

United Kingdom/ 4.2 Recent policy issues and debates

4.2.7 Employment policies for the cultural sector

In 1997, the Prime Minister established a Creative Industries Task Force. Its primary roles were to raise awareness of the economic value of the industries, highlight the issues they faced, and to make recommendations for change. The Task Force agreed on a working definition for these industries as those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The emphasis, therefore, was on the creator and the ability to exploit their originality. In terms of coverage, the creative industries were taken to include advertising, architecture, the art and antiques market, crafts, designer fashion, interactive leisure software, music, performing arts, publishing, software, television and radio.

The Task Force first measured the economic importance of the creative industries. The importance of this exercise was to convey to a wider audience the value of the industries in hard economic terms, as well as their contribution to the quality of life and to cultural values. It also demonstrated the relative importance of these industries compared to more traditional industrial sectors. The *Creative Industries Mapping Document*, first published in 1998 and updated in 2001, showed that not only were the industries a key economic contributor, but that they demonstrated faster than average growth potential. Against a backdrop in which manufacturing, the service sector and local government employment were all in decline, this was an area showing strong growth and the source of many of tomorrow's often highly skilled jobs. The *Mapping Document* also identified key issues affecting all the creative industries: skills and training; finance; intellectual property rights; and exporting. A range of measures was taken involving several government departments and players from the creative industries.

The latest *Mapping Document*, issued in 2001, showed that the creative industries in the UK:

- generated GBP 112.5 billion in revenue;
- accounted for GBP 10.3 billion in exports
- accounted for 1.3 million jobs;
- contributed over 5% to gross domestic product; and
- in 1998, the last year for which full data was available, their output growth was 16% against ca. 6% for the economy as a whole.

Work is being carried out by the Creative Industries Higher and Further Education

Forum to map and connect the various developments within academia relevant to skills and knowledge transfer agendas. The Entrepreneurship and Skills Task Group of the Forum has recommended changes to the higher education infrastructure and the development of a National Enterprise Programme to prepare graduates to work in the creative industries, citing the fact that 43% of employees in this sector are educated to degree level and higher, compared to 16% of the workforce as a whole.

Formed in May 2004, Creative & Cultural Skills is the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Literary and Visual Arts. It is an industry-led organisation that intends to influence the supply of education and skills across the UK. Creative & Cultural Skills aims to provide a voice for employers of both large and small businesses to ensure that employers and individuals have access to high quality education and skills as well as increasing the vocational relevance of qualifications on offer and providing students with informed choice on courses and career pathways. The audio-visual sector is already served by Skillset, which develops initiatives and programmes to strengthen provision, skills and expertise in this field. Regional Development Agencies and Cultural Consortia are also playing a role in terms of regional links between industry and the creative sector.

There remains a key issue in terms of obtaining robust data and the government is looking at ways of improving data provision. However, the pace of change and the convergence of technologies will continue to create difficulties. In 2002, DCMS initiated the Regional Cultural Data Framework project to build a practical tool for gathering data on the sectors broadly covered by DCMS at a regional level for use by a wide range of practitioners. This comprehensive consultation process led to the development of the DCMS Evidence Toolkit (DET) - an online interactive web based toolkit for accessing and using information about the cultural sector. Organised according to the four strategic priorities of DCMS (see chapter 3.3), the data enables users to build a coherent evidence base on which to make policy for the cultural sector (including sport and tourism).

In Scotland, the issues of obtaining robust data are exacerbated by the way in which data are collected on a UK basis without provision for disaggregation; the Scottish Executive is taking steps to address this through representation to the UK review of Standard Industrial Classification coding for industry sectors. It is intended to establish better evidence collection for Scotland through such means. Scotland has very few large companies within the sector and knowledge of issues affecting small and micro creative businesses is important to an understanding of the ecology of the sector as a whole. Partnerships between the key cultural and enterprise agencies have objectives for research, measures of success, and investment schemes, to assist the development and "taking to market" of leading edge creative ideas.

The Clore Leadership Programme, funded by the Clore Duffield Foundation, is an initiative that aims to help to train and develop a new generation of leaders for the cultural sector in the UK. Each year they assist a number of Clore Fellows to undertake an individual programme of learning, work, research, training, and secondment, designed to develop their leadership skills and experience. Non Departmental Public Bodies and other organisations fund some fellowships, including the Museums, Libraries and Archives Council and Arts Council England.

The Cultural Leadership Programme brings GBP 12 million over two years to promote excellence in management and leadership. It will focus on the core cultural sector - the arts, crafts, libraries and archives, museums and galleries - mainly in England. The Chancellor of the Exchequer announced this funding in the budget statement for 2005, to improve the business impact of cultural creativity. The Arts Council's partners in the programme are: the Treasury; Department for Culture, Media and Sport; Creative & Cultural Skills; Museum, Libraries and Archives Council; and the Clore Leadership Programme (an initiative that aims to help to train and develop a new generation of leaders for the cultural sector in the UK).

The delivery partnership wants to see leadership in the cultural sector that is dynamic, diverse and world class. This programme aims to develop opportunities for current and future leaders, encouraging their creativity, ambition and entrepreneurialism. The two-year programme will contribute to:

- more diverse leadership and representative leadership;
- a higher profile for the sector with stronger links across the economy; and
- a step change in the impact of the cultural sector.

The New Deal for Musicians (NDfM), which started in August 1999, aims to help unemployed musicians or young adults who are seeking a career in the music industry. It aims to help all types of artists (including instrumentalists, vocalists, composers, songwriters and performing DJs) to move into careers in the music industry, either as artists under contract, or as self-employed. NDfM is open to 18-24 year olds who have been unemployed for six months or longer, and people aged 25 and over who have been unemployed for 18 months or longer. Many of the people on the NDfM programme move on to allied roles in the music industry, such as managers or stage crew.

Employers were able to pay lower rates of national insurance (NI) contributions for freelancers until 1998, when a change to government regulations on "entertainers" forced employers to pay higher NI to enable actors to claim job seekers allowance whilst "resting". It was revealed in 2005 that this, unintentionally, has had a detrimental impact on a significant number of British orchestras - as musicians are also classed as

freelancers - who are left facing a GBP 33 million tax bill. Talks are currently underway between the orchestras, DCMS and the Inland Revenue in order to find a solution.

Historic Scotland has expanded its "Interns and Fellows" programmes, providing places for newly qualified conservation practitioners, and industry participants with the aim of expanding the fund of conservation skills and abilities in Scotland.

Within the TV industry, the Cultural Diversity Network is a coalition of broadcasters who have come together to work on ethnic minority employment issues in the sector.


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Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 8th edition", 2007