

CREATING SKILLS FOR SUCCESS

STRATEGIC PLAN 2005-2010

Advertising, Crafts, Cultural Heritage, Design, Music, Performing,
Literary and Visual Arts and Publishing*

*This sub-sector is not formally part of the CCS footprint. Discussion is under way.

Creative & Cultural Skills

STRATEGIC PLAN 2005-2010 CONTENTS

FOREWORD	02
1. INTRODUCTION	03
– Our Vision	
– Our Mission	
2. STRATEGIC CONTEXT	05
3. THE SKILLS CHALLENGE	10
4. OUR STRATEGIC GOALS	14
– Choice	
– Relevance	
– Responsiveness	
– Diversity	
– Expertise	
5. WHAT WE WILL DELIVER	15
FURTHER INFORMATION	20
APPENDIX 1: GOVERNANCE	21
APPENDIX 2: DELIVERY AND PERFORMANCE MATRIX	24
APPENDIX 3: PEOPLE AND RESOURCES	29
APPENDIX 4: FINANCIAL PROJECTIONS	30

FOREWORD

This is a critical moment in the development of our embryonic Sector Skills Council.

We are attempting to do something that has never been done before: comprehensively meet the skills and productivity needs of our sector. We aspire to provide a real voice for employers small business and individual artists, while exerting a powerful influence over the supply of education and training right across the United Kingdom.


Through the leadership of our employer-led Board the only reason we seek to exist is so that the organisations - large and small - and thousands of individuals that make up the creative and cultural industries are better served in future. Better served in terms of the choices and career pathways open to people seeking to enter or work in our industries. And better equipped in terms of making sure what's offered to our sector is relevant and responsive to what employers and individuals say they want or need.

In return, our employers across the creative and cultural sector must step up to the challenge. In particular, they must develop the workforce as the prime route to individual and organisational success. That means extending opportunities to everyone because that way business benefits and individuals succeed.

Action on diversity is a real challenge for our sector. It is why we must 'walk the walk' and lead by example. As a new organisation that has not yet recruited for the majority of our staff, we will put this into action by ensuring we aspire to at least half of the management positions within the organisation, when licensed and fully operational, being drawn from black and ethnic minorities, women, disabled and other under-represented groups. This will also be reflected in our governance structure.

A new sector alliance has come together to develop this first *Strategic Plan* setting out our long-term vision for Creative & Cultural Skills. In this plan, we also identify the key actions by which the Council will ultimately be judged.

Creative & Cultural Skills will be a famous organisation - seen by our stakeholders as a high energy, high trust organisation securing real success for the sector we are committed to serve.



Tony Hall
Chief Executive, Royal Opera House
Chairman, Creative & Cultural Skills



Tom Bewick
Chief Executive
Creative & Cultural Skills

SECTION I INTRODUCTION

OUR VISION

By 2010 the UK's creative and cultural industries will have achieved world-beating performance, famous at home and abroad for fully realising the potential, skills, talents and diverse cultures of our most important asset - the people entering and working in our sector.

OUR MISSION

To access high quality education and skills for employers and individuals in the creative and cultural industries based on: people making informed choices, the supply-side offering relevant qualifications and provision, institutions that are highly responsive to the needs of industry and the sector's employers attracting talented and ambitious people from all backgrounds.

This Strategic Plan sets out the medium- to long-term ambitions of Creative & Cultural Skills, the Sector Skills Council (currently in development) for Advertising, Crafts, Design, Cultural Heritage, Music, Performing, Literary and Visual Arts and Publishing*.

The plan outlines how employment interests in the creative and cultural industries across the United Kingdom will be served by employers working together to address Britain's Creativity Challenge presented in Parts 1 and 2 of our Market Assessment.

Specifically, the plan identifies how we intend to meet the four key goals set out in the government's policy statement, *Meeting the Sector Skills and Productivity Challenge*:

- Reduce skills gaps and shortages.
- Improve business performance.
- Extend opportunities to everyone in the sector's workforce, including action on diversity.
- Improve learning supply, including apprenticeships, higher education and national occupational standards.

Progress during the development stage

Large parts of the sector have been working together for nearly three years to establish an SSC to tackle the skills challenge in the creative and cultural industries. Over 800 employers and stakeholders supported the initial Expression of Interest. This was accepted by the Sector Skills Development Agency in April 2004.

* This sub-sector is not formally part of the CCS footprint. Discussion is under way.

SECTION I INTRODUCTION

Since that time an embryonic SSC has emerged, securing additional support from the sector, preparing the *Full Business Proposal* and delivering an ambitious interim skills programme on behalf of employers.

Our key milestone achievements during development include:

- the successful setting up of Creative & Cultural Skills as a limited company and charity, including two new (temporary) office hubs in the creative quarters of Leeds and London;
- the appointment of a non-executive Board, Chair and Chief Executive, following an open recruitment exercise, to help take the organisation forward;
- the recruitment of an interim staffing structure, including the setting up of a management group, to ensure effective internal leadership including essential work on Young and Creative Apprenticeships;
- important work with the Qualification and Curriculum Authority on the review of national occupational standards;
- implementation of a stakeholder engagement strategy, including consultation events across the English regions and bi-lateral discussions in Scotland, Wales and Northern Ireland;
- a model for industry engagement, sharing of resources and partnership working agreed (in principle) with the Arts Council, Crafts Council, Design Council, Museums Association, Museums, Libraries and Archives Council (MLA), Institute for Professional Advertisers, National Music Council, Music Business Forum, Theatrical Management Association and the Publishing Skills Group*.
- a Skills Summit, engaging over one hundred high-level employers and stakeholders, to mark the preparation and submission of the Full Business Proposal.

Legacy

Employers from the creative and cultural industries have limited experience of working in collaborative, strong, industry-led sector partnerships. The predecessor sector bodies were widely perceived as weak. One such body responsible for the performing arts and music sector withdrew from taking part in any Expression of Interest after it became apparent that employers in the sector were widely dissatisfied with its performance.

This has resulted in a difficult legacy and a challenging environment in which Creative & Cultural Skills must now establish itself. The task is to build on the considerable amount of goodwill and widespread support that has gathered pace in recent months.

*Discussions under way.

SECTION 2

STRATEGIC CONTEXT

The basic proposition for our SSC is to act on **two clear promises: the promise of influence** and **the promise of employer engagement**.

For our employers and industry base, it is **the promise of influence** - real influence over the supply of education and training including the school curriculum, work-based training and apprenticeship, through to higher education, the nurturing of talent and continuing professional development.

In this way, by influencing the skills agenda and the supply of education and training across the nations and regions of the UK, Creative & Cultural Skills will:

- identify and tackle the **barriers** that lead to the narrowing of people's **choices** (or their being denied choice) about career pathways and jobs available to them in the creative and cultural industries. This includes providing better information and advice for people choosing to work in our sector so that they make more informed choices;
- ensure that the education and training being offered to people joining or working in our industries is **relevant** to the needs of individuals as well as the current and future requirements of employers - i.e. the **people currently running businesses**, large and small, in the creative and cultural industries;
- secure a **responsive** education and training system by awarding our public recognition and approval only to those institutions, qualifications or providers that meet the needs of our industries;
- put **workforce diversity** and equality of opportunity at the centre of what we do because that way we will help build a more prosperous sector, widen the pool of available talent, challenge complacency, and help **sustain inclusive** creative and culturally inspired communities.

What we are offering is a new proposition and partnership between government and industry based on:

- **unrivalled expertise** on sector skills (market research, skills intelligence, and workforce planning) for enhancing culture and creativity and boosting UK business performance;
- **enviable employer engagement** on skills issues because that is our core purpose and the main reason we seek to exist;
- **trust** as the basis for taking collective action on skills by forging exemplary partnerships and **acting** on what employers and individuals want UK-wide;

SECTION 2

STRATEGIC CONTEXT

- **creativity and professionalism** in everything we do, leading by example; and
- **urgency** in terms of our approach to delivery because the sector is unlikely to stand still while we get up to speed as an SSC.

For government and public agencies we must act on the **promise of employer engagement**. In the end our success will be measured by the extent to which we have enhanced the **demand for skills**. We can only address the sector's demand for and investment in skills by engaging effectively with the demand-side: **employers**.

Unlike some other SSCs, however, the definition of an employer will always be problematic in large parts of our sector. There are a significant proportion of freelancers and sole traders across the industries we serve. And where businesses have formed they are more likely to be micro-firms - with less than five staff - than small firms. There is an added dimension too, in that many of our larger employers, particularly in the arts, receive significant public subsidy meaning that crude measures of productivity and economic performance are inappropriate. Similarly, the voluntary and community parts of our sector would balk at the SSC if we focussed solely on a productivity platform or utilitarian approach to education and skills.

We will, therefore, champion the cause of large parts of our sector that see creative and cultural industries as a good end in themselves - a multiplier of social value. We will recognise, in turn, that the existence of creative and cultural industries makes our society more civilised and our country a better place in which to live.

We will not do this, however, at the expense of our main mission: to ensure our employers and industries secure better access to high quality skills training, relevant provision, more responsive institutions and to attract talented people from a variety of different and diverse backgrounds.

There is a difficult balance to strike between the **government agenda** and the **industry agenda** but in the end our unique role is to act as a conduit, bringing the two sides together on the issue of skills.

By acting on these two promises - employer influence and employer engagement - we will make them the key benchmarks for setting targets and measuring our own success as an SSC.

Government policy

Developments and differences in education and training policy reflect the devolved responsibilities Scotland, Wales and Northern Ireland now have in respect of these matters. Cultural policy is another significant area that has taken on a new vitality since structures across the UK were reformed or devolved to encourage cultural diversity and sensitivity to local needs.

SECTION 2

STRATEGIC CONTEXT

This diversity represents a major opportunity and challenge for Creative & Cultural Skills. We will work with the English regions and the devolved administrations to make employer engagement in skills a reality throughout the country. We will achieve this by setting up an employer-led group in Scotland and Wales, and in other parts of the UK where there is sector support and the resources to do so.

England

Since the publication of *All Our Futures: Creativity, Culture and Education* in 1999, the education and skills dimension of the creative and cultural industries policy framework has been high on the agenda of several government departments and agencies, led by the Department for Culture, Media and Sport and the Department for Education and Skills.

Several Regional Development Agencies and Learning and Skills Councils also identify the sector as a high priority in their plans.

Arts Council programmes, Creative Partnerships, DTI-sponsored bodies such as the Design Council and the National Endowment for Science, Technology and the Arts (NESTA), are all important players in the field. Creative & Cultural Skills will need to agree joint partnership arrangements with each of them as a high priority in our first year.

Scotland

The creative and cultural industries are one of the clusters identified in the *Winning Scotland Strategy*. Within creative industries, the focus is on digital content industries and the aim is for 30% growth over three to five years.

In June 2004 Scotland's Cultural Commission, chaired by James Boyle, began a consultation process focusing on the creative industries in Scotland, which will deliver a report and recommendations to Ministers in Summer 2005. The review will look into the development of arts and culture and will decide the framework for its support in the future.

The Commission's interim report, delivered in October 2004, recognised the importance of the creative sector to the 'future economic well-being of Scotland'.

Creative & Cultural Skills aims to work closely with the Commission, employers and partners in Scotland to ensure that the SSC's priorities are reflected in the recommendations of the final report.

Wales

The National Assembly for Wales has announced the draft budget for the next three years. The Culture Fund, which covers the programme costs of the Arts Council, Sports Council and Welsh Language Board, will benefit from an additional £35 million over the next three years.

SECTION 2 STRATEGIC CONTEXT

In January 2002, the Assembly published *Creative Future - a Culture Strategy for Wales* that laid out a positive vision for 2010.

The creative and cultural sector, including the media, is seen as one of a number of areas critical to future growth and one where Wales can gain competitive advantage.

Northern Ireland

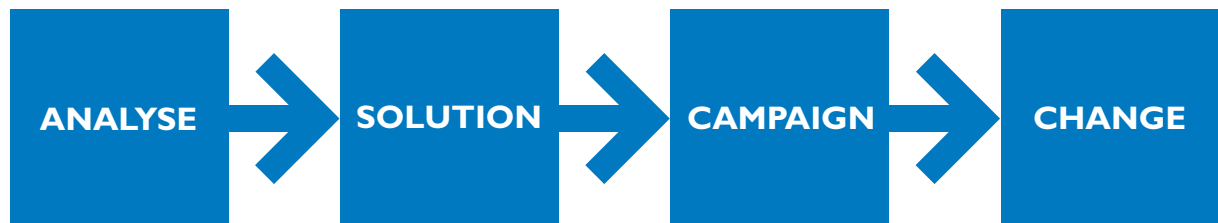
Arts and creativity are promoted through the Department of Culture, Arts and Leisure.

The *Unlocking Creativity* initiative was launched by the Department of Culture, Arts and Leisure in 2000. The dialogue and debate continues between the four Departments and across education, the arts and the creative industries to build a policy based on consensus.

Operating as a Sector Skills Council

We will operate as a **strategic, UK-wide industry-led organisation**, independent of vested interests, other than the common interests and concerns of the employers, individuals and industries we serve. To articulate the industry voice on skills we will operate as a **campaign**, not as a bureaucracy. We will be independent of direct government, trade association or other outside influence and control. Given the considerable public investment in our SSC, we shall remain publicly accountable for our actions at all times.

Campaigning organisations earn credibility by associating themselves with causes and issues while devising solutions that mobilise or persuade others to act. Our task will be to expertly find out the issues then persuasively argue for and successfully secure change:



SECTION 2

STRATEGIC CONTEXT

Our SSC will **campaign** to secure better results for skills and business performance across our industries. We will be on our guard against elaborate committee structures and Byzantine processes. Instead we will build a small organisation (35-40 staff) that has a strong and accountable core and seek, where appropriate, to forge strategic alliances with other similar organisations on skills including other Sector Skills Councils such as Skillset, Skillfast-UK, Lantra and SummitSkills, to name the key SSCs allied to our sector.

Forging new alliances

An example of such a model our SSC has forged in development is the concordat reached with the Design Council. This approach ensures that employer leadership and accountability for design skills still rests with the SSC. However, the co-convening of a **Design Industry Skills Panel** housed and supported by the Design Council means that we are able to combine limited resources, share skills research, and exploit stakeholder networks that the SSC might otherwise find wasteful to re-invent.

Similarly, we are committed early on to developing a Strategic Alliance with Skillset. This will enable both SSCs to identify a common strategy in respect of policy influence and joint work relating to operational activities such as LMI and national occupational standards.

SECTION 3

THE SKILLS CHALLENGE

Our Sector Skills Council will be focussed on a sector of the larger cultural economy: Advertising, Crafts, Design, Cultural Heritage, Music, Performing, Literary and Visual Arts and Publishing. We will have close links with other bodies serving publishing, advertising, film and television. About 945,000 people work within the creative and cultural industries footprint, which accounts for perhaps 2% of GDP. The music sub-sector alone, for example, accounts for consumer spending worth more than £4 billion, with spending on new and used musical instruments worth £750 million, tickets for live performances worth about £850 million and recordings worth £2 billion. About 125,000 are now employed in the music industry.

There is a lack of management and leadership capacity. About 17% of creative and cultural industry businesses say they suffer from skills shortages, a slightly lower figure than the economy as a whole. Yet the areas where businesses feel these shortages most acutely are management and business skills. As creative businesses face more competition, more diverse and demanding markets, and uncertainty about technology, so management skills will become ever more important, to deal with intellectual property issues for example and to diversify income streams to provide more stability. Yet many of these companies need business and management skills, tailored to their needs, delivered in a way that makes sense for them. They do not want men in grey suits or long courses in colleges. They want advice and help from people who understand how creative businesses work.

The small scale of these businesses, operating on stretched budgets, means they under-invest in training and skills in general. During times of plenty people work long hours to get projects finished and rarely have time to spare to contemplate training or learning. During times of famine when work is short people are working flat out to get new projects. Creative businesses are rarely stable enough to plan for training.

There is a clear need for a stronger shared platform so that these small companies can prepare for their future.

Key issues raised in the Market Assessment

Unless we are clear about the skills issues we are seeking to address it will be difficult to demand the respect and attention of our employer and industry base. We will also be unable to influence the funding and planning decisions of the education system and key public agencies. In general terms, our Market Assessment shows:

- Over **half a million people** work in creative and cultural industries with the sector currently experiencing higher than average **employment growth** (for example, creative and cultural industries employment is set to rocket across London, surpassed only by the growth in business and financial services).

SECTION 3

THE SKILLS CHALLENGE

- A complex set of **market pressures** and a contingent labour force of one-person bands can result in higher than average market failures and investment in training being sub-optimal in specific areas. For example, theatre technician training where there is currently a limited competence framework, or an effective provider-base.
- Developments in **new technology** can raise the **demand for new skills** but it can be difficult for individuals to access the right training, or the supply-side and qualifications system is sluggish to respond.
- Thousands of people take arts, drama, music, design, advertising and creative industry courses every year in the hope that it will secure them a well-paid job in one of our industries. Some people make the right **decisions** and receive relevant education and training and pursue successful careers. But our employers still report an unacceptably high number of people seeking to work in the industry with the **wrong skills** or unrealistic expectations about what careers are available.
- Management and leadership is a critical issue in large parts of the sector.
- There is evidence of **complacency** and wasted talent in some parts of the sector, particularly in terms of encouraging and recruiting a **diverse workforce**. This is not only denying opportunities to potentially talented people, but is bad for both organisational and commercial success.

Becoming the experts

A high priority for our SSC in the first year will be to build a first-class market research and skills intelligence unit. Our proposed **Creative Knowledge Lab** will deploy modern marketing techniques and research, identify best practice at home and abroad and include focus groups with employers, scenario building workshops and skills insight across the sector. Its immediate task will be to gauge the talent requirements of industry and find out barriers to employers' securing competent people through a comprehensive Skills Audit of the creative and cultural industries.

Working with sub-sector **Skills Groups**, the SSDA, Skillset and intermediary bodies, we will devise and carry out a **Workforce Survey** - a common methodology for surveying employers' and individuals' skills needs - from mid 2005 onwards. It will become the nationally recognised source for identifying skills issues across the creative and cultural industries, and make up for the deficiencies in current official data and surveys. The survey will be either free-standing, or will be incorporated as a series of common questions in other surveys (e.g. the National Employer Skills Survey in England).

The work of Knowledge Lab will feed into an interactive home on our website allowing visitors to manipulate and download user-friendly and consumer-orientated data. This new website portal, **Creative Choices**, will become the principal means through which individuals and employers can access consumer information and support across the creative and cultural industries in terms of:

SECTION 3

THE SKILLS CHALLENGE

- institutions, qualifications and courses that are accredited, **validated** or endorsed by the SSC as offering high quality, industry-relevant skills and competencies for the demands of today's sector;
- **consumer reports** by individuals and businesses, showcasing provision and competencies gained by individuals or employers that benefit bottom-line business needs;
- data on key trends in skills and employment, broken down between the nations and regions of the UK to help better **inform the workforce planning** of national and regional agencies;
- careers **advice and guidance** with on-line assistance (in partnership with Learndirect) to help sign-post those seeking to enter our industries or are already working in the sector to access appropriate support;
- an **online job placement service** (including work experience) and CV uploads/ sharing, in partnership with a national recruitment agency.

Influencing the supply-side

Securing a genuinely demand-led (i.e. industry-driven) approach to the supply of talent and skills to our sector will be a key objective of the SSC. There are a number of ways in which we will seek to influence the supply-side. Primarily, our consumer-orientated approach to labour market and skills intelligence and a national 'kitemarking' scheme of FE and HE provision will more rigorously clarify the market demand for skills. This will empower both individuals and employers to make more informed decisions about what is industry-relevant, and by implication, what is not.

This should have a positive effect on the supply-side - institutions and providers - who will seek to work with sector employers through the SSC on ways to ensure that what they are offering is more relevant and responsive to what individuals and employers want. Furthermore, sharing this work with qualification authorities across the UK and national/regional funding agencies will help better direct funding and resources to those areas in demand.

SECTION 3

THE SKILLS CHALLENGE

Leverage from employers

Employers are getting involved in our SSC because they passionately believe in the power of education and skills to make a difference to organisational performance in their sector. In turn, they fervently believe that the creative and cultural industries offer major benefits to the future well-being of society and the UK economy as a whole.

They also welcome government's genuine attempts to involve employers with renewed purpose - through SSCs - to exert real influence across the education and training system. But they will soon become disenchanted and lose faith in the SSC if they feel the system is not listening or responding effectively to their needs.

Employers are aware that a key role for the SSC is to champion good skills and employment practice and to challenge every part of the sector to raise its game in terms of business performance. This is particularly the case on workforce diversity, where we will need to demonstrate to employers more clearly, and campaign hard, on the business case for investing in and attracting the widest possible pool of talent.

A key priority for the SSC is to secure a sustainable funding model from employers for both the SSC and improved skills investment in the sector's workforce. It is unrealistic, however, to expect that major progress can be made on this until the SSC has a licence. Unlike other SSCs we have a limited capacity and track record in which to make an effective approach to employers. Indeed, there is the danger that any large-scale approach to employers at this stage could backfire.

Leverage from other bodies

A number of bodies have directly supported the SSC in development including grant-in-aid contributions from Arts Council England, the Museums, Libraries and Archives Council (MLA), the Arts Council of Wales, the Qualifications and Curriculum Authority and the North West RDA.

SECTION 4

OUR STRATEGIC GOALS

As the SSC moves toward full operational capacity, these organisations and others have signalled a willingness to provide further support within the context of effective partnership or funding agreements.

Creative & Cultural Skills is committed to diversifying its income stream while ensuring it remains focussed on a strategic agenda addressing the core objectives set out in this plan.

Ensuring a UK-wide approach

The SSC will work across the UK, in a way that focuses our resources on areas of the country where our commitment is most needed and the sector's workforce is present. For example, the *Market Assessment* shows that a large part of our sector is concentrated in London and the South East, with considerable centres of creative and cultural industry clusters in Cardiff, Edinburgh and Belfast, as well as in several English regions and cities.

Our permanent Board, when appointed, will take the decision on exact office locations, staff deployment and resources. For the moment we are committed to an Employer Skills Group operating UK-wide with a National Manager appointed for Scotland, Northern Ireland and Wales with three full-time Regional Managers appointed to initially work in three 'trailblazer' regions. Additional regional managers will follow in Years 2 and 3 of our *Business Plan*, providing resources are available. Our Nations and Regions Director will be responsible for ensuring we engage effectively with employers and stakeholders in the devolved nations and English regions - including those regions that are not initially trailblazers.

SECTION 4

OUR STRATEGIC GOALS

Our strategic goals for the period 2005-2010 will help Creative & Cultural Skills achieve its ambitious vision of:

1. producing high quality market research and skills intelligence that widens the **choices** and learning pathways of people entering and working in our industries;
2. influencing the demand for and supply of skills by ensuring qualifications, apprenticeship and competence frameworks are **relevant**, based on what employers want and individuals need;
3. ensuring institutions that seek to supply skills to our sector are **responsive** to industry requirements by benchmarking or 'kitemarking' their performance to help the sector boost levels of productivity and business success;
4. securing a commitment to practice **equality and diversity** across our sector as the best means of extending opportunity and delivering commercial or organisational success;
5. building a strong, industry-led Sector Skills Council with **creative and professional staff** recognised as the experts on skills within and beyond the sector.

SECTION 5

WHAT WE WILL DELIVER

Over the past year a huge amount of expectation has been raised about the prospect of a Sector Skills Council for the creative and cultural industries. People are rightly impatient for change.

On receipt of a five-year licence we will move with urgency to deliver the following in the first 100 days:

- A successful **launch/licensing ceremony**;
- a successful **recruitment campaign** resulting in a diverse and creative staff being appointed to an organisational structure capable of delivering the *Business Plan*;
- a major communications campaign to **widely engage employers** across the sector, including the announcement of a high-profile **Patrons Group** to build momentum behind the new SSC;
- Young and Creative **Apprenticeships** taken on to the next phase of delivery;
- work begun on a new set of **national occupational standards**;
- work commenced on a specification and competence framework for **theatre technician training** including a wider workforce development plan;
- the commencement of work programmes or concordats relating to **Industry Skills Advisory Panels** in music, cultural heritage and performing arts, and delivering on the concordat reached with the Design Council during the Development Stage;
- the **sector's skills priorities for 2006** agreed with a number of funding and planning agencies including the LSC, the QCA, SQA, Scottish Executive, ELW, Association of Colleges and HEFCE.

What we will deliver in five years

By the end of the first Strategic Plan period 2005-2010, we will have delivered:

- an industry-driven **Creative Apprenticeship programme** with take-up across the sector providing a better skills solution for employers and new opportunities for young people and adults;
- a reformed **Sector Qualification Strategy** based on identifying core competencies as the basis for industry accreditation of workforce skills;
- a robust **UK-wide 'kitemarking' scheme** identifying what provision and supply of skills to the sector is relevant and meets the highest standards of industry approval;

SECTION 5

WHAT WE WILL DELIVER

- a credible **UK-wide Skills Passport scheme** in the creative and cultural industries helping those with portfolio careers gain industry accreditation for their work;
- The first take-up of **Creative Learning Accounts**, subject to the raising of resources, helping freelancers and micro businesses - particularly those from less privileged backgrounds - access to finance for learning and continuing professional development;
- a comprehensive **Diversity Programme** based on securing employer commitment to the business benefits of a diverse workforce;
- an annual **Creative & Cultural Skills Summit** and awards ceremony showcasing the skills and talents of employers and individuals across the sector and commercial practice;
- a functioning **Creative Knowledge Lab**, providing consumer-orientated skills and labour market intelligence and international benchmarking. It will also provide the information to underpin workforce planning and our planned **interactive website portal Creative Choices**;
- A strong, **industry-led Sector Skills Council** at Patron, Board and executive level putting the skills of the creative and cultural industries clearly on the map;
- A model of **employer engagement** - influencing the supply and demand for skills - across the nine regions of England and across Scotland, Wales and Northern Ireland, providing sufficient resources are available.

SECTION 5 WHAT WE WILL DELIVER

What success will look like in 2010

Strategic Objectives	Currently	2010 Key Performance Indicators
<p>1. Produce high quality market research and skills intelligence that widens the choices and learning pathways of people entering and working in our industries.</p>	<p>Ad-hoc LMI & consumer intelligence. Poor quality & duplication rife.</p> <p>Individuals unable to make informed choices based on industry relevance.</p>	<p>1 million hits online for Creative Choices - an interactive portal guiding individuals and employers.</p> <p>Knowledge Lab recognised as a national & international centre of excellence.</p>
<p>2. Influence the demand for and supply of skills by ensuring qualifications, apprenticeship and competence frameworks are relevant, based on what employers want and individuals need.</p>	<p>No apprenticeship culture.</p> <p>Lack of industry-recognised competence frameworks from technical to management skills.</p> <p>Out of date qualifications or irrelevant courses.</p>	<p>4,000 Young and Creative Apprenticeships.</p> <p>Industry relevant qualifications and up-to-date learning frameworks.</p> <p>5,000 freelance workers/ portfolios awarded Skills Passports.</p> <p>At least 60% of the workforce getting trained/CPD. Eight hundred companies achieving Investors in People.</p>
<p>3. Ensure institutions that seek to supply skills to our sector are responsive to industry requirements by benchmarking or 'kitemarking' their performance to help the sector boost levels of productivity and business success.</p>	<p>Supplier-driven system of education and skills.</p> <p>No sector-wide 'kitemark' in place to badge which institutions provide the best skills to the sector.</p>	<p>A network of at least 100 accredited FE, HE institutions offering the sector excellence in the supply of industry-relevant skills.</p> <p>The first City Academy for Creative & Cultural Skills.</p> <p>The first creative learning network in at least one nation or region of the UK.</p>

SECTION 5 WHAT WE WILL DELIVER

Strategic Objectives	Currently	2010
<p>4. Secure a commitment to practice equality and diversity across our sector as the best means of extending opportunity and delivering commercial or organisational success.</p>	<p>Equality and diversity a major factor in reported skills gaps.</p> <p>Lack of diversity reinforcing image of elitism in large parts of the sector.</p> <p>Access to finance and support a major barrier.</p>	<p>A management and leadership programme implemented, improving diversity.</p> <p>500 Creative Learning Accounts opened offering bursaries of up to £1000 to people entering the industry from non-traditional backgrounds.</p>
<p>5. To build a strong, industry-led Sector Skills Council with creative and professional staff recognised as the experts on skills within and beyond the sector.</p>	<p>An embryonic SSC, with a few staff, in the pre-licence stage.</p> <p>Expectations/demands are high but SSC unable to respond in full.</p>	<p>A strong industry-led Board and Patrons group providing powerful strategic leadership.</p> <p>Organisation is famous for professionalism and diversity of its staff, as well as delivery of the above.</p>

FURTHER INFORMATION

For further information on the Strategic Plan please contact:

Rachel Baker

Creative & Cultural Skills

Email rachel.baker@cciskills.org.uk

For general information please contact:

Email info@cciskills.org.uk

Web www.cciskills.org.uk

London Office

11 Southwark Street

London

SE1 1RQ

Telephone 020 7089 5866

Fax 020 7089 5857

Leeds Office

1 Marshall Court

Marshall Street

Leeds

LS11 9YP

Telephone 0113 244 6879

Fax 0113 244 8577

APPENDIX I

GOVERNANCE

Our governance determines the nature of our relationships among our partners and peers as well as relationships within the organisation. Our governance is being set up according to best practice and to reflect the decision-making processes, policies, standards, goals and metrics that we will need.

Creative & Cultural Skills is a new organisation, which at the time of writing is still in its development phase. Our plans for governance reflect our current state of play, which is work in progress, and our intention for the future, i.e. in time for the issue of a full licence.

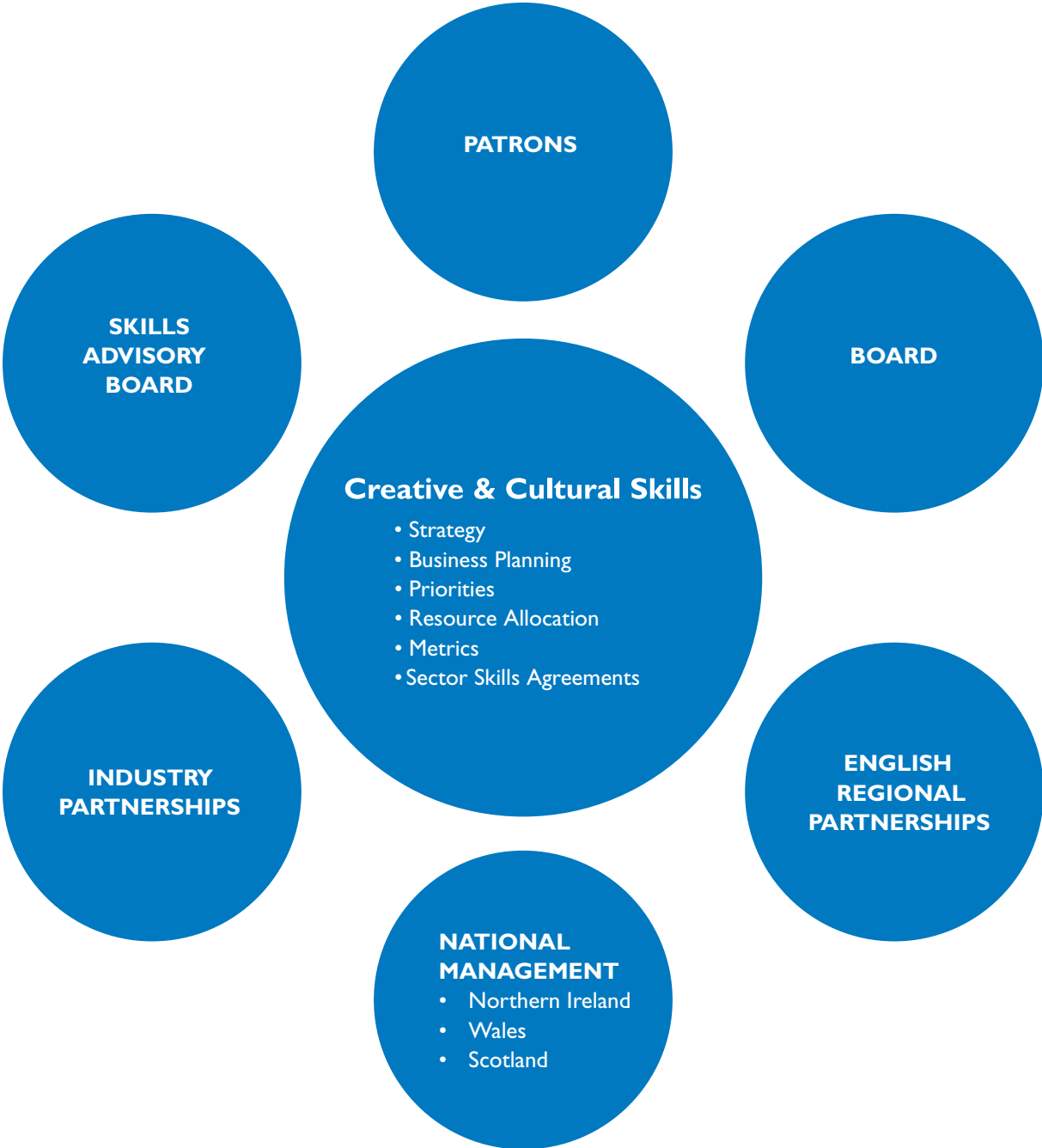
The following diagrams illustrate how we are structuring our governance to respond to such challenges as:

- how do we show that employers influence and inform our strategy and our performance?
- how can we show that our board and management are run effectively?
- how can we prove that we have adequate internal controls?

Further details are contained in the annexes, for example: our relationships with employers; terms of reference for our board and sub committees; our internal procedures, etc.

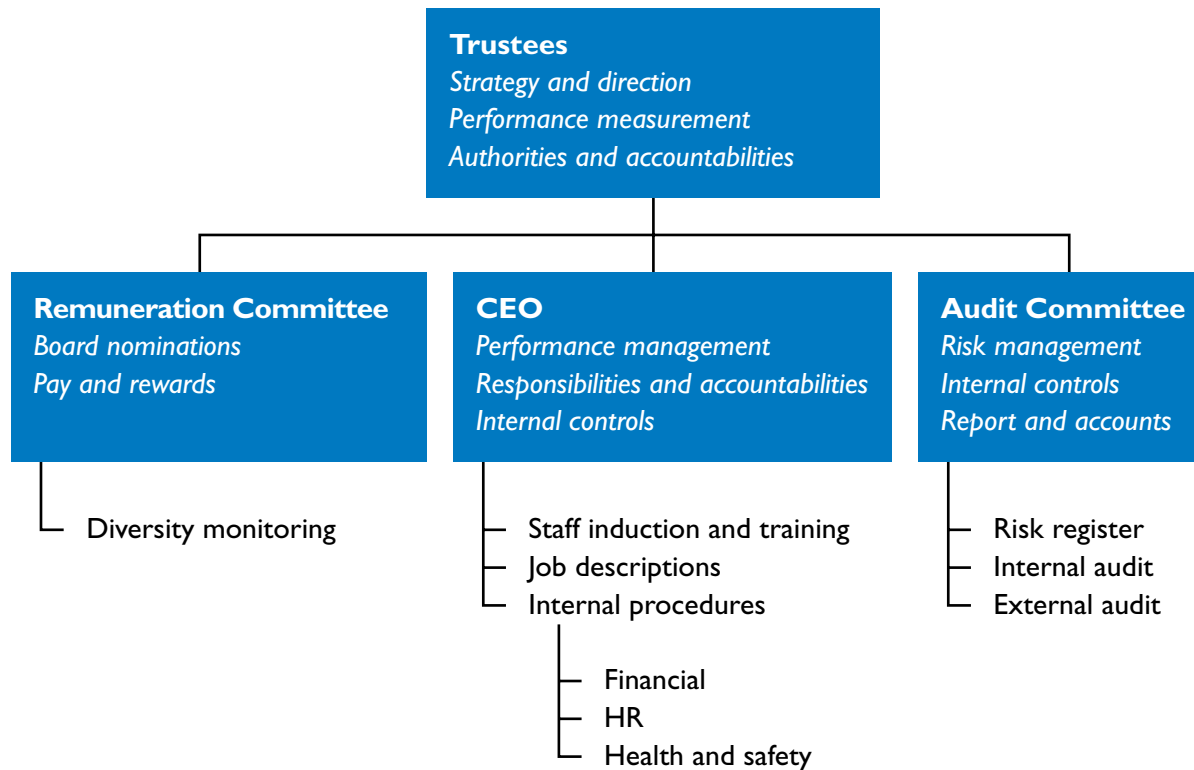
APPENDIX I GOVERNANCE

Employer governance and engagement



APPENDIX I GOVERNANCE

Board, management and internal governance



Examples of our reference points for governance are:

- Combined Code (Higgs report) - role of Board members and remuneration and appointments
- Smith report - Audit Committee
- Charity Commission - role of trustees

APPENDIX 2 DELIVERY AND PERFORMANCE MATRIX

Produce high quality market research and skills intelligence that widens the choices and learning pathways of people entering and working in our industries.

Strategic Objectives	Activities Year 1	Activities Year 2	Activities Year 3
To be recognised as the sector experts and as the primary source of labour market intelligence delivering a functioning Creative Knowledge Lab, providing consumer-orientated skills and labour market intelligence; international benchmarking.	Produce a prospectus for the SSC's Creative Knowledge Lab and work with key partners to design the UK's first Creative Knowledge Lab.	First implementation phase of Creative Knowledge Lab.	Creative Knowledge Lab fully operational, supported by a rolling research programme.
	Recruit and set up the Expert Panel.	Expert Panel scopes emerging skills needs and publishes sector's first Creative Futures Review.	Expert Panel critically evaluates sector intelligence, reviews progress and publishes action plan.
	Review existing data and establish the baseline for the sector and establish clear programme of activity supported by employers.	Produce and disseminate an annual employer survey which covers skills needs.	Work with partners to produce definitive Skills Assessment of the UK's Creative Industries.
Based on sound evidence, to champion best practice in the sector the Creative Industries Employer Awards and provide access to wide range of opportunities to ensure supply of skilled and diverse staff.	Identify work to be undertaken with other SSCs on overlapping LMI projects (performance occupations, Skillset)	Commission further programme of activity to review LMI and skills issues in boundary occupations.	Critical review of LMI gaps.
	Devise employer awards scheme.	Campaign and launch the Creative Industries Employer Awards.	First award ceremony for the Creative Industries Employer Awards at Skills Summit.
	With employers review best practice baseline and design web-based access to information and tools.	First phase Interactive web-based best practice information and toolkits made available.	International best practice review.
Deliver an annual Creative & Cultural Skills Summit and awards ceremony showcasing the skills and talents of employers and individuals across the sector.	Annual Skills Summit.	Annual Skills Summit and programme of national and regional employer events.	Continuing cycle of annual Skills Summit.

APPENDIX 2 DELIVERY AND PERFORMANCE MATRIX

Ensure institutions that seek to supply skills to our sector are responsive to industry requirements by benchmarking or 'kitemarking' their performance to help the sector boost levels of productivity and business success.

Strategic Objectives	Activities Year 1	Activities Year 2	Activities Year 3
Implement a robust UK-wide 'kite-marking' scheme identifying what provision and supply of skills to the sector is relevant and meets the highest standards of industry approval.	Devise a standards-based quality management system for use with HE and FE providers, and secure agreement with strategic bodies on benchmarking tool.	Implement 'kitemarking' programme for HE courses.	Publish 'kitemarked' HE programmes.
	With HE and FE sector negotiate introduction of Creative Learning Network.	Launch Creative Learning Network.	Introduce a Creative Industries Provider Information Gateway and Network.
	With Learndirect review availability and accessibility of IT-enabled skills programmes.	Introduce online directory of all programmes that meet industry skills requirements.	Roll out online directory.
To secure a network of industry training providers which qualify for the SSC's 'kitemark'.	Develop a scheme for endorsing and 'kitemarking' industry training provision.	Launch industry training provision 'kitemarking' programme.	Work with partners to devise a framework for a Creative Industries Provider Information Gateway and Network.
Agree the sector's skills priorities for 2006 with a number of funding and planning agencies including the LSC, QCA, SQA, Scottish Executive, EIWA and HEFC and develop Sector Skills Agreements.	Lead a review of sector's strategic objectives and skills priorities and review and prioritise annual skills issues.	Implement first year of the sector's Strategic Commissioning programme and work with the SSDA to prepare for introduction of Sector Skills Agreements.	Second phase of the sector's Strategic Commissioning programme completed.
			Draw up Sector Skills Agreement.

APPENDIX 2 DELIVERY AND PERFORMANCE MATRIX

Secure a commitment to practice equality and diversity across our sector as the best means of extending opportunity and delivering commercial or organisational success.

Strategic Objectives	Activities Year 1	Activities Year 2	Activities Year 3
A comprehensive Diversity Programme based on securing employer commitment to the business benefits of a diverse workforce.	Work with employers to review employment practices, information on career pathways and opportunities, and identify priority action areas and key partners.	Introduce and pilot a range of new approaches to overcoming disadvantages in recruitment and the labour market.	Review pilot approaches and extend schemes across the sector.
Introduction of Creative Learning Accounts, helping freelancers and micro businesses - particularly those from non-traditional backgrounds - to access finance for learning and continuing professional development.	Secure funding/access to bursary schemes to support CCAs.	Launch Creative Learning Account models across at least one sub-section.	Launch Creative Learning Account models across more sub-sectors and commission impact research.
	Research and pilot Creative Learning Account models.		
A credible UK-wide Skills Passport scheme in the sector helping those with portfolio careers gain industry recognition for their work.	Research and pilot Skills Passports.	Launch Skills Passport models across three sub-sectors.	Launch Creative Skills Passport models across remaining sub-sectors and commission impact research.
To provide regular and reliable access to high quality information and continuing professional development (CPD) materials to widen the choice of opportunities available to individuals at all ages and career stages.	Confirm baseline position for the sector.	Campaign and launch of Creative CPD.	Launch of interactive Creative CPD toolkits.
		Introduce comprehensive pathways information and guidance network.	Produce and publish comprehensive online directory of case studies for the entire creative workforce.

APPENDIX 2 DELIVERY AND PERFORMANCE MATRIX

Influence the demand for and supply of skills by ensuring qualifications, apprenticeship and competence frameworks are relevant, based on what employers want and individuals need.

Strategic Objectives	Activities Year 1	Activities Year 2	Activities Year 3
To have a complete suite of national occupational standards that meet the needs of employers.	<p>Review the needs of the industry and produce a plan for the systematic delivery of NOS.</p> <p>Commence work on a specification and competence framework for theatre technician training.</p>	Implement first phase of the Standards Plan.	Implement second phase of the Standards Plan.
To introduce a reformed sector Qualification Strategy based on identifying core competencies as the basis for industry accreditation of workforce skills.	Develop a Qualification Strategy, agreed with key partners.	Work with awarding bodies to make available employer-supported qualifications.	Review uptake and devise strategy to maximise take up of qualifications.
An industry-driven apprenticeship and progression programme with take-up across the sector providing a better skills solution for employers and new opportunities for young people and adults.	Pilot a Creative Apprenticeship programme across the sector.	Launch the first phase of the Creative Apprenticeship programme.	Extend the Creative Apprenticeship model across the whole of the sector.
	Review the first year of the Young Apprenticeship programme and support the recruitment of the second cohort.	Develop pathway models which ensure access to employment in the sector.	Young Apprenticeship programme linked to Creative Apprenticeships, Foundation Degree and Creative Learning Accounts.

APPENDIX 2 DELIVERY AND PERFORMANCE MATRIX

To build a strong, industry-led Sector Skills Council with creative and professional staff recognised as the experts on skills within and beyond the sector.

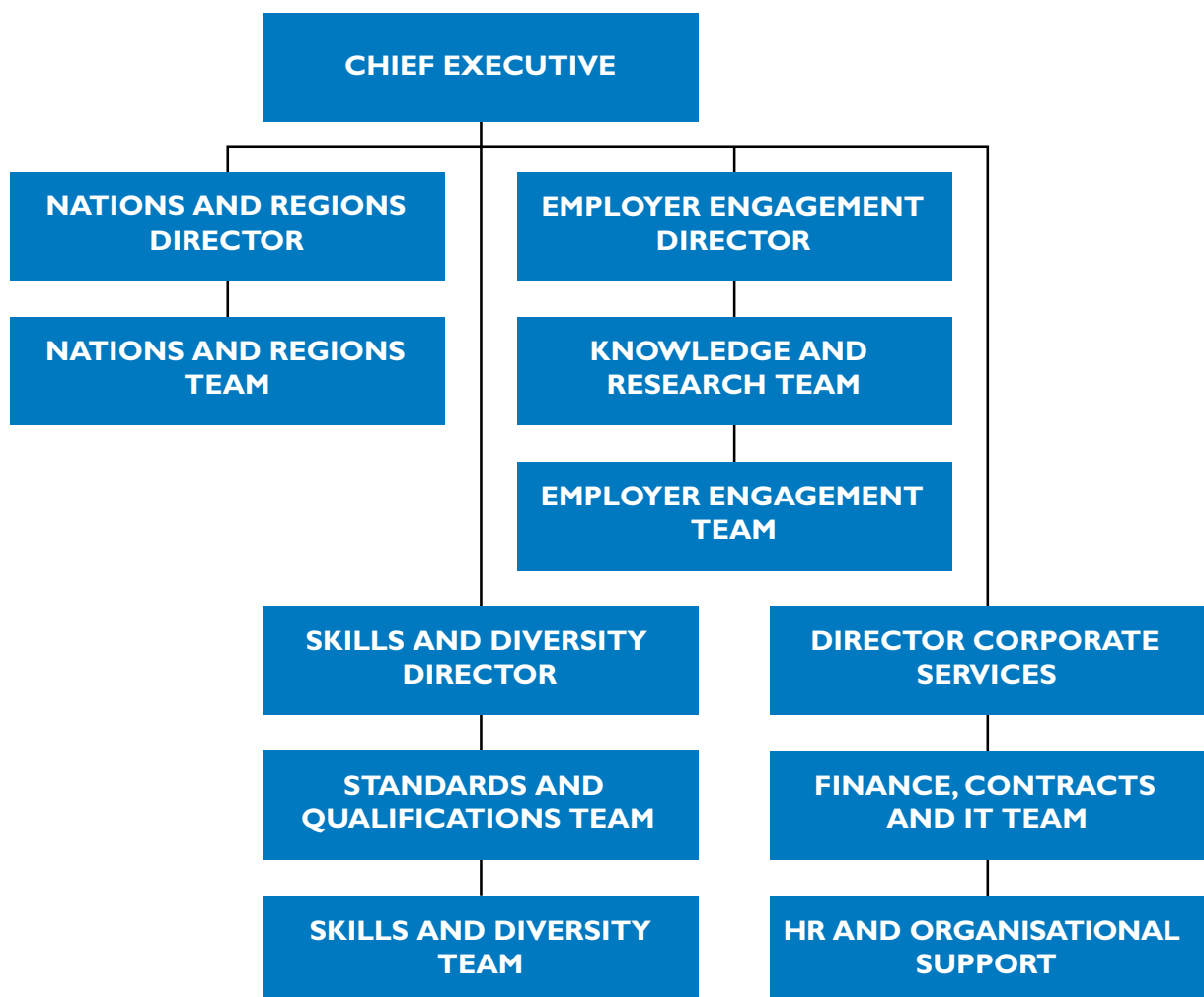
Strategic Objectives	Activities Year 1	Activities Year 2	Activities Year 3
A strong, industry-led Sector Skills Council at Patron, Board and executive level, putting the skills of the creative and cultural industries clearly on the map.	A major communications campaign to widely engage employers across the sector, including the announcement of a high-profile Patrons Group to build momentum behind the new Council.	An annual programme for Board members which will support delivery of strategic objectives.	An annual programme for Board members which will support delivery of strategic objectives.
A model of employer engagement - influencing the supply and demand for skills - across the nine regions of England, Scotland, Wales and Northern Ireland.	Commissioning of Board member-led National Groups in Northern Ireland, Scotland and Wales. Three Regional pilots to be commissioned.	National and Regional Groups to deliver SSC priorities.	Produce and regularly update statement of workforce priorities.
	Secure the placement of industry skills groups in design, music, cultural heritage and performing arts through concordats reached with our key partners.	Secure industry groups for all sub-sectors. With key industry groups produce skills audits and identify workforce skills priorities and action plans.	Produce and regularly update statement of workforce priorities linked to Sector Skills Agreement.
A successful recruitment campaign resulting in a diverse and creative staff being appointed to a organisational structure capable of delivering the Strategic Plan.	Undertake recruitment in line with strategic priorities and commitment to diversity.	Work towards securing liP. Launch internal creativity awards for staff.	Achieve liP.
Fully exploit IT for internal and external communications.	Introduction of internal communications technology. Programme to ensure all staff are IT skilled and able to fully maximise the IT infrastructure.	Programme of continuous improvements to IT functions with all new staff members skilled in its use.	Review and upgrading of IT infrastructure and communications technology benchmarked against top performing creative industry standards.

APPENDIX 3 PEOPLE AND RESOURCES

We intend to remain a relatively small SSC rising to a maximum of just over 40 staff over a three-year period. However, given that we are a start-up organisation, we need to ensure that we recruit quickly in the first year in order to meet our main priorities of effective employer engagement, building a 'knowledge lab', and having a fully functioning support office. The diagram below illustrates the broad structure of the organisation.

At present we are split over two sites and are staffed with a small number of people many of whom are on contract. Once the licence is approved we will move swiftly to a more permanent structure, including a decision on permanent office locations.

Proposed outline structure



APPENDIX 4 FINANCIAL PROJECTIONS

A summary of our financial projections is shown below with supporting detail in the annex. The licence from the SSDA is granted for a five-year period with uplift in the first year to reflect the need to establish the organisation with employers and set up the infrastructure.

	2005/06 £'000	2006/07 £'000	2007/08 £'000	2008/09 £'000	2009/10 £'000
Income					
SSDA Licence and Performance	1,370	1,250	1,250	1,250	1,250
SSDA Programmes	583	0	0	0	0
Stakeholder funding	200	200	200	200	200
Project funding	983	1,795	1,865	1,950	2,050
Employer Contributions	326	426	576	600	600
Total Income	3,462	3,671	3,891	4,000	4,100
Expenditure					
Programme and project costs	1,567	1,548	1,581	1,621	1,661
Staff costs	1,252	1,656	1,787	1,832	1,878
Non-staff overheads	380	409	430	441	451
Start-up and infrastructure costs	121	47	87	0	0
Total Expenditure	3,320	3,660	3,885	3,894	3,990
Surplus/(Deficit)	142	11	6	106	110

Please note that the projected surplus in 2005/06 reflects the fact that some expenditure was incurred in the period 2004/05.