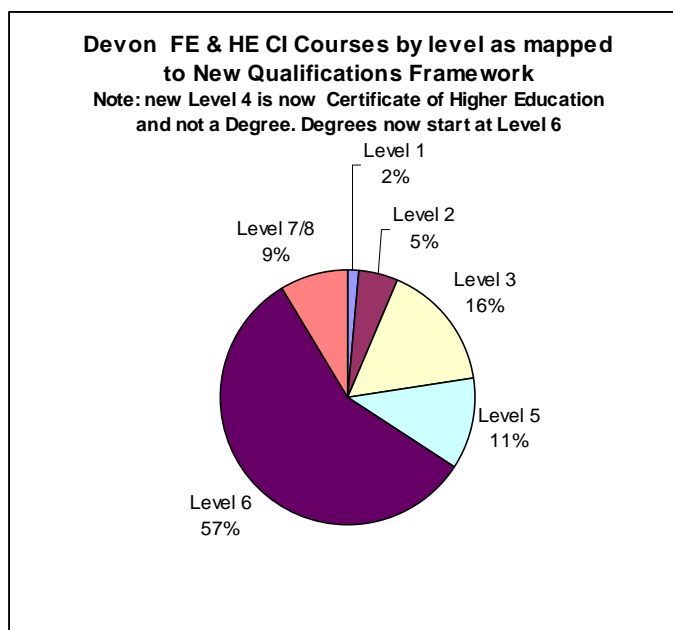


Figure 14 Devon CI Courses Mapped To New Qualifications Framework



Given the highly qualified nature of the Creative Industries sector and the presence of significant Higher Education institutions within the county it is unsurprising that 65% of the provision is at degree level and above. Although this might raise questions about 'entry to workforce' for those who are not academic or are more suited to a vocational path.

### 12.2.1 COVES – Centres of Vocational Excellence

The Government's 2001 manifesto contained a commitment that half of all general further education colleges should develop Centres of Vocational Excellence (CoVE). These will facilitate close links between colleges, business partners, and other employment interests. They will form an important part of the LSC's framework for raising standards in post-16 learning.

Other European countries have higher proportions of young people qualified to intermediate vocational skills levels, through apprenticeships and vocational study. The national challenge for the UK is to ensure that more young people can enter the labour market with the skills employers, their sector, and their marketplace require. CoVEs will provide high quality, specialist provision with teaching staff that have appropriate industry specialism and a range of suitable visiting/part-time lecturers from industry. Although concentrating mainly on the lower level provision (e.g. Level 3) they will form part of a 'seamless progression path' for young people from 14 upwards who may go on to higher levels of education as well as the world of work.

There are 348 CoVEs operating in England, 41 of these in the South West, of which 3 (North Devon College, Exeter College, and Plymouth College of Further Education) are within Devon and Torbay. None of these three have a Creative Industries relevant designation. Of the 26 colleges in the country that do offer a CI specialism there are only two in the region (Wiltshire College and the Arts Institute in Bournemouth).

CoVEs can focus on the needs of a group of industries or cluster of companies important to the local economy. There is clearly an opportunity in Devon to offer this specialised provision for the creative sector.

### **12.3 Graduate Labour Market Issues In The South West**

Many of the Creative Industries are intrinsically attractive to young people and are perceived by young people as 'interesting' areas in which to work. The limited earning potential for the majority does not appear to detract from the interest shown by large numbers of young people. Getting new entrants into the sector does not appear to be a problem. The issue is not one of replacement but retention.

The South West RDA calculates that 8% of all students in the region (7,700) are in courses related to the creative industries sector. A study commissioned by HERDA-SW<sup>30</sup> in 2002<sup>31</sup> revealed a number of key points about graduates. The South West is:

- **a net exporter of students.** Most people from the South West who enter higher education, study outside the region
- **a net exporter of graduates.** Most students who study in the South West end up working outside the region, particularly as time passes
- **a nice place to study and to live**
- **perceived to be not a good place to work.** Students in the South West feel that the job opportunities (outside areas such as the public service sector, and locations nearer the South East and the Midlands) are limited. While some find satisfactory employment in the South West, most either leave straight after graduation or hang around for a while in temporary employment, before heading off for the brighter prospects and better 'opportunities' in London and elsewhere
- **Demand for graduates is important.** The movement of graduates out of the region, and the reasons they give for going, suggest that it is the lack of

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<sup>30</sup> HERDA-SW is the regional higher education association for South West England

<sup>31</sup> *Choices and Transitions: a study of the Graduate Labour Market in the South West*: IES for HERDA-SW 2002

## ***Building Creative Success – Skills Findings***

adequate job opportunities that are driving many away. Many would prefer to stay, but feel they have to go for career reasons

- **Home is where the heart is.** While a number of people from the South West go elsewhere to study, as in most regions, many return. Graduate Returners outnumber Incomers by two to one. While many who come to study from outside the region stay for a while, they tend to drift away — back home or to better job prospects elsewhere. Many Returners seem particularly keen to come back, taking relatively low quality jobs to do so
- **It's worst in the West.** There are fewer graduate opportunities the further West you travel. In the far South West, i.e. Cornwall and Devon, opportunities tend to be for older and more local graduates, whereas the near South West (eg the area around Bristol) appears to offer more higher-level job opportunities
- **Self employment is generally only of interest to mature students.** But plans for self employment were highest amongst those anticipating working in the Creative Industries
- **Working away.** Those expecting to work in the creative sector were more likely to believe that they would be based outside of the South West in three years time
- **Graduates working in the Creative Industries** generally have no relationship at all with the South West. The Higher Education Statistics Agency's First Destination Survey of 1999/2000 showed that 85% of graduates working in the sector neither originated from, nor studied in, nor found employment in the South West
- **The South West does not make best use of its graduate resource.** The region appears less attractive to 'high fliers' looking to build careers and/or work in more vibrant sectors of the economy

The study concludes that a twin strategy might be successful:

- **Plugging the Leaks:** reducing the number who leave the South West or who leave but do not return, or leave when they have completed their studies. University College Falmouth is looking at building artists studios and business units to retain more of its graduates in Cornwall. This is mirrored in Devon by development proposals at Dartington and South Devon College.
- **Increasing the Flow:** raising the number of SW students who stay in the region or increasing the number of returners

## **13 Continuing And Professional Development (CPD)**

CPD forms part of the Government's Life Long Learning Strategy and involves on-going professional training and development for the individual worker or practitioner which enhances their artistic or management practices, employability and personal development. Sector learning targets, set by Metier – the former NTO – in 2002, suggest that each individual should be spending 45 minutes per week engaged in some form of CPD.

### **13.1 ArtsMatrix**

An important CPD initiative in the South West has been ArtsMatrix. ArtsMatrix forms a part of the Creative People<sup>32</sup> framework, a national network of ten consortia supported by Arts Council England. It is a South West regional consortium of arts organisations dedicated to establishing a professional

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<sup>32</sup> <http://www.creativepeople.org.uk/>

## ***Building Creative Success – Skills Findings***

development service for the creative sector. Its First Stop Shop area of operation stretches from Gloucester to South Devon and it has first-stop shops in Bristol, Devon, Dorset, Gloucestershire, Plymouth, Somerset, and Wiltshire.

It is project managed by Creative Skills from Cornwall. Around 650 practitioners have come through the ArtsMatrix system (comprising a Development Needs Analysis plus follow-up sessions). The Evaluation of Phase 1 has shown that the programme had exceeded expectations and had been effective in offering a CPD service. Additionally it has created a database of training needs and artists across the region which we have been able to query for this report. A number of key findings were:

- Female beneficiaries formed 70% (a higher proportion than the sector employee figures)
- A high percentage were self employed (57%), 16% were part-time and 12% full time
- 70% were in the 25-49 age range
- Case Studies show that there are a larger than expected proportion of people in their late 40s or early 50s who are 6-7 years in practice and have undertaken a significant career change. For example, moving from one arts discipline (e.g. film set production) to a completely different one (e.g. folk music singer). This also suggests that artists in mid career particularly wish to take advantage of professional development opportunities, and whilst those recently graduated do wish to take advantage of the service, it is artists and creative industries professionals in mid career who also need information, advice, guidance, networking, training and mentoring
- It is acknowledged by a significant percentage of the case studies, that there has been an effect on economic turnover and earned income, which may come into play in the long-term over the next one to ten years
- In all cases, the service was thought to be either very effective, or exceptionally effective, particularly in meeting fundamental needs of beneficiaries being able to identify, focus and clarify work, and addressing gaps in their skills
- Visual arts practitioners were by far the largest artform represented via beneficiaries
- The majority of beneficiaries drove to sessions
- Beneficiary evaluation, analysis, and feedback from staff all suggest that the accreditation process is neither useful to beneficiaries in the long-term nor has any economic impact on their ability to find or develop work or their practice. Generally, most beneficiaries have a degree level or above qualification, or have been in practice for many years. Converting experience into formal qualifications is not a key motivator, as it was only important to 14.5% of the respondents
- The majority had worked in their artform for between 3 and 20 years
- The majority of beneficiaries were qualified to degree level or above (56% Level 6 and 23% Level 7)

### **13.2 HEIs And CPD**

Research into Higher Education Institutions' role in CPD by University College Falmouth and Dartington College of Arts<sup>33</sup> showed that it should involve the widest definition of activities including postgraduate programmes, short courses,

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<sup>33</sup> *Connections and Collaborations* (see biblio)

## ***Building Creative Success – Skills Findings***

intensive residential events, one-day seminars and workshops, mentoring, network support, and conferences. They found that:

- Dedicated units within HEIs (such as the Centre for Creative Enterprise and Participation (CCEP) at Dartington) work well as models
- Provision should be demand led
- Non accredited provision can be organised more easily in response to demand
- Formats for delivery should be carefully considered due to the fact that the highest demand is for non-accredited seminars and workshops offering intensive learning over one or two days
- Where there is little critical mass, short formats that can accommodate travel time work best
- Industry liaison groups comprising practitioners, employers and sub-sector groups are also effective in developing appropriate provision
- Collaborations with arts organisations and with Further Education Colleges enable HEIs to make good use of their specialisms to design and deliver targeted provision
- Focus groups are an effective way to carry out market research to inform provision

### **13.3 Culture South West Project Group**

A Culture South West project group investigating the development needs of managers in the sector found that the most useful models of arts sector - specific CPD activity was where there was cooperation between HEIs and arts organisations or creative sector businesses. This was because:

- Partnerships produce appropriate CPD that represents both value for money and the creative challenges that practitioners seek
- Working in co-operation allows for economies of scale; provision is devised by matching the complementary skills and resources of the partners
- Co-producing events attracts the widest possible audience and allows for more sophisticated marketing
- Benefits beyond the success of an event flow to both partners through increased dialogue and identification of wider opportunities
- Informal links with the arts and design sector developed by academic staff can be formalised and strengthened through industry liaison groups

A planning day and report on the development needs of cultural sector managers highlighted the following suite of modular training as having priority:

- Networking – knowledge and effectiveness
- Leading and motivating staff and volunteers
- Looking after yourself and managing your time
- Negotiating and influencing
- Partnership working
- Strategic and financial management

The participants in the action research day expressed the view that accreditation was not necessary.

## **14 Specialist Training Providers**

The often highly specialised nature of much work in the sector, and the fast moving nature of technological change and development, means that many workers need access to Specialist Training Providers that work outside the statutory, further and higher education and training provision context.

Some of these will be based in the private sector whilst others will be in receipt of subsidy to provide creative industry business support and or training services in particular areas (through the European Regional Development Fund and the European Social Fund for example). In some cases education and training will be offered as a part, sometimes a small part, of the wider services and activities of arts or other cultural organisations or creative businesses in Devon. This list would include the following:

- Arts and Business
- Artsmatrix
- Beaford Arts
- CCEP
- CSV Media
- DAISI
- Dance in Devon
- Dartington Plus
- Devon Artists Network
- Devon Artsculture
- Devon Guild of Craftsmen
- Double Elephant
- Exeter Phoenix
- South West Arts Marketing
- South West Screen
- Talking Media
- Theatre Royal Plymouth

## 15 Appendices

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## 15.2 New Qualifications Framework

<b>NEW QUALIFICATIONS FRAMEWORK</b> <b>SOURCE: QUALIFICATIONS &amp; CURRICULUM AUTHORITY 2005</b>	
<b>Framework level</b>	<b>Level indicators:</b> Currently, qualification titles such as 'certificate' and 'diploma' are not indicators of the level of a qualification.
Entry	Entry level qualifications recognise basic knowledge and skills and the ability to apply learning in everyday situations under direct guidance or supervision. Learning at this level involves building basic knowledge and skills and is not geared towards specific occupations.
Level 1	Level 1 qualifications recognise basic knowledge and skills and the ability to apply learning with guidance or supervision. Learning at this level is about activities which mostly relate to everyday situations and may be linked to job competence.
Level 2	Level 2 qualifications recognise the ability to gain a good knowledge and understanding of a subject area of work or study, and to perform varied tasks with some guidance or supervision. Learning at this level involves building knowledge and/or skills in relation to an area of work or a subject area and is appropriate for many job roles.
Level 3	Level 3 qualifications recognise the ability to gain, and where relevant apply a range of knowledge, skills and understanding. Learning at this level involves obtaining detailed knowledge and skills. It is appropriate for people wishing to go to university, people working independently, or in some areas supervising and training others in their field of work.
Level 4	Level 4 qualifications recognise specialist learning and involve detailed analysis of a high level of information and knowledge in an area of work or study. Learning at this level is appropriate for people working in technical and professional jobs, and/or managing and developing others. Level 4 qualifications are at a level equivalent to Certificates of Higher Education.
Level 5	Level 5 qualifications recognise the ability to increase the depth of knowledge and understanding of an area of work or study to enable the formulation of solutions and responses to complex problems and situations. Learning at this level involves the demonstration of high levels of knowledge, a high level of work expertise in job roles and competence in managing and training others. Qualifications at this level are appropriate for people working as higher grade technicians, professionals or managers. Level 5 qualifications are at a level equivalent to intermediate Higher Education qualifications such as Diplomas of Higher Education, Foundation and other degrees that do not typically provide access to postgraduate programmes.
Level 6	Level 6 qualifications recognise a specialist high level knowledge of an area of work or study to enable the use of an individual's own ideas and research in response to complex problems and situations. Learning at this level involves the achievement of a high level of professional knowledge and is appropriate for people working as knowledge-based professionals or in professional management positions. Level 6 qualifications are at a level equivalent to Bachelors degrees with honours, graduate certificates and graduate diplomas.
Level 7	Level 7 qualifications recognise highly developed and complex levels of knowledge which enable the development of in-depth and original responses to complicated and unpredictable problems and situations. Learning at this level involves the demonstration of high level specialist professional knowledge and is appropriate for senior professionals and managers. Level 7 qualifications are at a level equivalent to Masters degrees, postgraduate certificates and postgraduate diplomas.
Level 8	Level 8 qualifications recognise leading experts or practitioners in a particular field. Learning at this level involves the development of new and creative approaches that extend or redefine existing knowledge or professional practice.

### 15.3 How Original Qualification Levels Map To Revised Levels

National Qualifications Framework		Framework for Higher Education Qualification levels (FHEQ)
Original levels	Revised levels	
5	8	D (doctoral)
	7	M (masters) Masters degrees, postgraduate certificates and diplomas
4	6	H (honours) Bachelors degrees, graduate certificates and diplomas
	5	I (intermediate) Diplomas of higher education and further education, foundation degrees, higher national diplomas
	4	C (certificate) Certificates of higher education
	3	
(There is no change to level 3 in the revised NQF)		
A levels		
	2	
(There is no change to level 3 in the revised NQF)		
GCSEs Grades A*-C		
	1	
(There is no change to level 1 in the revised NQF)		
GCSEs Grades D-G		
	Entry	

## 15.4 Case Studies

### Introduction

Six case studies were selected to illustrate some of the key issues and highlight some known successes within Devon and Torbay. These organisations were not selected to be representative of the whole sector in Devon.

Five were organisations which the research management group thought were exemplars of good, best or innovative practice in the field of economic or skills development within the sector. The sixth – Juice Advertising Ltd – stood out from other survey respondents because of its striking growth.

They all provide 'real world' illustrative examples of good and/or innovative practice in economic and educational/skills development within the sector. They serve also as inspirational models to demonstrate what can be done and what has been attempted and, collectively, show the high degree of enterprise and creativity in developing strategies locally. They – or certainly features of their practice - are potentially replicable and transferable (both geographically and between sub-sectors). They are not, however, 'the total solution.' One size does not fit all. Neither are they all guaranteed a future. In short, they are responses to some of the challenges facing the creative sector in Devon and Torbay.

### Commentary on the following case studies

All but Juice explicitly seek to showcase the talent, skills and product of Devon and its practitioners in one innovative way or another. All six are making significant contributions to economic development in the sector in Devon.

Some are doing this directly, through combining earning and learning (such as Brixham Community College's HEAT programme) or acting as portals and deliverers of local sectoral support initiatives (e.g. Devon Guild of Craftsmen's role as a First Stop Shop for ArtsMatrix).

Others do so indirectly, creating demand for local skilled labour within the sector and even encouraging its inward migration (e.g. Juice Advertising).

All six recognise the importance of skills and skills development. In the struggle for survival, however, it is interesting to note that *Nine Days of Art*, while helping to make ever increasing sales for Devon artists, has ceased – through lack of funding – the skills development workshops formerly associated with this programme. Juice provides an example of a small business that simply finds it difficult to fit training and skills development in with demands of day-to-day operation.

While again not necessarily representative of the sector as a whole, it is interesting to note the strong connection with education in the widest sense. Brixham Community College not only showcases its students' work and skills but provides a 'hearts-and-minds' outreach to parents to explain the worth of their children pursuing creative careers. *Animated Exeter* has progressed far beyond its already unique annual offer of animation to a schools audience into working year-round to increase schools' own capacity to develop animation skills themselves. 2006 will see it showcasing specialist school facilities and systematically brokering relationships in the careers continuum.

## ***Building Creative Success – Skills Findings***

Some of the case studies highlight areas for further investigation. For example, even where intimate links exist with formalised provision, there is recognition that more needs to be done – Devon Guild of Craftsmen considers that comprehensive craft-based practical skills courses at a high level are urgently needed in the region and – despite the provision in the wider arts sector - more craft-specific business advice is needed.

Juice Advertising Ltd provides an example of a highly organised outsourcing model of business. Not only has this led to creating work for local practitioners, but has contributed to the talent pool by motivating at least two of its freelancers to relocate into the region. It is worth noting too that it has forged its success despite little contact with - and even less reliance on - formal business support systems (though this is not an approach to be recommended for everyone!).

Common to most of the organisations featured in the case studies is something that Dartington Plus articulated: the value, the importance and the sheer appropriateness of developing both the artistic and the entrepreneurial spirit and skillsets at the same time.

### **15.4.1 Juice Advertising Ltd**

#### ***Project Description***

Barnstaple-based Juice Advertising Ltd is a two-year-old private company specializing in mixed media advertising campaigns. It is now on target for an annual turnover of just under £500,000.

#### ***0 to 500 in 24 months***

'We simply combine the right people at the right time and at the right price to do the right job,' says Sam Richards, Managing Director of Juice Advertising Ltd, explaining his North Devon advertising agency's phenomenal growth.

Since starting with just three clients in November 2003, Juice is on target for an annual turnover of nearly £500,000.

The firm comprises a core team of three staff, including Sam Richards, of which only two are full-time. The key to its success is being able to draw on a pool of around 20 top-notch freelancers, combining them into expert teams to specifically meet a client's needs.

Clients include individuals, small to medium-sized enterprises, large companies, the public sector and education. Around 80% of Juice's income comes from customers in Devon, with just 10% from the rest of the South West and 10% from beyond, but the company expects its national and international markets to become increasingly important.

'Using freelancers means low overheads and a broad choice for clients,' says Richards, 'and we see ourselves as a driver of business for those freelancers, securing contracts and collaborative work that might otherwise be beyond their reach.'

Although Juice initially drew on some talent from London and the South East, its freelancers are now sourced entirely from within the South West – and the sheer volume of work has already encouraged two of its original freelancers to relocate to the region.

## ***Building Creative Success – Skills Findings***

The success of Juice, feels Richards, owes little to local banks or enterprise support provision.

He found it difficult to interest high street banks in the venture and thinks that they failed to distinguish between his low-overhead business model and the boom-and-bust world of the big-name-client advertising giants. Not fazed, he launched the firm from his small attic, trading favours with designers, print suppliers and web designers to devise and launch the company's own distinctive brand.

Despite projecting a further increase in turnover in the next three years, Juice sees its growth inhibited by a poor perception of the South West amongst potential customers.

'It's historical,' observes Sam, who has always worked from the region. 'I think we're stuck with it for the time being, though the presence of firms like Bray Leino – which has some excellent accounts - should see it improve. But it's a sectoral issue. Some people just want the cachet of a London or Manchester agency. It's a form of snobbery - for which they pay a price that we wouldn't stoop to charge.'

Qualifications matter little to Juice. In common with many creative firms, it looks first for demonstrated ability and experience. It presently faces skills shortages around business management and planning, but the main barrier to developing staff is simply the lack of time for training. Vacancies are also hard to fill with a low number of suitably-skilled applicants causing delays in developing new business opportunities.

### **15.4.2 Nine Days of Art**

#### ***Project Description***

*Nine Days of Art* is a major visual arts open studio and events programme held throughout Devon. First piloted in 2000, it was run again in 2003 and 2005. The next is planned for 2007. A project of STRAW (the Skills Training & Rural Arts Week) it was previously linked with professional development courses for artists.

#### ***'Nine Days' breaks own record - again***

The recent *Nine Days of Art*, the third major Devon-wide visual arts open studio programme, is again forecasting record sales.

*Nine Days*, which comprises a programme of open studios and events, represents a major sales opportunity for visual artists living and working in Devon. 2005's event is estimated to have earned the 411 participating artists over £186,000 in sales and commissions.

'At the Court Barton, Thorverton show eight artists got together ... Only two had exhibited regularly before - and it was fantastically successful,' reports Mid-Devon artist Sarah Scott.

First piloted in 2000 and extended countywide in 2002, *Nine Days* now takes place in two nine-day phases sharing an overlapping weekend, starting in early/mid-September in South & West Devon followed by North & East Devon.

'*Nine Days* shows tremendous potential for growth,' says co-founder Anne Ward, 'not only economically, but in terms of artist participation and developing recognition of Devon as a source of quality art product.'

## ***Building Creative Success – Skills Findings***

*Nine Days* attributes much of its success to the network of Area Reps it has developed across Devon. Predominantly artists, they promote the network and events and co-ordinate activities at grassroots level.

The ride, however, has not been smooth, particularly around skills development. 2002's event included hugely popular professional development courses for visual artists, but lack of funding saw these – and proposals to support the pivotal Area Reps with training - dropped from the 2005 programme. 'Our biggest problem is lack of Local Authority support and the situation is getting worse,' says Anne. 'Each event has been innovatory and the financial returns to artists greater, but what we need now is funding for skills training and staff to organise the project consistently, and marketing support.'

Does a low-cost, low-overhead operation targeting seasonal buyers not threaten galleries though? '*Nine Days* has always sought to provide a complementary offer,' says Anne, 'and, with groups of very rural artists coming together to book studios for shows as part of *Nine Days*, we're seeing it create business for them. *Nine Days* also provides a showcase for galleries to find up-and-coming artists that they might otherwise miss.'

*Nine Days of Art* has so far been a project of STRAW (the Skills Training & Rural Arts Week). This artist-led initiative, developed from the Buckfastleigh Art Group in 1997, promotes the visual arts and creates opportunities for its practitioners in rural Devon.

Facing a lack of capacity and skills amongst its membership, STRAW commissioned arts consultant Peter Mason to produce a plan to develop STRAW into the new Devon Artist Network (DAN).

A membership organisation for visual artists and craftspeople living and working in Devon, DAN appointed a Development Worker in February of this year. It aims to provide a resource to support artistic development, a comprehensive database of practising artists and arts supporters, networking opportunities, and to generally raise the awareness and perception of quality arts in Devon.

### **15.4.3 Animated Exeter**

#### ***Project Description***

*Animated Exeter* is the country's longest and most diverse animation event, annually providing entertainment and learning opportunities for children, families and enthusiasts of all ages. Delivered in venues all over Exeter and further afield in Dartington and, previously, Coombeshead, Tiverton and Ottery St Mary, it incorporates animation screenings from Britain and around the world, the biennial British Animation Awards, workshops, residencies and exhibitions.

#### ***Festival triggers year-round animation in Devon schools***

*Animated Exeter* has always had strong links with education and its latest moves aim to support year-round animation in Devon schools.

*Animated Exeter* is the country's longest and most diverse animation festival and arguably unique in its emphasis on audiences and education.

## ***Building Creative Success – Skills Findings***

Since being piloted in 2000, the annual festival - scheduled to lead each February half-term by a week - has dedicated its first five days to a 'Schools Week' offering screenings and workshops exclusively for Devon schools.

2005's festival introduced a bespoke *Animation Exploration Day* to help individual schools involve whole classes, give pupils an introduction to animation and inspire them to continue developing skills back in the classroom.

Schools were provided with a dedicated guide for a day to orchestrate their visits to exhibitors and screenings.

Standalone workshops were also provided, including *Animation Express*, where pupils produced a short film using 2D and model animation techniques, and *Zowie Movies!* where they explored computer animation, working on Apple Macs to produce digital art.

Free education packs were provided for teachers, with ideas for introducing animation to the classroom and suggesting follow-up activities for children. A special session was also run to help teachers navigate the software choices and offer guidance on teaching animation skills.

The impact of such work is clear: 'At least two students really want to follow a career in animation now,' reports Debbie James, Head of Art at Kings School Ottery, just one of the schools involved.

For anyone inspired to take things further, the festival provided an *Animation Careers Day* giving information about the next steps in the industry.

Exploration Days were oversubscribed in 2005, however, and scheduling meant that schools could not take part in workshops on the same day.

As a result, 2006's *Animation Exploration Days* will allow schools to bring groups of up to 30 children to the festival for a day during Schools Week. They will have an introduction to the school screening at Exeter Picturehouse, guided tours of the exhibitions at Spacex Gallery, RAMM and the Phoenix, as well as introductory workshops, all led by professional animation artists. This will allow 250 pupils to participate in these specially organized days.

The festival is also working with DAISI (Devon Arts in Schools Initiative) to provide animators to work with schools at any time of the year.

To further support animation in schools, 2006 will also see festival events held around Exeter's Isca College of Media Arts. These will showcase the specialist school's new facilities and allow primary and secondary school teachers and pupils, professional animators and Further Education providers to meet, work together, exchange skills and open up the career progression routes.

'Although we evaluate the festival each year and respond to feedback, it's difficult to find a measure of the festival's economic or skills impact,' says Liz Harkman, 'but we have a healthy, loyal and growing local audience and increasing numbers travelling from international locations to take part. Our programmes to give teachers basic animation skills are also constantly extending our reach and we now hope to play a real role in schools in regeneration areas such as Wonford.'

## ***Building Creative Success – Skills Findings***

The festival also aims to encourage and showcase the amateur and professional creative talent in the region. The best of the next generation has been featured in *Young Animators South West* and the finest from local amateur and professional filmmakers in the new *Screen Out Loud!* category. The increasing volume and quality of the animation emerging through these is also seen as an indication of the festival's success.

Location remains a challenge. 'Although we're tremendously well-supported, attracting headline names and exhibitions out into the regions is still hard work,' concedes Liz.

*Animated Exeter 2005* attracted more than 25,000 people, providing entertainment and learning opportunities not only for children but also families and enthusiasts of all ages.

### **15.4.4 Brixham Community College**

#### ***Project Description***

Brixham Community College is one of the UK's 476 designated Specialist Arts Colleges. One of only 52 other such colleges in the South West region and just 9 in Devon, it aims to provide educational opportunity for the whole of the community for learners of all abilities and to equip its students for both further study and careers in the arts.

#### ***Hotbed turns up HEAT***

Brixham Community College – Specialist Arts College for Visual Arts – continues to blaze a trail in linking community, artists, students and local businesses in earning and learning with its latest project, HEAT.

The Heritage Environmental Arts Trail is drawing together schools, colleges, heritage partners, businesses and local youth organisations to allow young people and professional artists to create a 20-site heritage trail around the Brixham area. The public will discover installations and permanent works of art, photographic locations, open workshops and opportunities to learn about the heritage of Brixham. The making phase, from January to June 2006, will create an estimated 20 weeks' employment for artists and a range of incentives, including discount vouchers, will encourage trail users into local businesses and heritage partners such as the museum.

The college has a pedigree of using creative solutions to equip students for further study and careers in the arts. In addition to offering GCSEs, vocational qualifications and top-class facilities, it creates opportunities for students to acquire skills and demonstrate their potential to the community through a wide range of extension activities involving performance, exhibition, community participation, work experience and residential courses.

A whole class of nearly 30 Year 10s, for example, recently helped sculptor Jack Tree create his theatrical, almost ritualistic, spaces in Churston Woods. The college also hosted and organised *The Creativity Festival 05* with artists supplied by DAISI, (Devon Arts in Schools Initiative), involving 14 different schools from around the Bay. This ended with a day of exhibitions, performances and workshops at Grenville House in Brixham.

'With over 1,000 students a year, we aim to provide a hotbed of emerging talent, forward thinking ideas and methods, and to offer a skills bank and resource

## ***Building Creative Success – Skills Findings***

centre for aspiring artists and hobbyists alike,' says the college's Community Arts Development Officer, Lucy Ryan.

Brixham Community College won designated Specialist Arts College status for Visual Arts in September 2004. This placed it with just nine other such colleges in the whole of Devon and triggered major investment - a lump sum award, an annual uplift in revenue and support from local organisations and individuals.

The resulting resources are impressive, including digital projection facilities, interactive whiteboards, a ceramics suite with kiln, digital and darkroom photographic equipment, monitors in corridors displaying live classroom activity and interactive audiovisual solutions that allow the most intricate of art and craft techniques to be demonstrated by tutors to entire classes of learners at once.

Next in the programme is completion of a new, working gallery by early 2006. This will provide showcasing opportunities for students, adult learners and local artists alike. Negotiations are afoot with Dartington College to involve undergraduates in curating the new gallery as part of their Third Year project, and to establish an artist-in-residence programme and work experience placements. The college also aims to develop arts-based team working and other courses for businesses.

Careers support is equally creative. Close links are maintained with South Devon College through Brixham College's Secondary Liaison Officer to ensure the flow of high quality information to students. Under Aim Higher's Peninsula Programme – designed to widen participation in Higher Education by young people who would not normally consider it - young and funky graduates provide informal insights to their arts-related careers. Practising artists also run workshops in the college, providing question-and-answer sessions on their own experiences.

Careers information is not restricted to young people, though. A major function of this summer's Festival Day was explaining to parents the often misunderstood value to their children in choosing art and design careers.

The college still faces challenges in finding funds, as well as the practicalities of its ambitious programme. Operating its new working gallery while ensuring student safety and site security, for example, is demanding careful scheduling.

The college offers Art and Design, Graphic Design, Photography, Textiles, Drama, Media and Music in its curriculum and sees regular progression of its students into post-16 education in Visual Arts, with many leavers ultimately pursuing Arts at degree level.

### **15.4.5 Dartington Plus**

#### ***Project Description***

Dartington Plus is a national centre of excellence for music and arts performance, production, training and professional development, and a regional agency for music development. It encourages people of all ages and backgrounds to take part in music and arts activity, with a particular emphasis on supporting emerging young talent and the established professional. Dartington Plus also supports musicians in the region, bridging the gap between education and the industry and providing ongoing business and enterprise support.

***New national centre of excellence***

Just two years old, the Dartington Plus partnership is growing an internationally significant centre of creative excellence in the South West to rank with The Sage Gateshead and Aldeburgh - thanks to the enlightened approach of its key funder, Arts Council England.

The partnership is between *The Dartington Hall Trust*, a charitable trust with a long and distinguished history of artistic and cultural endeavour; *Dartington College of Arts*, a university-sector college focused on contemporary performance and creative arts practices; and *King Edward VI Community College (KEVICC)*, a specialist performing arts college for young people aged 11-18. Each partner brings their pre-existing specialities, expertise and networks to not only make a significant contribution to rural regeneration but also address artistic, educational *and* economic development. The partnership therefore delivers three interwoven strands of activity – *Education* (led by KEVICC), *Enterprise* (led by Dartington College of Arts) and an *Artistic Programme* (led by The Dartington Hall Trust).

While Arts Council England initially provided £1million support over three years, now extended to March 2008, a key to the project's success, according to Development Director Matt Griffiths, is ACE's enlightened approach, recognising Dartington's potential to punch above its weight through working in a strategic partnership. Although like-minded and committed to developing the creative industries, the three distinct and rapidly developing organisations had not previously worked closely together. Dartington Plus gave them this opportunity and the partnership is now the bedrock of the organisation.

'Recognising the potential of the Dartington Plus partnership,' says Matt, 'ACE allowed us the time and space to get the partnership right in our 2004/05 pilot year – and that's given us an enormously valuable foundation.' Another challenge has been managing the expectations around the partnership's regional remit. 'We can't do everything,' says Griffiths, 'but what we can do is deliver and enable great ideas, working with other like minded partners in the region,' and the partnership has agreed a test-bed approach, piloting ideas locally for adoption regionally and indeed nationally.

With a team of around fifteen full-time and five part-time staff, Dartington Plus delivers and catalyses an enormously wide and eclectic range of music-based projects. Highlights include the residency of the Orchestra of the Age of Enlightenment, the ongoing development of South West Sound and Devon ArtsCulture.

The Orchestra of the Age of Enlightenment lived and worked for a week at Dartington in December 2004. This provided not only world-class public performances, but also offered the orchestra as a resource for primary and secondary school workshops, composition workshops with music undergraduates, masterclasses and side-by-side rehearsals for talented young string players.

South West Sound was born directly from Dartington Plus delivering the first ever South West Music Symposium in 2004. 2006's annual symposium, already in preparation, will focus on the theme of Progression, both for individuals and organisations. It will be a split site event at Dartington and Colston Hall in Bristol. Dartington Plus has also developed its own record label, *Dartington Recordings*.

## ***Building Creative Success – Skills Findings***

Led by the Centre for Creative Enterprise & Participation (CCEP) at Dartington College of Arts, the label has already released two CDs representing the best emerging talent from the South West. The second of these released as a cover mount on the national trade magazine *MusicWeek*.

By publicising new bands, furthering individual careers and creating new links between musicians, the label hopes to strengthen the regional music scene and export the South West's musical product.

Dartington Plus feels that the region now truly recognises the Creative Industries not just as an emerging sector, but a growing one, as evidenced by regeneration officers at Devon County Council working with Dartington Plus to develop *Devon ArtsCulture*, funded by a new ERDF Objective 2 grant of £500,000 over three years.

Delivered by yet another partnership between Dartington Plus, Beaford Arts and Devon County Council, this supports creative practitioners in rural Devon to develop and grow their business through one-to-one advice, seminars, marketing workshops, ICT skills training, arts markets, apprenticeships and showcase events. The key hook of the project is to promote and support economic development and rural regeneration through the arts. Over 450 creative practitioners have signed up since the project started in January 2005. 'It's been really useful for me, because it enables me to be more ambitious,' says sculptor Mat Chivers, a Devon ArtsCulture beneficiary who supports two apprentices in his studio.

Lucianne Lassalle, another local sculptor and secretary of South West Sculptors Association, reports 'Devon ArtsCulture have been tremendous. They have given us moral support, have been there whenever we needed any practical help and increased our capacity to get to more people. I think they're great.'

As to the future, Dartington Plus plans to keep looking for opportunities to develop further partnerships, the starting point being great ideas achieved through working together rather than independently. 'As a partnership,' notes Matt Griffiths, 'We recognise the value, the importance and the sheer *appropriateness* of developing both the artist and the entrepreneurial spirit at the same time.'

### **15.4.6 Devon Guild of Craftsmen**

#### ***Project Description***

Devon Guild of Craftsmen is an artist-directed, 240-member registered charity with educational aims. It seeks to promote public awareness and appreciation of crafts and to provide professional development for new and established craftspeople.

It is renowned for its major crafts showcase at Riverside Mill, Bovey Tracey, and for being the leading promoter and focus of crafts in the South West.

#### ***Quality and premises drive artists' sales***

Devon Guild of Craftsmen has seen an average of 8% growth in its members' sales over the last 10 years, a trend it links substantially to its insistence on quality and having purchased its own building nearly 20 years ago.

## ***Building Creative Success – Skills Findings***

The Guild is an artist-directed, membership based organisation founded in 1955 by Edward Baly and a small group of makers enthusiastic about promoting the best in regional craftwork. From an original membership of 18 it now has around 240 makers, many with national and international reputations.

For many years activities consisted of staging an annual summer exhibition, an annual seminar and an autumn social. Exhibitions were held at various venues throughout South Devon including Dartington, Buckfastleigh, Exeter, Torquay and Totnes, until its purchase of Riverside Mill as a permanent base in Bovey Tracey in 1986.

The majority of the Guild's members are individual craftspeople – less than 10% employ anyone else – and it insists on high quality, using a selection panel to approve members on artistic vision as well as mastery of technique.

'Although it's an approach that can lead to an accusation of elitism,' acknowledges Director Alex Murdin, 'It means that our name is a hallmark of quality. We are, in fact, very inclusive – we have members at all stages of their careers, from recent students to those in co-operatives, full-time and part-time makers and others in portfolio careers.'

The Guild's purchase of Riverside Mill also proved a pivotal step. Subject of a £1 million refurbishment completed in 2004, it has become a renowned major crafts showcase, and the largest contemporary crafts centre in the South West, consolidating the Guild's position as the leading promoter and focus of crafts in the region.

In addition to improved access and an extended cafe with rooftop seating, Riverside Mill now has the new purpose built Jubilee Gallery, boosting its ability to stage important exhibitions and provide high quality educational programmes for craftspeople, students and the public. This followed the extension and refurbishment of the Craft Shop in 2002 to offer better sales opportunities, particularly of larger items such as furniture and textiles.

'This resource can't be overestimated,' says Alex, 'Few galleries specialise in craft and though the sector produces lower-value items than does the visual arts sector its turnover is still significant, an estimated £826 million for the UK in 2003. For the Devon Guild, over 60% of our sales are to Devon and 35% to domestic tourists.'

Education and professional development is a key function for the Guild, which has links with Dartington College and Devon Artsculture. Riverside Mill is also one of the region's five ArtsMatrix 'First Stop Shops,' employing a Professional Development Co-ordinator to provide information and advice for creative practitioners.

All six main exhibitions at Riverside Mill in 2005 offer associated talks or workshops.

The Guild also runs lectures and three or four workshops a year looking both at craft techniques and business issues, but considers that comprehensive craft-based practical skills courses at a high level are urgently needed in the region and – despite the provision in the wider arts sector - more craft-specific business advice is needed.

### ***Building Creative Success – Skills Findings***

Devon Guild of Craftsmen has a one-to-five day School Residency Scheme - *Big Hand, Little Hand* - that takes place in primary, secondary and special schools and further education establishments throughout Devon. This creates opportunities for pupils, students and teachers to encounter the crafts through direct contact with makers and their work. Work in healthcare settings is also an emerging area.

The Guild also maintains a print and web-based Crafts Directory of current members; provides a resource to help people commission work; and helps community projects, offering advice on contacting artists and craftspeople, residencies, workshops, public art projects, public demonstrations of craft and funding.