Creative Blueprint
Scotland

Scotland and Northern Ireland Office
28 Castle Street
Edinburgh
EH2 3HT
T (0131) 225 8125
E info@ccskills.org.uk

London Office
Lafone House
The Leathermarket
Weston Street
London SE1 3HN
T (020) 7015 1800
E info@ccskills.org.uk

Wales Office
Creative Business Wales
33-35 West Bute Street
Cardiff Bay
CF10 5LH
T (029) 2049 6826
E info@ccskills.org.uk

www.ccskills.org.uk

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Creative Blueprint
Scotland
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June 2008
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Foreword

Creative & Cultural Skills has set out a programme of action which has, as its long-term goal, the liberation of the employers within its industries to reach new markets and build their businesses for the future. This action plan acknowledges that it is the people employed in our businesses who can and will make the difference between appearing to be average, to being exceptional and world-class. It creates opportunities for those individuals, right across all our industries, to find the means to improve their skills and capabilities.

The Scottish Government has placed lifelong learning and skills at the centre of the programme for economic growth for Scotland. Government will marshal public sector forces and resources in education and training to support its ambitions for skills, but employers must also actively engage with the skills agenda to ensure delivery of sustainable economic growth and greater prosperity for the Scottish people.

Creative & Cultural Skills represents significant industries, which contain both private and public sector interests. There is also a large number of self-employed individuals who, collectively, add substantially to Scotland’s GDP. Across the board, whether an individual or a large company, whether in public or private ownership, whether selling goods or providing services, the need for investment in skills development is a common cause around which we can all gather.

This action plan is the starting point of a journey that may take us in many directions over the coming years but has a destination on which we are all agreed – a smarter, and more resourceful, creative and cultural sector better able to lead for Scotland on the world stage.

John Stalker
Chief Executive, Festival City Theatres
Trustee, Creative & Cultural Skills
Chair, Scotland Employers’ Group
Executive Summary
Creative & Cultural Skills is the Sector Skills Council for the advertising, craft cultural heritage, design, literature, music, performing arts and visual arts industries. The Creative Blueprint: the Sector Skills Agreement for the creative and cultural industries in Scotland presents for the first time a strategic programme of action that aims to transform and enhance the education, training and development of the workforce.

The Creative Blueprint is the result of research, analysis and consultation with employers, government, education, unions and creative and cultural stakeholders. The agreed programme of action will have an impact on current and future skills that are essential for successful businesses and organisations, and the creative and cultural industries’ contribution to a prosperous Scotland.
Executive Summary
1.1 Industry context
The creative and cultural industries have experienced rapid growth in the UK over the last ten years. This has focused government’s attention on the industries in terms of their economic, social and cultural role. The Scottish Government has prioritised the creative industries in its Economic strategy (2007) and is establishing Creative Scotland to support both Scotland’s talent and world-class creative and cultural industries.

All statistics quoted in this document are Scottish data. Scotland has a creative workforce of 36,800, 7% of the UK workforce and businesses contribute £1.25bn GVA to the UK economy. By 2014 industry growth of 3,000 jobs is expected; 25% of this will be due to expansion. More than half the jobs will require higher level skills and this is in industries where currently 46% of the workforce hold Level 4, or above, qualifications.

In terms of scale, important industry features are the high numbers of micro-businesses, and people who are self-employed or freelance. This needs to be set alongside the small number of large businesses and organisations. Volunteers and voluntary organisations are a key part of the cultural industries’ workforce.

Three themes are common to these diverse industries: the central importance of creativity for business success, the ability to communicate, and a focus on clients, customers, audiences and participants.

1.2 Education and training context
Scotland has 3% of the UK FE/HE provision of 180,000 courses and 57,000 students. In terms of recruitment, 12% of the businesses in Scotland had difficulties in the last year and 30% had skills gaps. This is the highest figure across the Nations. However, only 23% of employers had arranged training, the lowest figure across the Nations, with a UK average of 32%. Cost is a factor, as nine out of ten businesses do not have a training budget and if they do, most have less than £1,000 per year.

As a result of the research and consultation, five challenges have been identified:

• There are significant gaps in work-based technical and specialist skills provision.
• It is essential to increase and further develop higher skills in the workforce for continued and future industry success, with a greater focus on business and enterprise.
• Individuals and employers are confused by the high volume of education and training provision available and are unclear what qualifications are valued by employers for entry into industry, career development and progression.
• There is a need to diversify the workforce for business success.
• There is the challenge of increasing employer investment and commitment to training and development in industries dominated by micro-businesses and self-employed/freelancers.
Executive Summary

1.3 Meeting the challenges
Industry, education and stakeholders have identified and agreed ten programmes to meet these challenges:

- Creative Apprenticeships
- Technical Theatre Skills Academy
- Creative and Cultural Leadership Programme
- Scotland Careers Strategy
- Continuing Professional Development
- UK Design Skills Alliance
- Business knowledge in creative courses
- Qualification Reform
- Diversity
- Research Agenda

These connect with Scottish Government’s Skills for Scotland – a Lifelong Skills Strategy (2007). This also identifies four areas of core activity for Sector Skills Councils: research and gathering labour market information, influencing education provision, employer engagement and stakeholder partnerships.

1.4 Delivery and impact
The programmes are detailed in section 7 along with partners for delivery. The Scotland Employers’ Group of 20 key employers and stakeholders are committed to the plan and will support its delivery. Progress and impact will be reported annually to industry, government and stakeholders.

In conclusion, the Creative Blueprint is a unique opportunity for employers, government and education to work together to create change and success for individuals, the creative and cultural industries and Scotland.
Introduction
The Creative Blueprint: the Sector Skills Agreement for the creative and cultural Industries in Scotland is the strategic ‘blueprint’ and programme of action for the advertising, craft, cultural heritage, design, literature, music, performing arts and visual arts industries. It presents for the first time an action plan agreed by industry, government, education, unions and creative and cultural stakeholders. The plan aims to transform and enhance the education, training and development of the workforce, whose skills are essential for successful businesses, and the creative and cultural industries’ contribution to a prosperous Scotland.
Introduction
2.1 The case for change
Achieving change comes from a Sector Skills Agreement that is supported by research and consultation, working closely with employers and in partnership with government, stakeholders and education. Research identified current and future skills needs in the industries, current education provision, key challenges and issues that are barriers to future industry success. Consultation and work with industry identified how these can be overcome. This work has been carried out in five stages at a UK-wide and Scotland-specific level.

This report has four main sections:

• The evidence base
• Working with industry, government and education
• The vision
• Action needed

The results are intended to influence the supply of relevant learning provision to the industries, make education provision more responsive to industry needs, widen and increase education and training opportunities and raise employers’ commitment to skills in order to increase productivity and address skills shortages and gaps.

To achieve these results, research identified five key challenges that need to be addressed:

• There are significant gaps in work-based technical and specialist skills provision.
• It is essential to increase and further develop higher skills in the workforce for continued and future industry success, with a greater focus on business and enterprise.
• Individuals and employers are confused by the high volume of education and training provision available and are unclear what qualifications are valued by employers for entry into industry, career development and progression.
• There is a need to diversify the workforce for business success.
• Employer investment and commitment to training and development need to be increased in industries dominated by micro-businesses and self-employed/freelancers.
Introduction

From the challenges employers and industry faced **nine key skills and workforce issues** that require action for future industry growth and success have been identified.

**Entry to industry**
People coming into the industries lack knowledge about the skills needed to succeed in the creative and cultural industries. Career pathways are unclear or do not exist. Often one needs to work as a volunteer to gain a foot in the door; this obviously excludes people who cannot support themselves. Job recruitment in some industries is based on who you know rather than what you know.

**Management and leadership**
Creative talent and drive are not in short supply; what is needed are the management and leadership skills to harness creativity for continued and future business success. They are particularly important for meeting the challenges of globalisation, technology change and the growth of project working.

**Business skills and enterprise**
Business skills, such as planning, finance and marketing, along with access to advice and support, are needed for the development of sustainable businesses and growth. The industries tend to focus on short term horizons and can be reactive rather than proactive, for example when looking at new business models. Linked to this is a need to ‘professionalise’, particularly expressed by Design and Craft. Creative & Cultural Skills recognises that some of this agenda is being taken forward by key partners such as The Lighthouse, Cultural Enterprise Office and by Further and Higher Education.

**Continuing Professional Development**
In industries dominated by small businesses, self-employed and freelancers, time and costs are barriers to training and development. Only 23% of Scotland’s employers organised training in 2006 and most training budgets are less than £1,000 per year. The industries are graduate-rich, but the rate of change in technology and business requires that creative and business skills be continually developed.

**Diversity**
In Scotland, the workforce overall has 20% more men than women and is predominantly white. Low pay, and for some industries the need to volunteer, are issues that discourage entry. In some industries unsocial hours, low pay and lack of progression also leads to people leaving the workforce.

**Qualification Reform**
Although the industries are graduate-rich, employers say that entrants lack the right skills and experience. Work-based learning is valued, but there is a lack of suitable qualifications. In contrast the high volume of education and training provision presents an unclear picture of what is valued by individuals and employers for entry and career progression.

**Information, Advice and Guidance**
A key message from all industries is the lack of high-quality, industry-endorsed information. This includes the skills needed to enter the industries and develop careers, the range of occupations, and career progression. For employers and practitioners, there is a need for information on training, development, business advice and support.
Section 02 Introduction

Creativity and culture in schools
As part of the wider creative and cultural agenda all industries express a concern for the development of creative skills and cultural understanding in schools. The way in which the curriculum addresses the value placed on creativity and culture in schools, the quality of teaching, curriculum design and advice are all seen as having a key impact, both on the quality of development of young people’s skills in relation to their further education, and to industry demands. Creative & Cultural Skills recognises that this agenda is being taken forward by some of our key partners, such as Museums Galleries Scotland.

Industry intelligence and research
The availability of accurate, up-to-date and relevant skills and workforce data across the industries has been a problem. The information needs to be comparable across industries and recognise individual industry nuances. For example Craft is not visible in government statistics, though information is available through the work of the Scottish Arts Council. Many of these issues require long-term change and are not all met by single solutions.

2.2 Action
To meet the challenges and issues ten programmes have been identified by industry and stakeholders. These are summarised below with details laid out in section 7.

Creative Apprenticeships
In Scotland, there are no employer-led apprenticeship programmes for the creative and cultural industries. However, there are two Modern Apprenticeships, created ten years ago, which have had very little take-up. The new Creative Apprenticeships will provide for the first time high-quality, paid, work-based qualifications at SVQ Level 2 and Level 3 in technical and specialist skills areas where employers have identified current and future need. The Apprenticeship will also widen entry to the workforce and address workforce diversity. Skills Development Scotland, the Scottish Qualifications Authority, the Modern Apprenticeship Group and employers are all key partners for delivery. This is a long-term programme that will also assess the demand for higher level Apprenticeships.

Technical Theatre Skills Academy
A Technical Theatre Skills Academy is proposed. This will not only address technical and specialist skills gaps associated with entry to industry, but also provide high-quality industry-led continuing professional development. A national network will be established with the National Skills Academy for England and the proposed Centre of Excellence in Wales. There is also the potential for international links.

Creative and Cultural Leadership
The programme in Scotland will address the need for industry-tailored leadership and management development, including business and entrepreneur development. This will include various means of delivery, taking account of industry-preferred methods and support, for example, networks, mentors and action learning. Participants in the leadership programme will be linked to the Creative Entrepreneurs Club for ongoing network support. The programme is a high priority and key partners include the Scottish Arts Council, Museums Galleries Scotland and Scottish Leadership Foundation.
Introduction

Scotland Careers Strategy
A key element of this is the UK-wide Creative Choices°. A web-based, industry-endorsed source of information and intelligence, this provides user-focused career and development information, quality-assured information on training and education, online learning and industry intelligence. It will be the first consumer-led online service to exploit the potential of social media for training and skills relevant to individuals and creative businesses. The Careers Strategy is a long-term programme working with Skills Development Scotland.

Continuing Professional Development (CPD)
Sustainable CPD provision, is required that meets both creative and business skills needs, and develops FE/HE partnerships. Continuing development should be included in businesses, in access to specialist provision, in accreditation of informal or industry learning, and in creative solutions that recognise the role and value placed by industry on informal learning and networks. A detailed audit of needs is required to prioritise action. Key partners are the national of performing companies, the Scottish Arts Council, the Federation of Scottish Theatres and The Lighthouse.

UK Design Skills Alliance
The Design industry needs to improve links with industry and education for training and development to meet the challenges of a global industry. It must also invest more in skills and continuous development. The Alliance will bring together industry, education and government to achieve this. The key partner for the Alliance in Scotland is The Lighthouse, Scotland’s Centre for Architecture, Design and the City.

Business knowledge in creative courses
The Cultural Enterprise Office has developed options to include business skills in creative courses. An alternative short course, developed in Northern Ireland, entitled ‘Creativity Thirst’ by the Workers Educational Association (WEA), will be explored to assess its potential to deliver in Scotland to broaden the options available. This will build on the work of universities and arts schools in Scotland.

Qualification Reform
The Sector Qualification Strategy and National Occupational Standards are central to addressing qualification reform in the creative and cultural industries, including the issues of volume of qualifications, clarity of qualification type and progression, and industry involvement in qualification development. This is a high priority, with Scottish Qualifications Authority Awarding Body as a key partner.

Diversity
An online resource, hosted by Creative Choices°, will promote the business case and the value of a diverse workforce.

Research Agenda
The current research enables the first ever analysis of the workforce, identification of current and future skills needs, and details of education provision in the industries represented by Creative & Cultural Skills. The research agenda will sustain and develop this work and assess the impact of skills development on productivity, service improvement, and innovation in the creative and cultural industries. This is a long-term programme with key partners Futureskills Scotland and Skills Development Scotland.
The programmes will be delivered with employers, with the support of the Scotland Employers’ Group and a range of government and education partners. Creative & Cultural Skills works closely with Skillset and Skillfast in Scotland, with whom it has already carried out joint activities. The three sector skills councils (SSCs) are in discussions with Creative Scotland regarding the skills priorities of the new body and the services the SSCs could offer.

Each programme has a set of impact measures that will be reported annually to industry, government and stakeholders. The impact and success of most of the programmes can only be clearly measured between two and five years after they are established. Some, such as Creative Apprenticeships, will also require industry to re-think their approach to recruitment and staff costs.

### 2.3 Priorities and progress

#### Short-term (2008/2009)

There will be a Creative and Cultural Leadership Programme supported by resources on Creative Choices°. The framework for Creative Apprenticeships will be submitted to the Modern Apprenticeship Group for approval, followed by discussions with Skills Development Scotland on the potential funding contribution, while the first Scotland employers will sign up to take Apprentices. A programme for schools with Careers Scotland will have started. Scottish designers, as part of the UK Design Skills Alliance, will be contributing to the Designers’ Business Knowledge professional practice framework. Work will have begun on the Sector Qualification Strategy action plan. The overall Creative Blueprint programme will be the basis for Creative & Cultural Skills’ contribution to the Scottish Government’s aim to develop the creative industries and to work with Creative Scotland.

#### Medium-term (2009/2011)

The first Creative Apprentices will start in August 2009 and industry will have agreed further pathways for development. The Technical Theatre Skills Academy will have opened, and links will have been established with the National Skills Academy (England). A Professional Development Award for the cultural heritage sector and a volunteer certification programme will be designed. The voluntary organisations will be able to ‘upskill’ using the new course, ‘Working Knowledge’. Continuing Professional Development programmes will be created. This will include links to the training offered by the colleges and universities and private providers. Updated labour market intelligence and data about workforce needs will be available.

#### Long-term (2011/2013)

The first Apprentices will be in jobs or planning their own businesses. The programme will be well-established, available to all ages and will have widened the diversity of the workforce. The pool of creative and cultural leaders will have substantially increased, providing a strong support network in Scotland. Through Creative Choices° there will be good links to other networks across the UK. Every school will have engaged in the Careers Strategy, and Creative Choices° will have strong Scottish content. For CPD, employers and practitioners will have access to a range of programmes and mentors, including those of the UK Design Skills Alliance. As a result of the Sector Qualification Strategy there will be an effective employer/education partnership developing and delivering training and education.
03
Scotland
Stages 1–3
Summary
The purpose of a Sector Skills Agreement is to understand the current and future skills needs and workforce issues facing employers, as well as the range of education and training provision available, and what short, medium and long-term action on skills, education and training is needed to develop sustainable businesses and growth in productivity. This action has to be agreed between industry, government and education. To achieve this it has been essential to work with employers, industry bodies, creative and cultural agencies, government, unions and education.

The process has five stages, some of which have run concurrently. These are:

• Assessing current and future industry skills needs.
• Assessing the current learning provision available to industry.
• Analysing gaps and weaknesses in current workforce development activity, leading to agreed objectives.
• Assessing the scope and level of collaborative action and commitment of resources by employers.
• Developing an action plan with key delivery partners.

The reports detailing the research, consultation, and analysis are available at: www.ccskills.org.uk
Scotland
Stages 1–3
Summary
3.1 Industry background
The creative and cultural industries have experienced rapid growth in the UK over the last ten years, which has focused attention on the industries in terms of policy development and action, and on the role of creativity and innovation in business and the economy. In Scotland, the establishment of Creative Scotland aims to maximise the contribution of creativity to the nation.

As the creative and cultural industries span a wide range of businesses, defining them is not straightforward.

‘So what do you do? If creativity plays a big role in your life, it’s probably not an easy question to answer. If you work in the creative industries, it’s probably even harder. Re-working concepts, information, ideas and knowledge for a living often doesn’t lend itself to a job title that adequately explains what you do. If you work in the creative industries, the chances are you work for yourself, for a small organisation or for a small team in a big organisation. You’re probably working in a close network of collaborators and associates. You probably find yourself working on several different things at the same time, and many of those activities are one-offs not to be repeated.’ (Tims and Wright p. 13: 2007).

However, three themes are common to these diverse industries; the central importance of creativity, communication and a focus on clients, customers, audiences and participants. Collaboration is important through networks and partnerships, as a means of developing and delivering business. In this, lies one of the means to achieve sustainable, increased employer commitment and investment in skills and workforce development.

Scotland’s creative workforce of 36,800 represents 7% of the UK’s creative workforce and the 2,655 businesses contribute £1.25bn GVA, with design (excluding Skillset and Skillfast design areas) and the arts being the largest of the industries. By 2014 a growth of 3,000 jobs is expected with 25% due to expansion and 66% of the jobs being in higher-skilled occupations, in managerial and professional roles. In common with the rest of the UK, diversity is a workforce and business issue, in terms of ethnicity and gender. For the cultural industries in particular, volunteers are a key part of the workforce. Low pay is also an issue.

Key industry features are the high numbers of micro-businesses, and people who are self-employed or freelance, and the small number of large businesses and organisations.

The public sector is a significant feature of the cultural heritage and arts industries, and they, along with music and literature, specifically serve the school/education market.

The industries have both global and local markets. Those operating globally include advertising, design and music. At a local level the industries are seen to contribute to economic and community regeneration. This aspect of government policy has led to debates on the balance between intrinsic and instrumental cultural value. It is important to recognise that the industries’ view of value and success is not only economic, but also social, cultural and aesthetic.
3.2 Skills issues background

The following summarises the drivers, current and future skills needs, education and training provisions and employers’ approach to education and training. Many of the issues are reflected in the solutions, for example, in the actions proposed for Continuing Professional Development.

The key drivers for skills development are:

- Globalisation: the global village, competition from China and India and the growth of the ‘knowledge’ economy.
- Changing demographics: an ageing population and an increasingly diverse society.
- Technological change: media convergence, rapid rate of change and the ability for anyone to generate creative content, for example, music, and distribute it via the internet.
- Environmental change: climate change has an impact on consumer choice and businesses are increasingly environmentally-aware.
- Government policy: ranging from employment legislation and Health and Safety to economic and social policy, and the regeneration agenda.
- A changing job market: flexible working and portfolio careers, increased use of freelancers and the role of volunteers in the workforce.

The impact of these drivers varies by industry, but is reflected in the industry-specific detail of current and future skills needs, for example, globalisation in advertising and design, environmental issues in design, and government policy in cultural heritage and the arts.

3.2.1 Current skills

In Scotland, 12% of businesses have had recruitment difficulties in the last year. This is the same as the UK average. The recruitment difficulties in Scotland are caused by a lack of suitable experience and relevant skills.

Recruitment is most difficult when hiring for creative roles (64% of employers stated having difficulties compared to 45% across the UK) or administrative roles (24% compared to 8%). The ‘craft’ skills required by employees are those that are most lacking in applicants for roles in creative and cultural businesses.

In terms of the existing workforce, almost one third (30%) of employers perceive some form of skills gaps across current employees. Internal skills gaps in Scotland tend to be in management (30% compared to 18% across the UK), creative roles (15%, which is around average) and administration (17%).

3.2.2 Future skills

Across the industries the following skills are important for continued and future success:

-Management – training needs to be tailored to the working style of the individual.
-Leadership – seen as crucial for vision, foresight and strategy formulation in the industries.
-Information and digital technology – IT training in the industries needs to be flexible and enable future business development.
-Business skills/professionalism – ensuring the creative and cultural industries have relevant training in areas such as finance, administration, understanding new markets, industry values and standards.
-Negotiation, selling, marketing and PR – crucial for partnership development, understanding markets, selling products and services, creating and developing a business identity or brand.
3.3 Education and training

Scotland has 3% of the UK FE/HE provision of 180,000 courses. There are over 57,000 students on a creative or cultural-related course in Scotland, which is more than the number of people working in the sector. Volume and over-supply in relation to the job market are issues, particularly the Information, Advice and Guidance students have regarding employment in the industries. Employers and students are also unclear which courses have value for employment or recruitment.

Restricting access to creative and cultural courses is not suggested, as there are many reasons why individuals begin a creative or cultural course. The key issue is course content and the role of employers and practitioners in developing content, plus the transferability of skills developed on courses. In contrast, there are some specialist areas of industry where course provision is at risk because of small numbers of students, and these need to be supported.

Fewer employers and practitioners in Scotland have funded or arranged training compared to England and Wales.

On average, employers and practitioners spend 15 days training per year and 23% of employers and practitioners have funded or arranged training for people within the business (including themselves) over the last 12 months.

Employers and practitioners tend to use external training in order to fill skills gaps. On the other hand, it appears that the choice to use informal or internal training reflects a lack of appropriate external resources. A key impact on the type of training undertaken is the size of the business. In general, larger businesses tend to employ a greater selection of training methods.

Key figures for education and training in Scotland:

- In 2004/5 there was a massive increase (almost 90%) in the number of people undertaking further education and work-based learning courses in design in comparison to 2003/4. In contrast the completion rate for all FE and WBL courses dropped by 2%.
- Further education and work-based learning courses in general art and design saw a drop in participation of 3% in the same period.
- There was an increase of 6% in the number of people undertaking creative and cultural Higher Education in Scotland; this was higher than the average of 4% on courses across the sectors. However, there was also a drop of 1% in the number of people obtaining an HE qualification.
- Over a third (36%) more people undertook a full-time postgraduate degree in a creative and cultural subject in 2004/5 than 2003/4, but 22% fewer people achieved a higher or ‘other’ postgraduate degree in 2004/05. There is little contributory evidence to explain this dip.
- Whilst the number of people on all courses taking part-time first degrees in Scotland dropped by 7% during this period, the number taking part-time creative and cultural first degrees rose by 18%
Scotland Stages 1-3
Summary

3.3.1 Current investment in education and training
Although the majority of employers and practitioners across the UK fully fund any training undertaken within their business, the extent to which practitioners seek funding, and the time and money afforded to training, varies significantly amongst the four home nations. In Scotland:

- 58% of training undertaken was fully funded by practitioners.
- 31% of practitioners are aware of any funding available for training or workforce development; significantly higher than the UK average of 17% of practitioners being aware of funding.
- 89% of practitioners do not have a training budget and 4% have one of less than £1,000.
- 94% of training is undertaken in office hours.

3.3.2 What are employers looking for?
Employers have clear views on what learners should achieve (outcome) and how this should be achieved (process).

Outcome quality criteria
- Courses must deliver skills that the individual employee can use.
- Employees’ progress should be monitored over time, and skills that accumulate over time should improve.
- There should be improvement in workplace performance and/or increased potential for success in their career.
- Should develop ‘creative spark’ and a positive attitude to work.
- Courses should involve a qualification. as long as it is relevant.
- Courses should widen the participants’ perspective.
- Participants should enjoy the training and rate it positively.
- The individual must be able to use the training as a baseline from which to develop their own skills.

Process quality criteria
- The course should be interactive with a high level of trainee participation.
- Trainees should have access to appropriate working space and facilities.
- Course tutors should be highly competent and very experienced in their discipline.
- The course should be delivered in short stages.
- Learning objectives should be clear from the outset.
- Courses should include best practice examples from outside the sector.
- There should be consistent monitoring of curriculum relevance.
- The course should be industry-focused and therefore relevant.
- It should be balanced between being transferable and being role specific – targeting job roles directly where possible.
- It should be culturally diverse and appropriate.
- It should be tailored to the needs of the target group, its benefit and purpose made clear, and the type of delivery reasoned out.
- Training should incorporate different perspectives, and make use of real world situations to help participants see the bigger picture.

These criteria provide an important foundation for developing, delivering and assessing the impact of the programme for action.
04
Policy Context
For the creative and cultural industries there are three main policy strands that have an impact on the programme for action. These are in skills, economic, and creative and cultural policy.

Skills policy development across the UK in recent years has focused on increasing individuals’ levels of qualifications and improving the institutional links between education and the workplace. This is to meet economic objectives on global competitiveness and productivity, and social objectives on mobility and well-being. To achieve this, the focus has been on assisting individuals to enter education and training, plus stimulating industry commitment and investment in training and development.
Policy

Context
4.1 Skills Policy
In Scotland, Skills for Scotland – a Lifelong Skills Strategy (2007) provides the policy framework and explains the role of Sector Skills Councils. The programme for action connects to the key themes as follows:

Encouraging employer demand for skills
This highlights the importance of Labour Market Information, skills and business development support working in tandem, demand for higher level skills supply, and Continuing Professional Development. This relates to our plans for the UK Design Skills Alliance, business knowledge in creative courses, the Sector Qualification Strategy and the Research Agenda.

Developing the workforce
This highlights the need for careers education, Information, Advice and Guidance, and management and leadership development. These are addressed by our Careers Strategy and Creative Choices° website (working with learndirect scotland and Cultural Enterprise Office) and our Creative and Cultural Leadership Programme for the Scottish creative industries.

Removing the distinction between earners and learners
The strategy highlights continuing to learn while working and recognises the skills acquired at work. This is reflected in our plans for Creative Apprenticeships (where individuals can learn and earn simultaneously, and skills are passed on in the workplace), and the Technical Theatre Skills Academy (where training is delivered in a working theatre). We also have plans to explore a qualification which would recognise the skills of volunteers, to develop ‘Working Knowledge’ for voluntary organisations, as well as a specific Professional Development Awards (PDA) for the museums and galleries sector.

4.2 Schools
Skills development in schools
The role of creativity and culture in the curriculum is a concern for all industries. The Curriculum for Excellence embraces this and will receive input from industry via Creative & Cultural Skills. Creative Choices° and the Careers Strategy will improve the quality of information and advice available to young people and support them in making informed career decisions.

4.3 Economic strategy and cultural policy
The Scottish Government’s economic strategy (2007) prioritises the creative industries, and the Creative Blueprint provides the framework for Creative & Cultural Skills’ contribution to this strategy. In particular, the programme for action connects to the strategic priorities for Learning, Skills and Well-being and Support for Business. Creative Apprenticeships, the Technical Theatre Skills Academy, Creative Leadership, Continuing Professional Development and Qualification Reform all support enabling talented people to live, work and remain in Scotland, as well as ensuring a responsive supply of education skills to increase demand.

The cultural industries play a key role in the tourism economy and the Government’s Tourism Framework for Change (2006) sets a goal of growing tourism spend. Skills development is essential for maintaining and improving the quality of ‘cultural product’ and the action of the Creative and Cultural Leadership Programme, Technical Theatre Skills Academy and Continuing Professional Development supports this.

On cultural policy, the formation of Creative Scotland by the Scottish Government presents a major opportunity for raising the role and profile of skills in the creative and cultural industries. Working with Skillset and Skillfast, Creative & Cultural Skills is in discussion with Creative Scotland regarding the potential for working together on the skills strategy of the new body.
05
Working With Industry, Government and Education
The consultation across Stages 1-5 is detailed overleaf. The Scotland Employers’ Group, a cross-industry panel representing key employers and organisations, has played a central part in agreeing the issues, developing the programme, and now, putting it into effect. The Chair is a Trustee of Creative & Cultural Skills and members of the Scotland Employers’ Group are involved in the UK-wide industry panels.
Working with Industry, Government and Education
5.1 Consultation
During stages 1–3, 186 employers were surveyed, interviewed and took part in focus groups. A presentation and workshop focusing on prioritising skills issues and identifying action involved 82 employers, stakeholders and educationalists.

For Stages 4-5, a combination of presentations and individual meetings have been held with employers, education, government and stakeholders to develop the actions and identify delivery partners. These include:

- Scottish Arts Council
- Museums Galleries Scotland
- HI-Arts
- Craft Scotland
- Applied Arts Scotland
- Voluntary Arts Network
- Historic Scotland
- Scottish Government
- Scottish Enterprise
- Highlands and Islands Enterprise
- Scottish Enterprise Glasgow
- Cultural Enterprise Office
- Scottish Qualifications Authority
- Scottish Funding Council
- Scottish TUC, and industry Unions
- Careers Scotland
- learndirect scotland
- Jobcentre Plus
- Cultural Coordinators and Creative Links Officers
- Determined To Succeed, Scottish Government
- Excellence in Education through Business Links
- Scottish Adult Learning Partnership
- Learning and Teaching Scotland (LTS)
- Curriculum for Excellence, LTS
- Universities via Scottish Media and Communication Association
- Colleges via Scottish Further Education Unit
- Scottish Credit and Qualifications Framework Partnership
- Napier University
- Grays Art School
- Glasgow School of Art
- Edinburgh College of Art
- Shetland College
- Adam Smith College
- Elmwood College
- Telford College
- University of Glasgow
- University of Paisley (now part of the University of West of Scotland)
- Royal Scottish Academy of Music and Drama
Working with Industry
Government and Education

Consultation and programme development with employers has included:

- The Union (Advertising, Edinburgh)
- Elmwood Design (Edinburgh)
- Leith Agency (Advertising, Edinburgh)
- Line (Design, Edinburgh)
- Graphical House (Design, Glasgow)
- The Bridge (Advertising, Glasgow)
- Blue Square (Design, Dundee)
- Luskentyre Tweed (Craft, Harris)
- Stitched Life (Craft, Lothian)
- Glasstorm (Craft, Tain)
- Dovecot Tapestry (Craft, Edinburgh)
- National Galleries of Scotland (Cultural Heritage, Edinburgh)
- Shetland Museum (Cultural Heritage, Shetland)
- Glasgow Museums and Galleries (Cultural Heritage, Glasgow)
- Chemikal Underground (Music Label, Glasgow)
- Soma Records (Music Label, Glasgow)
- Cross Party Group on Contemporary Music
- Scottish Opera
- Scottish Ballet
- Scottish Chamber Orchestra
- Royal Scottish National Orchestra
- BBC Orchestra
- Federation of Scottish Theatre
- Dundee Repertory Theatre (Performing Arts, Dundee)
- The Lyceum (Performing Arts, Edinburgh)
- The Traverse (Performing Arts, Edinburgh)
- Citizens Theatre (Performing Arts, Glasgow)
- Peacock Visual Arts (Visual Arts, Aberdeen)
- City Arts Centre (Visual Arts, Edinburgh)
- Literature Training on behalf of writers’ skills (Literature)
- Playwrights’ Society (Literature)

In addition, Creative & Cultural Skills in Scotland met with each of the twelve Unions in our footprint to discuss potential areas of joint work. These meetings demonstrated a willingness to explore the initiatives of Creative & Cultural Skills and the potential for joint working in the future. To take this forward we propose to develop relationships with the Unions in our sectors by offering a position for the STUC on our Scotland Employer Group. This link will promote communication on initiatives and investigation of joint areas of work. Attached as an appendix to the Creative Blueprint is a plan for working with STUC and the Unions, and within this document Unions are listed under each action as a partner, as they will be offered the early opportunity to participate in each initiative.

At UK level, Creative & Cultural Skills has established a Union Forum, which includes BECTU, Equity, GMB, Musicians’ Union (MU), Public and Commercial Services Union (PCS), Prospect, Unite, Unison and the Writers’ Guild of Great Britain. There is a jointly-agreed action plan based on the Creative Blueprint. The Union Forum will provide a conduit for the Scottish Unions’ representatives, in addition to contact via the Director, Scotland and Northern Ireland, based in Edinburgh.

An Awarding Body Forum of 25 members brings together the general and specialist awarding bodies relevant to the creative and cultural industries from across the Nations.
06
The Future
Creative and cultural industries contribute to a thriving economy and community well-being in an increasingly diverse society. The Creative Blueprint provides an industry-led strategic framework and programme to connect with wider economic, education and skills, and cultural policy. Creative and Cultural Skills mission has come from industry and is underpinned by the Creative Blueprint research:

“To turn talent into productive skills and jobs’.
The Future

‘Communion Tokens’
Photo source: Dunblane Museum
What will success in Scotland look like?
In ten years’ time the first Creative Apprentices will be in their mid-to-late twenties. After their Apprenticeship some may have gone on to further education, but all will be working in, or running, creative and cultural businesses. Many will act as mentors for the well-established Apprenticeship programme. The quality of their industry-based education and training will enable them to work across the UK and internationally.

Through employer and education partnerships the current workforce will regularly update their creative, business and leadership skills and contribute to developing and teaching creative courses. Networks and mentors will support learning and development. Creative Choices° will enable worldwide connections, plus be recognised for the quality of information and advice provided. The Technical Theatre Skills Academy, as a centre of excellence, will welcome students from across Europe.

Partnerships and networks for training will also support innovation and business development. The number of successful creative and cultural businesses will have grown and they will no longer be seen as a risk for investment.

How will success be measured?
The following are the headline success measures for the Creative Blueprint; in addition each programme will have specific measures.

- The establishment and growth of the Creative Apprenticeships programme.
- The number of people using Creative Choices° and the range of services provided.
- The development of qualifications so that at all levels they are relevant and responsive to industry and employers.
- Employer and individual participation in key Creative & Cultural Skills programmes contributes to increasing the ethnic and social diversity of the creative and cultural workforce.
- The volume of employer commitment and investment in key Creative & Cultural Skills programmes.

Each year Creative & Cultural Skills will review and report to industry, government and stakeholders, progress on delivering the Creative Blueprint. The programme for action forms the basis of the annual business plan and strategic plan. The Creative Blueprint as a whole will be reviewed for 2011.
07
Creative Blueprint Programme
There are ten programmes of action:

- Creative Apprenticeships
- Technical Theatre Skills Academy
- Creative and Cultural Leadership
- Scotland Careers Strategy
- Continuing Professional Development
- UK Design Skills Alliance
- Business Knowledge in creative courses
- Qualification Reform
- Diversity
- Research Agenda
Creative Blueprint Programme
7.1 Introduction
The programme of action for Scotland has been developed from a UK-wide programme that meets industry needs, and suggests specific action based on consultation with employers and stakeholders in Scotland.

It is important to note that creative and cultural industries do not define their workforce and skills needs in relation to national boundaries and value the ability to work UK-wide. Geographical differences are those between urban and rural working, while national differences relate to creative and cultural identity.

Networks, partnerships and collaboration are important to the industries in developing and sustaining businesses and organisations. Supporting their development is essential for increasing employer commitment and investment in skills and for the programme to achieve sustainable, long-term change. The Scotland Employers’ Group has a pivotal role to play in this.

There are ten programmes of action:
• Creative Apprenticeships
• Technical Theatre Skills Academy
• Creative and Cultural Leadership
• Scotland Careers Strategy
• Continuing Professional Development
• UK Design Skills Alliance
• Business knowledge in creative courses
• Qualification Reform
• Diversity
• Research Agenda

It will take some two to five years to measure the impact and success of most of the programmes. Some, such as Creative Apprenticeships, will also require industry to re-think their approach to recruitment and staff costs.

In the development of the Creative Blueprint, employers identified two areas requiring action where Creative & Cultural Skills will support key partners in delivery and link them to the relevant programmes above. These are business support and creativity and culture in schools.
7.1.1 Business and Schools

Business

Our footprint in Scotland comprises 2,665 companies, generating £1.25bn GVA. Of these, 2,300 companies employ fewer than 10 employees, and 2,000 of those have four or less employees. In Scotland there is good start-up advice and support provided through the Business Gateway of Scottish Enterprise, Highlands and Islands Enterprise and HI-Arts. From April 2008 Business Gateway services have been transferred to local authorities across Scotland. Additionally, the learndirect scotland for Business team of training partners provide free skills and learning consultancy to all SMEs and direction to local and national support. learndirect scotland has recently merged with Careers Scotland, Scottish Enterprise’s Skills Development functions and Highlands and Islands Enterprise Skills Development Functions to create Skills Development Scotland; it is unclear at the moment whether the training partner service will continue.

The Cultural Enterprise Office (CEO) supported by Scottish Enterprise and other partners provides sector-specific business support and advice through offices in Glasgow, Edinburgh, Dundee and Aberdeen. CEO assists creative practitioners with the development of their business or arts practice, and provides support for their continuing professional development. The Cultural Enterprise Office operates in the middle ground between the arts and enterprise agencies and works with a range of art form, business and education partners to provide a breadth of additional and complementary services to the creative sector. CEO is now in discussions with Highlands and Islands Enterprise, HI-Arts and Scottish Arts Council about how to expand the service into the regions.

Highlands & Islands Enterprise and Scottish Enterprise offer managed client services, one-to-one business support and advice for growing companies. Additionally, Scottish Enterprise will be responsible for devising strategy and supporting key projects across six national priority sectors including electronic and digital media, and tourism. The Government’s Tourism Framework for Change (2006) sets the goal of growing tourism spend by 50% by 2015. The cultural industries in particular already contribute to the tourism economy. This presents further opportunities, working with Scottish Enterprise’s strategy through research, labour-market intelligence and actions which support destination development. There are also opportunities to develop a strategy for tourism events to include key projects such as Princes Street Gardens’ Event Space, the Riverside Museum, and the 2014 Commonwealth Games.

Creative & Cultural Skills is encouraged by the stated intention of the Government to prioritise the Creative Industries and we are keen to see this translate into meaningful and joined-up support from the various agencies in Scotland.

7.1.2 Creativity and Culture in Schools

Creative & Cultural Skills recognise that much of this agenda is being taken forward by some of our key partners such as Museums Galleries Scotland. However, Creative & Cultural Skills will work with Learning and Teaching Scotland on the Curriculum for Excellence to input expertise from industry and practitioners, and will work to develop employer-school partnerships through Local Authorities’ involvement in ‘Determined to Succeed’.

This includes particular issues such as discussing teacher training with Learning Teaching Scotland as it relates to music in the early years and primary schooling, and co-ordinating input from Royal Scottish Academy of Music and Drama (RSAMD), Youth Music Initiative, Cultural Co-ordinators, National Youth Orchestra of Scotland and National Youth Choir of Scotland. The Scotland Careers Strategy (8.4) also supports work with schools.
7.2 Creative Apprenticeships

7.2.1 Why are Creative Apprenticeships needed?
There are no employer-led apprenticeship programmes for the creative and cultural industries in any of the Nations. However in Scotland, there are two Modern Apprenticeships, created ten years ago, which have had very little uptake. Creative Apprenticeships will provide, for the first time, high-quality, paid, work-based qualifications at SVQ Level 2 and Level 3 in technical and specialist skills areas, where employers have identified current and future need. For example, we need to train technicians now for the skills needed to stage the Commonwealth Games and to meet the growth in live music, events and festivals.

The Apprenticeships will also widen entry to the workforce, by providing a vocational pathway that will be attractive to talented people as an alternative to academic entry routes. In recruitment, employers will be actively encouraged to recruit from a non-traditional entry pool and to re-shape staffing structures at entry level.

This is a long-term programme designed to develop the culture of Apprenticeship across all the industries. As a UK-wide programme, Creative Apprentices should be able to move across the Nations with a qualification recognised and valued by employers everywhere.

The Scotland Employers’ Group has identified this as a priority programme.

7.2.2 Skills needs and issues being met by the programme
An Academy will address the following current and future skills needs: creative; technical; digital technology, and the following industry issues: entry to industry; Continuing Professional Development; Diversity; and Information, Advice and Guidance.

Creative Apprenticeships addresses the following current and future skills needs: creative; technical; digital technology; business/professional and selling and marketing, and the following industry issues; entry to industry and diversity.

7.2.3 Future development
The Creative Apprenticeship is designed to enable specialist pathways to be added to meet industry needs. Beyond the current programme there is, for example, industry interest in Arts Finance, and in Conservation and Craft Entrepreneurship in collaboration with Skillfast, the latter at the request of the Harris Tweed Industry. This would be developed following a successful Heritage Lottery Fund bid by Harris Landscape Partnership Scheme.

There is potential for Professional Development Awards to be created to meet post-graduate skills needs, which will be considered alongside Apprenticeships to determine the most appropriate provision. HI-Arts would be interested in a graduate ‘internship’ that makes it easier for new graduates to gain entry to their chosen profession, and particularly for the Highlands & Islands to attract graduates back to the area.

Museums Galleries Scotland has established a model for its own graduate level provision called Positive Action Traineeships. However, the industry has identified the need for vocational routes to careers in the sector and would be interested in developing a Professional Development Award linked to the relevant professional exam. This would create a progression route from Creative Apprenticeships, one year Professional Development Award and part-time alternative, or the existing degree provision, and Positive Action Traineeships.
Creative Blueprint
Programme

7.2.4 Programme
Approval from the Modern Apprentice Group (MAG) is being sought in February 2009, subject to discussions with Scottish Qualification Authority (SQA) Awarding Body on the vocational qualifications. The Apprenticeship has a core employability qualification focused on creative and cultural practice and six specialist pathways. Some of these pathways can be built on existing Scottish Vocational Qualifications (SVQs). The Apprenticeships in England that are relevant to Scotland, but built on National Awards, will require to be submitted for development as SVQs to the SQA Awarding Body which submits to SQA Accreditation for approval. These pathways address skills needs in Performing Arts, Music, Cultural Heritage and Visual Arts.

Pathways:
- Live Events and Promotion
- Music Business
- Technical Theatre
- Costume and Wardrobe
- Cultural Venue Operations
- Community Arts

The programme will roll out in England from September 2008. In Scotland the apprenticeships pathways target identified skills needs, but require further detailed industry discussions to shape them to specific Scottish industry needs. These have begun with the theatre industry and this will also be undertaken with the other industries during 2008. It is planned for the first Apprentices to start in August 2009, following discussions with Skills Development Scotland on potential for funding, plus lead-in time to develop employer partnerships or ‘hubs’ to employ apprentices.

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skills Development Scotland</td>
<td>Funding to be sought for Apprenticeship training costs</td>
</tr>
<tr>
<td>MAG</td>
<td>Framework approval</td>
</tr>
<tr>
<td>SQA Awarding Body</td>
<td>SVQ package standards and submit for accreditation</td>
</tr>
<tr>
<td>SQA Accreditation</td>
<td>Accredit submitted SVQs and credit rate SVQs on Scottish Credit and Qualifications Framework</td>
</tr>
<tr>
<td>Employers, Trade Associations and Unions</td>
<td>Employing apprentices, paying the salary and providing in-house training</td>
</tr>
<tr>
<td>Scottish Arts Council</td>
<td>Considering hosting apprentices in their foundation companies</td>
</tr>
<tr>
<td></td>
<td>Undertake study into trainee needs for guidance to support employers hosting Apprentices from diverse background</td>
</tr>
</tbody>
</table>
Results
- Delivering 20 apprentices in Year One
- Meeting skills gaps in identified sectors
- Establishing an industry-approved vocational entry route that supports diversifying the workforce

Costings
- New skills body contributes to FE training fees
- Employer meets salary (salaries determined by sector and role dependent on market value)
- Scottish Credit and Qualifications Framework fee

Timescale
- SVQ development and submission for accreditation from summer 2008 to April 2009.
- Set up employer partnerships to take apprentices after approval
- Delivery: August 2009 onwards
- Further pathways: available from 2010

Review
- Evaluation of course by participants at close of delivery
- Evaluation of impact by Creative & Cultural Skills.
7.3 **Technical Theatre Skills Academy**

7.3.1 **Why is a Technical Theatre Skills Academy needed?**
A Technical Theatre Skills Academy will address entry to industry in technical and specialist skills gaps, for example, rigging, lighting and sound, and provide high-quality industry-led continuing professional development. Creative Apprenticeships will be a key part of the curriculum offer. A National Skills Academy (NSA) for Creative & Cultural Skills has been agreed in England, while a Centre of Excellence linked to the Wales Millennium Centre is proposed. The ambition is to network the Academies across the UK, to share and develop good practice and innovation and enhance the training provision offer. International links will also be explored.

The Scotland Employers’ Group have identified this as a priority.

7.3.2 **Skills needs and issues being met by the programme**
An Academy will address the following current and future skills needs: creative; technical; management; digital technology; business/professional; negotiation and selling and marketing, and the following industry issues: entry to industry; Continuing Professional Development; diversity; and information, advice and guidance.

7.3.3 **Future development**
Develop UK-wide network and international links.
7.3.4 Programme
The Academy will host delivery of technical theatre and potentially live music performance. It will be a work-based training facility in a theatre; a feasibility study for the King’s Theatre is currently in progress. Support from FE and HE Institutions and Scottish Funding Council is being explored. The Academy would be linked to hubs of theatres across Scotland, for example, Edinburgh/Fife, Glasgow, Dundee/Perth, Inverness/Aberdeen, sharing the training of Apprentices in production periods and allowing theatres to share the cost of the Apprentices’ salaries. As well as Apprenticeships, the Academy will deliver FE/HE courses in theatre and music performance, and Continuing Professional Development.

Links to the National Skills Academy (England) will provide a ‘Training the Trainer’ course for Scotland’s technical theatre and music-performance trainers, and short student residencies. This is subject to consultation with Scottish industry. HIE have expressed support for the Highlands & Islands area to be linked to the Technical Theatre Skills Academy.

Progression is planned; from the proposed taster days (mentioned under Careers Strategy), to Skills For Work in schools for technical theatre, HNC in technical theatre or Creative Apprenticeships, to the degree offered at RSAMD.

Partners and investment and role

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Festival Theatre, Edinburgh</td>
<td>Finance for feasibility study</td>
</tr>
<tr>
<td>Creative &amp; Cultural Skills</td>
<td>Development of Apprenticeships framework</td>
</tr>
<tr>
<td>Scottish Funding Council</td>
<td>Potential support to establish the training facility</td>
</tr>
<tr>
<td>Skills Development Scotland</td>
<td>Potential support for training fees</td>
</tr>
<tr>
<td>Federation of Scottish Theatre</td>
<td>Design of Apprenticeships and hub model; investment in apprentices</td>
</tr>
<tr>
<td></td>
<td>Investment in trainers and training provision</td>
</tr>
</tbody>
</table>
Creative Blueprint Programme

Results
• Work-based Apprenticeships delivered by highly-skilled practitioners/trainers in a working theatre which is also suitably equipped for training purposes. Linked to hubs across Scotland hosting Apprentices in their local areas with FE partners.
• FE/HE partners delivering their industry courses in a working theatre.
• Addressing the shortfall in stage technicians required by the industry in Scotland.

Costings
• The Kings Theatre will require upgrading – costs to be ascertained.
• The feasibility study will detail the business model.
• Apprenticeships – to be costed, salaries will be linked to industry scales and met by employers. Funding contribution to be sought from Skills Development Scotland.

Timescale
• Feasibility Study: completed 2008.
• Discussions with Scottish Funding Council determines progress.
7.4 Creative and Cultural Leadership Programme

7.4.1 Why is a Creative and Cultural Leadership Programme needed?
These programmes in each Nation will address the need from all the industries for tailored leadership and management development, including business and entrepreneurial development. The programmes will include a range of industry-preferred delivery methods and support, for example, networks, mentors and action learning. These are long-term programmes aimed at increasing sustainability and success in business and organisations. Creative Choices® (8.4) will also provide access to online leadership and management tools, information and networks.

The Scotland Employers’ Group has identified this as a priority programme.

7.4.2 Skills needs and issues being met by the programme
The Creative and Cultural Leadership Programme will address the following current and future skills needs: management; leadership; digital technology; business/professional; negotiation and selling and marketing, and the following industry issues: management and leadership; business and enterprise; continuing professional development.

7.4.3 Future development
This will follow the evaluation and impact of the start-up programme and aim to keep pace with industry needs as they change. As the programmes in each Nation are established, links will be made across the Nations to share and learn from good practice.

7.4.4 Programme
In Scotland a programme would build on existing networks and previous initiatives such as the Museums Galleries Scotland Strategic Change programme. Initial discussions with the Scottish Leadership Foundation have led to the development of this previously-successful programme being expanded and adapted to meet the needs of the creative and cultural sectors. The costs will be met by the employer or practitioner and, will therefore be at an affordable level.

The programme will link the participants to the Creative Entrepreneurs Club and the Cultural Leadership Programme’s online tools. We are exploring links to the Cultural Enterprise Office programme, ‘Artist As Leader’, and their plans to offer coaching in Leadership.

The Scottish Arts Council has offered support for the programme by providing a bursary for those who cannot afford the fee. This collaboration means the programme can be designed by summer 2008 for launch and intake in October 2008.

HIE offers a leadership course open to all industries, but along with HI~Arts have expressed their support for an industry-specific, year-long programme for creative and cultural businesses in Highlands and Islands.

Museums Galleries Scotland (MGS) welcomes the programme and will promote it to members, and member participants will be able to apply to the MGS grant scheme for up to 50% of the fees.
Creative Blueprint Programme

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scottish Leadership Foundation</td>
<td>Design costs and delivery of programme</td>
</tr>
<tr>
<td>Scottish Arts Council</td>
<td>Bursary fund of £20,000 for first year</td>
</tr>
<tr>
<td>Museums Galleries Scotland</td>
<td>Promote, and provide contribution by grant</td>
</tr>
<tr>
<td>Employers</td>
<td>Design input and entire costs of course fee</td>
</tr>
<tr>
<td>Lighthouse, Creative Entrepreneurs Club</td>
<td>Network for the participants’ support</td>
</tr>
<tr>
<td>Cultural Enterprise Office</td>
<td>Links to leadership programme and coaching</td>
</tr>
<tr>
<td>HI–Arts</td>
<td>Promote programme to its network</td>
</tr>
<tr>
<td>HIE</td>
<td>Promote programme to its clients</td>
</tr>
</tbody>
</table>

Results

• Intake of 24 employers/practitioners to first programme
• Networks and action learning
• Mentoring leading to mentees becoming mentors
• Increased capacity and capability of creative and cultural companies

Costings

• Course fees likely to be £2,000 for year-long programme of 12 days, with additional optional cost of a fee-charging mentor instead of a free mentor
• Scottish Leadership Foundation costs recovered in participants fees
• Grant of £19,265 donated by SAC for Year One.

Timescale

• Design: completed by June 2008
• Market: July 2008 onwards
• Delivery: October 2008 to June 2009 (first programme)

Review

• Evaluation of course by participants at close of delivery
• Evaluation of impact by Creative & Cultural Skills.
7.5 Scotland Careers Strategy
The strategy was developed in discussion with Careers Scotland, Careers Scotland Highlands and Islands, learndirect scotland/Scottish University for Industry. They, along with Scottish Enterprise Skills and Learning and Highlands and Island Enterprise Skills and Learning, have, as of 1st April 2008, been merged to create Skills Development Scotland. We look forward to working on these actions with the new body.

7.5.1 Why is a Careers Strategy needed?
The creative and cultural industries are well supplied with people who want to work in the industries. However, all the industries have identified the need for high-quality Information, Advice and Guidance at all ages from school to established careers. This includes clarity on the skills needed to enter and develop careers, career pathways and information on the value and effectiveness of education and training.

This is a long-term programme enabling individuals to make informed and relevant choices and decisions about their careers, and providing wide access to high quality information which can also support increasing workforce diversity.

7.5.2 Skills needs and issues being met by the programmes
The Careers Strategy programmes will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing, and the following industry issues: entry to industry; management and leadership; business and enterprise; continuing professional development; diversity; information, advice and guidance; creativity and culture in schools; industry intelligence and research.

7.5.3 Future development
All future programme developments will seek to use and develop the resources of Creative Choices°, for example, the Designer’s Professional Practice Framework and Continuing Professional Development. Opportunities to link to knowledge-transfer networks will also be explored.

7.5.4 Programmes
Creative Choices° Website
Creative Choices° will be an industry-endorsed source of information and intelligence, providing user-focused career and development information, quality-assured information on training and education, online learning and industry intelligence. It will be the first consumer-led online service to fully exploit the potential of social media for training and skills relevant to individuals and creative businesses.

The site will include a range of career/business model examples from creative industries in Scotland to inform teachers, students and parents of a spectrum of options and success stories. The embedded course search will be provided by learndirect scotland.
Creative Blueprint
Programme

Information, Advice and Guidance (IAG)
Careers Scotland and Creative & Cultural Skills have agreed to deliver high-quality, industry-relevant Information, Advice and Guidance seminars to Career Scotland advisers. Creative Links officers, Cultural Co-ordinators, teachers and lecturers will also be invited to these seminars. This builds on the ‘Managing Expectations’ seminars, delivered in conjunction with Skillset. These were also an introductory day for the teachers-into-industry exchange programme delivered as part of Excellence in Education through Business Links (EEBL).

Careers Scotland, Job Centre Plus and their Personal Advisers will use Creative Choices° when advising clients on routes to careers.

Careers Scotland, including Highlands and Islands, and learndirect scotland have been merged into Skills Development Scotland. Once the merger is completed a wider careers strategy can be discussed.

Teacher industry placements
Further development of the pilot scheme through the Excellence in Education through Business Links (EEBL) programme will continue with Careers Scotland. It is planned to expand delivery across Scotland and Highlands & Islands from 2008.

The exchange programme is a day’s seminar with a range of employers, followed by two days in a specific employer of choice, followed by the industry representative attending the school, as agreed with the teacher. The EEBL programme funds a support teacher to allow the existing teacher to leave the classroom for the three-day programme. The programme is across all our industries but a greater number of places will be identified with designers to meet the aims of the Design Blueprint.

Student Placements
Music and Advertising businesses would like to see Further Education placements lasting longer than a week or three-month project; six months to a year would provide solid work experience to the student and a worthwhile project to the employer. HI-Arts have expressed support for the idea of longer placements as they can be valuable in maintaining career links between a student and their home area. The potential for longer placements is being discussed with Scottish Funding Council (SFC) and raised with Scottish Further Education Unit (SFEU) for discussion with college Heads of Department.

Taster Days
In discussion with Determined to Succeed (Dts) and their Local Authority representatives we plan to offer taster days in many of the disciplines we cover in order to raise awareness of the range of careers available in our industries, and to allow young people to experience them for a day. BECTU and theatre partners with Glasgow City Council and Dts are interested in offering a taster day in technical theatre roles in 2008. This pilot would pave the way for further days on a larger scale across Scotland.
Discussions with SFEU are exploring the use of drama as a medium for developing interview skills on a DVD, available online, and potentially providing role play situations for drama students at taster days.
**Careers Scotland in Highlands and Islands**

Creative & Cultural Skills will develop a careers strategy in H&I with the new body, Skills Development Scotland. We have discussed an ‘umbrella’ under which all careers-related activity in H&I would fit, including working with parents, pupils and teachers on how they obtain careers information, how information could be passed from older to younger pupils and worked into lesson plans. Careers seminars are planned with the Rock School, Go Fort William and the music events in Dingwall, Nairn and Western Isles. HI-Arts would also be keen to work with Careers Scotland H&I as part of this strategy.

### Partners and investment

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<tr>
<th>Partners</th>
<th>Investment and role</th>
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</thead>
<tbody>
<tr>
<td>Careers Scotland*</td>
<td>Seminar organisers for careers advisers and others</td>
</tr>
<tr>
<td><strong>learndirect scotland</strong></td>
<td>Course search providers and telephone signposting</td>
</tr>
<tr>
<td>SFEU</td>
<td>Linked to Creative Choices° and vice versa to link to CPD opportunities and good practice held on Practitioners plus (SFEU)</td>
</tr>
<tr>
<td></td>
<td>Hosts of careers seminars at SFEU in Stirling.</td>
</tr>
<tr>
<td></td>
<td>Interview Skills DVD and role play at taster days.</td>
</tr>
<tr>
<td>SFEU/SFC</td>
<td>Discussions regarding longer student placements</td>
</tr>
<tr>
<td>EEBL</td>
<td>Organisers of teacher exchange</td>
</tr>
<tr>
<td>HIE</td>
<td>Linked to Creative Choices°</td>
</tr>
<tr>
<td>HI-Arts</td>
<td>Linked to Creative Choices°; assist in careers strategy; assist in H&amp;I content, e.g. case studies of good practice for creative and cultural companies working in remote locations</td>
</tr>
<tr>
<td>Careers Scotland H&amp;I*</td>
<td>Careers strategy to be designed which will include seminars.</td>
</tr>
<tr>
<td>HE/FE</td>
<td>Invited to attend seminars and placements in industry</td>
</tr>
<tr>
<td>Employers</td>
<td>Speaking at careers seminars, hosting teachers and lecturers for two days, hosting students on placement, speaking at schools/colleges/HE in exchange.</td>
</tr>
</tbody>
</table>

*Skills Development Scotland from April 2008.*
Creative Blueprint
Programme

Determined to Succeed/
Local Authority representatives Assist in co-ordinating and funding the
days

BECTU ^ Participate in arranging stage technician
taster days.

Cultural Enterprise Office Link to Creative Choices°. Providing PDP
online tool.

Museums Galleries Scotland Linked to Creative Choices°, promote
taster days, lecturers into industry, and
participation in career seminars (MGS
already active in EEBL scheme).

Users of Creative Choices°
• Careers Scotland advisers
• Careers Scotland H&I advisers
• learndirect scotland
• JobCentre Plus advisers
• Teachers
• FE/HE careers advisers and lecturers
• Art Schools Careers Officers
• Creative Links Officers
• Cultural Co-ordinators
• Potential students of all ages
• Practitioners and employers
• Parents
• SFEU
• SAC
• Craft Scotland members
• CEO clients
• HI-Arts network
• HIE Clients
• Museums Galleries Scotland members

Results
• Creative Choices° target of 25,000 users in first two years, 2,000 in Scotland.
• Careers strategy for creative and cultural industries.
• Professional Development Planning for students and those working in
industry.
• Relevant careers advice being placed into the hands of students, careers
advisers and parents through the website, and direct contact with careers
advisers and others.
• Relevant industry experiences for teachers, lecturers and students to assist
in improving careers advice and industry knowledge.

^ Broadcast Entertainment Cinematograph and Theatre Union
Costings
• Creative & Cultural Skills investment in Creative Choices° website £2.5m to date. Investment in Scotland £25,000, includes LDS grant.
• All other activities are delivered free and employers’ attendance and participation is invested by them with no reimbursement.

Timescale

Review
• Creative Choices° user satisfaction ratings
• Evaluation of initiative by participants
• Evaluation of impact of each initiative by Creative & Cultural Skills.
Creative Blueprint
Programme

7.6 Continuing Professional Development

7.6.1 Why is Continuing Professional Development (CPD) needed
There is a requirement in each Nation for sustainable CPD provision that meets both creative and business skills needs and develops FE/HE partnerships. This includes including continuing development in businesses, access to specialist provision, accreditation of informal or industry learning and creative solutions that recognise the role and value placed by industry on informal learning and networks. CPD is essential to the continual ‘re-skilling’ of the creative and cultural workforce, to keep pace with change, be innovative, and meet the Government’s ambitions for the industries in the wider economy.

In Scotland much of the CPD needs are addressed through the FE/HE sector, and the programmes or training opportunities offered by the sectors’ membership bodies, Unions and Trade Associations. However, a mapping of this against skills needs would pinpoint gaps in provision.

7.6.2 Skills needs and issues being met by the programme
The Continuing Professional Development programmes will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing, and the following industry issues: management and leadership; business and enterprise; diversity; information, advice and guidance; industry intelligence and research.

7.6.3 Future development
A key element of developing current programmes is to identify detailed needs for Scotland, prior to action; future development will follow that.
7.6.4 Programmes

National performing companies and Scottish orchestras

The national companies such as Scottish Opera, Scottish Ballet and the Scottish orchestras are interested in working with Creative & Cultural Skills to develop a shared skills strategy and training plan for the continuing professional development needs of their companies. An audit will identify skills needs and overall skills vision against current budget provision to assess if economies of scale and combined approaches to training might be successful. This will include all aspects including potential for apprenticeships, leadership, succession planning, as well as CPD issues, such as portfolio career management and delivering education workshops.

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>National performing companies</td>
<td>Participation in skills audit towards a joint strategy</td>
</tr>
<tr>
<td>Creative &amp; Cultural Skills</td>
<td>Undertaking the skills audit</td>
</tr>
<tr>
<td>SFEU</td>
<td>Developing a joint strategy with the national companies</td>
</tr>
<tr>
<td></td>
<td>Using SFEU discussion forum to consult with FE</td>
</tr>
<tr>
<td></td>
<td>Using SFEU Zoomerang facility to consult with industry</td>
</tr>
</tbody>
</table>

Results

- Maximise the training budget, value for money and time, available to the National Performing Companies for meeting their training needs and developing world class skills.

Costings

- Costs of the audit met by Creative & Cultural Skills

Timescale

- Audit completed 2008.
- Strategy completed June 2009.
- Implemented from September 2009.

Review

- Evaluation of effectiveness of the joint strategy and action by participants and National Performing Companies.
Scotland has a creative and cultural workforce of 36,800, 7% of the UK workforce, and its businesses contribute £1.25bn GVA to the UK economy.
Scotland has a creative and cultural workforce of 36,800, 7% of the UK workforce, and its businesses contribute £1.25bn GVA to the UK economy.
Creative Blueprint Programme

IT Skills
The spread and nature of the Information Technology skills needs in our industries requires a variety of solutions to be marketed to the industry through Creative Choices° and local networks. The skills needs are for IT to assist in running the creative and cultural organisations rather than creative IT skills. There are a number of routes available to the learner including work-based learning online, delivered by private training providers and FE colleges such as Adam Smith College, or interactive DVD, short courses, during work hours or evening study, at training providers or FE colleges. The Scottish Qualifications Authority have a range of vendor-certificated courses and qualifications.

The Federation of Scottish Theatre, a learndirect scotland branded learning centre, has an IT suite, delivering courses which can be marketed to the creative and cultural sector. We aim to market the various options to the industry in order that they can select the method that best suits the company and the learner.

learndirect scotland has offered to partner with us to work on providing course information to individuals and small businesses as well as signposting to additional support. The learndirect scotland business services team provides a free one-to-one consultancy service to support small businesses with their skills and development plans.

learndirect scotland also has a network of branded Learning Centres who have access to all their online courses and are equipped to help local businesses access flexible learning, tailored to their needs, and can signpost accordingly.

Voluntary Sector
The Voluntary Arts Network (VAN) in Scotland recommends the accreditation of a programme of modules they have previously delivered to the sector in different formats, which ‘upskills’, or validates the existing knowledge and skills of volunteers and paid staff who manage voluntary arts organisations. The programme, ‘Working Knowledge’, includes charity law, finance, funding/fundraising/sponsorship, management of volunteers and employees, board management and governance, marketing, strategy development, planning and leadership.

Museums Galleries Scotland (MGS) encourages members to implement the volunteer and management goal in their Workforce Development Strategy, and members can apply for grants to support training of their volunteers. However MGS has identified the need for a course such as ‘Working Knowledge’. They also want to explore the certification of prior knowledge and skills of volunteers which would be assessed in the workplace.
Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>SQA Awarding Body</td>
<td>Develop qualification, volunteer certification</td>
</tr>
<tr>
<td>Creative &amp; Cultural Skills</td>
<td>Assist in developing qualification</td>
</tr>
<tr>
<td>Voluntary Arts Network</td>
<td>Deliver survey of demand</td>
</tr>
<tr>
<td>Museums Galleries Scotland</td>
<td>Deliver survey of demand</td>
</tr>
</tbody>
</table>

Results

- A qualification based on relevant business knowledge for the charitable and voluntary sector and delivered in a format that meets voluntary sector needs.
- Voluntary organisations able to improve organisational management and delivery of services.

Costings

- Costs and funding of the course to be determined.

Timescale

- Delivery of VAN survey: Summer/Autumn 2008

7.6.5 Skills Passport

The industries, in particular self-employed/freelance practitioners, have expressed an interest in Skills Passports. Initial investigation has identified a wide range of models and formats. Broadcast Entertainment Cinematograph and Theatre Union (BECTU) in Scotland are interested in re-introducing their skills passport for technicians. However, further work is needed to assess viability and likely use by employers, along with a format that meets industry needs.

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>BECTU</td>
<td>Re-establish previous scheme and administer.</td>
</tr>
<tr>
<td>Theatres and music businesses in Scotland</td>
<td>Participate in scheme for a fee</td>
</tr>
</tbody>
</table>

Results

- To be established

Costings

- To be established

Timescale

- Research: September 2008 onwards
7.7 UK Design Skills Alliance

7.7.1 Why is the UK Design Skills Alliance needed?
The Design industry is recognised as a world leader, but this position is under pressure as other nations develop their own industries. Design also has an impact on wider business innovation, productivity and success and needs to be able to grow this aspect. The UK Design Skills Advisory Panel, established by Creative & Cultural Skills in collaboration with the Design Council, produced Higher Level Skills for Higher Value (2007), which identified the need for changes in education and training to meet a fast-changing business world, and pointed out that industry does not undertake enough Continuous Professional Development.

The Design Blueprint (2008) is the industry workforce plan to address these issues. The programmes in the plan will build links between industry and education, from schools to universities and aims to influence policy, curriculum development and delivery, and professional practice. The outcome is for a higher UK design business value in the global market.

7.7.2 Skills needs and issues being met by the programme
For Scotland, being part of the UK Design Skills Alliance will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing and the following industry issues: entry to industry; management and leadership; continuing professional development; qualification reform; information, advice and guidance; creativity and culture in school and industry intelligence and research.

7.7.3 Future development
The initial focus for Scotland is on becoming part of the Alliance and how the design businesses in Scotland can contribute to the development of the Designers’ Knowledge Base. Future development will focus on Higher Education and school links.

7.7.4 Programmes
UK Design Skills Alliance
The Design Industry is fragmented and the Alliance will be the means to achieve a high profile with government, education and industry for the issues and programmes in the Design Blueprint. Creative & Cultural Skills and the Design Council are working in partnership to ‘start up’ the Alliance. To achieve its ambition it is essential for the Alliance to be genuinely UK-wide.

Initial discussions with The Lighthouse have explored its potential to be an Alliance partner. The Lighthouse has expressed willingness to be a lead partner in Scotland and to be the delivery agent of the skills strategy for the Design sector in Scotland.
A number of actions have been agreed including:

• The Lighthouse, working in partnership with The Design Council and Creative & Cultural Skills, will campaign for a design policy from Scottish Government.

• Collaboration between education and industry will be encouraged by setting up a National Conference of Designers and Design Educators with the aim of instigating and maintaining a dialogue about the future of design in Scotland.

• The lack of Continuous Professional Development in the Design Industry will be tackled by creating a central clearing system to inform designers and educators where specific CPD training options are available in Scotland, and by sourcing funding for a CPD Masters programme in Design.

• Design courses will be mapped and a central prospectus for all design disciplines and courses in Scotland will be created, providing a complete picture of the options available to students.

• The Lighthouse work will with the Design Council and Creative & Cultural Skills on the Design Mark in schools.

The Cultural Enterprise Office has indicated it may also be an active partner.

**Designers’ Knowledge Base – professional practice framework and campaign**

As a framework for design excellence, the Knowledge Base will define skills, knowledge and competencies through peer-reviewed case studies, and share good practice, providing information and advice on careers, education and training provision and diagnostic tools for development. There will be close links to Creative Choices° (5.5). The launch will be linked to a campaign to promote the importance of professional development for business success in an increasingly-competitive UK and global market.

**Strategic analysis and future thinking**

Accurate and up-to-date information and analysis on the state of the design industry, its skills needs and future trends is essential to informing and developing the Alliance and the programmes. Currently Creative & Cultural Skills is working with the Design Council on a strategy to provide internationally-benchmarked information, including a Design Skills Map and research publications and seminars.

**Multi-disciplinary network**

The Design industry needs to develop multi-disciplinary programmes at Higher Education level to match the types of project team and multi-disciplinary working that are increasingly the norm in the industry. A network of colleges and universities will be developed to support programme and skills-development for multi-disciplinary Design education.

**Visiting Design professionals’ network**

The Design industry has identified that a network of key industry practitioners connected to education would support industry-relevant qualification-development and delivery. The aim is for a UK-wide network. Initially, the UK Design Alliance, together with key further and higher education partners, will commission research to identify current practice and the most effective way for the network to be developed and deliver its aims.
Creative Blueprint Programme

Partners and investment

**Partners**

FE/HE

**Investment and role**

Agreeing programme of, and hosting, visiting professors into industry.

Curriculum discussions with industry re multi-disciplinary course design.

Design Businesses

Support Alliance development and programme.

The Lighthouse

UK Design Skills Alliance partner.

Cultural Enterprise Office

Potential delivery partner for training.

Results

- UK-wide Alliance of industry, education and key agencies.
- Knowledge base and framework for professional excellence.
- Employers’ commitment and participation in CPD and education for industry.
- Networks enable closer and more effective industry and education working for relevant and responsive curricula and training.

Costings

- UK Design Skills Alliance – outline costs of £5m for the Alliance and programmes have been identified. Creative & Cultural Skills and the Design Council are working to refine these and develop a fundraising strategy. This includes plans to unlock industry investment.

Timescale

- UK Design Skills: launch Autumn 2008
- Designer’s Knowledge base and campaign: December 2008
- Future thinking and Strategic analysis: first publication 2009
- Multi-disciplinary network: launch 2009
- Visiting Design professionals network: launch 2010

Review

- The UK Design Skills Alliance will review the roll-out of the Design Blueprint and report annually to industry, government, education and key stakeholders on the impact of the programmes.
7.8 Business knowledge in creative courses

7.8.1 Why is business knowledge in creative courses needed?
Many of our industries express concern that business knowledge and skills should be included in the curriculum of creative and cultural courses where self-employment or creating a business is a likely outcome. The Cultural Enterprise Office (CEO) has recognised this need by delivering seminars through its popular Alumni Programme, where practitioners speak to colleges and universities about their practice and business development. Most FE/HEIs ask for further input which CEO is not resourced to provide at present. However, CEO has developed a business module with the Duncan of Jordanstone Arts School in Dundee. This has proved successful and CEO and Creative & Cultural Skills are now working with the Scottish Funding Council (SFC) to look at ways of promoting and including business skills in relevant courses across Scotland.

7.8.2 Skills needs and issues being met by the programme
Business knowledge in creative courses will address the following current and future skills needs: management; digital technology; business/professional; negotiation, selling and marketing and the following industry issues: entry to industry; business and enterprise; Continuing Professional Development; and information, advice and guidance.

7.8.3 Future development
This approach to education, the links to start-up and industry-specific provision needs to be seen as contributing to achieving Scotland’s target of 15% growth in creative industries.

7.8.4 Programmes
Creativity Thirst
This is a course developed by the Workers Educational Association (WEA) in Belfast and is a potential option. It is an eight-week business programme for graduates, returners, amateurs and current practitioners (delivered over the summer and/or New Year) and is being delivered in the community as a pilot at present, using a combination of existing modules of the Open College Network (OCN). The WEA has been evaluating the programme during Spring 2008 and, if successful, it is hoped that the programme can also be provided in Scotland. This would require the course to be suitable for the Scottish Credit and Qualification Framework (SCQF).

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>CEO and SFC</td>
<td>Including business skills in creative courses</td>
</tr>
<tr>
<td>FE/HE</td>
<td>Curriculum discussions with Creative &amp; Cultural Skills re business skills in creative courses</td>
</tr>
<tr>
<td>WEA</td>
<td>Delivering ‘Creativity Thirst’</td>
</tr>
<tr>
<td>SQA Accreditation</td>
<td>Crediting and levelling the ‘Creativity Thirst’ qualification on Scottish Credit and Qualifications Framework</td>
</tr>
</tbody>
</table>
Creative Blueprint Programme

Results
• Business skills being included in course provision will maximise entrepreneurship during the course, providing an environment in which to develop the artist, the product and a readiness to trade, after graduation.
• Additional relevant training provided through ‘Creativity Thirst’, also develops team-working with other practitioners in a network and in the community, building a strategic plan and raising awareness of their art/craft product/service in the marketplace.

Costings
• Costs of including business skills in the course provision to be identified.
• ‘Creativity Thirst’ costs to be identified and funded, either by participants and/or other sources.
• Scottish Credit and Qualifications Framework costs will be rolled into the cost of the course.

Timescale
• Delivery: Including business skills – ongoing dialogue with FE/HE and CEO/SFC.
• Creativity Thirst: evaluation Spring 2008.
• Development of programme in Scotland by December 2008
• Delivery January 2009 and, optionally, June 2009 and rolling each year.

Review
• Evaluation of the course by participants at its close and eventually on their business.
7.9  Qualification Reform

7.9.1 Why is Qualification Reform needed?
Individuals and employers are confused by the high volume of education and training provision and don’t know which qualifications are valued by employers for entry to industry, career development and progression. All the industries prefer work-based learning and want industry-focused qualifications to combine creative and business knowledge and skills. Future industry growth will require higher skills, and the current workforce will need to continually ‘re-skill’ to sustain and develop successful businesses.

Sustainable industry and education partnerships are required to effect long-term change, building on existing good practice and making it more widespread. Programmes such as Creative Apprenticeships (7.2) and the Design networks (7.7) will provide this on the ground, but need to be supported by a strategy and programme for change to have an impact on all qualification levels. In addition a programme for change needs to be supported by up-to-date National Occupation Standards that provide industry-relevant competency frameworks for all levels.

7.9.2 Skills needs and issues being met by the programmes
Qualification reform will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing and the following industry issues: entry to industry; management and leadership; business and enterprise; continuing professional development; and information, advice and guidance.

7.9.3 Future development
Both the Sector Qualification Strategy and the National Occupational Standards plan will outline priority projects and development over the next three years.

7.9.4 Programme
Sector Qualification Strategy
The Creative & Cultural Skills strategy is essential for qualification reform in the creative and cultural industries, including dealing with the volume of qualifications, clarity of qualification type, progression, and industry involvement in qualification development. The strategy is being developed and is due for completion with an action plan by January 2009. To support the implementation of the strategy, funding has been secured for a 2-year qualifications post to be based in Scotland to cover Scotland and Northern Ireland.

Awarding Body Groups have already been established to work with Creative & Cultural Skills on qualification issues. Industry-specific groups, with Further and Higher Education Heads of Department and employers, will be established during 2008 to support the work on qualification reform and partnership-development with industry.
Creative Blueprint
Programme

National Occupational Standards (NOS)
Standards exist for Design, Cultural Heritage and Archaeology and the Creative Apprenticeship pathways (7.2), but substantial parts of the industries are not covered. To support Qualification Reform, further apprenticeship development and continuing professional development standards are required across all industries that are up-to-date and valued by industry.

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education and Lifelong Learning Directorate</td>
<td>Deliver ‘Skills for Scotland’</td>
</tr>
<tr>
<td>SQA Awarding body</td>
<td>Qualification development and changes</td>
</tr>
<tr>
<td>SQA Accreditation</td>
<td>Structures of SVQs and NOS</td>
</tr>
<tr>
<td>Scottish Credit and Qualifications Framework</td>
<td>Responsible for the Scottish Qualification Framework</td>
</tr>
<tr>
<td>FE</td>
<td>Members of industry group</td>
</tr>
<tr>
<td>HE</td>
<td>Members of industry group</td>
</tr>
<tr>
<td>Awarding Body Groups</td>
<td>Held regularly to inform and consult with AB partners on developments, issues and direction of travel</td>
</tr>
<tr>
<td>Employers</td>
<td>Members of industry groups</td>
</tr>
</tbody>
</table>

Results
- SQS strategy and action plan that achieves relevant and responsive industry qualifications.
- NOS plan that identifies priorities to meet industry, Creative Apprenticeship and qualification reform needs.

Costings
Met by project-specific grants

Timescale
Completion of SQS: January 2009
Implement SQS: 2009–2011
Implement NOS plan: April 2008–2010

Review
NOS will be reviewed after one year with incremental change where necessary.
7.10  Diversity

7.10.1 Why is a diversity programme needed?
Addressing diversity in the workforce is a key challenge highlighted by the Creative Blueprint research. This includes Black and Asian communities, women, disabled people, social and economic inclusion, and the increase in Eastern European communities. The business case for diversity needs to be ‘sold’ to industry. As competition for ‘talent’ increases, ignoring the issue will mean the industries, although well-supplied with entrants, are recruiting from an increasingly narrow pool of talent. Unstructured entry routes, lack of clear progression paths, the need to volunteer to get a job and low pay, all combine to make the industries less attractive to talented young Black and Asian people.

Creative industries competing globally for business must have cultural awareness and understanding. Equally, in the cultural industries the workforce needs to better reflect the demography of their communities, as this is important for audience development and participation.

7.10.2 Skills needs and issues being met by the programmes
Action on Diversity will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing and the following industry issues: entry to industry; management and leadership; business and enterprise; continuing professional development; and information, advice and guidance.

7.10.3 Future development
The Diversity and Equalities agenda should be reflected in the aims and outcomes of all programme development and delivery, as is the case with Creative Apprenticeships (7.2) and Creative Choices® (7.5.4)

Following the evaluation of the pilot, diversity profiles will be developed to cover all industries and address Nation-specific issues.
Creative Blueprint Programme

7.10.4 Programme
Diversity Profile and campaign
To promote the business case and value of a diverse workforce, an online resource and campaign are being developed. Pilot work will focus on Advertising and Museums in England. The intention, thereafter, is to discuss the pilot work with Museums Galleries Scotland to develop a Scottish profile and best practice guide.

Partners and investment

<table>
<thead>
<tr>
<th>Partners</th>
<th>Investment and role</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLA (England)</td>
<td>Investment in research and development</td>
</tr>
<tr>
<td>IPA</td>
<td>Providing research</td>
</tr>
<tr>
<td>MGS</td>
<td>Discuss Scottish model.</td>
</tr>
</tbody>
</table>

Results
- Online resources and campaign to support increasing workforce diversity.

Costings
- Pilot online resource development and campaign
- Full roll-out costings to be determined

Timescale
- Pilot launch: summer 2008

Review
- Pilot to be evaluated by Creative & Cultural Skills, MLA and IPA for impact.
- Pilot to be discussed with Museums Galleries Scotland after evaluation.
7.11 Research Agenda

7.11.1 Why is a Research Agenda needed?
The Creative Blueprint research has, for the first time, produced information across the industries on workforce demography, current and future skills needs, industry drivers and the education provided to the industries represented by Creative & Cultural Skills. The Research Agenda is central to sustaining and developing the baseline industry data, assessing demand for skills, evaluating the impact of programmes and for influencing policy. A UK-wide agenda is in development and the requirements of each Nation will be reflected.

Partners receiving the research:
- Careers Scotland*
- Jobcentre Plus in Scotland
- learndirect scotland*
- Scottish Enterprise
- Futureskills Scotland
- Highland and Islands Enterprise
- Scottish Qualifications Authority
- Scottish Funding Council

7.11.2 Skills needs and issues being met by the programme
The Research Agenda will address the following current and future skills needs: creative; technical; management; leadership; digital technology; business/professional; negotiation, selling and marketing and the following industry issues: entry to industry; management and leadership; business and enterprise; Continuing Professional Development; Qualification Reform; Diversity and Information, Advice and Guidance.

7.11.3 Future development
The Research Agenda will include future issues as part of the delivery of industry intelligence.

7.11.4 Programme
Programme
Baseline data
This project will update, using the same methods, the 2006–2007 baseline survey. Specifically the research will aim to update:
- The economic impact and the labour and skills environment of our sector with analysis of present and future workforce trends.
- Baseline data about the size and nature of the footprint.

Craft Industry Labour-Market Intelligence (LMI)
The Craft Industry has identified as a priority the need to establish LMI across the UK. Current Industry classifications do not sufficiently define the industry or make it visible, which sets it at a disadvantage when government-sourced data is used to identify policy priorities. The current Scottish information is based on the Scottish Arts Council-commissioned research, ‘Crafts Businesses in Scotland’ (2002), by Stirling University. This has been added to the data gathered from the other three Nations to create a UK picture informed by industry. The proposed research project will include key Nations’ agencies and organisations representing Craft.

*Skills Development Scotland as of 1st April, 2008
Creative Blueprint Programme

Workforce Survey
A Workforce Survey is intended as a biennial project that updates and compares the development of the industry against criteria such as: training investment and participation, qualification levels of the industry, skills gaps and skills shortages.

Business and enterprise
Research is needed that focuses on connecting innovation, skills and business support for the development of successful creative and cultural businesses.

Creative practitioners in non-creative businesses
There are over half a million people working in the creative and cultural industries, and the sectors contribute more than £23bn to the UK economy. Recent research by NESTA has shown that there could be over three-quarters of a million creative or cultural practitioners in non-creative or cultural businesses and sectors. More research is needed to understand the skills needs of this part of the creative industries.

Education mapping update
This will update the Creative Blueprint data relating to the supply of education and skills. The research includes identifying the current provision of education and training, by volume and expenditure, in terms of:

• who delivers what qualifications and non-accredited training, including work-based learning, where, and identifying how much provision there is in each sector;
• what is delivered within each area of skill need, including qualifications or other outputs;
• what is the funding for different types of qualifications and the costs of training paid for by the individual, by government, and by industry/employer.

To assess the quality of provision in terms of process and results through:
• delivery processes
• the output of provision in terms of qualifications achieved and identification of best practice.

To identify key themes and patterns across each sector compared to the whole footprint.

To benchmark sector data and analysis against the UK average (or separate UK countries as appropriate), other countries (eg major competitors like the USA) and global blocs (eg European Union and the OECD) to establish the relative position of the sector, nationally and internationally.
An additional project would be to analyse the difference in supply between current sets of data – most relevant FE and HE data – against that in the Creative Blueprint.

**Partners**  
Skills Development Scotland  
Futureskills Scotland  
Scottish Arts Council, JobCentre Plus  
HIE, Scottish Enterprise, COSLA, SFC and Creative Scotland  
FE/HE, Employers, Trade Associations, Unions

**Investment and role**  
To be agreed with all relevant partners

**Results**  
• Disseminate reports through publication, online, seminars and presentations  
• Inform the progress and future development of programmes and policy  
• Develop a body of industry and intelligence, valued and recognised by employers, government and stakeholders.

**Costings**  
• To be determined

**Timescale**  
• LMI and Workforce Surveys on a bi-annual cycle.  
• Other projects 2008–2011

**Review**  
• The research agenda will be reviewed in 2010.
## 1: Key milestones

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</thead>
<tbody>
<tr>
<td><strong>Creative Apprenticeships</strong></td>
<td>MAG approval and training funding agreed</td>
<td>20 apprentices start</td>
<td>New pathways</td>
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<tr>
<td><strong>Technical Theatre Skills Academy</strong></td>
<td>Business plan secures funding</td>
<td>Academy in development</td>
<td>Academy opens</td>
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<tr>
<td><strong>Creative &amp; Cultural Leadership</strong></td>
<td>First programme run</td>
<td>Evaluation and second programme</td>
<td>Network of leaders</td>
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<tr>
<td><strong>Scotland Careers Strategy</strong></td>
<td>Creative Choices° launched / Careers</td>
<td>2000 users in Scotland / Delivered</td>
<td>Awareness and accurate knowledge</td>
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<td></td>
<td>Seminars / Taster Days / lecturer and teacher exchanges</td>
<td>8 seminars by 2010 / Delivered taster days</td>
<td>of career pathways amongst students,</td>
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<td></td>
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<td>around Scotland with schools and</td>
<td>careers advisers, teachers, lecturers</td>
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<td></td>
<td>industry / Delivered 4 EEBL exchanges</td>
<td>and parents</td>
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<tr>
<td><strong>Continuing Professional Development</strong></td>
<td>National companies audit</td>
<td>National Companies programme</td>
<td>National Companies measure</td>
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<td></td>
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<td>effectiveness of strategy</td>
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<tr>
<td><strong>UK Design Skills Alliance</strong></td>
<td>Alliance launched with Scottish partners</td>
<td>Designers’ Knowledge-base and campaign</td>
<td>HE programme</td>
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<tr>
<td><strong>Business in creative courses</strong></td>
<td>Develop options with colleges and</td>
<td>Creativity Thirst launched</td>
<td>Business skills embedded in creative</td>
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<td></td>
<td>Universities</td>
<td></td>
<td>courses</td>
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<tr>
<td><strong>Qualification Reform</strong></td>
<td>SQS completed</td>
<td>NOS for future apprenticeships developed</td>
<td>Industry relevant qualifications</td>
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<tr>
<td><strong>Diversity</strong></td>
<td>Diversity profile and campaign launched</td>
<td>Monitor diversity and equalities participation</td>
<td>Review LMI data to measure impact</td>
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<td></td>
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<td>in initiatives</td>
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<tr>
<td><strong>Research agenda</strong></td>
<td>Revised LMI</td>
<td>Craft LMI and Workforce survey</td>
<td>Research provides evidence base for</td>
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<td></td>
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<td></td>
<td>revised Creative Blueprint</td>
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</tbody>
</table>

*Creative Choices° (www.creative-choices.co.uk)*
2: Stakeholder involvement mapped against skills solutions

<table>
<thead>
<tr>
<th>Solutions:</th>
<th>Creative Apprenticeships</th>
<th>Technical Theatre Skills Academy</th>
<th>Creative &amp; Cultural Leadership</th>
<th>Scotland Careers Strategy</th>
<th>Continuing Professional Development</th>
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<tbody>
<tr>
<td>Action</td>
<td>Action</td>
<td>Action</td>
<td>Action</td>
<td>Time Scale</td>
<td>Time Scale</td>
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<tr>
<td>Skills Development Scotland</td>
<td>Consider Funding</td>
<td>Sept 08 for April 09</td>
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<tr>
<td>MAG</td>
<td>Approve framework</td>
<td>Summer – Autumn 08</td>
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<tr>
<td>Careers Scotland</td>
<td>Jointly deliver seminars and use CC* website</td>
<td>June 08 onwards From April 08</td>
<td></td>
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<tr>
<td>Careers H&amp;I</td>
<td>Jointly deliver seminars</td>
<td>June 08 onwards</td>
<td></td>
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<tr>
<td>EEBL</td>
<td>Jointly organise teachers into industry</td>
<td>June 08 onwards</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Learndirect scotland</td>
<td>Course search on CC* website</td>
<td>By April 08</td>
<td></td>
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<tr>
<td>Jobcentre Plus</td>
<td>Use CC* website</td>
<td>From April 08</td>
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<tr>
<td>FE/HE</td>
<td>Provide Certificate (FE)</td>
<td>Sept 08 – Jan 09</td>
<td>Agree FE &amp; HE partners</td>
<td>April 08 – June 08</td>
<td>Placements and seminars</td>
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<tr>
<td>SQA Awarding Body</td>
<td>SVQ Development</td>
<td>Summer – Autumn 08</td>
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<td></td>
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<tr>
<td>SQA Accreditations</td>
<td>Accredit SVQs &amp; credit on SCQF</td>
<td>Autumn 08 – Jan 09</td>
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<tr>
<td>SCQF</td>
<td>SVQs on SCQF</td>
<td>Jan 09</td>
<td></td>
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<tr>
<td>SFC</td>
<td>Consider capital funding</td>
<td>June 08 – Autumn 08</td>
<td>Discuss student placements</td>
<td>From June 08</td>
<td></td>
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</tbody>
</table>

*Creative Choices° (www.creative-choices.co.uk)
# 2: Stakeholder involvement mapped against skills solutions

<table>
<thead>
<tr>
<th>Solutions:</th>
<th>Creative Apprenticeships</th>
<th>Scottish Performing Arts Academy</th>
<th>Creative &amp; Cultural Leadership</th>
<th>Scotland Careers Strategy</th>
<th>Continuing Professional Development</th>
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</thead>
<tbody>
<tr>
<td><strong>SFEU</strong></td>
<td>Discuss student placements</td>
<td>Link to CC* website</td>
<td>From June 08 April 08</td>
<td><strong>Action</strong></td>
<td><strong>Time Scale</strong></td>
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<tr>
<td><strong>Scottish Government Determined to Succeed</strong></td>
<td>Consider funding taster days and assist in delivery</td>
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<tr>
<td><strong>Cultural Enterprise Office</strong></td>
<td>Link to leadership coaching</td>
<td>By Sept 08</td>
<td>Link to CC* website</td>
<td>By April 08 TBC</td>
<td>Map CEO provision to sector</td>
</tr>
<tr>
<td><strong>H&amp;I Enterprise</strong></td>
<td>Consider funding</td>
<td>Sept 08 for Apr 09</td>
<td>Link to CC* website</td>
<td>By Sept 08</td>
<td></td>
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<tr>
<td><strong>HI-Arts</strong></td>
<td>Promote to networks</td>
<td>June 08</td>
<td>Link to CC* website</td>
<td>By Sept 08 From June 08</td>
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<tr>
<td><strong>Scottish Enterprise</strong></td>
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<tr>
<td><strong>Scottish Arts Council</strong></td>
<td>Consider apprentice numbers and support</td>
<td>Sept 08 for Apr 09</td>
<td>Fund bursary</td>
<td>April 08</td>
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<tr>
<td><strong>Museums Galleries Scotland</strong></td>
<td>Consider apprentice numbers</td>
<td>Sept 08 for Apr 09</td>
<td>Promote to members</td>
<td>June 08</td>
<td>Undertake survey of demand for Working Knowledge</td>
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<td><strong>Scottish Leadership Foundation</strong></td>
<td></td>
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<td>Design</td>
<td>By June 08 Sept 08</td>
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<td><strong>FutureSkills Scotland</strong></td>
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<td></td>
<td>Deliver prog.</td>
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<td><strong>WEA</strong></td>
<td>Design apprenticeships and host 20 apprentices</td>
<td>April 08 onwards for Apr 09</td>
<td>Host apprentices attending SPAA</td>
<td>Sept 09</td>
<td>Participants in progs.</td>
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<tr>
<td><strong>VAN</strong></td>
<td>Consider apprentice numbers</td>
<td>Sept 08 for Apr 09</td>
<td></td>
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</table>

*Creative Choices° (www.creative-choices.co.uk)
<table>
<thead>
<tr>
<th>Solutions:</th>
<th>UK Design Skills Alliance</th>
<th>Business in creative courses</th>
<th>Qualification development</th>
<th>Research agenda</th>
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<td>Action</td>
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<td>Action</td>
<td>Time Scale</td>
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<td>Skills Development Scotland</td>
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<td>MAG</td>
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<td>Receive research data</td>
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<td>Careers Scotland</td>
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<td>Receive research data</td>
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<td>Careers H&amp;I</td>
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<td>EEBL</td>
<td>Teacher exchange</td>
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<td>Learndirect scotland</td>
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<td>Receive research data</td>
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<td>Jobcentre Plus</td>
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<td>Receive research data</td>
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<tr>
<td>FE/HE</td>
<td>Host visiting designers</td>
<td>Participate in fora with</td>
<td>From June 08</td>
<td>From June 08</td>
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<td>Curriculum discussions</td>
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<td>2010 onwards</td>
<td>From June 08</td>
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<td></td>
<td>Discuss embedding business</td>
<td>From June 08</td>
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<td>SQA Awarding Body</td>
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<td>Participate in AB fora</td>
<td>June 08</td>
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<td>Sign up to SQS</td>
<td>June 08</td>
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<td>SQA Accreditation</td>
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<td>Creativity Thirst</td>
<td>By Dec 08</td>
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<td>SCQF</td>
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<td>Advise on SVOs and NOS</td>
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<td>Sign up to SQS</td>
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<td>SFEU</td>
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<td>Advise</td>
<td>Ongoing</td>
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<td>From Nov 07 onwards</td>
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<td></td>
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<td>Receive research data</td>
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</table>
### 2: Stakeholder involvement mapped against skills solutions

<table>
<thead>
<tr>
<th>Stakeholder</th>
<th>Action</th>
<th>Time Scale</th>
<th>Action</th>
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<th>Time Scale</th>
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<th>Time Scale</th>
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<tbody>
<tr>
<td>Cultural Enterprise Office</td>
<td>CPD provision promoted</td>
<td>From June 08 onwards</td>
<td>Discuss options for FE/HE</td>
<td>From Nov 07 onwards</td>
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<td>The Lighthouse</td>
<td>Map courses and CPD</td>
<td>By September 08</td>
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<td>H&amp;I Enterprise</td>
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<td>Scottish Enterprise</td>
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<td>Museums Galleries Scotland</td>
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<td>Scottish Leadership Foundation</td>
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<td>Futureskills Scotland</td>
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<tr>
<td>WEA</td>
<td>Evaluate Creativity Thirst</td>
<td>Spring 2008 April 08 – Dec 08</td>
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<tr>
<td>Employers, networks, Trade Association and Unions</td>
<td>Participate in CPD Populate Prof Practice Framework</td>
<td>June 08 onwards Dec 2008</td>
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<td></td>
<td>Participate in FE/HE fora Assist in writing NOS</td>
<td>From June 08</td>
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<td>VAN</td>
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<td>Support research</td>
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</table>
### 3: Sector skills agreement between STUC and Creative & Cultural Skills

Creative & Cultural Skills propose to work with STUC and Unions in the following ways:

<table>
<thead>
<tr>
<th>Issue</th>
<th>Action</th>
<th>Timescale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Union Representative on Scotland Employers Group of Creative &amp; Cultural Skills</strong></td>
<td>This role will provide an essential link to creative and cultural sectoral unions. It will promote information on, and participation in, Creative &amp; Cultural Skills initiatives, developments, consultations with industry, events, and encourage ‘sign up’ amongst union members to the Sector Skills Agreement. Where appropriate, this representative could also assist in bringing together members of Unions in sector-specific, short-life working groups to discuss joint initiatives in greater detail. STUC to nominate a Union representative to join the Scotland Employers’ Group.</td>
<td>Appointment by June 2008. Work ongoing</td>
</tr>
<tr>
<td><strong>Creative &amp; Cultural Skills membership of the Entertainment Unions sub-group</strong></td>
<td>The Director, Scotland and Northern Ireland, and/or the Qualifications and Standards Adviser, Scotland and Northern Ireland, of Creative &amp; Cultural Skills to attend the Entertainment Unions sub-group in Scotland. This will provide an essential conduit for information and allow the development of projects for joint working in more detail.</td>
<td>Appointment by June 2008. Work ongoing</td>
</tr>
</tbody>
</table>
| **Union Learning Representatives:**                                  | Union Learning Representatives (ULRs) are trained union officials with a specific remit for advice, guidance and support on learning and skills development in the workplace. They can provide essential links direct to workplaces, provide support for employees and promote the business case to employers. Joint working with Creative & Cultural Skills could include:  
  - Inclusion of ULRs in careers seminars delivered by employers and Creative & Cultural Skills, alongside careers advisers in schools, colleges and Universities.  
  - Access to all creative and cultural skills needs information, including Labour Market Intelligence (using search engine on the Creative Choices® website as well as Scottish sectoral summary documents), skills initiatives, sharing of best practice, course search for entry level study and CPD short courses, online resources, networks and careers information and job descriptions via Creative Choices® website.  
  - Assist CCS in promoting the ethos of workforce development and training amongst employers and embedding training needs analyses into their internal HR practices. | Short term Short term Medium term |
| **Piloting Joint Projects and Initiatives**                          | To enter into partnerships and workplace initiatives to pilot new schemes, and collaborate to develop best practice in terms of delivery, demand and supply for learning. Scotland Union Learning Fund (SULF) funding is available to unions to develop workplace initiatives and pilot projects and offers potential for funding for joint working with Creative & Cultural Skills. | Medium term |
| **Creative Apprenticeships**                                         | To work together to promote and expand the Creative Apprenticeship programmes developed by Creative & Cultural Skills in response to identified industry needs. | Short to medium term |
| **Creative & Cultural Leadership Programme**                         | The leadership programme is being developed by the Scotland Employers’ Group and Scottish Leadership Foundation as a bespoke programme for the sectors in Scotland. The Unions could promote this programme amongst their membership. | Short term |
| **Everyday Skills**                                                  | Working with STUC’s Everyday Skills Development Officer to raise awareness of everyday skills, and to ensure these are integrated in jointly-developed initiatives between Unions and Creative & Cultural Skills. To share best practice with union networks. | Ongoing |
| **Equal Opportunities and Diversity**                                | To ensure all jointly-developed training initiatives are open to disadvantaged and under-represented groups, and in particular to increase the recruitment of members of the Black and Ethnic Minority communities. | Ongoing |
| **Migrant Workers**                                                 | To work with the STUC’s Everyday Skills Development Officer and employers to provide the support and services required by migrant workers in the sector, particularly in skills needs areas such as language and literacy, Health & Safety, information on their rights at work and support in integrating with the workforce. To support this by ensuring that jointly-developed courses and training materials address these aspects. | Short term |

Review of Agreement between CREATIVE & CULTURAL SKILLS and SCOTLAND TUC.
This Agreement will be formally discussed to set actions in motion and agree timescales by June 2008. The Agreement will be reviewed annually by STUC and Creative & Cultural Skills. The date of the first review will be in April 2009.
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Chairman: Tony Hall, CBE
Chief Executive: Tom Bewick
Trustees:
  Tess Alps
  Jane Glaister, OBE
  Ric Green
  Rosy Greenlees
  Judith Isherwood
  David Kershaw
  Roisin McDonough
  Eric Nicoli
  Christine Payne
  Fiona Reynolds, DBE
  John Stalker
  Daniel Taylor
  Alison Wenham
Scottish Employer’s Group:
  Jonathan d’Aguilar
  James Brining
  Fiona Campbell
  Lindsay Gordon
  Stewart Henderson
  Daniel Ibbotson
  Stuart MacDonald
  Ian McAttee
  Mark O’Neill
  Joanne Orr
  Gail Penman
  Gordon Rintoul
  Carol Sinclair
  John Stalker
  Shonaigh Terry
  Jim Toghill
  John Wallace
  John Whittaker
Creative Blueprint
Scotland
The Sector Skills Agreement
for the creative and cultural industries
June 2008

For further copies of Creative Blueprint documents covering all Nations, regions and creative and cultural industries visit www.creative-choices.co.uk/blueprint

www.ccskills.org.uk