



Action⁴skills

The Cultural Industries Sector





Action⁴skills

Targeting the sectors vital to Hertfordshire's economy



The Cultural Industries Sector

Executive Summary

Key statistics

	Cultural industries	All Herts
Business base		
No. of business establishments	3,100	49,200
Micro-businesses (<10 employees)	3,000	42,600
% <i>business base</i>	97%	87%
% <i>employment</i>	53%	22%
Workforce		
Total workforce	13,800	549,500
Employees	9,300	487,600
Self-employed as % workforce	33%	13%
Part-time employment	32%	34%
Female employment	49%	50%
Workforce aged under 25	8%	14%
Workforce aged 55 or over	18%	16%
Workforce dynamics		
Employment change 1998-2002	+1,000	-
% <i>Employment change</i>	+12%	-2%
Forecast change 2004-2013	3,300	-
% <i>Forecast change</i>	+24%	+9%
Labour turnover p.a. (approx)	15%	N.A
% workforce in FT education 1yr ago	2%	3%
Workforce skills		
Workforce with no qualifications	700	-
%	5%	11%
Low skilled workforce (≤ Level 1)	1,700	-
%	12%	25%
High skilled workforce (Level 4+)	6,600	-
%	48%	26%
Workforce training in previous 13wks	2,500	-
%	18%	27%
Skill needs		
Employers with hard-to-fill vacancies	160	-
% <i>business base</i>	5%	8%
Employers with workforce skill gaps	840	-
% <i>business base</i>	27%	23%

Note: For definitions and sources see main report

Key messages

- Assuming trends in the cultural industries sector reflect those forecast for other services, around 900 new workers will be required in Hertfordshire each year in order to meet the needs of growth in the sector and staff turnover.
- The cultural industries sector is sensitive to the state of the national and global economy as spending on cultural activities is responsive to consumer confidence and levels of disposable income.
- There is an unusually high number of micro-businesses and self-employed people. This means that the sector is very fragmented, which added to the diversity of the cultural industries makes the development of sector-wide policy initiatives difficult.
- 48% of the cultural industries workforce have high level skills (6,600 workers) and a further 40% have intermediate level skills (5,500).
- More than half of the Hertfordshire cultural industries workforce is employed in associate professional and technical occupations.
- The cultural industries sector has an older age profile than is found for all industries, reflecting the high skill requirements of the sector and the high proportion of self-employment.
- Although less cultural industries employers report hard-to-fill vacancies than the all sector average (5% compared to 8%), skill shortages are more common in the sector with around 4% of cultural industries employers (around 120 establishments) reporting skill shortage vacancies in the county.
- Skill gaps are also commonly reported by employers (27%). These skill gaps are having a particular impact on attempts to introduce new working practices.
- The most pressing skills gaps among managers and senior officials are reputed to be management skills and general IT user skills.
- The sector suffers from a relatively high level of job turnover. Around 15% of the workforce (around 2,000 workers) changes jobs each year. Although this is part of the nature of the sector, it can represent a significant cost to many employers.
- In 2003, around 320 workers joined the Hertfordshire cultural industries sector from full-time education but in the 2002–3 academic year around 4,800 learners signed up for courses relevant to the sector, suggesting an imbalance between the attractiveness of the sector and limited local employment opportunities.

Conclusions and recommendations

This paper outlines four workforce development priorities for the sector and makes a number of suggestions for employers and stakeholders to consider:

1. Improve management skills of small business owner-managers and freelancers

- The cultural industries sector is dominated by small and micro-businesses.
- Not only are managerial skill gaps a significant issue for the sector, managers are often the 'gatekeepers' for training for the entire workforce.
- Flexible and 'bitesize' provision outside normal working hours and more informal learning mechanisms that are specific to the cultural industries sector may be needed.

2. Develop and promote Continuing Professional Development (CPD) opportunities

- Sector skills organisations have identified a general lack of Continuing Professional Development (CPD) structures.
- The levels of training amongst professionals and associate professionals (who make up a significant proportion of the overall workforce) and freelancers are very low.
- Whilst many of these workers are trading on existing skills and experience, low levels of CPD activity may harm their future employability, particularly in technology related roles.
- There is a need for improved levels of ICT and marketing skills to ensure that cultural industries businesses in Hertfordshire can take full advantage of the opportunities presented by technological changes such as the growth of the internet.

3. Encourage employers to consider and support the skills needs of their entire workforce

- Skills gaps are disproportionately high in low and intermediate skilled roles such as administrative and clerical, elementary and sales and customer services occupations.
- Employers need to consider the needs of their whole workforce. Initiatives such as Investors in People (IiP) should help; however, to date IiP take-up in the sector has been low.
- The extent to which skills needs in these occupations are sector specific needs to be investigated.

4. Help to ensure that potential new entrants from full-time education are fully prepared for work in the sector

- Bodies covering the sector report a lack of alignment between training provision for potential entrants and the needs of employers.
- The number of individuals enrolling on further education cultural industries courses in Hertfordshire appears to significantly outweigh the number of local job opportunities in the sector for those leaving full-time education.
- LSC Hertfordshire should work with partners to ensure that potential entrants to the cultural industries sector have access to realistic careers advice and work experience and relevant provision to better prepare them for work in the sector.

1.0 Introduction

This paper is one of a series that outlines the workforce dynamics and skills and training issues in key sectors in the Hertfordshire economy.

The series sets out:

- The demographics of the workforce in each sector
- The skills and qualifications profile of the workforce
- The likely demand for and supply of new skills and workers, now and in the future
- The local business drivers.

Where possible local data has been used for the analysis. However, where local data was unavailable, inferences have been made from regional and national data to provide a best estimate of local workforce dynamics. Unless otherwise indicated, figures are for Hertfordshire.

For the purposes of this paper, the cultural industries sector includes publishing, motion picture and video activities, radio and television activities, other entertainment activities, libraries, archives, museums, and other recreational activities. This definition is based on the remits of the licensed and aspiring Sector Skills Councils covering the sector, Skillset and Creative and Cultural Skills (CCS).

The sector has been defined using Standard Industrial Classification (SIC) codes and further information on the precise definition, including the codes used, is set out in Annex I. As the definition is industry-based, workers included may be in any occupation, provided they work for an establishment considered to be part of the sector.



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Key drivers of change

Technological change is the greatest driver of change in the cultural industries sector, with the growth of the internet of particular importance. This development has provided establishments and individuals across the sector with new means of accessing and exchanging information, promoting their work, delivering services and, in certain areas of entertainment, even showcasing their talents. There is a need for improved levels of ICT and marketing skills in businesses in order to ensure that such opportunities are taken advantage of in what is an increasingly competitive environment.

Another major driver of change, especially within digital media, is the increasing convergence of technologies. This brings with it a need to work in project teams that can bring together a wide range of different specialities, both technical and creative. This requires appropriate management and communication skills, and individuals that can combine creativity with attention to business details.

The requirement for broader skill sets in the sector also affects the large quantity of self-employed and freelance workers in the sector. In some sub-sectors, such as entertainment activities, these workers are essentially the driving force of the sector. However, micro-businesses, freelance workers and the self-employed are the least likely to invest in training and development. With their numbers forecast to increase, alongside a rise in short term employment contracts¹, the achievement of a significant shift in workforce development practices appears a challenging aim.

An equally significant issue for much of the cultural industries sector is securing funding, with libraries and museums among those establishments that rely on a steady stream of grants in order to guarantee their survival. The National Lottery has provided a boost to many workers and establishments within

the cultural industries sector, but knowledge of other funding routes and bidding procedures is becoming increasingly essential.

The future of Hertfordshire's cultural industries sector is also in part dependent on the state of the national and global economy with individual expenditure on cultural activities very responsive to consumer confidence and levels of disposable income. The impact of cyclical factors on the sector has important implications for skills development and employment, as it may cause employers to take a short-term view of their recruitment, retention and skills needs.

The cultural industries in Hertfordshire are based in both urban and rural areas. The area possesses particular strengths in audio-visual activities, with six commercial film studios including Elstree Studios, Leavesden Studios, and Millennium Studios.

Policies aimed at encouraging cultural activities, such as the work of Living East, the cultural consortium for the East of England, are likely to have a significant impact on the sector. Cultural activities have been prioritised in this way due to their role in building the social capital that underpins neighbourhood renewal. It is believed that these activities can help to develop a sense of identity and community and a feeling of confidence, helping communities, especially those that are deprived or isolated to re-create themselves, boosting levels of inward investment and job creation².

Workforce development priorities

The diversity of the cultural industries is reflected in the variety of skills and training needs present in the sector. National research indicates that there are a number of sector-wide workforce development priorities. Examples of these include a general lack of Continuing Professional Development (CPD) structures, and a lack of alignment between pre-entry provision and the needs of the sector. Both of these issues have been identified across the cultural industries sector by Metier, the National Training Organisation of the Arts and Entertainment Sector³, and Skillset, the Sector Skills Council for the Audio Visual Industries⁴.

Cultural industries businesses in the East of England identified core management skills as the priority for improvement among their existing managers. Establishing a "learning culture" among managers in the sector could also have implications for other staff because managers are often responsible for making decisions about funding or arranging training for their employees.

This paper suggests that the most pressing workforce development needs over the next 3–5 years for the Hertfordshire cultural industries sector will be to:

1. Improve management skills of small business owner-managers and freelancers
2. Develop and promote Continuing Professional Development (CPD) opportunities
3. Encourage employers to consider and support the skills needs of their entire workforce
4. Help to ensure that potential new entrants from full-time education are fully prepared for work in the sector

These priorities are considered in more detail in the Conclusions and Recommendations Section on page 17.

¹ Metier, Workforce Development Plan.

² Culture: A Catalyst for Change – A Strategy for Cultural Development for the East of England, Living East.

³ Metier, Workforce Development Plan.

⁴ Skillset, Workforce Development Plan: 2001–2004.

Figure 1.1

Cultural industries sector – SWOT analysis

Strengths

- Hertfordshire has a renowned and diverse base of cultural businesses and infrastructure, with particular strength in film and TV production
- A growing national, regional, and sub-regional sector that is increasingly being seen as a key driver of social and economic regeneration

Weaknesses

- Historical legacy of under-funding of, and low investment in, cultural facilities and activities within certain sub-sectors
- Diverse and fragmented sector which hinders the development of sector-wide policy initiatives
- Need to improve management skills in order to keep pace with the impact of technological changes on working methods

Opportunities

- Opportunities for on-line marketing and interaction as a result of increased use of the internet and digital technology
- Likelihood of strong employment growth driven by rising incomes and technological advances
- Increased funding opportunities through the National Lottery

Threats

- Competition for government funding with education and health
- High levels of self-employment, small businesses and contract working, which can contribute to low levels of ongoing staff training

2.0 Cultural Industries in the Hertfordshire economy

This section looks at the importance of the cultural industries sector in Hertfordshire and outlines the extent and nature of the cultural industries employment in the county.

Key messages

- Cultural industries is an important sector in Hertfordshire, employing around 13,800 people of which a significant proportion are self-employed (9,300 employed and 4,500 self-employed).
- Within Hertfordshire there is a relatively high concentration of cultural industries employment in the districts of Hertsmere and Dacorum, each of which account for 16% of all cultural industries employment.
- More than three-quarters (76%) of cultural industries employment is in SMEs (equal to around 7,100 employees), a proportion which is significantly higher than the average for all sectors.
- Around 69% of employment in the cultural industries sector in Hertfordshire (around 6,400 employees) is in the "other business activities" sub-sector (which includes motion picture and video distribution, the operation of arts facilities, botanical and zoological gardens). The sector is hard to classify as it is fast changing and has fuzzy boundaries.

In terms of employment, the Annual Business Inquiry (ABI) suggests that there are around 3,100 cultural industries establishments in Hertfordshire employing approximately 9,300 employees. The cultural industries sector accounts for around 2% of the employees in Hertfordshire, the same proportion employed in the sector nationally.

It should be noted that the ABI (like many other labour market information data sources) does not include self-employed people. The Labour Force Survey (LFS), which does include the self-employed, suggests that there are 4,500 self-employed people working in cultural industries within Hertfordshire (33% of the total workforce of the sector). The high proportion of self-employed workers has implications for the design of future workforce development initiatives.

Figure 2.1 shows that the cultural industries account for between one and four percent of total employment in each of the ten local districts within Hertfordshire. Cultural industries employment accounts for the greatest proportion of overall employment in the Three Rivers district (4%).

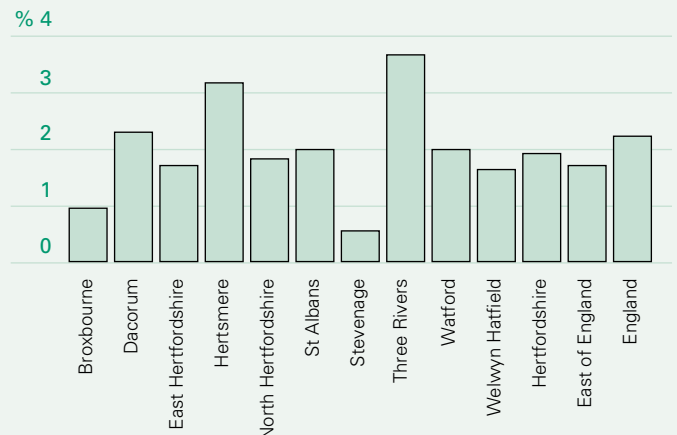
Figure 2.2 shows that Hertsmere and Dacorum have the highest number of cultural industries employees and St Albans has the highest number of business establishments in the sector. The lowest number of both cultural industries employees and establishments is in Stevenage. Hertsmere has the highest concentration of cultural industries employment, with a Location Quotient⁵ (LQ) of 1.40, and Broxbourne the lowest (0.59).

Around 97% of cultural industries establishments in Hertfordshire are 'micro-businesses' employing between 1 and 10 people. This is above the figure for all industries in the county (87%). Micro-businesses account for more than half of cultural industries employment in Hertfordshire (53% or around

⁵ Location Quotients indicate the relative strength of the sector in the district. An LQ of more than 1 signifies that a district has a higher concentration of employment in the sector relative to Hertfordshire as a whole. An LQ of less than 1 indicates that a district has a lower concentration than Hertfordshire as a whole.

Figure 2.1

Cultural industries as a proportion of total employment – Hertfordshire districts



Source: ONS Annual Business Inquiry, 2002
Note: Figures do not include the self-employed

4,900 employees). This is significantly higher than the proportion found for all industries in the county (23%), but in line with the regional average for the sector and higher than the average for the sector in England (43%).

Small businesses (employing 11–49 employees) account for 16% of cultural industries employment in the county (around 1,500 workers). Medium sized businesses (between 50 and 199 employees) account for almost a quarter of employment (24%, equal to around 2,200 workers), despite making up less than 1% of the business base (equal to around 25 establishments).

The importance of small and micro-businesses in the cultural industries sector has significant implications for workforce development initiatives. Historically, stakeholders have found it difficult to encourage owners and managers of establishments of this kind to engage in workforce development or lifelong learning.

The cultural industries sector is defined in terms of fragmented sub-sectors of the Standard Industrial Classification (SIC) used in national statistics. These sub-sectors include:

- Motion picture and video production
- Radio and television activities
- Artistic and literary creation
- Publishing of sound recordings
- Other sub-sectors (including motion picture and video distribution, the operation of arts facilities, botanical and zoological gardens etc, and the manufacture of musical instruments).

More details of these sub-sectors can be seen in Annex I.

Figure 2.3 shows that more than two-thirds of employment in the cultural industries sector in Hertfordshire (69% or 9,500 jobs) is classified in “other business activities”. This sub-sector includes specialist design activities and a range of other cultural activities (such as new media), which cannot be easily defined using SIC code classifications because of rapid changes in technology and the continuing development of new industries, products and services.

Figure 2.2

Cultural industries employees and business establishments in Hertfordshire districts

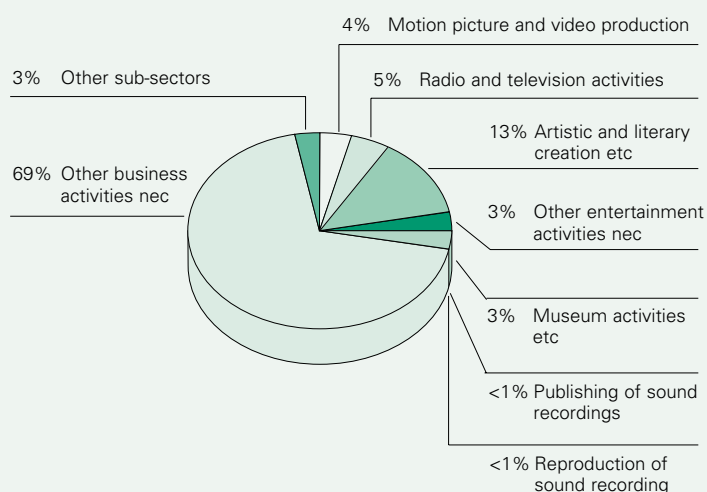
District	Establishment	Employees	% of sector	LQ
Broxbourne	120	300	3.2	0.59
Dacorum	460	1,500	16.1	1.09
East Herts	400	900	9.7	0.97
Hertsmere	390	1,500	16.1	1.4
North Herts	350	900	9.7	0.91
St Albans	500	1,100	11.8	1.03
Stevenage	110	200	2.2	0.65
Three Rivers	260	900	9.7	1.14
Watford	240	1,100	11.8	0.95
Welwyn Hatfield	260	900	9.7	1.02
Total	3,090	9,300	100	

Source: ONS Annual Business Inquiry, 2002

Note: Figures do not include the self-employed and are rounded

Figure 2.3

Employment by sub-sector – Hertfordshire



Source: ONS Annual Business Inquiry, 2002

Note: Figures do not include the self-employed

This section profiles the current workforce and typical employment opportunities in the sector. It also looks at the current supply and demand for skills in the cultural industries sector.

Key messages

- Workers are less likely to be aged between 16 and 24 than in all industries.
- Around 40% of the cultural industries workforce have intermediate skills (5,500 people), and a further 48% have high level skills (6,600).
- Around one quarter of employment is highly sector-specific in terms of its skills demands. This would inherently suit sector based initiatives, although the abundance of micro-businesses may make it harder to easily engage with large numbers of participants.
- However, the majority of workers in the sector are employed in non-sector specific roles. Occupationally targeted skills development initiatives covering a range of sectors in which their job role is found may be more appropriate for these workers.
- More cultural industries employers in the East of England are reporting skill shortage vacancies than for the sector in England as a whole.
- More than a quarter of cultural industries employers report skills gaps (27%) with difficulties introducing new working practices the most cited consequence. New working practices are fundamental to keeping pace with the impact of technological change within the sector.
- Management skills, IT user skills and technical skills are all priorities for improvement within the sector's existing workforce.

Figure 3.2

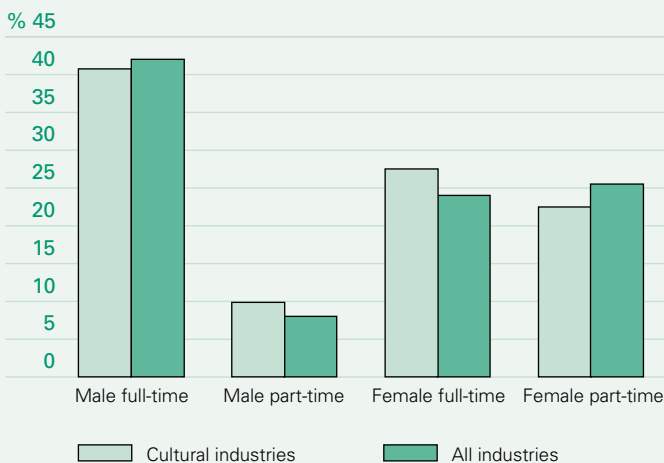
Gender and employment status of cultural industries workers – district areas

	Male full-time (%)	Male part-time (%)	Female full-time (%)	Female part-time (%)
Broxbourne	37	10	26	26
Dacorum	42	8	28	22
East Herts	38	10	26	26
Hertsmere	43	7	31	19
North Herts	39	10	27	25
St Albans	40	11	26	24
Stevenage	42	10	25	24
Three Rivers	44	13	25	18
Watford	41	13	22	25
Welwyn Hatfield	42	8	30	21

Source: ONS Annual Business Inquiry, 2002
Note: Figures do not include the self-employed

Figure 3.1

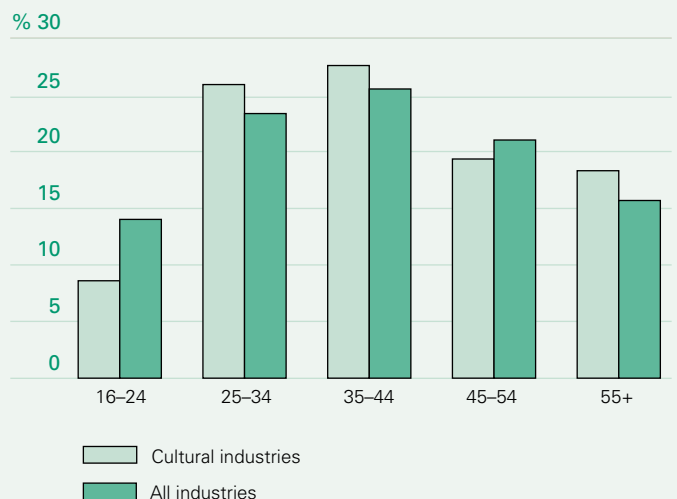
Gender and employment status



Source: ONS Annual Business Inquiry, 2002
Note: Figures do not include the self-employed

Figure 3.3

Age breakdown of the sector – Hertfordshire



Source: ONS Labour Force Survey, Spring 2003. Inferred data
Note: Figures include the self-employed

Demographics of the sector

The cultural industries sector in Hertfordshire has a similar gender profile to the economy as a whole with males accounting for 51% of employees in the sector.

Around 3,000 cultural industries employees (32%) work part-time, which is line with that for all industries. Approximately 70% of those employed on part-time contracts are women.

Figure 3.2 shows that the employment structure of the sector is broadly similar across each of the county's ten districts. However, cultural industries employees are more likely to be male in the Three Rivers area (57%) and work part-time in the Watford area (38%) than in any of the other districts.

At a national level, employees from ethnic minority communities account for around 12% of employment in the sector, compared with 15% for all industries. Census 2001 data reveals that there is a smaller proportion of people from ethnic minority backgrounds in Hertfordshire than in England and Wales as a whole. We estimate that there are around 1,100 people from ethnic minority backgrounds working in the cultural industries sector in Hertfordshire (around 8% of the cultural industries workforce), which is broadly in line with the average for all industries (9%).

Figure 3.3 suggests that the cultural industries sector in Hertfordshire has an older age profile than the average for all industries. Around 8% of all workers in the sector are aged between 16 and 24, compared with 14% in all industries.

Possible explanations for the lower proportion of people aged between 16 and 24 in the sector could be the relatively high demand for skills. New entrants are unlikely to hold Level 3

and 4 qualifications until their early 20s. This is also reflected in the perceived lack of vocational routes into the sector.

A further explanation could be the high number of freelance and self-employed workers in the sector. Young people are unlikely to have established the professional contacts required to develop employment opportunities in this way.

Occupational analysis

Figure 3.4 shows the broad occupational breakdown of employment in the sector. More than half of all cultural industries employment in Hertfordshire is in associate professional and technical roles (55% or 7,600 workers). As might be expected, this is substantially higher than the proportion found across all industries in the county (13%).

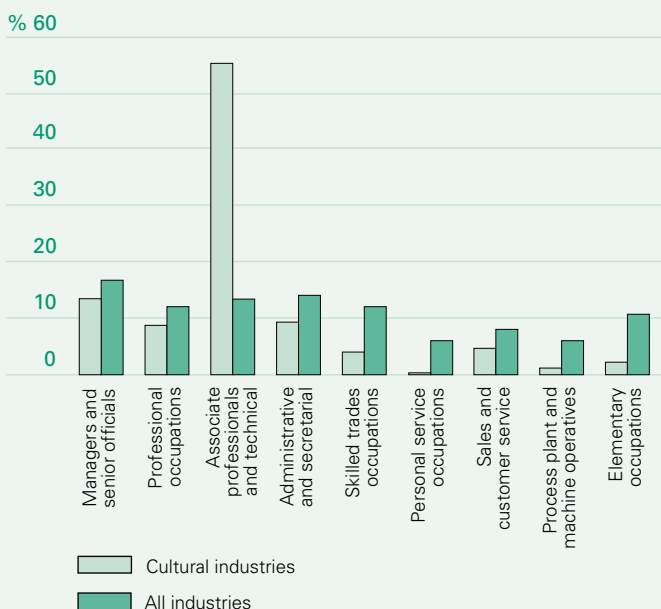
Around 14% of the cultural industries workforce (1,900 people) work in managerial roles and 10% (1,400 people) work in administrative roles.

Figure 3.5 shows that around 26% of employment in the cultural industries sector is in "sector specific" occupations (approximately 3,700 jobs). These are occupations where over two thirds of total employment in that occupation is in the cultural industries sector. The concentration of workers in these occupations would suggest that sector-based initiatives in partnership with the SSCs would be most appropriate to develop the skills of these workers.

Actors and entertainers make up the greatest proportion of the sector's overall workforce, accounting for around 1,100 jobs (8%). Other significant sector specific occupations include broadcasting associate professionals (7% or 1,000 jobs) and musicians (6% or 900 jobs).

Figure 3.4

Broad occupational breakdown – Hertfordshire



Source: ONS Labour Force Survey, Spring 2003. Inferred data
Note: Figures include the self-employed

Figure 3.5

Employment in specialist occupations – cultural industries

Code	Occupation	% of sector employment	Estimated jobs in Herts
3413	Actors, entertainers	7.7	1,100
3432	Broadcasting associate professionals	7.1	1,000
3415	Musicians	6.4	900
3411	Artists	4.2	600
-	Other sector specific	0.5	100
-	Total sector specific	25.9	3,700

Source: ONS Labour Force Survey, Spring 2003. Inferred data.
Totals may not sum due to rounding
Note: Figures include the self-employed

Figure 3.6**Employment in other significant occupations in cultural industries**

Code	Occupation	% of sector employment	Estimated jobs in Herts
3412	Authors, writers	6.5	900
3416	Arts Officers, producers and directors	5.3	700
3422	Product, clothing and related designers	3.7	500
3421	Graphic designers	2.9	400
4150	General office assistants or clerks	2.9	400
1132	Marketing and sales managers	2.5	300
3434	Photo and audio-visual equipment operators	2.3	300
2319	Teaching professionals	2.1	300
3539	Business and related associate professionals	2.1	300
4122	Accounts wages clerk, bookkeeper	1.9	300
1152	Office managers	1.8	200
4215	Personal assistants and other secretaries	1.8	200
1239	Managers and prop. In other services	1.5	200
2132	Software professional	1.3	200
7212	Customer care occupations	1.2	200
1136	Information and communication technology managers	1.1	200
7122	Debt, rent and other cash collectors	1.1	200
1121	Production workers and maintenance managers	1.1	200
3542	Sales representatives	1.0	100
3453	Marketing associate professionals	1.0	100
-	Other non-sector specific	27.9	3,900
-	Total non-sector specific	73	10,100

Source: ONS Labour Force Survey, Spring 2003. Inferred data.
Totals may not sum due to rounding
Note: Figures include the self-employed

Figure 3.6 shows the occupations which are not specific to the cultural industries sector.

Around 73% of cultural industries employment in Hertfordshire is in those occupations which are not specific to the sector (equal to around 1,100 workers). Cross-sector initiatives to support workforce development may be more appropriate for many of these occupations.

Of these occupations authors and writers form the largest significant proportion of the sector workforce (around 7% or 900 jobs).

Skills and qualification issues

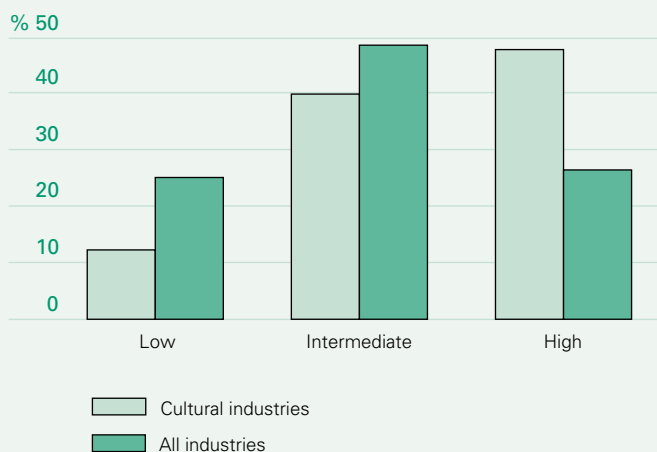
The analysis of skills in this paper uses qualifications as a proxy measure for skill level. Whilst this is not ideal, qualifications are the best measure available. Three broad skill levels are used:

Low skill (NVQ 1 or less including those with no qualifications). Common skills requirements for these jobs at this level include basic literacy, numeracy and IT skills and a range of generic skills.

Intermediate skill (NVQ 2–3). Skill requirements in these occupations are often vocational or technical in nature. They may also require higher level generic skills including analytical and problem solving abilities.

High skill (NVQ 4+). These skills are important in managerial and professional and associate professional roles. They are sometimes technical in nature but usually require high level analytical, communication and people management skills.

The LSC Hertfordshire Annual Plan 2004–05 highlights that

Figure 3.7**Skill levels – broad analysis – Hertfordshire**

Source: ONS Labour Force Survey, Spring 2003. Inferred data
Note: Figures include the self-employed

overall the working population of Hertfordshire has the highest skills levels within the East of England.

Figure 3.7 illustrates the importance of high level skills to the cultural industries sector, with nearly half (around 6,600 employees or 48%) of the workforce possessing skills at this level. Low and intermediate level skills are less common than average (12% and 40% compared to 25% and 49% respectively). Around 1,700 workers are not qualified to Level 2.

Within the cultural industries sector, around 5% of staff (700 people) have no qualifications, compared with 11% in all industries. The proportion of workforce with no qualifications gives an indication of the likely extent of basic skills issues within the sector.

Skills shortages and gaps

The National Employer Skills Survey (NESS) offers some insight into the sectors skills shortages (a lack of suitably skilled people in the labour market) and skills gaps (skills deficiencies in the existing workforce).

It is important to note that the NESS does not include the self-employed or businesses with only one employee. Therefore, around a third of businesses in the sector are not represented in this survey. This means that the results that follow may underestimate the full extent of skill needs in the sector.

Skills shortages – recruitment difficulties

Figure 3.8 shows that vacancies are less commonly reported by employers in the cultural industries sector in the East of England (11%) than the average for all sectors in the region (18%). However, East of England cultural industries employers

were marginally more likely to report vacancies than those in the sector in England as a whole (9%). A similar pattern exists for hard-to-fill vacancies.

Interestingly, this pattern does not extend to skill shortage vacancies, which East of England cultural industries employers were more likely to report than their national counterparts.

Skills gaps

The NESS suggests that cultural industries employers in the East of England have significant skill gaps in their existing workforce. Around 27% of cultural industries employers report skills gaps compared with 23% for all industries in the region.

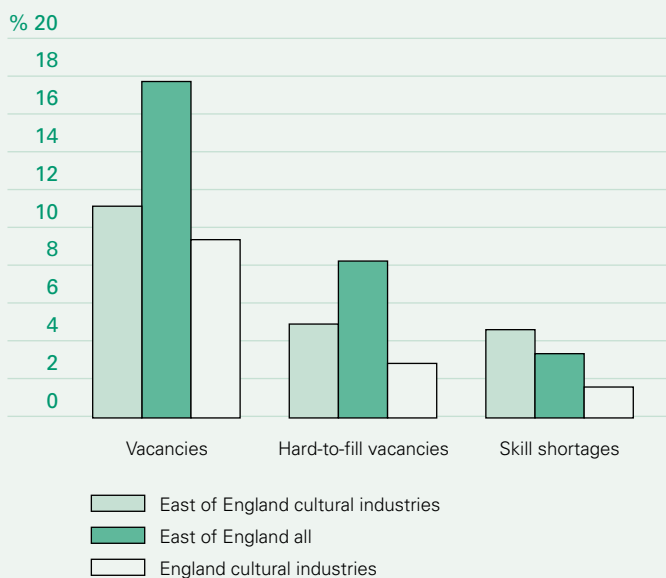
Figure 3.9 shows that employers in the cultural industries sector in the East of England were most likely to report difficulties in introducing new working practices as a consequence of skills gaps, with 56% stating that they had experienced this problem. This is a concern, as new working practices are fundamental to keeping pace with the impact of technological change within the sector.

Skills gaps in the cultural industries are as likely to result in a loss of business as in all industries, with 24% of employers in the sector reporting this consequence compared with 25% of all employers.

Cultural industries employers are less likely than those in all industries to report that skills gaps lead to delays developing new products or services (10% compared with 23%), difficulties meeting customer service objectives (28% compared with 41%), meeting quality standards (25% compared with 39%), or increased operating costs (19% compared with 38%).

Figure 3.8

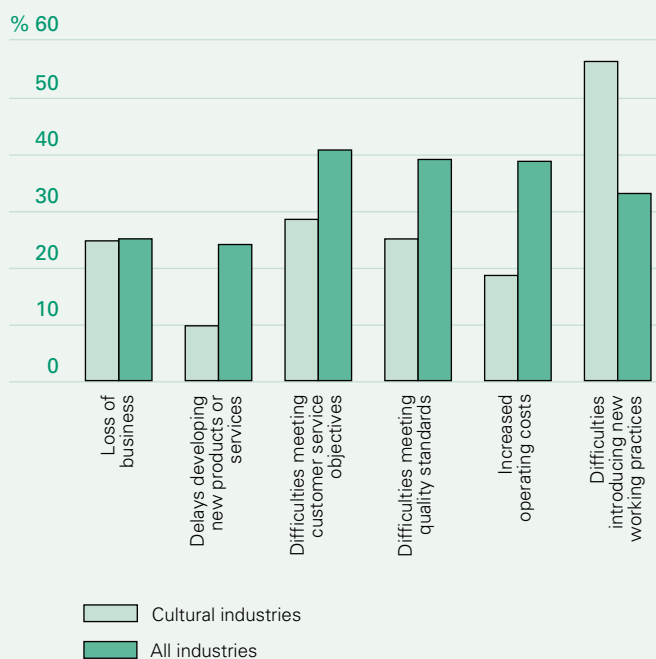
Recruitment difficulties and skill shortages



Source: LSC National Employer Skills Survey, 2003. Inferred data.
Note: Figures do not include the self-employed or businesses with only one employee

Figure 3.9

Consequences of skills gaps – East of England



Source: LSC National Employer Skills Survey, 2003. Inferred data.
Note: Figures do not include the self-employed or businesses with only one employee

Figure 3.10 shows the incidence of skills gaps in the three largest occupational groups in the cultural industries sector, compared with the proportion of the workforce found in each occupation.

Only 11% of skills gaps identified by employers in the cultural industries in the East of England relate to associate professional occupations, even though this occupational group accounts for more than half of the workforce in the sector.

By comparison, skill gaps amongst administrative and secretarial staff are higher than might be expected. The NESS also reveals that skills gaps amongst other low and intermediate skilled occupations are also more frequently reported by employers than might be expected. Some 18% of reported skills gaps were in elementary occupations and 18% were in sales and customer service occupations. However, these two occupational groups account for less than 10% of the workforce.

When asked about the skills that were lacking among workers in managerial occupations who are not fully proficient in their role, cultural industries employers were most likely to identify managerial skills (cited by 50% of employers with skills gaps for this occupation) and general IT user skills (39%) as skills most in need of improvement.

General IT user skills formed the most common gap among secretarial and administrative staff (62%) whereas associate professionals were most likely to lack technical and practical skills (48%). It is likely that this is because they need to constantly keep their skills up to date.

Figure 3.10

Proportion of skills gaps in key occupational groups – cultural industries

	Managers and senior officials	Associate professionals	Administrative and secretarial
% of workforce in occupation	14%	55%	10%
% of workforce with skills gap in occupation	14%	11%	20%

Source: LSC National Employer Skills Survey, 2003 and ONS Labour Force Survey, 2003. Inferred data.

Note: Figures do not include the self-employed or businesses with only one employee.

This section looks at the changing nature of employment in the sector, the sector's training activity and the implications for learning provision.

Key messages

- Employment in the cultural industries sector in Hertfordshire grew significantly between 1998 and 2002 and is forecast to enjoy continuous annual increases in employment between 2004 and 2010.
- The most significant increases by 2010 are forecast for high and intermediate skilled jobs, such as managerial occupations (700 jobs), and professional and associate professional occupations (1,900 jobs).
- Staff turnover is a significant problem for the cultural industries sector with around 15% of the workforce, equivalent to 2,000 people, changing each year.
- Many more young people study cultural industries related subjects in FE than enter the sector each year.
- Workers with intermediate and high level skills in the cultural industries sector are much less likely to undertake job-related training than the average for all sectors.
- 63% of cultural industries employers had arranged training for staff in the past 12 months but only 31% of them had arranged training towards formal qualifications. Businesses face barriers to training that are common to other small and micro-businesses such as lack of cover, funding and time for training.

Employment in the cultural industries in 2002 was at a higher level than in 1998, with an overall increase of approximately 12% (1,000 jobs) during this period. However, this figure masks a significant decrease in employment between 2000 and 2001 (13% or 1,300 jobs). The large decrease in employment in 2001 could be linked to the general global economic downturn occurring in this period and the foot and mouth epidemic. Despite not being affected directly, visitor numbers to Hertfordshire did drop significantly⁶ and would have impacted on those cultural industries that are closely linked to tourism (e.g. cultural heritage etc).

Figure 4.2 shows that employment growth in the cultural industries sector in Hertfordshire between 1998 and 2002 varied between sub-sectors. The greatest growth occurred in the fast-changing technological edge of the sector, defined as "other business activities" (growth of around 70%). In contrast, employment in radio and television activities declined by almost a quarter over the same period.

Projected employment change

The data in Figures 4.3 and 4.4, relating to forecast employment between 2004 and 2010, has been sourced from the Experian Business Strategies (EBS) forecasting model. The model uses

⁶ The Hertfordshire Local Economic Assessment, 2002

Figure 4.1

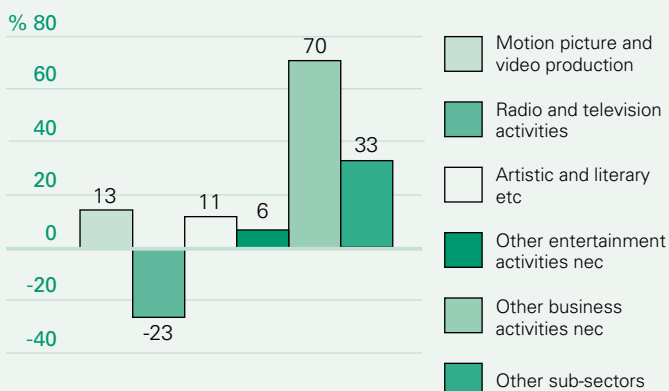
Annual employment change 1998–2002 – Hertfordshire

	1998	1999	2000	2001	2002
Employment	8,307	8,956	10,300	8,987	9,278
% change from previous year	-	+7.8%	+15%	-12.7%	+3.2%

Source: ONS Annual Business Inquiry 1998, 2002
 Note: Figures do not include the self-employed

Figure 4.2

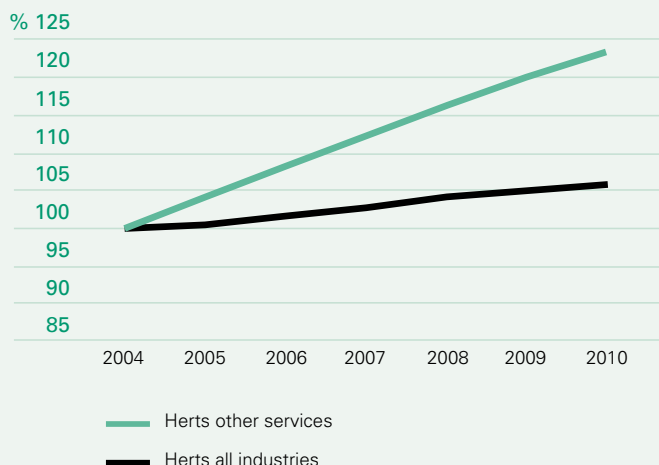
Employment change 1998–2002 by sub-sector – Hertfordshire



Source: ONS Annual Business Inquiry 1998, 2002
 Note: Figures do not include the self-employed

Figure 4.3

Forecast employment in other services 2004–2010



Source: Experian Business Strategies Forecasting Model, 2003.
 Note: Figures include the self-employed

its own sector definitions, of which 'other services' most closely matches the cultural industries sector. Cultural industries are included in this category along with some other sectors such as sporting and recreational activities, sewage and refuse disposal and activities of membership organisations.

Because the definitions are not exactly the same, with cultural industries only accounting for around a third of the 'other services' category in the model, it is important to remember that the following figures can only provide an indication of what might happen in the cultural industries sector if trends affecting 'other services' are reflected here.

The EBS forecasting model shows that between 2004 and 2010 other services employment in Hertfordshire is expected to grow by around 24%. This equates to around 3,300 cultural industries workers if the sector grows at the same rate as the category as a whole. Figure 4.3 shows that the other services sector is set to see annual increases in employment between 2004 and 2010 which are above the Hertfordshire average.

As shown in Figure 4.4, the majority of occupations in the other services sector are expected to see an increase in employment in the period between 2004 and 2010.

The most significant increases are forecast for high skilled managerial occupations (34%, which would translate to around 700 cultural industries jobs if this trend was reflected in the sector) and professional and associate professional occupations (22%, equivalent to around 1,900 cultural industries jobs).

Employment flows

While projections suggest that new cultural industries jobs will be created in the East of England, the majority of annual demand for new staff in any sector is to address natural

turnover in the labour market, where people leave their current job through retirement, sickness and job changes for example. The Labour Force Survey suggests that around 15% of the cultural industries workforce changes jobs each year (equivalent to around 2,000 workers).

This does not include people moving between jobs or sub-sectors within cultural industries. Therefore, the turnover experienced by individual cultural industries employers may be even higher. Ensuring a constant supply of new labour and/or reducing labour turnover will be vital to the future success of the sector.

The majority of those leaving cultural industries jobs changed sector (54%), while a further 24% left employment due to factors such as family commitments or sickness.

Of those joining the sector, a substantial proportion do so from another sector (47%), whereas only 15% join from full-time education, reflecting the lower proportion of 16–24 year olds in the sector compared with all industries. Some of the apparent movement between sectors may simply reflect classification problems and the nature of contracting in the sector. However, it is likely that the cyclical nature of the cultural industries may contribute to the relatively high proportion of workers moving into and out of the sector.

Newly qualified staff

In 2003, around 320 workers joined the Hertfordshire cultural industries sector from full-time education. However, across the four colleges in Hertfordshire around 4,800 individual learners signed up for cultural industries related courses in 2002/3. Whilst not all learners on these courses will seek employment in the cultural industries sector as defined by this paper, this does suggest an imbalance between the attractiveness of

Figure 4.4

Forecasted employment change by occupation 2004–2010 – other services (Hertfordshire)

Occupation (model categories)	% change in employment 2004–2010	Estimated cultural industries jobs in Herts
Managers and senior officials	34%	+680
Professionals	22%	+240
Associate professional and technical	22%	+1660
Administrative and secretarial occupations	19%	+250
Skilled trades occupations	24%	+110
Personal service occupations	22%	+30
Sales and customer service occupations	7%	+40
Process, plant and machine operatives	32%	+70
Elementary occupations	19%	+90

Source: Experian Business Strategies Forecasting Model 2003.
Note: Figures include the self-employed.

Figure 4.5

Inflow and outflow 2002/3 – cultural industries

Inflow	%
Full-time education	15%
Changed sector	47%
Unemployment	13%
Other out of work (including family commitments etc.)	25%
Outflow	
Retirement	5%
Changed sector	54%
Unemployment	17%
Other out of work (including sickness, maternity etc.)	24%

Source: ONS Labour Force Survey, 2003. Inferred data.
Note: Figures include the self-employed

careers in the sector and limited local employment entry opportunities.

The broad range of cultural industries related courses available from further education provision is outlined in Figure 4.6. Around a quarter of enrolments in this area are for general art and design courses, 18% are for performing arts and 17% are for media and printing.

Recent announcements⁷ on the development of Apprenticeships could increase the importance of this route into the sector and include proposals to:

- Introduce 'Young Apprenticeships' to give more young people 'tasters' of vocational work and learning
- Extend the programme to offer more places to those aged over 25
- Improve the portability of programmes between employers.

Training levels in the current workforce

The proportion of the workforce reporting that they had undertaken job related training in the last three months is lower than the level for all industries (18% or 2,500 workers compared with 27% for all industries).

As with the workforce as a whole, cultural industries workers with high level skills are more likely to have undertaken work related training than those with intermediate and low level skills (21% compared with around 15%). However, Figure 4.7 shows that the level of work related training amongst high skilled workers in the cultural industries is much lower than the average for all sectors (39%). This is also the case for those with intermediate level skills.

⁷ DfES Press Release 10 May 2004. 'New Apprenticeships will widen opportunity and boost business – Clarke'

Figure 4.6

FE cultural industries provision

Sub-programme area	% of enrolments
Art	5%
Crafts	11%
Fashion and textiles	2%
General art and design	25%
Media and printing	17%
Performing arts	18%
Three dimensional design	4%
Two dimensional design	1%
Other art and design	17%

Source: LSC – Hertfordshire. Individualised Learner Records

Figure 4.7

Those undertaking job-related training in the past 13 weeks – Hertfordshire



Source: ONS Labour Force Survey, Spring 2003. Inferred data.
Note: Figures include the self-employed

Figure 4.8 shows that around 63% of the cultural industries employers in Hertfordshire questioned as part of the 2003 National Employer Skills Survey (NESS) had funded or arranged training for their employees in the past 12 months, a higher level than in all industries (57%). However, of those who had arranged training in the previous 12 months, a lower proportion of cultural industries employers reported that they arranged training leading towards a qualification (31% compared to 52% across all industries).

The marked difference between cultural industries and other sectors in terms of employee reported training activity (Figure 4.7) and employer supported activity (Figure 4.8) suggests that employer arranged training is focused on a small proportion of the workforce. In addition, it could be that the inclusion of self-employed freelancers in Figure 4.7 has significantly lowered the average levels of training activity in the sector for intermediate and high skilled workers.

The most common types of training that cultural industries employers had funded or arranged for staff were job specific training (81%), health and safety training (76%) or training in new technology (54%).

The most commonly reported barriers to developing and maintaining a skilled workforce in the sector are a lack of cover for training (reported by 51% of employers), lack of funds for training (50%) and a lack of time for training (49%). The nature of these barriers reflects the high proportion of SMEs in the sector.

Engaging SMEs in learning

Given the importance of small and micro-businesses in the cultural industries sector, encouraging employers to train their staff is a key challenge. Encouraging SMEs to engage in workforce development is one of the priorities of Hertfordshire Business Link.

Business Link data suggests that in 2003/4, some 144 visits had been made to cultural industries establishments by business advisers, many of which were to businesses with between 1 and 9 employees (43%) or between 10 and 49 employees (26%).

However, relatively few cultural industries employers have committed themselves to Investors in People (IiP). IiP is a national quality standard that sets out a level of good practice for the training and development of people to improve business performance. Data supplied by Business Link reveals that only one cultural industries establishment in Hertfordshire gained IIP recognition in 2003/04 and only one was working towards the standard.

Interestingly whilst one of the criticisms of the IiP programme in the past has been that it is more tailored to large organisations, both of these employers employ between 1 and 9 people. It will be important for any future evaluations of the scheme to investigate why some SMEs feel that the standard is appropriate to them and not others.

Figure 4.8

Establishment has funded job-related training in past 12 months – Hertfordshire



Source: LSC National Employer Skills Survey, 2003.

Note: Figures do not include the self-employed or businesses with only one employee

This section looks at the learning and skills representative bodies active in the cultural industries sector, their activities and their plans for the development of the sector. It also sets out the key issues and skills concerns for the sector that they have identified and the efforts they are making to try to address these issues.

Key messages

- The difficulties of getting into and on in the profession for young people may be exacerbated by a lack of effective careers advice and guidance for the sector.
- There is a need to evaluate whether current provision is meeting the needs of individuals and businesses in the sector.
- A significant proportion of freelancers in the sector neglect their skills development.
- This may require measures such as:
 - Development and provision of education and training courses that combine creative, technical, business and management skills.
 - Subsidised training provision for freelancers and micro-businesses.

Workforce development – national

Cultural industries have increasingly become recognised as a key driver of economic and social regeneration, as well as being part of the emerging knowledge economy, because of their role in developing a sense of identity and community and a feeling of confidence. As such, they are the focus of policy development and support at national, regional and sub-regional levels. However, the sector is broad in scope and as a result it is covered by two Sector Skills Councils: Skillset and Creative and Cultural Skills (CCS).

Skillset represents the audio visual industries and was one of five trailblazer Sector Skills Councils (SSCs) established in 2003. These trailblazers were established with the aim of demonstrating the value of strong and influential employer-led SSCs, and to help develop effective ways of working for the SSCs that would follow.

In line with the other SSCs, Skillset is an employer-led organisation with responsibility for increasing skills, productivity and employability in the sector. The SSC covers five industries: broadcast, film, video, interactive media and photo imaging. The key issues identified by Skillset and the priorities for action to try and address these issues are outlined in Figure 5.1.

Since January 2004, Skillset has been developing Sector Skills Agreements (SSAs) for the audio visual industries. Skillset is one of four “pathfinder” SSCs, chosen to pioneer this work and their experiences will be used to identify good practice for other sectors to follow and to test the capacity of the skills infrastructure to deliver the agreements successfully.

The SSAs are designed to allow employers in a sector to come together to identify their skills needs and to work with training and education providers and other stakeholders, such as LSCs, to meet these needs. LSC Hertfordshire needs to ensure that it reflects these Sector Skills Agreements in local level planning.

Skillset is currently working to develop Sector Skills Agreements covering three areas: film, television and interactive media. The SSC recently met with the Secretary of State for Education to discuss common needs affecting all three areas, as identified through research and consultation carried out as part of the SSA process. The issues have been grouped into six broad categories and are set out in Figure 5.2.

These issues, in particular the need to address skills issues for freelancers, develop relevant apprenticeship qualifications, provide support for management and leadership and help SMEs and micro-businesses to grow, have significant areas of overlap with the conclusions and recommendations for the sector in Hertfordshire suggested by this paper (pg 17).

Skillset has now completed stages 1–3 of the SSA process, which covered assessing the sector’s needs, reviewing the range, nature and employer relevance of current training provision and analysing the main gaps and weaknesses in workforce development. The remaining stages will involve reviewing the scope for collaborative action and producing a final agreement setting out how the SSC and employers will work with key funding partners to secure the necessary supply of training.

Figure 5.1
Key issues and priorities for action identified by Skillset

Key issues

- Lack of focus and effective advice about career opportunities in the industry
- High proportion of freelance workers without support for skills development
- Lack of alignment between pre-entry provision and the needs of the industry
- Lack of on-the-job entrants training such as Apprenticeships

Priorities for action

- Develop and enhance entry routes into the industry by supporting relevant CoVEs and developing and supporting vocational qualifications
- Enhance initiatives and support mechanisms for workforce development
- Support and develop existing and new on-the-job training for new entrants linked to the national occupational standards.

Source: Adapted from Skillset Workforce Development Plan 2001–04

Figure 5.2**Needs identified through the SSA process****Support for freelancers**

- A national strategic pooled fund to address skills issues for freelancers
- Funding to support training and qualifications at Level 3 or above

Further and higher education

- Media practice courses to become a strategic subject area
- Industry Centres of Excellence and Sectoral Learning Network
- Industry accreditation of courses
- Targeted match funding for Screen Academies and accredited courses
- Influence over public funding of sectorally relevant provision

Apprenticeships

- Flexibility for large companies and SMEs
- Fit for purpose qualifications

Business development support

- Sector expertise and specificity embedded into publicly available business support
- Targeted Level 3 and 4 support for management and leadership
- Support for SMEs and micro enterprises through new employer growth schemes

Schools based media provision

- Media literacy embedded in curriculum
- General qualifications and not vocationally specific in schools

Careers

- Skillset and SSCs to lead in promoting sectoral careers IAG
- Targeted, and publicly funded, SSC-informed careers IAG

Source: Pathfinder – Skillset’s Sector Skills Agreement News, November 2004.

Other sections of the cultural industries sector such as the arts, museums and galleries, heritage and crafts are to be represented nationally by Creative and Cultural Skills, the SSC for creative and cultural industries. At present Creative and Cultural Skills is an aspirant SSC having been recommended for licence by the Sector Skills Development Agency.

Due to its diverse nature, the cultural industries sector was previously represented by three National Training Organisations (NTOs). These were Metier (arts and entertainment), Information Services NTO (ISNTO), and the Cultural Heritage NTO (CHNTO).

Workforce development – regional

Skillset is currently seeking approval of Screen East, the East of England Regional Screen Agency, as its Regional Training Partner. As part of this collaboration the organisations are currently working together to recruit a Regional Skills Panel for the Audio Visual Industries in the East of England and are leading a major project to develop an Audio Visual Skills Strategy for the region. With the development of this strategy Skillset aims to bring all the organisations that fund and deliver skills, training and business development for the audio-visual industry together under a common regional framework.

In 2002 a partnership between Living East (the Cultural Consortium for the East of England), EEDA, and Arts Council England East commissioned a baseline study of the East of England’s creative industries, which contained recommendations to inform the development of a regional Creative Industries Strategy. Whilst the diversity of the creative industries is reflected in a variety of skills and training needs identified within the report. Figure 5.3 outlines some of the key general issues and recommendations highlighted in this baseline study.

Figure 5.3**Key regional issues in the creative industries****Issues**

- Significant business, management and organisational skill gaps, particularly with regards to ICT, marketing and strategic planning, and particularly among small enterprises and freelancers
- Substantial need for multiskilling in terms of relevant technical creative skills and generic business skills in a sector dominated by small enterprises
- The costs of training and staff time are significant barriers to training for smaller enterprises
- Lack of work readiness among new entrants from full-time education and a relatively low level of involvement of creative enterprises in the provision of student work placements

Recommendations

- Development of continuous professional development structures, which enable access to short courses
- Development and provision of education and training courses that combine creative, technical, business and management skills
- Subsidised training provision for freelancers and micro-businesses.

Source: Adapted from Living East, EEA, EEDA (2003) East of England Creative Industries: Advice and Analysis.

This section sets out the workforce development priorities for cultural industries in Hertfordshire. It explores what is currently being done to address these priorities and what opportunities there may be for further action.

At the start of this paper, four workforce development priorities for the cultural industries sector in Hertfordshire were proposed.

1. Improve management skills of small business owner-managers and freelancers

Section 3 of this paper noted that managerial skills are the skills most in need of improvement among cultural industries managers who are not fully proficient at their role. In addition the cultural industries sector is dominated by small and micro-businesses (up to 49 employees), with more than half (53%) of employment in the sector in these type of firms.

Improving the management skills of managers in these small businesses will be vital to ensuring that Hertfordshire cultural industries continue to grow, improve standards of service and exploit the opportunities presented by new technology.

Not only are managerial skill gaps a significant issue for the sector, managers are often the ‘gatekeepers’ for training for the entire workforce. Without managers being switched on to learning, engaging the rest of the workforce will prove difficult.

However, it should be noted that extensive management training such as Diplomas and Masters of Business Administration may not be wholly appropriate for these managers. Managers in SMEs find it particularly difficult to take time away from the workplace in order to train.

Therefore Business Link, the LSC and partners need to work together to ensure that sufficiently flexible learning opportunities exist, offering ‘bitesize’ provision outside normal working hours and building more informal learning mechanisms that are specific to the cultural industries sector.

2. Develop and promote Continuing Professional Development (CPD) opportunities

The high proportion of small employers and self-employed workers in the sector can often mean that opportunities for learning are limited. Small businesses and the self-employed often find that they are effectively paying for training twice, firstly in terms of direct costs and secondly in terms of lost income. Whilst freelancers in the sector are often highly skilled and trading on their skills and experience, low levels of CPD may adversely affect their long term employability, particularly in technological areas of employment.

The LSC, SSC and other sector representatives need to work with employers to develop learning support for freelancers. Given the temporary nature of employment in some creative and cultural projects and the tendency for creative professionals to follow work around the country, it will be essential to ensure that provision is as flexible as possible. It would seem appropriate to ensure that wherever possible learning provision is modular and transferable between institutions.

Given the large number of small vocational occupations in the sector it may not always be cost effective to develop CPD provision in Hertfordshire but the LSC and partners should ensure that they work in conjunction with neighbouring LSCs (and in particular those in London) to co-ordinate the development of learning opportunities.

Section 4 of this paper also noted that whilst cultural industries employers in the East of England are more likely to fund or arrange training for their employees than those in all industries, they were less likely to arrange training which led to a formal qualification.

This finding is reinforced by national level evidence from Skillset (SSC for the audio-visual industries) which discovered a lack of alignment between the needs of the industry and pre- and post-job entry provision.

The development and enhancement of specially tailored pre- and post-entry training requires improved dialogue between employers and training providers, with both parties needing to make changes to the way training is delivered within the sector.

3. Encourage employers to consider and support the skills needs of their entire workforce

Section 3 revealed that skills gaps in the sector are disproportionately high in support occupations (e.g. administrative and secretarial, sales and customer service and elementary occupations). These are occupations that the cultural industries sector shares with many other industries. The extent to which skills needs in these occupations are sector specific needs to be investigated. However, it seems likely that skill needs within these occupations will be shared across industries. It is also likely that a significant learning offer is already available locally for these occupations. It may be that the ‘creative’ focus of some cultural industry businesses is leading them to neglect the needs of the wider workforce.

Investors in People (IiP) encourages employers to review the ongoing development needs of all staff and the reasons for the relatively low take up of the accreditation scheme in the cultural industries sector need to be explored further.

4. Help to ensure that potential new entrants from full-time education are fully prepared for work in the sector

Organisations representing the sector have highlighted a lack of alignment between the pre-entry training available and the needs of the sector, especially in terms of the work-readiness of entrants from full-time education.

Employers have also complained about the lack of relevant on-the-job training routes, such as Apprenticeships, on offer to new entrants.

In addition, the number of individuals enrolling on further education courses in Hertfordshire with relevance to the cultural industries appears to significantly outweigh the number of local job opportunities in the sector open to entrants from full-time education. Whilst not all learners taking cultural industries related courses will seek employment in the sector, this situation suggests a need for realistic information for learners about employment possibilities.

LSC Hertfordshire should seek to work with partners such as schools, colleges and Connexions, to ensure that potential entrants to creative industries jobs receive careers advice and guidance that gives them realistic expectations with respect to employment in the sector. It should also aim to increase the opportunities for students on full-time creative industries courses to take part in work experience in response to the relatively low level of involvement of creative enterprises in the provision of student work placements.

SSCs covering the cultural industries sector should help employers and providers to come together, through initiatives such as Sector Skills Agreements, to improve the relevance of pre-entry courses to employers’ needs.

Annex 1. Sector Description

Cultural industries sector: SIC92 definition

9211 Motion picture and video production

9212 Motion picture and video distribution

9220 Radio and television activities

9231 Artistic and literary creation

9232 Operation of arts facilities

9234 Other entertainment activities

3630 Manufacture of musical instruments

2231 Reproduction of sound recordings

2214 Publishing of sound recordings

9252 Museum activities

9253 Botanical zoological gardens and nature reserve activities

7484 Other business activities nec

Occupational Job Roles, SOC 2000 (nine key cultural industries roles)

3411 Artists

Workers in this unit group create artistic works by painting, drawing, printing, sculpting and engraving, design artwork and illustrations, and restore damaged pieces of art.

No specific academic qualifications are required although a variety of GNVQs/GSVQs, BTEC/SQA awards and degrees are available.

Tasks

- conceives and develops ideas for artistic composition;
- selects appropriate materials, medium and method;
- prepares sketches, scale drawings or colour schemes;
- builds up composition into finished work by carving, sculpting, etching, painting, engraving and drawing;
- approaches managers of galleries and exhibitions in order to get finished work displayed.

3413 Actors, entertainers

Actors and entertainers sing, portray roles in dramatic productions, perform comedy routines, gymnastic feats and tricks of illusion, train animals to perform and perform with them.

Entry does not depend on academic qualifications although some drama schools require candidates to have GCSEs/S grades or A levels/H grades. Entry to drama schools is usually based upon an audition. Some colleges prefer students to be under 25 years of age. Membership of the appropriate Trades Union is usually required. GNVQs/GSVQs and BTEC/SQA awards in Performing Arts are available.

Tasks

- studies script, play or book and prepares and rehearses interpretation;
- assumes character created by a playwright or author and communicates this to an audience;
- performs singing, comedy, illusion and conjuring routines;
- trains animals to perform entertaining routines and may perform with them.

3415 Musicians

Musicians write, arrange, orchestrate, conduct and perform musical compositions.

There are no formal academic entry requirements although many possess degrees or diploma courses.

Entry to a degree or graduate diploma course requires A levels/H grades. Entrants to the performers' diploma course generally possess GCSEs/S grades and Associated Board examination passes in their chosen instrument(s) and will be required to audition for places.

Tasks

- conceives and writes original music;
- tunes instrument and studies and rehearses score;
- plays instrument as a soloist or as a member of a group or orchestra;
- scores music for different combinations of voices and instruments to produce desired effect;
- auditions and selects performers and rehearses and conducts them in the performance of the composition.

3432 Broadcasting associate professionals

Broadcasting associate professionals introduce, present and participate in radio and television programmes, research material for broadcasts, and assume organisational and financial responsibility for the production of television and radio programmes.

There are no formal academic requirements although entrants usually possess a degree and have experience in journalism and/or broadcasting. Training is usually on-the-job supplemented by professionally recognised training courses. NVQs/SVQs in Broadcast Journalism are available at Level 4.

Tasks

- introduces radio and television programmes, reads news bulletins and makes announcements;
- conducts interviews and prepares reports for news broadcasts, current affairs programmes and documentaries;
- directs actors and briefs designers, camera operators, sound recordists and editors on the effect to be achieved.

3412 Authors, writers

Workers in this unit group write, edit and evaluate literary material for publication (excluding material for newspapers, magazines and other periodicals) and translate spoken and written statements into different languages.

Entry is possible with a variety of academic qualifications and/or relevant experience. Postgraduate and professional qualifications are available and are required for some occupations.

Tasks

- determines subject matter and researches as necessary by interviewing, attending public events, seeking out records, etc.;
- selects material for publication, checks style, grammar and accuracy of content, arranges for any necessary revisions and checks proof copies before printing;
- negotiates contracts with freelance agents and with buyer on behalf of writer;
- converts documents or spoken statements from original or source language into another language.

3434 Photographers and audio-visual equipment operators

Workers in this unit group operate and assist with still, cine and television cameras and operate other equipment to record and project sound and vision for entertainment, commercial and industrial purposes.

There are no set academic requirements although entrants usually possess GCSEs/S grades, A levels/H grades and are able to demonstrate proof of pre-entry work experience. A variety of BTEC/SQA awards, diplomas, degrees and postgraduate qualifications are available. NVQs/SVQs in Photography are available at Levels 2, 3 and 4.

Tasks

- selects subject and conceives composition of picture or discusses composition with colleagues;
- arranges subject, lighting, camera equipment and any microphones;
- checks that camera is loaded, inserts lenses and adjusts aperture and speed settings as necessary.

3416 Arts officers, producers and directors

Arts officers, producers and directors assume creative, financial and organisational responsibilities in the production of television programmes, films, stage presentations and the promotion and exhibition of other cultural activities.

Entry does not depend on academic qualifications although many entrants possess BTEC/SQA awards, diplomas or degrees in theatre, drama, stage management or media related courses. Training is received on-the-job, supplemented by specialist courses.

Tasks

- chooses writers, scripts, technical staff and performers, and assumes overall responsibility for completion of project on time and within budget;
- directs actors, designers, camera team, sound crew and other technical staff to achieve desired effects;
- selects, contracts, markets and arranges for the presentation of performance, visual and heritage arts.

3422 Product, clothing and related designers

Product, clothing and related designers plan, direct and undertake the creation of designs for new industrial and commercial products, clothing and related fashion accessories.

Entrants have usually completed a foundation course, an Advanced GNVQ/GSVQ Level III, a BTEC/SQA award, a degree and/or postgraduate qualification. NVQs/SVQs in Fashion Design and Design are available at Level 2.

Tasks

- liaises with client to determine the purpose, cost, technical specification and potential uses/users of product;
- undertakes research to determine market trends;
- submits design to management, sales department and client for approval and makes any necessary alterations;
- oversees production of sample product.

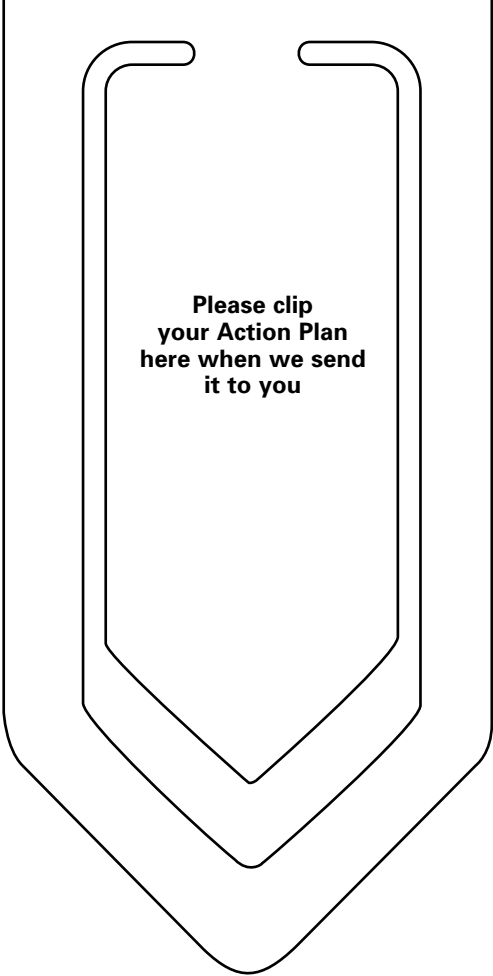
3421 Graphic designers

Graphic designers use illustrative, sound, visual and other multimedia techniques to convey a message for information, advertising, promotion or publicity purposes.

Entrants have usually completed a foundation course, an Advanced GNVQ/GSVQ Level III, a BTEC/SQA award, a degree and/or postgraduate qualification. An NVQ/SVQ in Graphic Design is available at Level 2

Tasks

- liaises with client to clarify aims of project brief, discusses media to be used, establishes timetable for project and defines budgetary constraints;
- undertakes research into project, considers previous related projects and compares costs of using different processes;
- prepares sketches, scale drawings, models, colour schemes and other mock-ups to show clients and discusses any required alterations;
- prepares instructions for printers, specifies typefaces, size, alignments and other formatting requirements.



**Please clip
your Action Plan
here when we send
it to you**



Action⁴skills

Targeting the sectors
vital to Hertfordshire's
economy

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