



MUSIC INDUSTRY

WORKFORCE DEVELOPMENT PLAN

National Music Council steering group for
Sector Skills Council and Music Industry Research

December 2004

Compiler: Dave Laing

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The views expressed in this document are not necessarily the views of Creative & Cultural Skills, the Sector Skills Council in development for the creative and cultural industries.

“The vision of an increasingly skilled, motivated, unified and inspired music industry with employment routes into and within it is a vision that EMI shares; the Workforce Development Plan is a significant step towards realising better the UK’s creative potential. I welcome the creation of a new Sector Skills Council for Creative Industries to bring the full triumphant force of the creative sector into the forefront of the UK’s knowledge economy and make it stronger, more productive and more diverse.”

Eric Nicoli Chairman, EMI Group

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FOREWORD

Welcome to the first ever Workforce Development Plan created by and for the music industry in the UK.

The music industry is of unique importance to both the cultural and economic life of our nation. Various National Music Council reports in the past (The Value of Music, NMC 1996; A Sound Performance, NMC 1999; and Counting the Notes, NMC 2002) have highlighted the massive economic contribution made by music-making and all that surrounds it, be it recording, instrument manufacture, education, publishing or live performance. Tens of thousands of professionals owe their living to music; and the industry is one of the largest UK net exporters. Of no less importance is the contribution the world of music makes to peoples' quality of life: whether they are listeners or performers, professionals or amateurs, experts or beginners.

The structure of the music industry is extremely complex, comprising many interlocking sub-sectors that work together and do business with each other in sophisticated and labyrinthine ways. But there is at least one area in which all the various parts of the industry find themselves united: the need for improved performance and productivity. In an age where the music industry finds itself under growing pressure from international competition as well as technological developments, there is a shared recognition that improving the skills of the employees and trainees in the sector is now necessary rather than simply desirable.

Not before time, the Government has recognised that the creative and cultural industries are of crucial importance to what tends to be called "UK plc". The establishment of Creative & Cultural Skills, the Sector Skills Council for the creative and cultural industries, in which the National Music Council played a major role, acknowledges this fact; and we are particularly pleased to be able to offer the SSC-in-development its first sector Workforce Development Plan for it to examine and, we hope, implement.

The WDP was developed after a round of nationwide workshops consulting major employers and trade associations working in the sector. It has been refined over a period of time, adopted by the National Music Council as a whole, and now represents a major step forward in being able to document and define many of the training needs of this most diverse of industries. It is our hope and belief that both the SSC-in-development and the music industry employers will respond actively to the gauntlets laid down herein.

My thanks go to the NMC SSC and Research Steering Group which has guided us through the process of creating the WDP, and most importantly to Dave Laing who researched and compiled the WDP, to Metier for its funding of the Plan, to James Sellar for his work on its design and to Fiona Harvey for coordinating the whole project.

Robin Osterley
Chairman
National Music Council



Robin Osterley
Chairman of the National
Music Council

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1 INTRODUCTION

The UK music industry operates in a highly competitive, challenging and rapidly changing environment. It is generally understood within the industry that one of the essential factors for success in this environment is the acquisition and updating of skills of all types.

In recent years the number, variety and quality of training opportunities for members of the industry have grown to begin to meet the demand. At the same time, there are an ever-growing number of government-funded workforce skills programmes that are intended to benefit industry.

Now, the music industry as a whole, and every company and individual within it, has the best opportunity yet to define and satisfy its training needs within a new framework that will be government supported but employer-led.

The vehicle for this employer-led skills initiative is Creative & Cultural Skills, the Sector Skills Council for the creative and cultural industries. Its task will be to take practical steps to ensure that the training needs of the music industry and other creative industries are met in the most effective and efficient ways. It will not replace existing training schemes but help them to maximise their impact. Where required it will co-ordinate existing activities, identify and remove barriers to right kind of skills training and pilot new types of learning and skills acquisition.

One tool for any industry to inform and brief its SSC is the Workforce Development Plan (WDP). In essence, this is a rolling list of training priorities that will provide an agenda for action by the SSC and will be regularly reviewed and amended.

This document is a music industry WDP drawn up on behalf of the National Music Council's steering group for Sector Skills Council and Music Industry Research with funding from Metier. It has been presented to, discussed by, and approved at a Full Council meeting of the NMC.

The National Music Council, in presenting the WDP to the Sector Skills Council in development, requests that Creative & Cultural Skills consults and works with the music industry in delivering the WDP.

Dave Laing



Dave Laing
*Author of Workforce
Development Plan*

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2. WHAT IS A WORKFORCE DEVELOPMENT PLAN?

Workforce development plans (WDP) are part of the Government's learning and skills agenda. The aim of the Department for Education and Skills (DfES) is that all industrial sectors in the United Kingdom should produce a plan for a common framework to help to establish shared concerns and interests and to identify the interventions needed to close their skills gaps. When the learning and skills agenda was announced industrial sectors were represented by 70 National Training Organisations (NTO). Since then, the responsibility for developing WDPs has passed to the 25 or so new Sector Skills Councils that will replace the NTOs.

WDPs are not intended to be an internal plan for the Sector Skills Councils. The guidance note from DfES says they should be produced 'with and on behalf of the many employers and other stakeholders'. The guidance notes add that WDPs 'must inform, advise, influence and most importantly persuade others to act'.

This music industry WDP was commissioned by the National Music Council with funding from Metier, formerly the NTO for the Arts and Entertainment sector. Its purpose is to provide a focus for training policy development both within the music industry and at the recently established Sector Skills Council for the creative and cultural industries, Creative & Cultural Skills, now in its development phase. The WDP should also serve to brief other stakeholders on the music industry's training and skills development priorities. The stakeholders include the Government, the Learning and Skills Councils the Regional Development Agencies in England and the national development agencies of

Scotland, Wales and Northern Ireland. The National Music Council intends that the future development of this WDP and its implementation should take place under the aegis of Creative & Cultural Skills and its music industry advisory group.

This WDP should be read in the context of two previous reports from the National Music Council, whose key conclusions can be found elsewhere in this document. These are the economic mapping document Counting the Notes (2002) and Sounding out the Future (2003), a report on the key skills and training needs of the music industry. Because these reports have already established the industry's employment levels and trends and the skills agenda, this WDP focuses on some key Objectives for workforce development in the music industry. These are specific and practical priorities for action over a three-year period that are presented in detail in the final section of the report with suggestions for the actions needed to implement each Objective.

The Objectives are listed below in 'headline' form.

“This Workforce Development Plan provides music publishers and their colleagues in other music industry sectors with a clear set of achievable objectives that will help to ensure that each sector and the industry as a whole is ready to embrace the opportunities and meet the challenges that lie ahead.”

Leslie East, Director of Publishing, ABRSM (Publishing) Ltd

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3 SUMMARY OF OBJECTIVES

1 CONTINUING PROFESSIONAL DEVELOPMENT OBJECTIVES

- 1.1 At least 50% of the industry workforce to undertake training /skills development for the equivalent of at least 45 minutes per week (i.e. 36 hours per year) for full-time workers and pro-rata for part-time workers.
- 1.2 Secure sustainable funding where necessary for new and established industry training programmes, e.g. those organised by trade associations.
- 1.3 Initiate and establish a 'passport' system for the documentation of learning attainment by individuals within the industry.
- 1.4 Set benchmarks for the non-formal learning sector (NFL) to include the assessment of training outcomes and assessment of training schemes for those delivering training in this sector.
- 1.5 Design and support with financial and human resources a mentoring pathway in either a sub-sector or a geographical region as a pilot for the industry as a whole.

2 ORGANISATIONAL DEVELOPMENT OBJECTIVES

- 2.1 A specified number of companies of all sizes to apply for Investors in People status.

3 ENTRY TO THE WORKFORCE OBJECTIVES

- 3.1 A structured dialogue to be initiated with relevant providers in schools, further education, higher education and the NFL sector.
- 3.2 Provide an online 'meta-source' to direct potential entrants and others to information and advice on currently available training.
- 3.3 Ensure that the design and delivery of existing and future programmes prioritise the need for greater diversity in the workforce so that it more accurately reflects the demographics of the country as a whole.
- 3.4 Ensure that all induction courses include an introduction to the industry as a whole.

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4 THE UK MUSIC INDUSTRY AND ITS WORKFORCE

According to Counting the Notes, the music industry provided employment for an estimated 125,562 full time equivalents in 2000. Given the relatively high level of part-time working in some sub-sectors, the number of individuals employed was estimated to be in the region of 160,000. In common with other creative industries, there is a high proportion of micro-businesses and freelance workers.

The industry consists of seven sub-sectors:

- A: Composition of Musical Works & Music Publishing
- B: Production, Retail & Distribution of Musical Instruments and Audio Equipment
- C: Promotion, Management & Agency Related Activities
- D: Live Performance
- E: Recording
- F: Retail & Distribution of Recordings
- G: Education & Training (including recruitment)

The sub-sector with the largest workforce is D (in which all musicians are included) with 50,530 followed by G (29,356), F (21,500) and E (10,160).

As the sub-sector list indicates, the music industry covers a wide range of activities. It embraces both manufacturing and service activities. Manufacturing is concentrated mainly in sub-sectors A (printed music), B (instruments and audio equipment) and E (master recordings and soundcarriers). Every sub-sector involves some service activities, be it management, retail, performance or teaching activities which, in turn, require support services such as music libraries and archives.

In terms of investment and market orientation, the music industry embraces both the 'commercial' or market-orientated segment of the national economy and the subsidised, public service or not for profit segment. The industry's involvement in the latter is primarily through sub-sectors D (especially in performances of classical music and this sector's involvement in 'outreach' work) and G (publicly funded music services, schools, colleges and universities) although there is increasing public funding for music-based projects in such fields as

artist support, social inclusion and health.

Almost all the sub-sectors are orientated towards exports as well as domestic sales. The industry is highly globalised with most of its products and services competing in a highly competitive international market, be they instruments, recording equipment, performances or recordings. A small number of multinational firms dominate several sub-sectors, notably A, B and record companies and distributors (but not recording facilities) in sub-sector E.

The diversity of music industry activity is reflected in its workforce. Specific qualifications are required for entry in only a minority of organisations e.g. to join an orchestra whereas there are no formal requirements for educational attainment to become for instance, a popular music performer or manager. And while in the past some music industry executives believed that experience of the industry was all that was needed for an individual to become successful, this is now tempered with an understanding that targeted training will add value to an employee's contribution.

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5 MUSIC INDUSTRY WORKFORCE DEVELOPMENT: THE CURRENT POSITION

There is already a considerable amount of activity in workforce development and pre-entry training. This is funded and delivered by diverse organisations ranging from Government departments and colleges and universities to sub-sector trade associations and numerous NFL agencies and companies including those concerned with community music provision.

Although there is no comprehensive map of skills training and education in the music industry, some key areas of provision should be mentioned here.

In the 'pre-entry' field where individuals are prepared for joining the industry, over 3,000 unemployed musicians have passed through the New Deal for Musicians programme funded by the Department of Work and Pensions (DWP) and delivered regionally by a variety of agencies. Additionally, there are a number of accredited courses within the public education system that aim to combine training in classical, jazz or popular musicianship or in business skills with an introduction to the skills needed to become an effective member of the workforce. While some of these liaise relatively closely with the industry, by appointing executives to advisory boards or inviting them to contribute to teaching, in only one case (that of sound engineering and music production) are courses directly accredited by the industry, in this case the Association of Professional Recording Services (APRS). There are also non-formal training bodies that offer intensive music industry orientation courses covering areas such as marketing.

There is a significant group of organisations, recently designated the Non- Formal Learning Sector by the London Development Agency, that provide a range of opportunities for learners outside the formal sectors in current music production, business creation and training and education. This sector, which includes community music as well as robust organisational partnerships with education and industry, has been able to bridge the gap between social inclusion and wealth creation by providing informal learning opportunities, new accreditation and curriculum models, and supporting business and employment. It is a small, independent sector that emphasises social inclusion and cultural

diversity as part of the broader music industry. It enables the acquisition of generic skills in, for example, ICT or communication, and argues that these are part of the broader skills portfolio essential to effectiveness in the creative and cultural industries and in the economy in general. A further view, espoused by the London Development Agency and others, is that best practice programmes in the arts NFL sector provides a significant return on investment because they lead directly to cultural production.

In the field of continuing professional development (CPD), the picture is even more complex and fragmented. A few of the largest companies organise CPD activities for their staff, often buying in specialist trainers in areas such as ICT and some industry staff update their skills by attending postgraduate level courses organised by universities or other providers. But the most important organisations in music industry CPD are the trade associations (TA) for each sub-sector (there is no industry-wide trade association of this type, only the National Music Council which is a 'federation' of the TAs).

In recent years, several of the TAs have developed comprehensive training programmes for their member companies and in some cases staff from other sub-sectors have been able to attend courses organised by a TA.

Finally, there is the training of trainers themselves. Classroom teachers for the schools and (soon) for further education colleges must acquire a qualification and the industry (through the SSC) might wish to advise on the syllabus of such teacher training courses. Additionally, APRS is developing 'training for trainers' courses for its members who wish to teach and the charity Youth Music intends to train a larger number of 'music enablers' for its ambitious programme related to social inclusion. But beyond these examples there seems to be little organised provision of specific courses to train individuals to deliver music industry induction modules or CPD.

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6 THE OBJECTIVES: RATIONALE AND SUGGESTED IMPLEMENTATION

Background to the Objectives

In 2003, the National Music Council published *Sounding Out The Future*, a survey of employers' attitudes towards the training needs of the industry. Among its key findings were that the UK music industry:

- Currently spends approximately £5 million per annum on education and training. This is a conservative estimate – the actual amount is almost certainly higher.
- May be willing to increase this spending in favour of an SSC to represent the music industry, specifically to address the professionalisation of education and training.
- Is willing to work with the HE and FE sector on training issues
- Has diverse skills needs with soft skills high on the agenda.
- Wants to see greater collaboration and dialogue between its sub-sectors

Sounding Out The Future concluded that across the whole industry the most important skills (in order of importance) were:

- **Communication skills** (client / staff relations, diplomacy, work group cohesion, interpersonal and presentation skills, public speaking)
- **Finance** (budgeting, freelance finance, taxation and accounting, charitable status)
- **Administration / Organisation** (time management and raising funds)
- **Technical skills & knowledge.**
- **Flexibility** (including multi-functionality and diversification)
- **Management skills**

There were also considerable differences in priorities between the sub-sectors. For instance, the key skills identified by employers in sub-sector A (Composition of Musical Works and Music Publishing) included industry knowledge and

basic legal knowledge while those in sub-sector B (Production, Retail and Distribution of Musical Instruments and Audio Equipment) prioritised IT and communication skills.

However, the authors of *Sounding Out The Future* concluded that:

'One of the most consistent messages arising from this survey in relation to key skills at various career stages is the increasing importance of so-called 'soft skills' (communication skills, flexibility, etc). While hard skills (IT, finance, technology, etc) are deemed crucial for entry into the industry (or a given sub-sector or professional career path), the sector is almost entirely agreed that enhanced soft skills are the main driving force behind career progression and moving between sub-sectors.'

These findings provide an important part of the background to the ten Objectives of this WDP.

Another factor informing the selection of Objectives is the anxiety among some employers about the suitability and fitness for purpose of the existing training provision by institutions and bodies outside the industry itself. This provides the rationale for two Objectives, 1.4 (benchmarking of training in the non-formal sector) and 3.1 (closer collaboration with the formal education sector). It is also relevant to Objective 3.2 (the online meta-source for training information).

Diversity is another key driver of the WDP. Government employment policy emphasises the need for industries to work towards a situation where the workforce reflects the diversity of the community as a whole in terms of gender, ethnicity, disability, social inclusion and other factors. The music industry as a whole has not yet developed a policy or strategy for achieving a diverse workforce at all levels, nor has there been any large-scale attempt to map the existing position in regard to this important theme. Objective 3.3 provides an opportunity for this work to begin.

The WDP also seeks to tackle the problem of 'oversubscription' and the possibility of an unrealistic raising of expectations by some pre-

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entry course providers. The over-supply of potential entrants to the music industry was highlighted in Sounding Out The Future. The music industry remains highly attractive as a spontaneous career choice for young people and one facet of pre-entry training should be to make potential entrants aware early on of all the sub-sectoral career options and think about whether they are suited to join the industry. It may also be necessary for music business related courses to develop life skills that will make graduates equally suited for jobs outside the industry.

Partners in the WDP Objectives

It is not intended that this Workforce Development Plan will be delivered solely by members of the industry. There are a number of potential partners for each Objective. These partners have a stake in ensuring that the general workforce is suitably equipped with the necessary key skills. One of the most important tasks of a Sector Skills Council is to interface with potential partners and to identify points of collaboration between these and the industry, notably in terms of training programmes and finance. The most important partners are likely to be the following:

Learning and Skills Councils (LSCs)

Regional and local LSCs are government agencies with responsibilities for funding and monitoring the further education sector and related work experience based learning. They are likely to be involved in the Creative Apprenticeships scheme that is to be designed by Creative & Cultural Skills in its current development phase.

Regional Development Agencies and National Development Agencies (Scotland, Wales, Northern Ireland)

The nine English RDAs have local responsibility for co-ordinating industrial policy, including training and education. The importance of the creative and cultural industries is recognised in the published

regional plans of several but only the London and North West RDAs have set out more detailed plans for the creative and cultural sector. The London Development Agency has a STEP programme that could dovetail with Objectives 1.3 and 1.4 concerning benchmarking of training providers and the learning 'passport'. Two music training providers (CM and Midi Music are partners in STEP). The national development agencies of the three devolved nations have a similar brief to the RDAs. Scottish Enterprise has highlighted the creative and cultural industries as a priority and provided grants to various projects, although so far it has only funded scoping research into the music industry.

Implementation and Funding

The detailed list of Objectives below contains suggestions for actions to achieve their implementation and a time frame for each. In some cases it is suggested that Creative & Cultural Skills will take the role of overall co-ordinator, providing expert advice and leadership where necessary. The practical implementation of these Objectives will generally be the task of existing training providers and organisers including trade associations. To make such a structure operate effectively it may be that some or all music industry sub-sectors should appoint a paid (part-time or full-time) CPD champion to publicise and realise the Objectives. The SSC would be involved in determining how such posts could be funded.

The SSC could be expected to take a more proactive role in the case of several Objectives where there is a 'whole industry' dimension. The most clear-cut is Objective 3.2, which envisages a web-based learning bank or meta-source for training information and content. The SSC is the most likely body to commission and oversee this.

The overall time-frame for the Objectives of this WDP is three years. However, the WDP should probably be seen as a rolling programme for industry training with existing Objectives being modified or new Objectives added, perhaps on an annual basis

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7 THE OBJECTIVES

1 CONTINUING PROFESSIONAL DEVELOPMENT OBJECTIVES

1.1 At least 50% of the industry workforce to undertake training /skills development for the equivalent of at least 45 minutes per week (i.e. 36 hours per year) for full-time workers and pro-rata for part-time workers.

RATIONALE

A general commitment to training and skills development by individuals and companies is the essential basis for the implantation of a learning culture within the ‘doing’ culture of the industry. It should provide a focus for the formation of training policies.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Second or buy-in industry-wide expertise to co-ordinate and oversee the project
- Organise sectoral and/or regional awareness-raising events profiling cost-benefits of training
- Consultation to discover specific training needs at sub-sectoral and regional levels
- Ensure that all training plans incorporate diversity dimensions
- Design and operate mechanisms to track progress annually or more frequently

Lead partners

Creative & Cultural Skills and trade associations

Potential Partners

All current providers

LSCs

RDAs and national DAs

TIME-FRAME

3 years

“Music publishers of all types and sizes are reliant on a motivated, informed and highly-skilled workforce. The Workforce Development Plan sets out a series of action points that will help to both strengthen and expand existing training provision for this pivotal sector of the music business.”

Peter Cornish - Director Fairwood Music Ltd

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1.2 Secure sustainable funding where necessary for new and established industry training programmes, e.g. those organised by trade associations.

RATIONALE

Some Trade Associations and other training providers are not able to fully fund training programmes. Nor is it always feasible to charge 'full cost' to participants from small and micro-businesses and freelancers. Some training providers state they expend considerable effort in preparing funding applications, necessary funds are often put together from a range of sources and are often for a limited period, necessitating further applications for the following year.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Second or buy-in expertise in gaining private and public investment, in tendering for provision for specific clients or markets and in managing funding contracts.
- Such expertise to be used where requested to assist training providers in securing external funding.
- Market the relevant training programmes to specific target groups (industry, new entrants, pre-entrants) in line with objectives set by funding bodies i.e. issues of diversity and social inclusion.
- Monitor progress of the project annually or more frequently
- Develop a forward strategy and secure future partners

Lead partner

Creative & Cultural Skills

Potential Partners

Trade Associations

LSCs

RDAs and national DAs

TIME-FRAME

2 years

"In the United Kingdom, music remains our largest export and our creative ability feeds this business. Investment through initiatives such as the Workforce Development Plan (WDP) means more talented people will be exposed to the danger of recognition providing them with the skills required to retain our International status.

The British Music industry is highly respected throughout the world but to retain this position we must continue to invest in education (in a controlled, logical and systematic manner) in all sectors "from performer through delivery to performance" thus retaining respect and reward..."

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1.3 Initiate and establish a ‘passport’ system for the documentation of learning attainment by individuals within the industry.

RATIONALE

The flexibility and range of existing training opportunities and methods is a strength that should not be threatened by the imposition of a homogenous mode of accreditation. Equally, the mobility of labour within the industry and across the creative industries makes it important that individuals can provide documentation of their training and skills acquisition in a portfolio or ‘passport’. Documented elements contained in the passport could also be counted towards the acquisition of professional development qualifications.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Second or buy-in appropriate expertise to design the system in conjunction with stakeholders.
- Establish a central learning bank (a database of courses, qualifications and awards and related information for the industry (e.g. through Objective 3.2).
- Promote the ‘passport’ scheme to the industry sub-sectors
- Enrol employees and detail their learning attainment to date
- Initiate and pilot a ‘making learning count’ programme using a passport system which has direct relationship with a recognition and reward strategy or a learning achievement award system
- Design and operate mechanisms to track progress annually or more frequently
- Develop a forward strategy and secure future partners

Lead Partners

Creative & Cultural Skills and trade associations

Potential Partners

All current providers including FE, HE and NFL
 Qualifications and Curriculum Authority
 LSCs
 individual companies (for piloting)

TIME-FRAME

2 years

“... With music exports critical to our survival due to the demise of traditional manufacturing processes in the UK we now have the opportunity (through WDP) to build on our strengths and deliver a unified educational policy which benefits UK plc, culturally, socially and financially.”

Andrew H Bishop
Chairman – Carlsbro Electronics Ltd
Chairman – The Musicians Channel Ltd (Sky 475)
Vice Chairman – The Professional Sound and Light Association
Director – Dawsons Music Ltd

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1.4 Set benchmarks for the non-formal learning sector (NFL) to include the assessment of training outcomes and assessment of training schemes for those delivering training in this sector.

RATIONALE

There is some concern among employers and trade associations about the quality of provision by some privately run bodies. Also, it seems that standards at some successful training courses are set internally. There is considerable and articulate antipathy among those involved in successful courses to submit themselves to external accreditation. Any move to set benchmarks should come from within the sector but would need the involvement of appropriate external advisers.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Buy-in specialist learning framework expertise
- Organise collaboration with London RDA STEP programme
- Identify and agree framework strategy and right metrics for benchmarking
- Full consultation with NFL sector and other stakeholders, e.g. Trade Associations, education and training policy makers and formal education providers
- Benchmarking
- Launch of framework and promotion of NFL sector's resources
- Continue to up-date framework and benchmarks
- Develop a forward strategy and secure future partners

Lead partners

Creative & Cultural Skills and STEP (London RDA)

Potential partners

NFL organisations
Trade Associations
RDAs and national DAs
LSCs
Adult Learning Inspectorate (ALI)

TIME-FRAME

3 years

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1.5 Design and support with financial and human resources a mentoring pathway in either a sub-sector or a geographical region as a pilot for the industry as a whole.

RATIONALE

There is a consensus that mentoring is a valuable tool for skills acquisition. To implement mentoring in a comprehensive and effective way, the industry should establish a ‘best practice’ system by reviewing existing practice and monitoring a pilot scheme that is fully funded to enable training and payment of mentors.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Second or buy-in relevant expertise to design and manage the project
- Identify current good practice mentoring schemes in the creative and cultural industries (e.g. London RDA STEP programme for creative practitioners-music sector)
- Select sub-sector or region for pilot
- Secure financial support for mentoring training, provision and evaluation
- Develop a pool of mentors from the pilot area through training
- Identify and induct a similar sized pool of mentees
- Ensure accreditation for both mentor and mentee
- Evaluate and modify for other sub-sectors or regions as appropriate
- Ensure financial support for transfer of scheme to other sub-sectors or regions
- Transfer to other sub-sectors or regions

Lead partner
Creative & Cultural Skills

Potential partners
 Trade Associations
 appropriate LSCs
 appropriate RDAs
 London RDA STEP programme

TIME-FRAME
3 years

“Those of us in the manufacturing, distribution and retailing of musical instruments are dependant for our success and growth on trained and constantly developed people so standards are continually raised. Our individual company training programmes need coordination, augmenting and strengthening and The Workforce Development Plan will play an important part in helping to achieve this aim. We are very pleased to see this initiative”.

John Booth, Managing Director, Roland (UK) Ltd.

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2 ORGANISATIONAL DEVELOPMENT OBJECTIVES

2.1 An agreed number of companies of all sizes to apply for Investors in People status each year.

RATIONALE

liP is an established part of the general industrial scene. Direct evidence from MCPS-PRS Alliance is that attaining and maintaining liP status makes a valuable contribution to quality assurance in training provision, organisational development and capacity building. Nevertheless, it demands a considerable commitment of time and resources.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Appoint co-ordinator and regional and or sub-sector champions
- Agree target for number of companies to apply for liP status
- Promote benefits of liP by publicity and regional seminars
- Identify companies to apply and assist in application process
- Monitor progress of project annually

Lead partner

Creative & Cultural Skills

Potential partners

LSCs

liP

TIME-FRAME

3 years

“Some of the prime motivating factors for people entering the world of orchestral management are a love of music and a wish to bring to joy and stimulation of music-making to as wide a cross-section of the community as possible, whether through concerts, recordings or education work. Whilst this vocational pull is extremely important, these days it is not enough, and it is terrific to see the extremely practical initiative of the WDP which will bridge the skills gaps and provide the crucial training that is vital if people are to enjoy successful and fulfilling careers in this profession.”

Stephen Carpenter General Manager, City of London Sinfonia

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Leadership....Legal skills & knowledge...*

3 ENTRY TO THE WORKFORCE OBJECTIVES

3.1 A structured dialogue to be initiated with relevant providers in schools, further education, higher education and the NFL sector.

RATIONALE

Government policy is to encourage greater involvement of employers in the education process through, for instance, the now compulsory work-related learning element at key stage 4 (14 to 16). There are a number of actual and potential interfaces between the industry and the education system such as work experience, advice on curriculum, participation of industry figures in teaching, inclusion of industry figures on advisory committees. These should be strengthened and extended to make courses more 'fit for purpose'. APRS has relevant experience that should be integrated into this project.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Appoint leader for the project
- Establish a central learning bank (database of qualifications and awards and related information) for the music industry (e.g. Objective 3.2).
- Provide a 'one stop' source of existing information about industry workforce requirements for lecturers, teachers, careers advisors, students and other aspirants
- Initiate and institutionalise dialogue with education policy makers
- Establish a cross-sector team to engage with formal and NFL education and training providers to influence curricula and potentially validate programmes
- Provide a series of 'taster events' to accurately reflect industry careers
- Develop a forward strategy and secure future partners

Lead Partner

Creative & Cultural Skills

Potential Partners

Secondary/ FE/HE sectors
 NFL sector
 Creative Partnerships
 Trade Associations
 QCA
 DfeS
 LSCs

TIME-FRAME

1 year

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 Leadership....Legal skills & knowledge...*

3.2 Provide an online 'meta-source' to signpost information and advice on currently available training and careers for potential entrants and others.

RATIONALE

There should be an initial point of contact, particularly for freelancers and potential entrants to the industry seeking information and advice about available training. There are several existing information sites provided by trade associations and others. The 'meta-source' would direct visitors to these and other information sources. It would become a sophisticated version of a 'links' web-page and may itself include new information.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Second or buy-in expertise and determine funding sources
- Identify all current information, advice and guidance material from across the industry online
- Determine the character and host of a meta-source on-line or central clearing house
- Create the 'meta-source'
- Promote to formal, informal education sectors, LSCs and other relevant organisations
- Up-date information and profile current changes and trends
- Monitor usage and effectiveness of 'meta-source' annually
- Develop a forward strategy and secure future partners

Lead partner

Creative & Cultural Skills

Potential Partners

Existing on-line information providers (Generator, BPI etc)

Trade Associations

Creative People

Secondary /FE and HE sectors

LSCs

RDAs and national DAs.

Channel 4 Television (possible funding source)

TIME-FRAME

1 year

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Leadership....Legal skills & knowledge...*

3.3 Ensure that the design and delivery of existing and future programmes prioritise the need for greater diversity in the workforce so that it more accurately reflects the demographics of the country as a whole.

RATIONALE

Although there are many example of diversity in practice, the music industry has not yet adopted an industry-wide pro-diversity policy. Apart from its innate benefits, such a policy is needed under government guidelines and priorities.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Buy-in expertise and appoint diversity champions in each sub-sector
- Map current trends in the industry at all organisational levels
- Encourage involvement of formal education sector: primary, secondary, FE and HE
- Develop clear strategies to address issues
- Create a diversity/social inclusion agenda that is integrated throughout all other WDP objectives
- Pilot initiatives to take strategies forward in each sub-sector led by sub-sector champions
- Evaluate pilots and benchmark best practice against agenda
- Extend best practice from pilots across industry sub-sectors
- Develop a forward strategy and secure future partners (e.g. through an EQUAL bid)

Lead partner
Creative & Cultural Skills

Potential partners
 Trade Associations
 RDAs and national DAs
 LSCs
 individual companies (for pilots)

TIME-FRAME
3 years

The record industry is going through fundamental changes and the new business environment will require more efficiency and rigour. Appropriate training will be an important part of meeting these challenges, and the implementation of this Workforce Development Plan will improve access to such training.”

Peter Quicke, Managing Director, Ninja Tune

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3.4 Ensure that all induction courses include an introduction to the industry as a whole.

RATIONALE

It is important that entrants to each sub-sector understand its interaction with the rest of the industry. Several induction courses already include such a module and APRS can provide an introduction to the recording process. Some or all of these should be integrated into a flexible resource to be used in a variety of induction contexts.

ACTIONS REQUIRED FOR IMPLEMENTATION

- Appoint project leader with appropriate course material design expertise
- Identify training objectives and select (with modifications as appropriate) from existing programmes
- Link to other WDP objectives e.g. diversity agenda, passport, etc.
- Market introduction to the industry training modules to whole industry.
- Evaluate effectiveness of such modules, e.g. through student feedback

Lead partner

Creative & Cultural Skills

Potential Partners

Trade Associations
training providers

TIME-FRAME

1 year

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APPENDIX

Members of the National Music Council Steering Group for Sector Skills Council and Music Industry Research.

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Jenny Goodwin, Music Publishers Association (MPA)
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Simon van Zwanenberg, APRS
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