



Enabling Growth in the New Anglia Cultural Sector through Skills Development

(FINAL: Not for further circulation)

New Anglia LEP– Cultural Sector Skills Plan (Final for Officers)

April 2018

Background Context

This Cultural Sector Skills Plan has been developed by the cultural sector in Norfolk and Suffolk, working alongside the New Anglia Local Enterprise Partnership, the New Anglia Skills Board and supported by SkillsReach.

SkillsReach was contracted to facilitate and prepare eight sector skills plans for the New Anglia LEP priority sectors. The project was commissioned by the Education and Skills Funding Agency, in partnership with New Anglia LEP, and funded through the European Social Fund. Each Sector Skills plan and supporting Datapack has been developed in collaboration with local employers and other stakeholders.

The Cultural Sector Skills Plan has been developed in partnership with the New Anglia Cultural Board, the lead organisation taking forward the further development and implementation of this plan in conjunction with New Anglia LEP, local education institutions and other sector champions.

The **New Anglia Skills Board** places employers at the centre of decision making on skills in Norfolk and Suffolk to ensure the skills system becomes more responsive to the needs of employers, residents and the future economy.

The **New Anglia Cultural Board** launched its regional strategy *Culture Drives Growth 2016 – 2022*, in November 2016. “The strategy outlines a clear vision to drive growth across Norfolk and Suffolk.” The Skills Group of the Cultural Board led on the consultation and development of this plan.

SkillsReach is an established East of England-based strategic skills consultancy with an associate project team with extensive experience of developing skills plans.

Acknowledgements

The New Anglia LEP wish to thank the employers, providers and stakeholders who contributed to the plan by attending events or being interviewed

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Introduction

Welcome to the Cultural Sector Skills Plan for New Anglia. It sets out our collective vision for how skills development can support the growth of the sector, increasing local competitiveness, supporting inclusive growth and building high quality local careers. This plan is a key step to strengthening local collaboration to ensure skills opportunities are maximised across the whole area. We look forward to employers and education providers coming even closer together to shape the future of a vibrant New Anglia cultural sector.

Supporting a sustainable and inclusive form of growth, increasing access to opportunities within the sector across our area and finding new ways to address the real barriers to both these things will condition our collaborative work across the lifetime of this plan.

We are also very aware of the opportunities now at play through the Sector Deal for the Creative Industries as part of the Government's Industrial Strategy¹. Norwich's identification as a creative cluster (NESTA/ONS Business Structure Database 2016) demonstrates our area has a strong base on which to build and our sector-leading Culture Board is committed to taking forward the advantages we have for the benefit of those who live and work here.

Our core priorities in the plan are twofold: to ensure that there are clear, accessible and employer-led routes to careers in the culture sector in our region, and to ensure that leadership in our sector is ready and equipped to create sustainable and inclusive growth that maximises opportunities for local people. Across these priorities, we will maintain a focus on diversity to ensure that all our communities are represented in our workforce, and on the digital, to ensure we're maximising the value of new technologies and skillsets for commercial and community benefit.

Our vision is to create a cultural economy that is dynamic, inclusive and creative in its leadership as well as its delivery. To achieve this, we will expand and intensify our partnership working, create connections and shared benefits across sectors and bring in expertise from all parts of our communities. In turn, we aim to share our learning with, and in turn learn from partners across other LEPs.

Our next steps will be to engage existing and new partners in the creation of an action plan to deliver this strategy, and we look forward to talking to you further about this work.

Chris Gribble

Chair, Skills Group - New Anglia Cultural Board

[Cultural and Creative Sector – a wider view on impact](#)

“The creative economy is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income-generation, job creation and export earnings...when the creative sector becomes part of an overall development and growth strategy, it can contribute to the revitalization of the national economy where hybrid and dynamic economic and cultural exchanges occur, and innovation is nurtured. But that is not all. Investing in culture and the creative sector as a driver of social development can also lead to results that contribute to the overall wellbeing of communities, individual self-esteem and quality of life, dialogue and cohesion.”²

¹ HM Government, *Industrial Strategy: Creative Industries Sector Deal* (2018).

² UN *Report on Creative Economy* (2013).

Section One: Overall Ambition

Our vision is to create a cultural economy that is dynamic, inclusive and creative in its leadership as well as its delivery.

Our Skills Ambition: To drive place-based inclusive growth through the recruitment and development of a skilled, socially mobile and diverse, creative, local workforce by championing:

- 1. Well informed new entrants having opportunities to gain high quality work-based learning and pathways to progress their careers**
- 2. An inclusive, dynamic cross-sector leadership and professional development network**
- 3. Accessible, vibrant local cultural workplaces**
- 4. 'Clustering' for the benefit of all New Anglia through the collocation, collaboration and combined skill-sets of the Norwich and Ipswich cultural and creative hubs**

New Anglia Cultural Sector Strategy and Assets

New Anglia LEP launched its regional strategy *Culture Drives Growth 2016 – 2022*, in November 2016

The strategy outlines a clear vision to drive growth across Norfolk and Suffolk, focusing on six key areas:

- Accelerate creative job growth
- Scaling cultural and creative investment
- Backing creative talent
- Increase cultural and creative diversity
- Build an inspiring place to live, work, visit and invest
- Broadening international engagement

Our vision is to create a cultural economy that is dynamic, inclusive and creative in its leadership as well as its delivery.

Assets and Opportunities

At the heart of this (New Anglia) cultural strategy lies a dynamic relationship between Norfolk and Suffolk's unique sense of place and the cultural offer. It encompasses landscape, historical buildings and a contemporary cultural offer. We will respond to these with creative ambition, combining unique settings with compelling ideas and artists, uniting residents and visitors in an appreciation of all that makes Norfolk and Suffolk shimmer and beguile.³

At the heart of our arts and culture offer in Norfolk and Suffolk lies an array of world class, nationally significant and regionally unique assets. From the internationally significant festivals at Snape Maltings and the Norfolk and Norwich Festival, to the leading commissioning and receiving houses of the New Wolsey, Norwich Theatre Royal and Theatre Royal Bury St Edmunds, to the national centres of excellence at Dance East and the National Centre for Writing (Writers' Centre Norwich) we have a cultural offer that responds to our region but speaks to the nation and the world. With festivals including SPILL, Out There, PULSE and more, backed by the world class

³ The New Anglia Cultural Board. (Nov. 2016) *Culture Drives Growth 2016 – 2022*.

assets of Ipswich and Colchester Museum Service and Norfolk Museum and Library Service that work together with the National Trust, major destination management partners and the private sector we have a compelling and singular offer.⁴

How is the Cultural Sector defined?

The definition of the sector used by New Anglia LEP broadly follows that used by the Department for Culture, Media and Sport to define the Creative Industries. However, that definition used by New Anglia differs in some key areas in that it does not include activities related to 'advertising and marketing', 'architecture', and 'specialised design activities'. In addition, the New Anglia definition of the sector captures activity around sports, amusements and recreation, and some specialised retail. (See Appendix A)

The sector can also be referred to as 'Culture and the Arts' and overlaps significantly with Digital Tech sector activities such as publishing, production, and certain manufacturing elements. It is also worth noting that there is some overlap between what is considered 'tourism' and that deemed 'arts' in respect of cultural tourism.

Nesta (Feb 2018) sets out a number of sub-sectors including Film/TV, Music Performing and Visual Arts, IT and software. This work has been very helpful in bringing out the diversity of sector occupations, although this Plan seeks to focus inclusively upon shared skillsets and values and to think more about communicating effectively across the sector's different audiences (e.g. freelancers / micro-business/third sector).⁵

How was the Plan developed?

The development process for the Cultural Sector Skills Plan was overseen by the Skills Group of the New Anglia Cultural Board through task and finish groups, which met in November, December 2017 and January, February 2018. An advanced draft of the plan was also supported in principle by the New Anglia Cultural Board at its meeting on 24th January 2018. There was considerable consensus from consultees on the opportunities and challenges and the interventions prioritised in the Plan.

The development of the plan was also informed by individual consultations with cultural sector stakeholders including other key employers, national / local skills partners, local authorities and New Anglia LEP. (See Appendix B).

The New Anglia Cultural Board Skills Group was established as a Task and Finish Group for the Sector Skills Plan and met several times to understand and comment upon the economic and skills evidence base; set out priority employment and skills challenges for the sector locally and identify an ambition and priority interventions for the Skills Plan. These meetings were complemented by a number of individual telephone consultations with cultural sector employers and stakeholders.

In addition to this sector skills plan document, a supporting detailed Evidence Base Report (see Appendix A) and a Datapack have been produced outlining the current workforce, trends in skills levels and how the local Cultural sector in New Anglia compares with other areas. (See Appendix D for the Current Skills and Training Provision). In the main, this report aligns with the New Anglia Local Economic Strategy cultural sector definition, although it refers to other useful sources which

⁴ibid.

⁵ Creative and Cultural Skills (2015) *Building a Creative Nation: the Next Decade*.

are based on different sector or geographical definitions Highlights and key evidence are found in summary format in Section Three.

The Datapack also reports on the underlying socio-economic context for the sector locally and reports on projected changes in future skills needs. It is presented as a separate document and provides the data to underpin many of the comments made and could be used as a reference source in conjunction with the plan.

Section Two: New Anglia Cultural Sector Skills Plan

An Overview

With a key, growing contribution to the New Anglia economy the Cultural sector needs to plan for the skills needed in the future.

Consultees (See Appendix B) were clear that whilst there is an extensive list of potential actions by individual organisations or partnerships, it is important to focus these around a few priority areas. These are all areas in which it is believed that it is possible to align employer support with public sector interventions.

Our Skills Ambition: To drive place-based inclusive growth through the recruitment and development of a skilled, socially mobile and diverse, creative, local workforce by championing:

1. Well informed new entrants having opportunities to gain high quality work-based learning and pathways to progress their careers
2. An inclusive, dynamic cross-sector leadership and professional development network
3. Accessible, vibrant local cultural workplaces
4. 'Clustering' for the benefit of New Anglia through the collocation, collaboration and combined skill-sets of the Norwich and Ipswich cultural and creative hubs

The proposed actions are as follows:

Local sector leadership through stronger strategic partnerships with education and skills providers

- Improving strategic collaboration with FE / HE partners to establish a shared agenda to develop New Anglia as an Area of Excellence for collaborative cultural skills development.
- Develop innovative approaches to workplace learning and work experience in collaboration with skills partners that can increase the quality of work experience and the employability of learners as well as make better use of local cultural venues to inspire and support learners - a 'hot' local workplace learning model to complement academic provision and inspire and attract talent to New Anglia.
- New detailed skills intelligence about specific technical skills gaps in the sector to establish whether a sustainable business case can be made for new collaborative provision.

Priority 1. Guidance, work encounters and new entrant pathways

1. Enable an inspiring careers information advice and guidance environment.
2. Champion and collaborate on a new local work experience model that builds a diverse supply of qualified and 'skilled' future employees.

3. Identify new strategies to tackle the technical / specialist skills shortages that are reported by the sector locally.

What Success looks like for Priority 1

High-quality pre and early employment workplace learning, and experience delivered in close collaboration with education / skills /IAG providers and local employers ensuring our sector recruitment needs are met through engaging with the richness of our diverse local communities.

Priority 2. Cutting edge leadership and in-career development

1. Review and enable a dynamic, targeted local in-career leadership and professional development programme for the current cultural skills workforce and ensure the sector capitalises on the fast-emerging opportunities of a digital economy, through a 'digi-embracing', developing and professionally capable workforce.
2. Skills and Enterprise support for the local Freelance community to build and maintain a competitive, sustainable offer to maximise locally delivered provision and minimise the contribution made locally by 'imported services'.

What Success looks like for Priority 2

A dynamic, local learning and enterprise development environment ensuring high quality continuing leadership, technical and professional development, and a proactive response to the opportunities provided by digitalisation, for our employees and freelance community.

Two Cross-Cutting theme are seen by stakeholders as providing a direction across the whole skills plan

1. **Digitalisation:** embracing of technology with the understanding and practical skills to exploit it for artistic, commercial and community benefit.
2. **Diversity:** ensuring our workforce becomes more representative of our local communities and that local skills activity impacts beyond our sector to make an important contribution to New Anglia as a 'place-shaper.'

It is proposed that the Skills Plan will be led by the New Anglia Culture Board Skills Group, as overseen by the full Culture Board and connected through the Chair to the New Anglia Skills Board. This group will oversee sector skills development; with the opportunity to review its membership to include wider representation and further foster a collaborative approach.

Overall Framework

Our Skills Ambition: To drive place-based inclusive growth through the recruitment and development of a skilled, socially mobile and diverse, creative, local workforce by championing:

1. Well informed new entrants having opportunities to gain high quality work-based learning and pathways to progress their careers
2. An inclusive, dynamic cross-sector leadership and professional development network
3. Accessible, vibrant local cultural workplaces
4. 'Clustering' for the benefit of New Anglia through the collocation, collaboration and combined skill-sets of the Norwich and Ipswich cultural and creative hubs

Sector Leadership

The plan will be led by a dynamic, collaborative cultural employer and skills partnership adding value to champion and support investment, innovation and excellence in our local sector skills offer, articulating and responding to employer needs and maximising opportunities for New Anglia residents

Priority 1

Guidance, work encounters and new entrant pathways

to provide exciting local opportunities and meet our future, local skills needs

Priority 2

Cutting edge leadership and in-career development

opportunities that support our whole sector (including Freelancers) to grow and to maximise opportunities for local people

5 KEY INTERVENTIONS

1. Inspiring careers

2. Work experience

3. Technical skills pathways

4. In-career and leadership development

5. Freelancer development

Two cross-cutting themes for all our skills development

1. **Digitalisation:** embracing of technology with the understanding and practical skills to exploit it for artistic, commercial and community benefit.

2. **Diversity:** ensuring our workforce becomes more representative of our local communities and that local skills activity impacts as a 'place-shaper'

Key Findings

Here is a summary of the evidence base (See Appendix A for the Evidence Report):

Key Findings	Interventions	Priorities
<ul style="list-style-type: none"> •The Cultural Economy will have up to one million new jobs nationally by 2030; it is one of the fastest growing sectors in the UK economy •Sector perspective: Entry into the sector impeded by poor understanding of the kinds of careers available. •Employer perspective - qualifications need to be backed up by 'soft skills' •Employer perspective - Academic and vocational pathways should both be clearly articulated and valued •Local Skills research show that Apprenticeship levels above local averages, although focused on general rather than sector specific skills •Employer Perspective – Opportunity to build partnerships between employers, practitioners, skills and education providers •Employer Perspective – Formulaic FE/HE funding models do not seem compatible with employment •Employer Perspective – Work experience needs to be more 'real' and fully utilise great local settings •Sector perspective – Social mobility is a challenge. 92% of creative industry jobs are occupied by the more advantaged groups of the workforce •Sector and Employer Perspective – The sector 'suffers from an oversupply of graduates' but requires a wider range of skilled practitioners 	1. Inspiring careers, IAG environment	Priority 1 Guidance, work encounters and new entrant pathways
	2. Collaborate on a new local Work Experience model	
	3. Strategies to tackle technical/specialist skills shortages	
<ul style="list-style-type: none"> •Local Skills research indicates that future demand will be heavily focused on roles at Level 4 or above with job reductions forecast at Level 3 and below. •Sector perspective– Cultural leadership skills, entrepreneurial development and high-level management skills provision needs to develop •Employer Perspective – Skills shortage of cultural leadership and higher technical/professional •The Cultural Economy has had an explosion in entrepreneurial activity with businesses diminishing in terms of average size to between 5 and 6 employees •The Cultural Economy recognises Norwich as a nationally significant cultural and creative cluster •Local research show that self-employment is key at 21% of sector 'workforce' 	4. Targeted local in-career leadership and professional development programme	Priority 2 Cutting edge leadership and in-career development
	5. Skills and Enterprise support for the local Freelance community	

Sector Leadership

Sector Leadership – The plan will be led by a dynamic, collaborative cultural employer and skills partnership adding value to champion and support investment, innovation and excellence in our local sector skills offer, articulating and responding to employer needs and maximising opportunities for New Anglia residents

Rationale: Some consultees described being ‘disconnected’, uninformed, and frustrated with local skills initiatives / funding models and a perception of primarily being in the ‘supply chain’ as ‘work experience provider’. There is an appetite for building, at a local level, stronger more strategic collaboration with the education and skills sector to jointly tackle skills gaps, develop new provision, improve mutual communication / understanding and establish a strong sector ‘skills voice’ to influence locally and beyond New Anglia

Action to be Taken:

1. Review membership of Cultural Board Skills Group to ensure greater sector representation – e.g. FE / HE / Creative and Cultural Skills sector body, Freelancers etc
2. The reviewed Terms of Reference would position the group as not a skills delivery body, but rather a catalyst and supporter of new ideas, a skills voice for the sector and a sponsor of collaborative pilots and pathfinders, with a focus upon evaluation and learning
3. Conduct a simple mapping exercise across the sector to identify current working partnerships and the extent of current skills activities and links
4. Learn from and build upon (including succession planning) successful local skills/enterprise development projects
5. Identify immediate and longer-term opportunities for proactive, strategic collaboration and local sector led skills initiatives/programmes across the current and future cultural workforce in areas such as ‘T Level’ development
6. Identify opportunities for the sector to make a broader skills contribution to developments of local community / place / health and wellbeing / diversity / social mobility
7. Ensure that New Anglia responds as a sector to skills opportunities relating to Industrial Strategy Sector Deals
8. Collectively work with New Anglia LEP to identify national and local funding opportunities
9. Ensure that cross-cutting themes of Digitalization and Diversity are integrated across all interventions.

Leadership: Existing Cultural Board Skills Group

The existing skills leadership arrangements for the New Anglia Culture Board – i.e. Skills Group with wider representation of skills providers, stakeholders and connecting through the Chair to the LEP / Skills Board

When: Quarter 2 2018

A key first step in ensuring closer alignment between sector development / improvement and the skills provision that will inevitably underpin it.

Resources and support:

The existing in-kind arrangements can support this group to evolve without any immediate additional costs

Outcomes

A new collective voice for New Anglia cultural skills based upon collaboration and skills innovation

Priority 1 – Guidance, work encounters and new entrant pathways

Intervention 1: An inspiring careers information, advice and guidance environment	
<p>Rationale: Regular concerns raised that potential sector recruits do not understand the quite unique labour market dynamics of the cultural sector in making informed course and career choices. The sector workforce has the potential to be more representative of, and reflect better, the diversity of the New Anglia community.</p>	
<p>Action to be Taken:</p> <ol style="list-style-type: none"> 1. Position the Cultural sector in relation to the range of Careers/IAG support available and set priorities for change / improvement 2. Identify and articulate what the sector means by 'employability' and the softer skills required by the sector – perhaps developing the 'renaissance people' concept as described by consultees 3. Ensure that information is available for Careers Advisors, Providers, Parents and Learners to help them appreciate the unique dynamics, challenges and opportunities on offer within the sector locally and nationally –in partnership with Creative & Cultural Skills sector body 4. Support the appointment of additional Cultural Sector Enterprise Advisors 	
<p>Digitalisation: Optimize digital information sources such as icanbea... and the Creative Choices digital platform (CCS).</p>	<p>Diversity: Ensure activity focusses on new talent from non-traditional parts of the community</p>
<p>Leadership: Existing Cultural Board Skills Group</p>	<p>When: Quarter 3 2018</p>
<p>Resources and support: Firstly, connecting to existing supported provision such as Enterprise Advisors, Youth Pledge, before identification of gaps, new opportunities</p>	<p>Outcomes: The unique dynamics, opportunities, challenges and employment/skills priorities of the cultural sector are articulated and understood by those considering careers or learning opportunities in New Anglia.</p>

Intervention 2: Collaborate on a new local work experience model

Rationale:

The consultation process identified a number of concerns about the 'employability' of people seeking to work in the sector either post-qualifying (at all qualification levels up to Masters) and also at earlier points such as full-time FE Students or those joining via Apprenticeships. The group had a shared view that there is a risk of a 'crisis' in work experience with demands from providers increasing (e.g. 'T Levels') and the availability of placements already heavily oversubscribed. Traditional knowledge exchange solutions such as Knowledge Transfer Partnerships (KTP) provision do not fit well with a sector dominated by small, agile organisations without longer term skills investment budgets.

Action to be Taken:

1. Identify the scope with learning provider partners for New Anglia Cultural Sector collaborative high-quality work experience provision that can either encompass all activity from school workplace encounters, through traineeships / apprenticeships to student, graduate and post-graduate internships or focus upon a single priority area. The Task and Finish Group identified Further Education work experience provision as an initial potential priority
2. Identify, quantify and realise the full potential of New Anglia cultural workplaces as sites for high quality experience
4. Consider a 'flagship' partnership programme as a 'pathfinder' targeting a particular learner audience e.g. HE students / Recent Graduates / Adults with additional needs
5. Develop and articulate to potential funders a local 'mini-KTP' approach that will best engage cultural sector businesses in knowledge transfer partnering

Digitalisation:

Understand how the sector can ensure high standards of work experience through engaging with new approaches such as VR/AR digital-led practice

Diversity:

Ensure activity includes non-HE pathways such as Apprenticeships / FE

Leadership:

Cultural Board Skills Group

When:

Quarter 4 2018

Resources and support:

There may be scope to develop proposals for funders around new sector specific provision or creating a sector dialogue with learning providers to establish a collaborative approach

Outcomes:

New Anglia is recognised as an area of engaging, innovative, collaborative work experience opportunities for all, making best use of our cultural and heritage asset base.

Intervention 3: New strategies to tackle the technical / specialist skills shortages

Rationale:

Consultees raised concerns about a shortage of higher level technical skills, with such provision either being outsourced or covered by 'importing' skills from other areas; this combined with a lack of uptake of apprenticeship or other learning pathways to enable local people to develop these skills. There had been local initiatives to tackle this issue, but they had not proved sustainable in terms of longer term employer / learner demand. Areas highlighted through consultations include: 'back-stage' skills, gaming development (computer science/coding), visual effects, exhibition development, and virtual / augmented reality. An 'oversupply' of graduate skills was seen as a potential barrier to the development of new occupational pathways that would support greater diversity through apprenticeships / further education.

Action to be Taken:

1. Undertake a specific skills audit of targeted employers to identify the scale, type and level of technical skills shortages and whether there are any areas that can either better connect to existing provision or provide a potential business case for the development of new, locally-led provision that can support local pathways and potentially provide solutions for other areas in the longer term
2. Formulate a local response to the audit that could include:
 - An initial focus upon technical roles/skills pathways in Museums and Backstage Theatre
 - Co-ordinated local employer support for existing local provision
 - Development of new provision in partnership with learning providers
 - Connections with national provision

Digitalisation:

Explore opportunities to align with the renowned local digital creative sector to optimise return from 'clustering'

Diversity:

Promotion of alternative to HE pathways such as FE/ apprenticeships perhaps based upon new culture sector-specific apprenticeship standards

Leadership:

Existing Cultural Board Skills Group

When:

Quarter 3 2018

Resources and support:

Learning providers may support a detailed analysis of technical gaps with a view to establishing whether there is a local market to extend local provision.

Outcomes:

New Anglia has increased capacity to support the sustainable development and deployment of identified technical skills which combat local skills gaps, reduce skills importation and also contribute to national talent pools

Priority 2 - Cutting edge leadership and in-career development

Intervention 4: Targeted local in-career leadership and professional development	
<p>Rationale: The consultation raised concerns about the number of very senior sector appointments taken up by applicants from out of the area and the challenges of leadership development in a local, potentially 'siloes' cultural sector dominated by smaller employers. There was recognition that the sector is positioned to make a greater contribution to wider community / place developments in areas such as health, wellbeing, employability, although this would require articulation and development of new skillsets for the existing workforce. There were consistent views that the local sector needs to build its application of digital technology and its understanding of how to exploit for artistic / commercial benefit/ community benefit; embracing the changing patterns of consumption of the arts – e.g. YouTube previews. Some consultees felt this was both an opportunity and a real risk area for the cultural sector locally which they perceived to be 'behind the curve' in terms of digitalisation.</p>	
<p>Action to be Taken:</p> <ol style="list-style-type: none"> 1. Establish a small pathfinder pilot initiative in partnership with HE partners at UEA and NUA supporting leadership/professional development to high potential local staff through a number of possible approaches: 2. Identify seedcorn funding for a pilot project <ul style="list-style-type: none"> • A locally-led mentoring scheme supported by local leaders as mentors • The opportunity to experience and understand various parts of the cultural sector • Collective access to training events, conferences etc • The opportunity for local secondments across the local cultural sector • Access to local HE facilities and development resources • Ensure easy access for under-represented groups such as ethnic minorities, women with caring responsibilities, people with disabilities 3. Identify the key digital skills needed to maximise local sector growth at all levels 4. Enable a collective digital awareness and professional development sector programme delivered collaboratively across the sector 5. Consider whether the existing workforce (including Freelancers) can contribute more as teachers/tutors to help meet the digital education and skills needs of the sector 6. Consider workforce development priorities to deliver an expanded wider community remit in areas such as health and wellbeing 	
<p>Digitalisation: 7. Identify the key digital skills needed to maximise local sector growth at all levels</p>	<p>Diversity: Ensure easy access for under-represented groups such as ethnic minorities, women with caring responsibilities, people with disabilities</p>
<p>Leadership: Existing Cultural Board Skills Group</p>	<p>When: Quarter 4 2018</p>
<p>Resources and support: The leadership development initiative would be initially designed as a small-scale pathfinder primarily using and combining the in-kind and a modest element of existing skills budgets on a shared cost-basis There may be the opportunity to align these projects with existing provision such as the ESF leadership / Workforce programmes There may be the potential to connect digital awareness and development to business support programme for the majority of cultural sector businesses, social enterprises or charities, plus partnership dialogue with TechEast who lead the Digital Tech sector skills plan may identify existing complementary provision / conferences etc</p>	<p>Outcomes: A diverse talent pool of local 'leadership-ready' people to compete for senior appointments across the Cultural sector and make a wider contribution as part of their development Through partnership, a local cultural sector that has the skills and appetite to embrace and capitalise on digitalisation opportunities for artistic, commercial and community benefit</p>

Intervention 5: Skills and Enterprise support for the local Freelance community

Rationale:

The consultation recognises the quite unique and highly valued importance of Freelancers: both in quantitative 'workforce' numbers and qualitative contributions to the cultural sector. This recognition was balanced by a number of risks which were potentially impeding the success and competitiveness of the local freelance community. These included:

- A lack of 'enterprise skills' to complement their artistic / production skills
- The potential for freelancers to be isolated and 'disconnected'
- The lack of professional development available in areas such as digital development

The potential for Freelancers, with support, to be able to help meet the perceived skills gaps in sector specialist teachers and tutors

Action to be Taken:

1. Appoint a Freelancer to the Skills Group to ensure Freelancer interests are considered in light of their importance to sector development
2. Understand the strengths, development needs and identify opportunities to learn from, and succession plan for, the StartEast programme – considering its finite timescales
3. Identify whether any shared development programmes could include Freelancers – perhaps on a cost-sharing basis
4. Consider whether the existing workforce (including Freelancers) can contribute more to the education and skills aspects of the sector as teachers / tutors / coaches

Digitalisation:

Ensure that the Freelance community have access to training and support around digitalization

Diversity:

Ensure the Freelance community is included wherever possible in workforce development initiatives

Leadership: Existing Cultural Board Skills Group

When: Quarter 4 2018

Resources and support:

This is based initially on ensuring that the Freelance community has a stronger skills voice and that existing funding and resources are utilised to meet sector growth need. The longer-term remit would be to align with, or bid for, new funding opportunities as part of StartEast succession planning

Outcomes:

A connected, developing talent pool of Freelancers that make a major contribution to the sector locally and nationally

Alignments with policies and initiatives

	<u>Priority 1</u> Guidance, work encounters and new entrant pathways			<u>Priority 2</u> Cutting edge leadership and in-career development	
Alignment	Intervention 1 Inspiring careers	Intervention 2 Work experience	Intervention 3 Technical skills pathways	Intervention 4 In-career leadership development	Intervention 5 Freelancer development
Careers & Enterprise Company	✓	✓			
Creative Clusters	✓			✓	✓
Cultural and Creative Skills (CCS) UK Strategy	✓	✓	✓	✓	✓
Creative Employment Programme	✓	✓	✓		
ESF workforce development			✓	✓	
Icanbea	✓	✓	✓		
Industry 4.0				✓	✓
Innovate UK		✓			
National Careers Strategy	✓	✓			
NEACO	✓	✓	✓		
New Anglia Digital Tech sector plan			✓	✓	
New Anglia Growth Hub				✓	✓
New Anglia Youth Pledge	✓	✓			
Norwich/ Ipswich Opportunity Areas	✓	✓	✓		
StartEast					✓

Section Three: Understanding the Evidence, Informing the Plan

The UK Cultural economy – scale and value

UK Creative Industries (CIs), to which the cultural and arts sector contributes, and which remains a key comparative source in terms of data for our work, included in *Building our Industrial Strategy*⁶ (Industrial Green Paper) are depicted as a “future facing industry”.

- Official statistics put a UK GVA contribution at £84.1 billion or 5.2% of the whole (UK) economy. A high growth sector, creative industries grew by 8.9% between 2013 and 2014, almost twice as fast as the UK as a whole.
- Projected value of UK sector - £128.4 billion to the UK economy by 2025 and help to create up to 1 million new jobs by 2030.⁷
- Creative industries are growing more rapidly than other sectors in most parts of the country. Rapid growth has been experienced in all sub-sectors that make up creative industries and they are a motor of growth in local economies across the UK. Between 2011 and 2016, creative industries in the average local economy increased by 11%, twice as fast as the rest of the economy.⁸
- The sector is dominated by London – for example, it is estimated that 70% of the Arts/Culture infrastructure and 37% of all creative industries employment in the UK is in London plus over 39% of GVA for DCMS Sectors was accounted for in the capital⁹ – such domination is a challenge both in terms of providing viable specialist provision in the regions and also in terms of availability of local jobs in proportion to the numbers of local learners. This research found that London seems relatively under-served in terms of the volume of locally grown talent, research and knowledge exchange, suggesting a demand for talent over and above what can be provided through local universities.¹⁰
- The Industrial Strategy Green Paper¹¹ advocates the need for a ‘talent pipeline’ for the creative and cultural economy which links industry, education and skills. However, growth and greater productivity in the talent pipeline for these industries are held back by two main factors: social and informational barriers to entry; and quality, consistency and availability of post-secondary education and training, which includes further and higher education, and continuing development.
- A striking feature is the explosion in entrepreneurial activity, measured by the number of creative businesses. Almost all sectors however experienced a reduction in average firm size with 96% of the companies in the sector defined as micro-businesses (10% more than other sectors).¹²
- “More than a third of the workforce is made up of freelancers or the self-employed, compared with only a sixth of the UK workforce as a whole. Within the arts and cultural sector, the proportion is even higher at 47.6 per cent.”¹³
- Nesta identify 47 creative clusters in the UK including Norwich in New Anglia. A creative cluster is defined by Nesta as a geographic concentration of creative businesses and workers, often linked to similar value chains that collaborate and compete. Geographical proximity has important advantages: creative businesses can tap into critical mass of creative

⁶ DBEI (2017) *Building our Industrial Strategy*.

⁷ Bazalgette, Sir. Peter (Sept. 2017) *Independent Review of the Creative industries*

⁸ Creative and Cultural Skills (2015) *Building a Creative Nation: the Next Decade*

⁹ DCMS Sectors Economic Estimates 2016: Regional Gross Value Added (GVA) - Experimental statistics

¹⁰ Juan Mateos-Garcia and Hasan Bakhshi (2016) *The Geography of Creativity in the UK*.

¹¹ *ibid.*

¹² *ibid.*

¹³ NESTA – Armstrong, Harry, et al. (March 2018) *Experimental Culture: A Horizon Scan Commissioned by Arts Council England*

workers, access clients and collaborate and share information with one another. Clusters can often include other institutions linked to the value chain such as higher education institutions (HEIs), cultural institutions, trade associations and government bodies which support the cluster in several ways. Creative clusters come in different sizes and configurations and can have a broad array of individual features which facilitate inter-organisational collaboration, including incubators, accelerators, shared hub space and studios.¹⁴

The wider economic impacts of the Cultural Sector

The *Independent Review of the Creative Industries*¹⁵ indicates the role and broad value of the Creative Economy:

- The Creative Industries are also enablers to other industries.
- Not only is there is significant overlap between the creative and digital sectors (for instance the IT, software and games sub-sector contribute almost 40% of the GVA of the Creative Industries) but the wider creative economy – industries which include creative roles – also has a far larger footprint. For example, 3D modelling – a technology pioneered in the video games sector – is helping Rolls Royce to develop their understanding of engines, improve their efficiency and enhance performance in their manufacture.”
- “Alongside the Creative Industries” irrefutable economic contribution sit several intangible benefits: its outputs, particularly in our cultural sector, enrich the lives of UK citizens, and promote Britain around the world. As a result, the UK’s cultural influence on soft power is second only to the US. There is evidence of a direct relationship between cultural assets and economic impact, with cultural investment creating an ecosystem of impacts.
- **Wider value through place-shaping** – “There is evidence suggesting that the cultural sector and creative Industries contribute unique benefits associated with the fusion of skills they foster alongside economic and social spill overs”¹⁶. Emerging evidence from place shaping research indicates that growth in creative industries is enhanced when an area has a strong cultural, heritage and sporting offer, enhancing the attractiveness of locations to live and work and acting as an accelerator for regeneration. Focusing on the cultural and creative economy supports not just economic improvements but also delivers social benefits, such as participation and wellbeing, at a local level. Given that there is research showing a positive correlation between wellbeing and productivity, a place-based focus on the cultural and creative sectors is increasingly strategically important.
- *Culture Drives Growth* – the culture sector strategy for New Anglia adds to this perspective. “Truly successful places are much more than economic powerhouses. Their high level of performance is always underpinned by a sense of creative vibrancy...and a clear sense of cultural identity.”
- In summary therefore, “the importance of this sector is underscored when looked at through a number of lenses: The creative industries will grow as a proportion of the economy in decades to come; creative occupations foster growth and greater productivity in other economic sectors; and these industries deliver additional cultural benefits both at home and abroad.”

¹⁴ ibid.

¹⁵ Sir Peter Bazalgette. (2017) *Independent Review of the Creative industries*.

¹⁶ Ibid.

Industrial Strategy: Creative Industries Sector Deal (2018)¹⁷

- “this deal will invest more than £150m across the lifecycle of creative businesses including: the places of the future by funding leading creative clusters to compete globally; the technologies and content of the future via research into augmented reality and virtual reality; and the creative skills of the future via a careers programme that will open up creative jobs to people of every background.”
- “investing to develop world-class creative clusters, we will provide £20m over the next two years to roll out a Cultural Development Fund.”
- “up to £2m available ...to ensure there is a larger and more diverse intake of talent and a broader range of routes into the creative industries”

In Summary:

- One of the fastest growing sectors in the UK economy
- Up to one million new jobs nationally by 2030
- Dominated by London in terms of infrastructure and employment creating a magnet effect, although local economic growth across the UK impressive
- An explosion in entrepreneurial activity with businesses diminishing in terms of average size to between 5 and 6 employees
- Norwich recognised as a nationally significant cultural and creative cluster
- A recognition of the wider economic, community and place benefits and added value of the cultural sector
- The Creative Industry Sector Deal makes a number of policy and funding commitments to support Culture Sector development and skill investment. (2018)

New Anglia Economic and Skills Evidence Base

The Cultural Economy in New Anglia

- The New Anglia sector is worth approximately £676m, sustaining 26,300 jobs (including self-employment), and 2,535 enterprises. New Anglia is a ‘top ten’ LEP area in terms of cultural sector employment, although New Anglia employees are estimated at being only one twelfth of the London workforce – demonstrating the dominance of the capital and its role as a magnet for cultural careers.
- The New Anglia Culture Board *Culture Drives Growth* strategy, focusing upon certain sector elements only reports a value of £83.6m to the economy of Norfolk and Suffolk, employing 5,800 people and with over 1,000 businesses.
- Employment in the sector grew by 17 per cent between 2010 and 2015, compared to a New Anglia average of seven per cent.
- The sector has much higher rates of self-employment (colloquially termed ‘Freelancers’) at 21 per cent of total jobs, compared to 12 per cent for the Visitor Economy sector, and 14 per cent of all New Anglia jobs.
- The sector has a large cluster of employment in Norwich, followed by Ipswich and North Norfolk.

¹⁷ HM Government. (2018) *Industrial Strategy: Creative Industries Sector Deal*.

- Norwich's creative cluster is one of the 47 significant clusters nationally identified in the Nesta report constitutes 1,345 creative businesses (which is 7.2% of local businesses); employs 6,734 people (3.0% of total employees) with a creative GVA of £339,953 and which is 3.8% of the total GVA generated. (Against an average of 3% across the whole economy.
- If we consider cultural employment as a percentage of total employment, then North Norfolk has the highest percentage.
- If we consider cultural employer numbers across New Anglia, then there is a much more even geographical spread with an average firm size between 5 and 6 employees.

Skills Supply and Demand in the New Anglia Cultural Sector

This information below has been summarised from the Evidence Report (See Appendix A) and the Datapack:

- Based on results from the UKCES Employer Skills Survey 2015, then 'Arts and Other Services' employers are more likely to have a 'hard to fill' vacancy compared to the New Anglia average. They are also less likely to report staff as being not fully proficient, and more likely to report underutilised staff.
- During 2014/15, there were 680 people participating in apprenticeships in the 'Arts, entertainment, and recreation' sector, 3.1 per cent of total apprenticeship participation in New Anglia. Nationally, this figure was 2.6 per cent.
- 5,100 learning aims were delivered to New Anglia learners in 2012/13 split by the sector lead bodies of 'Creative & Cultural' (4,020 learning aims) and 'Creative Media' (1,080). This figure was down slightly on the number delivered in 2010/11 (5,210) with falls in 'Creative & Cultural' learning aims driving this. 'Creative Media' learning aims rose from 920 to 1,080 over the same period.
- Together, 'Creative & Cultural' and 'Creative Media' learning aims made up 6.6 per cent of all known learning aims delivered in New Anglia in 2012/13, compared to 6.1 per cent nationally.

A Future View of the New Anglia Cultural Sector

- Looking ahead, the sector is projected to grow in employment terms by around 1,000 jobs (four per cent, below six per cent projected across the New Anglia economy) between 2014 and 2024.
- Over the same period, replacement demand is expected to be somewhere in the region of 11,000 jobs. This places a net requirement for jobs requiring to be filled in the sector at 12,000.
- Much of replacement demand will take place in Level 4 to 6 (HE to first degree level) roles with Level 2 (GCSE A-C and equivalent) and Level 3 (A level and equivalent) roles also featuring strongly. In terms of new jobs created (expansion demand) then this will solely be in Level 4 roles and higher with job losses in Level 3 roles and below.

In Summary:

- New Anglia a 'top ten' LEP by cultural sector workforce size
- Recent employment growth is double that of the New Anglia economy
- Self-employment is a very important part of the sector 'workforce'
- Under-utilisation of skills a potential issue with employers perceiving an 'over-supply' of graduates
- Apprenticeship levels above local averages, although focused on general rather than sector specific skills
- Future demand will be heavily focused on roles at Level 4 or above with job reductions forecast at Level 3 and below

UK Sector Skills considerations

Creative and Cultural Skills (CCS), the sector skills development agency, characterises the sector as having a high percentage of freelancers, short-term contracts and SMEs. Due to the nature of employment many workers in the sector have been unable to access training, investment or more formal education schemes that generally follow traditional employment structures. The structure of the creative industries includes 94.7% of businesses employing fewer than 10 people.

Priority skills needs nationally

CCS advocate the following needs to support entry level into the creative and cultural sector (also endorsed in the Independent Review of the Creative Industries):

- Recognition that vocational and technical education are a key part of the mix of opportunities that need to be available to young people, such as apprenticeships. This type of training and education is important in attracting diverse talent into the sector.
- Young people need to have both a perception of, and opportunities to, 'equal routes' to technical and academic pathways, in both status and funding.
- Support for future job and career prospects for young people in schools and colleges need to ensure a 'line of sight' to a job, which could avoid young people embarking on courses without proper employer-endorsed careers information.
- Promotion of sector growth across the regions and development of creative centres outside of London - with a focus on cross-sector collaboration, stimulating investment, and addressing skill shortages and talent retention.
- Assessing (and articulating) the contribution of the sector to wider local socio-economic growth and its role in place making.
- Assessing the future position of the regions in the international market and their role in maximising the global reach of the sector, including developing export capabilities and supporting new trade relationships with emerging markets.

Skills factors affecting growth and productivity

- Ethnic minorities, women (particularly those with caring responsibilities), those with disabilities, and people from less advantaged backgrounds are seen to face the biggest challenges to entering and progressing in creative industry sectors. 92% of creative industry jobs are occupied by the more advantaged groups of the workforce and across the sector social mobility is a challenge.¹⁸
- "The demographic that engages with the arts has got more narrow, more entrenched. I think that for young people who are not in urban centres, not middle class who are not white it's getting harder and harder for them to engage as audiences or employees."¹⁹
- Under-represented groups constitute an untapped domestic pool of raw talent that, if provided with the relevant skills, could be used to fill the skills gaps facing the creative industries. At a strategic level, industry recognises the importance of addressing its diversity challenges but coordinated employer-led action is difficult where so many businesses are micro or SME.
- Entry into the sector is impeded by poor understanding amongst pupils, teachers and parents of the kinds of careers that are available, with a perception amongst many that jobs are poorly paid, insecure or not open to those without existing links into industry.

¹⁸ Nesta (2017) *The Future of Skills: Employment in 2030*.

¹⁹ NESTA – Armstrong, Harry, et al. (March 2018) 'Experimental Culture: A Horizon Scan Commissioned by Arts Council England'

- “Skills shortages exist in relation to creative sectors like animation, visual effects and video games. A range of specialist conservation skills are in short supply in museums, and there are shortages related to specialist technical roles in theatres. Digital skills remain a systemic problem throughout the sector”²⁰
- Employers report job deficiencies also in the supportive rather than the “visible” roles, with shortages in non-creative skills, such as management, HR, finance, digital, and marketing skills.
- The quality, consistency and availability of post-secondary education and training is an area where government intervention is undergoing significant reform, with moves towards employer-led skills approaches and a greater emphasis on regional strategies. In the creative industries, employers already work together to deliver a range of excellent specialist training centres and industry-led initiatives that tackle skills gaps.
- Despite good examples of excellence; quality and consistency for learners (and ‘job-readiness outcomes’) remains an issue across the sector, not least because it has such a high percentage of micro enterprise and SME employers for whom a coordinated employer-led approach is challenging.

(See Appendix D for Current Skills and Training Provision)

Future skills nationally

The Future of Skills: Employment in 2030 - research by Nesta (pub 2017)²¹ - indicates the forthcoming changes in employment and the implications for skills, in particular:

- **Creative, digital, design** and engineering occupations have bright outlooks and are strongly complemented by digital technology.
- Skills most likely to be in greater demand in the future include interpersonal skills and systems skills, such as judgement and decision making. The report confirms the importance of higher-order cognitive skills such as originality, fluency of ideas and active learning.

Key UK-wide issues for skills and talent development in the CCE:

- Cultural leadership and management skills – Cultural leadership skills, entrepreneurial development, and high-level management skills are underdeveloped across the sector.
- Building the creative generation – In education, sector specific subjects are often regarded as less important than traditional subjects. Growth and greater productivity in the talent pipeline for the sector are held back by:
 - i) social and informational barriers to entry which affect diversity of sector;
 - ii) quality and availability of post-secondary education and training.
 - iii) Industry ownership of investment in skills - The breadth of the sector leads to a lack of coordination and strategic approaches to investment in workforce development. The industry needs to develop a shared vision, across scale and subsectors, which can mitigate against key issues such as uneven and short-term investment.
 - iv) Building the market for high-quality provision - The sector suffers from an oversupply of graduates but requires a wider range of skilled practitioners- across specialist and general, technical and creative, business and managerial skills to support and develop the sector.

²⁰ Ibid.

²¹Nesta (2017) *The Future of Skills: Employment in 2030*.

v)“We need to find a different way of supporting or enabling freelancers and portfolio workers to A: make a reasonable living, and B: train and keep their skills up to date.” – Mark Robinson, Thinking Practice.²²

In Summary:

- **Social mobility is a challenge - 92% of creative industry jobs are occupied by the more advantaged groups of the workforce**
- **The sector ‘suffers from an oversupply of graduates’ but requires a wider range of skilled practitioners**
- **Entry into the sector impeded by poor understanding of the kinds of careers available**
- **The need for young people to consider both academic and vocational pathways**
- **Cultural leadership skills, entrepreneurial development, and high-level management skills are underdeveloped**

²² NESTA – Armstrong, Harry, et al. (March 2018) *Experimental Culture: A Horizon Scan Commissioned by Arts Council England*

Key Findings from Local Employer and Stakeholder Consultations

Opportunities	Challenges
Build stronger strategic partnerships between employers, practitioners and skills and education providers	A perceived regulated 'formulaic' FE/HE system with funding-drivers not easily compatible with the fluidity and unpredictability of employment development within the cultural sector
Learn from and build upon current/recent innovative provision such as <ul style="list-style-type: none"> • StartEast • Creative Employment Programme • ACE Resilience-funded Training Museum programme • DanceEast/University of Suffolk collaboration developing a 2-year Dance Degree • Norwich University of the Arts (NUA) Ideas Factory Graduate Internship scheme 	A lack of 'employability' skills of many new potential entrants to the sector at all levels – in relation to their softer skills rather than their qualifications Developing sustainable new education and skills provision (especially higher/technical provision) in a remote, primarily rural area The current work experience system at all levels is not providing the 'real' work experience required by those seeking to progress in the sector of employers recruiting talent. There was a common view that talent is best developed in 'real, coalface' environments and that current work experience provision often does not provide this with real risks of talent falling through the gaps between learning provision and local cultural jobs The risks of an 'oversupply' locally vis-à-vis the number of career opportunities, with perceptions of a real imbalance between learner numbers and potential jobs
Place greater emphasis upon 'employability' with suggestions of a reduced emphasis on higher qualifications and a focus upon 'softer skills'	The 'under-utilisation' of people with higher skills is recognised as a real challenge for the sector with the risks of 'overqualification/underemployment' a lack of diversity of new entrants and workforce frustrations about lack of career progression
Move towards higher quality & potential indication of lower quantity 'real' work experience in the unique settings that are New Anglia cultural sector workplaces.	Skills shortages in cultural leadership roles leading to senior appointments often awarded to out-of-area candidates
Recruit more cultural sector – specific apprenticeships as standards-based provision becomes available.	A shortage of higher technical/professional roles meaning that technical skills are often 'imported in' to New Anglia – particularly digital tech led occupations
Potential to develop a defined New Anglia-wide creative cluster, focusing on cross-sector collaboration, stimulating investment, and addressing skill shortages and talent retention, extending from the strong foundations in place in Norwich	Apprenticeships viewed as low-profile and often insufficiently sector specific, e.g. business administration or customer service
Play a local leadership role in place-shaping and supporting wider social outcomes such as diversity, aspiration, health, inclusion, mobility, inclusive growth	A heavy reliance on Freelancers and concerns about Freelancer skills deficits – particularly 'enterprise' skills needed to operate independently – e.g. finance, marketing etc.
Align more closely with national and local policy developments	A lack of specialist Tutors with the latest skills especially digital creative skills A lack of effective careers advice/IAG meaning that the unique dynamics of the sector are not being communicated to young people considering careers

(See Appendix B for Consultees; See Appendix D for Current Skills and Training Provision).

In Summary:

- **Opportunity to build partnership between employers, practitioners, skills and education providers.**
- **Emphasis on employability and focus on softer skills**
- **Formulaic FE/HE courses do not seem compatible with employment**
- **Students need soft-skills development**
- **Work experience needs to be more 'real'**
- **Skills shortage of cultural leadership and higher technical/professional**

Appendices

Appendix A – Evidence Report

Definition – Cultural Sector in New Anglia

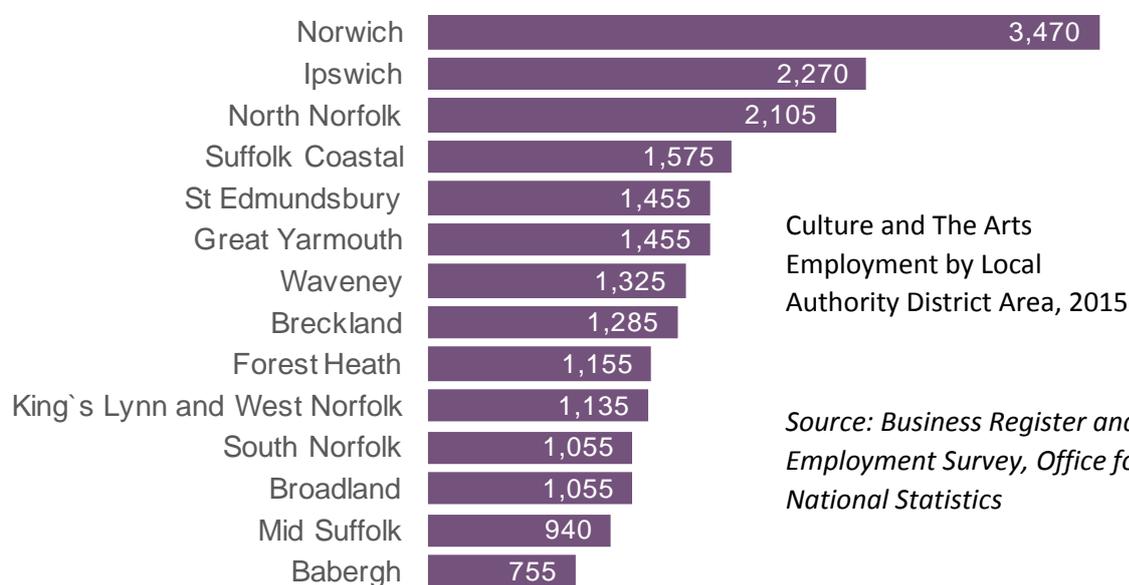
The definition of the sector used by New Anglia LEP broadly follows that used by the Department for Culture, Media and Sport to define the Creative Industries. However, that definition used by New Anglia differs in some key areas in that it does not include activities related to ‘advertising and marketing’, ‘architecture’, and ‘specialised design activities’. In addition, the New Anglia definition of the sector captures activity around sports, amusements and recreation, and some specialised retail.

In full then, and in no particular order, the sector covers the following areas:

- Crafts
- Film, TV, video, radio and photography
- Publishing
- Museums, galleries and libraries
- Music, performing and visual arts
- Retail and wholesale activities related to music, video, arts and antiques
- Operation of historical sites, botanical and zoological gardens, and similar sites of interest
- Gambling and betting activities
- Sports facilities and activities
- Amusement / theme parks, and amusement / recreation facilities

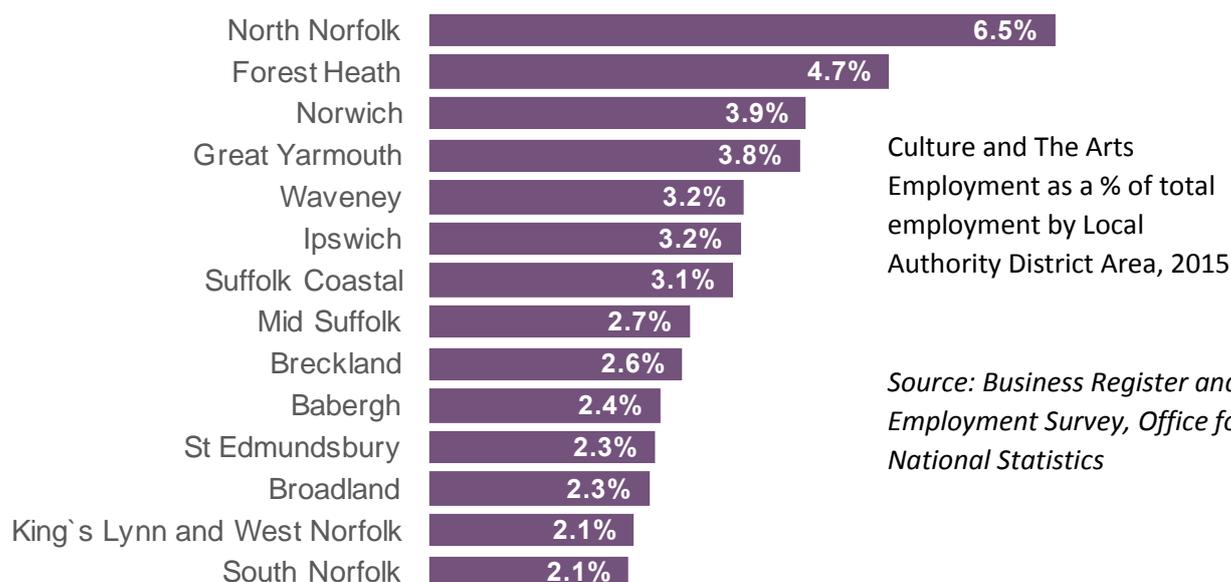
Headlines

- The sector is worth approximately £676m, sustaining 26,300 jobs, and 2,535 enterprises.
- Employment in the sector grew by 17 per cent between 2010 and 2015, compared to a New Anglia average of seven per cent.
- The sector has much higher rates of self-employment at 21 per cent of total jobs, compared to 12 per cent for the Visitor Economy sector, and 14 per cent of all New Anglia jobs.
- The sector has a large cluster of employment in Norwich, followed by Ipswich and North Norfolk

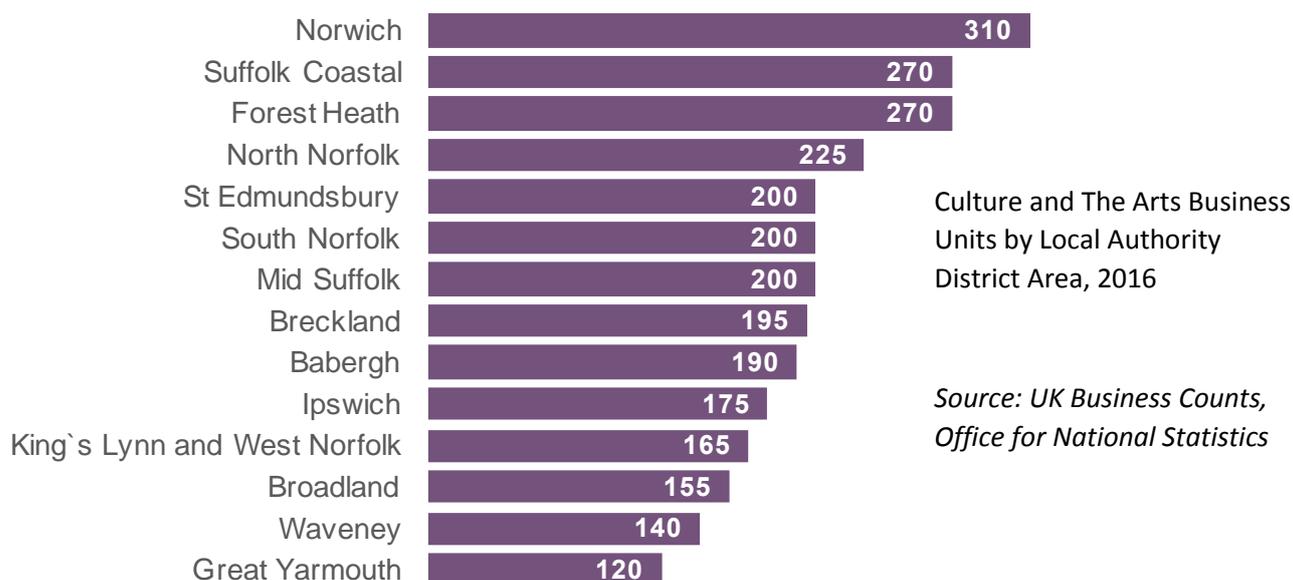


Source: Business Register and
Employment Survey, Office for
National Statistics

- However, if we consider Culture and The Arts employment as a percentage of total employment then North Norfolk has the highest percentage



- However, if we consider Culture and The Arts employer numbers across New Anglia then there is a much more even spread. Again, Norfolk comes out on top but the fact that it does not stand out as with employment, suggests that it is home to the larger employers in the area.



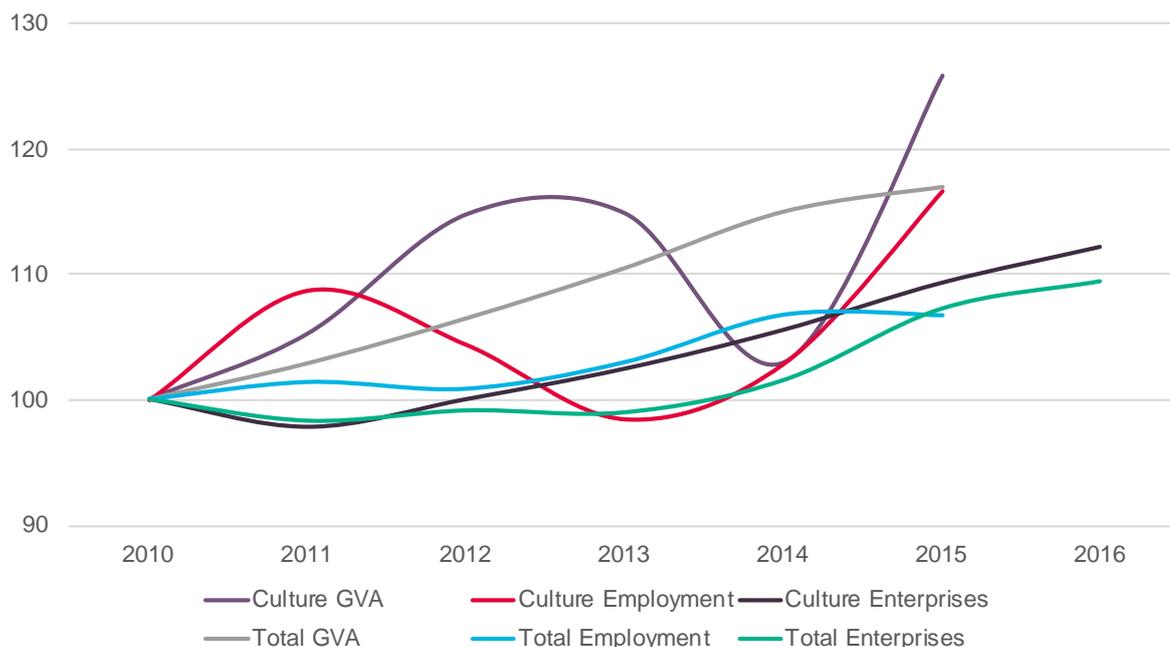
- Based on results from the UKCES Employer Skills Survey 2015, then 'Arts and Other Services' employers are more likely to have a vacancy that is hard to fill compared to the New Anglia average. They are also less likely to report staff as being not fully proficient.
- However, 'Arts and Other Services' employers more likely to report underutilised staff.
- During 2014/15, there were 680 people participating in apprenticeships in the 'Arts, entertainment, and recreation' sector, 3.1 per cent of total apprenticeship participation in New Anglia. Nationally, this figure was 2.6 per cent.
- 5,100 learning aims were delivered to New Anglia learners in 2012/13 split by the sector lead bodies of 'Creative & Cultural' (4,020 learning aims) and 'Creative Media' (1,080). This figure was down slightly on the number delivered in 2010/11 (5,210) with falls in 'Creative &

Cultural' learning aims driving this. 'Creative Media' learning aims rose from 920 to 1,080 over the same period.

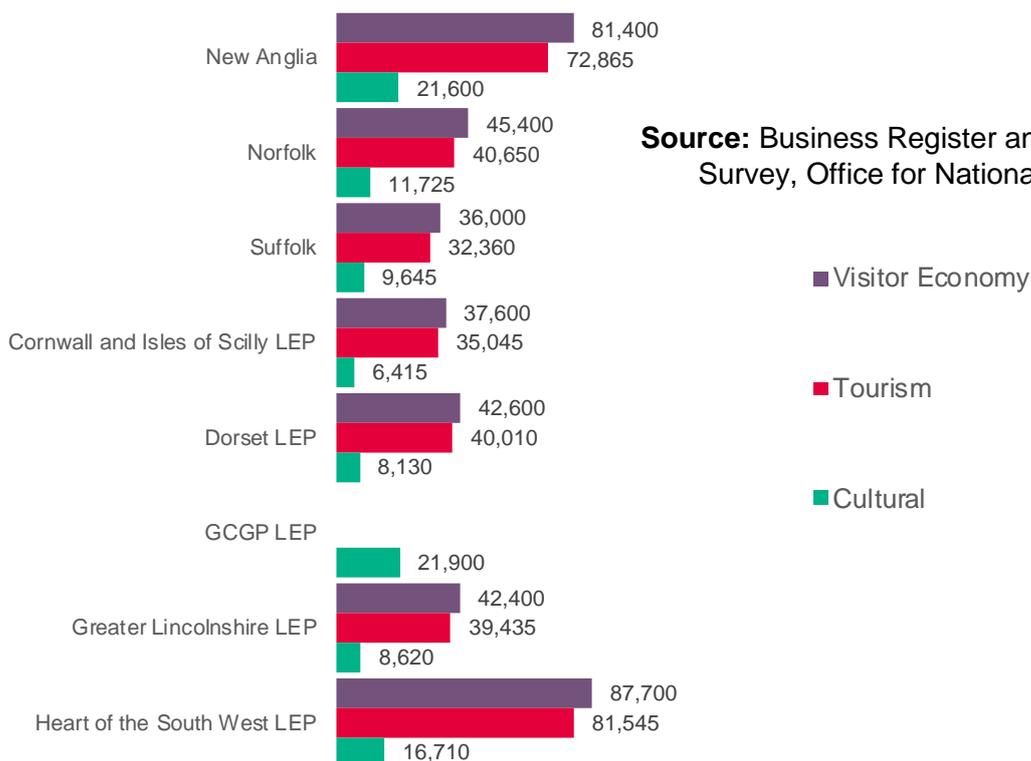
Together, 'Creative & Cultural' and 'Creative Media' learning aims made up 6.6 per cent of all known learning aims delivered in New Anglia in 2012/13, compared to 6.1

Cultural Sector contribution to growth in the local economy (2010=100)

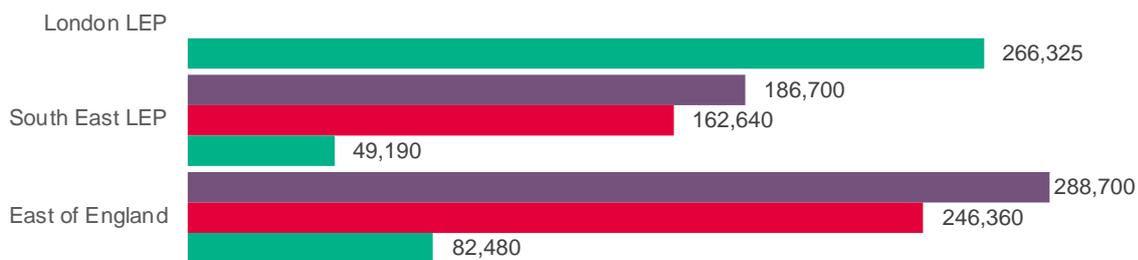
Source: New Anglia LEP Economic Strategy evidence base work



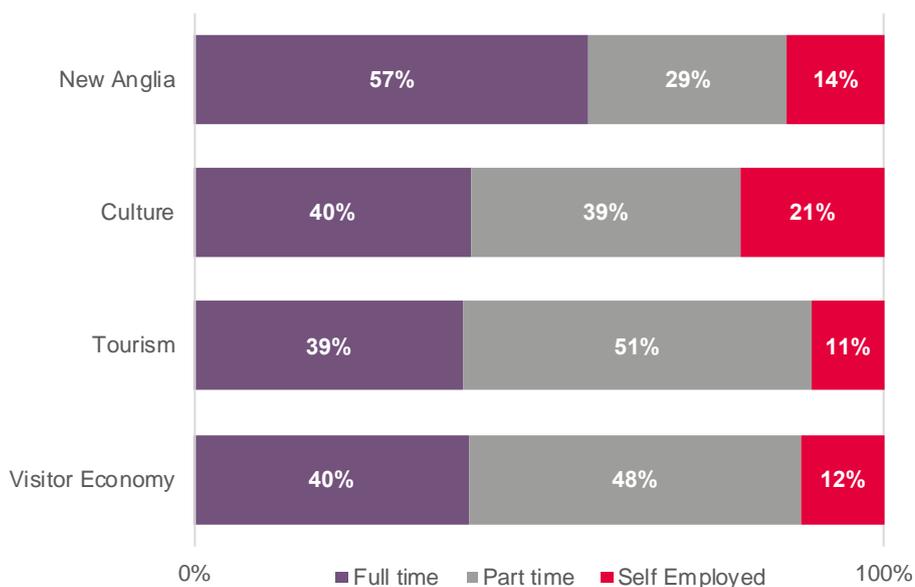
Employment provided by the Visitor Economy (Tourism and Culture) across comparator areas, 2015



Source: Business Register and Employment Survey, Office for National Statistics

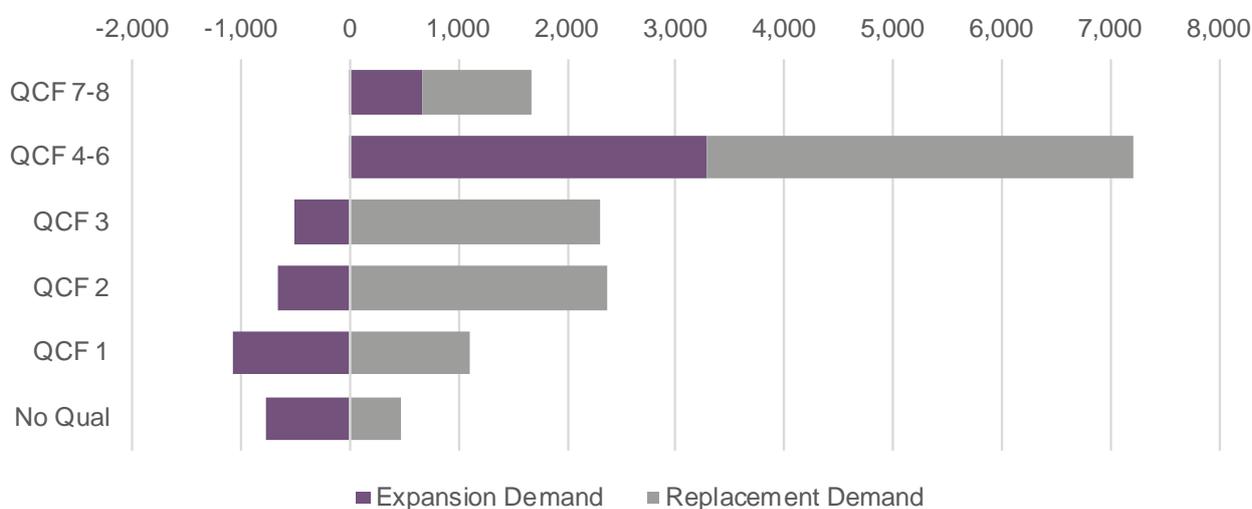


Full time, part time, and self-employment in the Visitor Economy (Tourism and Culture), 2015



Source: New Anglia LEP Economic Strategy evidence base work

Culture sector replacement and expansion demand by qualification, 2014 - 2024

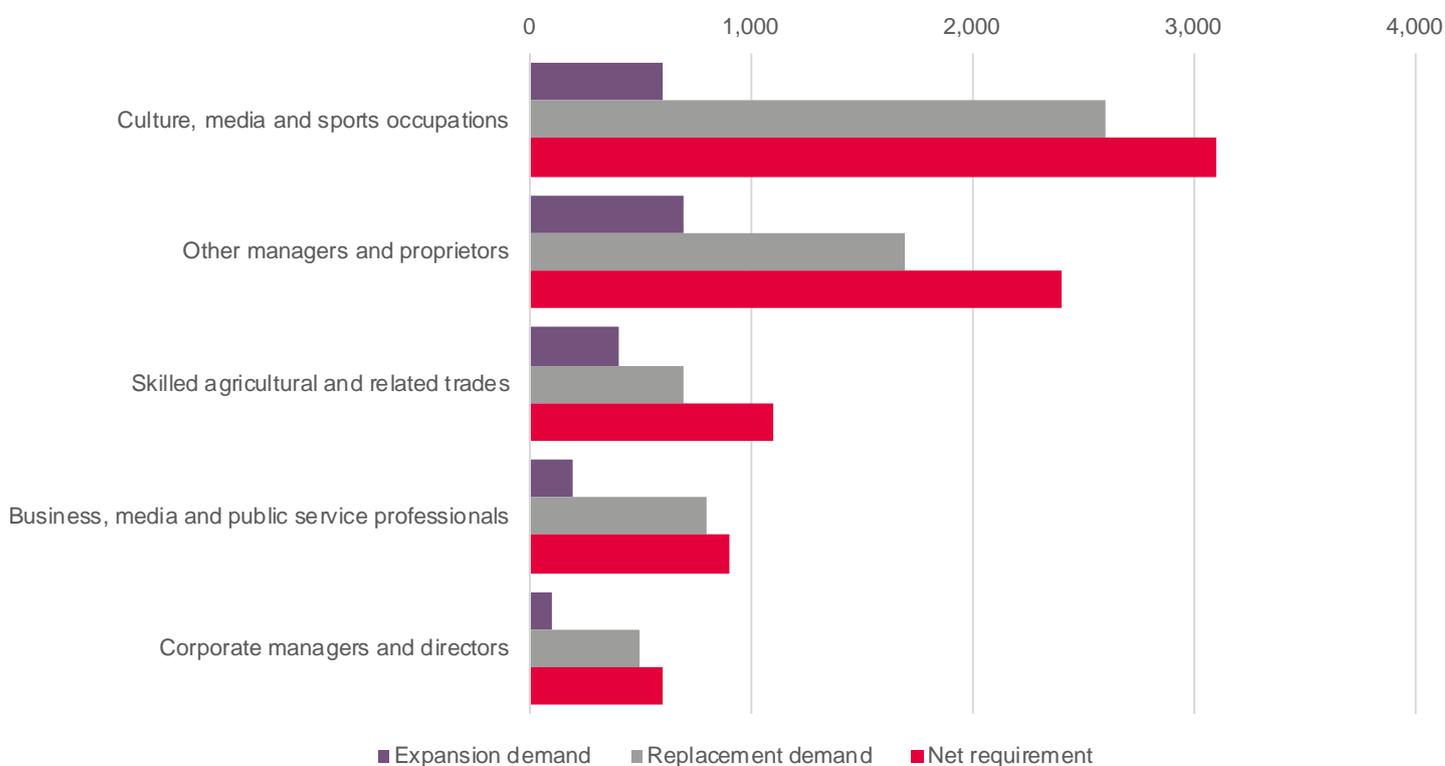


Please note that the Working Futures data uses the following breakout of qualification levels:

- QCF8 - Doctorate
- QCF7 - Other higher degree
- QCF6 - First degree
- QCF5 - Foundation degree; Nursing; Teaching
- QCF4 - HE below degree level
- QCF3 - A level & equivalent
- QCF2 - GCSE (A-C) & equivalent
- QCF1 - GCSE (below grade C) & equivalent
- No Q - No Qualification

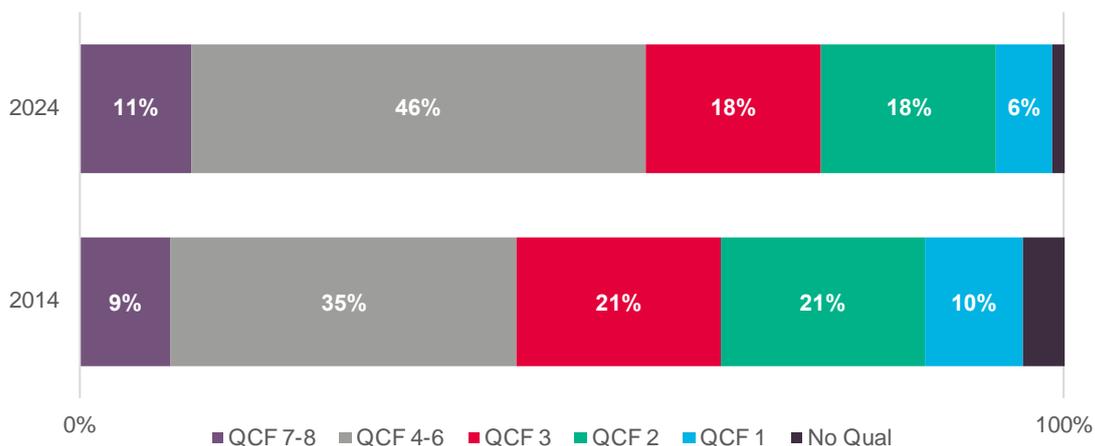
Source: UKCES Working Futures 2014 – 2024

Culture sector replacement and expansion demand by occupation (top 5 in terms of net requirement), 2014 - 2024

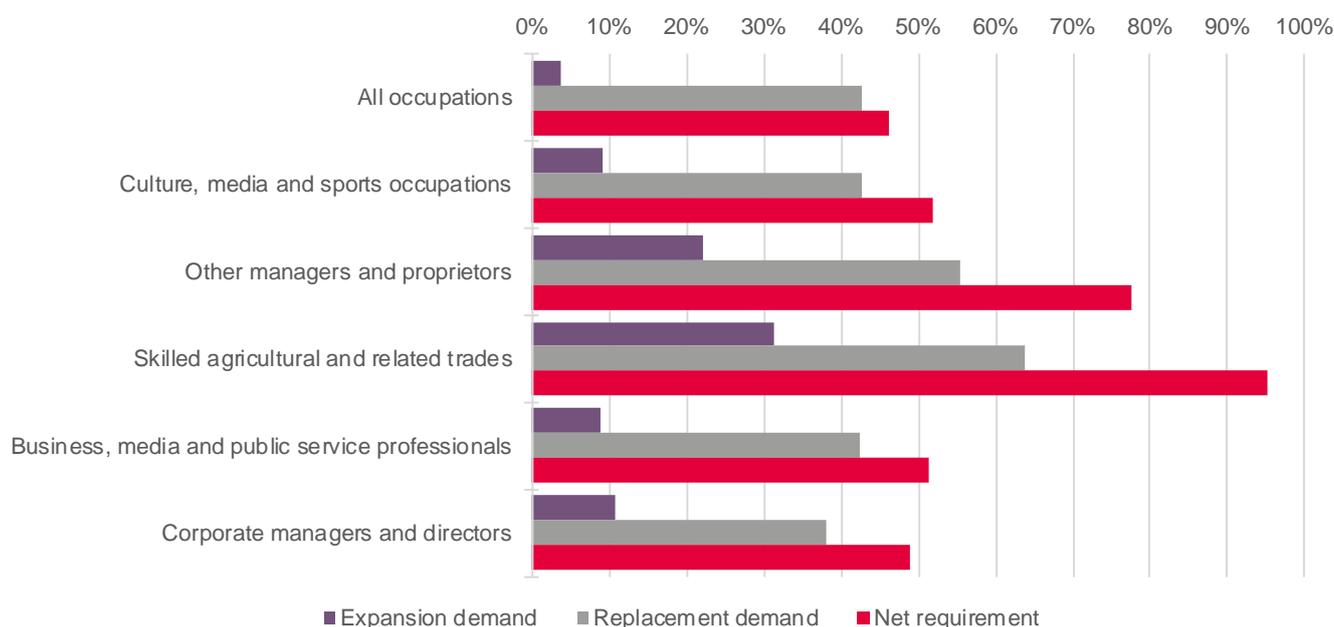


Source: UKCES Working Futures 2014 - 2024

Culture sector qualifications, 2014 - 2024



Culture sector replacement and expansion demand as a proportion of employment by occupation, 2014 - 2024



Source: UKCES Working Futures 2014 - 2024

Appendix B – Consultation and development process

The development process for the Cultural Sector Skills Plan was overseen by a task and finish group which constituted the Skills Group of the New Anglia Cultural Board (NACB), which met four times in November, December 2017 and January, February 2018. The final plan draft was also presented to, and supported by, the NACB main board in February 2018.

The development of the plan was also informed by a meeting held with Visit Norfolk and Visit Suffolk which confirmed that separate skills plans for Tourism and Culture were needed to reflect the acute differences in skills needs.

In addition to this sector skills plan document, a supporting Datapack has been produced which outlines the current workforce in the sector, trends in its skills levels and how the local cultural sector in New Anglia compares with other areas.

This Datapack also reports on the underlying socio-economic context for the sector locally and reports on projected changes in future skills needs and current student numbers. The Datapack is presented as a separate document and provides the data to underpin many of the comments made in the sector plan and is a useful reference source when read in conjunction with the plan.

At the Task and Finish Groups and through one to one consultations with employers and stakeholders the key questions posed were:

Question 1 – Current and Future Skills Supply and Demand

What are the key skills issues facing the Cultural Sector in New Anglia?

This could include for example:

- Workforce supply or demographics
- Skills supply

- New technology
- Recruitment and retention
- Nature of training and education provided (courses and providers)

Question 2 – Proposed Skills Actions

What are the key actions which are needed to address anticipated skills & workforce challenges in the Cultural Sector in the next 5 years?

This could include for example:

- New provision by Schools, Colleges or Universities
- New centres for training or education
- New models of delivery e.g. Higher Apprenticeships
- Groups of employers working together to procure training and skills development
- Careers advice and guidance
- New funding models
- Workforce development programmes

We were interested in both short term quick wins, as well as longer term more strategic interventions. In every case industry will need to help take the lead, steer and deliver the interventions, so what are employers prepared to invest in alongside the public sector?

Supplementary Questions

Question 3 – Consultees

- Who do you think we should be consulting in the sector in relation to future skills challenges?
- Could you supply contact details for key people who are interested in this topic and who are not here today

Question 4 – Reports on the sector and its skills needs

- What other reports should we be consulting?
- We are particularly interested in: local and regional reports on the sector and its future development; reports specifically focused on the skills challenges in the sector

Consultees

A series of key informant interviews were conducted with a mix of employers, sector skills providers and representative bodies. In total over 30 consultees were interviewed in depth and/or attended the task and finish meetings held or provided other direct input which has informed the plan (presentations at events, referrals, links to reports).

The consultation process has also included reviewing the feedback collected from other key sectors of the New Anglia economy for which sector skills plans have been developed. Additional input, advice and guidance was received from officers of the LEP and County Councils:

The Skills Group of the New Anglia Cultural Board which acted as Task and Finish Group included:

- Chris Gribble (Chair) – The Writers' Centre, Norwich
- Michael Corley – Head of Bridge, Festival Bridge
- Joe Mackintosh – Seachange Arts
- Pasco Kevlin – Norwich Arts Centre
- Brendan Keaney – DanceEast
- Eleanor Chapman – CultureworksEast
- Bill Seaman – Colchester and Ipswich Museum, Arts and Culture Service

- Sarah Steed – Norwich University of the Arts
- Sarah Barrow – University of East Anglia
- Jayne Knight / Michael Gray/Jasmine Joolia – Suffolk County Council
- Mary Muir/Steve Miller – Norfolk County Council

Appendix C - Reports and References

ACE (2011) *Measuring the economic benefits of arts and culture*

<http://creative-blueprint.co.uk/library/item/measuring-the-economic-benefits-of-arts-and-culture>

ACE (2014) *Creative Employment Programme: Case study of Suffolk County Council*

http://www.artscouncil.org.uk/sites/default/files/download-file/Creative_Employment_Programme_Case_Study_Suffolk_County_Council.pdf

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Appendix D - Current Skills and Training Provision

The listing below is not exhaustive but is intended to give an overview of the range of provision available in Norfolk and Suffolk. The courses listed have a Visitor Economy focus (including Tourism and Hospitality, as well as Culture) because they fall within the New Anglia Visitor Economy definition with some provision relevant to both areas.

University of East Anglia (UEA)

Tourism/Hospitality

- MA Agriculture and Rural Development (full and part-time)
- MA Landscape History

Culture

- BA History of Art with Gallery and Museum Studies
- BA Society, Culture and Media
- MA Cultural Heritage and Museum Studies (full and part-time)
- MA Media, Culture and Society (full and part-time)
- BA & MA in Film and Television Studies

University of Suffolk (UoS)

Tourism/Hospitality

- BA (Hons) Event Management
- BA (Hons) Event and Tourism Management
- BA (Hons) Tourism Management
- BSc (Hons) Wildlife, Ecology and Conservation Science
- FdA Hospitality and Event Management
- FdSc Wildlife Conservation and Animal Management

Culture

- BA (Hons) Dance
- BA (Hons) Digital Film Production
- MSci Football Coaching
- MA Professional Practice in Heritage Management
- MSci Performance Analysis for Football
- BA (Hons) Photography
- BSc (Hons) Sport Coaching
- BSc (Hons) Sport Performance Analysis
- BSc (Hons) and MSci Sport Psychology
- BSc (Hons) Sport and Exercise Science
- FdA Commercial Arts Practice
- BSc (Hons) Sport
- FdSc Sport, Health and Exercise
- BSc (Hons) Sport, Health and Exercise
- FdSc Sports Coaching and Development

Norwich University of the Arts (NUA)

Culture

- BA (Hons) Animation
- BA (Hons) Architecture
- BA (Hons) Design for Publishing
- BA (Hons) Fashion
- BA (Hons) Fashion, Communication and Promotion
- BA (Hons) Film and Moving Image Production
- BA (Hons) Fine Art
- BA (Hons) Games Art & Design
- BA (Hons) Illustration
- BA (Hons) Photography
- BA (Hons) VFX
- MA Communication Design
- MA Curation
- MA Fashion
- MA Fine Art
- MA Games
- MA Moving Image and Sound
- MA Photography
- MA Textile Design

City College Norwich (CCN)**Tourism/Hospitality**

- Entry Level – Supported Learning – Hospitality Enterprise
- L2 – Culinary Skills City College Norwich Hotel School Diploma
- L2 – Food Safety in Catering Award
- L2 – Health & Safety in Workplace (QCF)
- L2 – Award in Wines and Spirits
- L2 – Commis Chef Apprenticeship
- L2 – Intermediate Apprenticeship in Customer Service
- L3 – Advanced Apprenticeship in Customer Service
- L3 – Award in Wines and Spirits
- L3 - Culinary Skills City College Norwich Hotel School Diploma
- L3 – Team Leader Apprenticeship
- A Touch of Patisserie and Confectionary – part time adult learning
- Junior Chef, Gluten Free Chef, Gastro Chef, Great British Bake Off, Junior Chef Academy Summer, Student cookery, Italian cookery – other part time courses
- BA (Hons) Hospitality and Events Management

Culture

- Entry Level – Supported Learning – Creative Media Pathways
- L3 – Advanced Apprenticeship in Creative & Digital media
- L3 – Advanced Apprenticeship in Digital Marketing
- L3 - Art & Design (Art, Textiles, Photography) A Level
- L3 – Coaching
- L3 – Drama & Theatre Studies A Level
- L3 – Film Studies A Level
- L3 – Media Studies A Level
- L3 – Access to Higher Education: Art & Design
- Digital Photography for beginners – part time adult learning
- L4 – Advanced Nutrition for Physical Performance – part time
- BSc (Hons) Applied Sport, Health and Exercise

College of West Anglia**Tourism/Hospitality**

- L1 – Business and Tourism
- L1 – Hospitality Certificate
- L1 – Professional Cookery
- L2 – Animal Care Practical Skills
- L2 – Catering and Hospitality Apprenticeship (Intermediate)
- L2 & L3 – Customer Service Apprenticeship
- L2 – Hospitality Services Diploma
- L2 – Professional Cookery
- L2 – Team Leading – Apprenticeship - Workplace
- L2 - Technical Certificate in Animal Care
- L3 – Advanced Technical Diploma in Animal Management
- L3 – Hospitality Supervision and Leadership Diploma - Workplace

- L3 – Hospitality/Supervision Apprenticeship (Advanced) – Workplace
- L3 – Professional Cookery
- L3 – Professional Cookery – Confectionery & Patisserie
- L3 – Travel and Tourism – Extended Diploma
- Sugarcraft – Further Techniques – part-time
- BSc (Hons) Tourism Management (full or part-time)

Culture

- Entry Level – Bridge to Sport
- L1 – Sport & Leisure Instructor Diploma
- L2 & 3 – Performing Arts (Acting, Dance or Musical Theatre)
- L2 – Sport – Activity Leadership and Coaching – Apprenticeship – Workplace
- L2 – Instructing Exercise and Fitness - Diploma
- L2 – Sport Leisure Operations – Apprenticeship – Workplace
- L3 – Art and Design A Level
- L3 – Film A Level
- L3 – Media A Level
- L3 – Photography A Level
- L3 – Sport Leisure Management – Apprenticeships – Workplace

East Coast College

Tourism/Hospitality

- Entry 3 Certificate in the Introduction to the Hospitality Industry
- L1, L2, L3 in Animal Care and Management
- L1 – Aspire to Catering
- L1 – Food and Beverage Service
- L2 - Air Cabin Crew – C&G Level 2 Diploma in Air Cabin Crew (with First Aid, and Basic Sea Survival)
- L2 – Apprenticeship in Customer Service
- L2 – Apprenticeship in Hospitality (Food and Beverage Service)
- L2 – Apprenticeship in Hospitality (Front of House Reception)
- L2 – Apprenticeship in Hospitality (Hospitality Services)
- L2 – Apprenticeship in Hospitality (Professional Cookery)
- L2 – Apprenticeship in Hospitality (Food production and cooking)
- L2 – Apprenticeship in Team Leading
- L2 – Award in Beer and Cellar Quality (Cask and Keg) ESF
- L2 – Award for Personal Licence Holders
- L2 – C&G Food Safety
- L2 – Food and Beverage Service
- L2 – Hospitality and Catering
- L2 – Professional Cookery or Kitchen Services
- L3 – Apprenticeship in Customer Service
- L3 – Apprenticeship in Hospitality (Professional Cookery)
- L3 – Apprenticeship in Hospitality (Supervision and Leadership)
- L3 – Diploma in Professional Cookery
- L3 – Certificate in General Patisserie and Confectionery
- L3 – CIEH Award in First Aid at Work
- L3 – Diploma in Hospitality Supervision and Leadership
- Working in Travel Diploma or Extended Diploma

- FdSc Wildlife Conservation and Animal Management

Culture

- Entry 3 Certificate in Skills for Sport and Active Leisure
- Access to Art, Design and Photography
- L2 – Certificate in Fitness Instructing
- L2 & 3 in Film Production, TV & Animation
- L2 – Performing Arts (Musical Theatre)
- L2 - Sport
- L3 – Performing Arts (Music Theatre)
- L3 – Extended Diploma in Sport (or Sport & Exercise Science)
- FdSc Sport, Health and Exercise
- BA (Hons) in Arts Practice

East Norfolk Sixth Form College

Tourism/Hospitality

- L3 – Travel and Tourism BTEC

Culture

- L2 , L3 and L4 – Art & Design
- L2 & 3 Sport and Exercise Science
- L2 – Performance Skills
- L3 – Dance
- L3 – Drama and Theatre Studies – A Level
- L3 – Elite Football (Male)
- L3 – Film Studies A Level
- L3 – Media Studies A Level
- L3 – Music Technology
- L3 – Performing Arts
- L3 – Photography A Level
- Level 2 & 3 Video Production

Easton and Otley College

Tourism/Hospitality

- Advanced Apprenticeship in Customer Service
- L1 – Diploma in Countryside & Conservation
- L2 – Certificate in Practical Animal Care
- L2 – Diploma in Countryside – Arboriculture Pathway
- L2 – Diploma in Countryside & Environment
- L2 – Diploma in Work Based Environmental Conservation
- L3 – Advanced Technical Extended Diploma in Animal Management
- L3 – Diploma in Animal Care (Zoos/Wildlife Establishments)
- L3 – Diploma in Countryside Management
- L3 – Extended Diploma in Countryside Management (Gamekeeping)
- L1, 2 & 3 Diplomas in Horticulture plus Intermediate and Advanced Apprenticeships
- Customer Service Practitioner
- FdA Landscape & Garden Design
- FdSc Animal Science & Welfare

- FdSc Ecology & Conservation Management
- FdSc Wildlife Management & Conservation
- Foundation Certificate in Food Safety
- HACCP
- Health & Safety Level 2
- Intermediate Apprenticeship in Customer Service (Farm Shops)
- Intermediate Certificate in Food Safety
- BSc (Hons) Animal Science & Welfare
- BSc (Hons) Wildlife Management & Conservation
- Lots of short course on Conservation (coppicing, hedgelaying)
- BsC (Hons) Zoology with Conservation

Culture

- Advanced Apprenticeship in Leisure Management
- Advanced Apprenticeship in Sport Development
- Intermediate Apprenticeship in Activity Leadership
- Intermediate Apprenticeship in Leisure Operations
- There are level 2 & 3, football, tennis and rugby academies.
- L1, L2 and L3 – Diploma in Sport
- FdSc and BsC in Coaching Science
- Short courses on sports, fitness and leisure training

Suffolk New College

Tourism/Hospitality

- L1 - C &G Diploma Introduction to Professional Cookery
- L2 - C&G Certificate in Patisserie
- L2 - C&G Technical Certificate in Food Preparation and Service
- L2 - C&G Technical Certificate in Food & Beverage Service
- L2 - Diploma in Travel and Tourism
- L3 - C&G Advanced Technical Diploma in Supervision in Food and Beverage Services
- L3 - C&G Diploma for Professional Chefs
- L3 - C&G Diploma in Patisserie
- L3 – Extended Diploma in Travel and Tourism

Culture

- L1 & L2 & L3 - Diploma in Art & Design
- L1 - Diploma in Media
- L1 - Diploma in Performing Arts
- L2 - Diploma in Health, Fitness & Exercise Instruction
- L2 - Diploma (and Extended) in Music Performance and Production
- L2 - Diploma in Performing Arts
- L2 - Diploma in Sport
- L3 - C&G Advanced Technical Diploma in Beauty and Spa
- L3 – Extended Credit Diploma in Media
- L3 – Extended Diploma in Sport
- L3 in Performing Arts
- L3 Extended Diploma in Photography
- L3/4 – Foundation Diploma in Art & Design

West Suffolk College**Tourism/Hospitality**

- Professional Cookery VRQ1 and VRQ2
- L1 – Business Tourism and Events Diploma
- L1 – Catering Certificate
- L2 & 3 Animal Care & Management courses
- L2 – Commis Chef
- L2 – Customer Service Practitioner
- L2 – Hospitality Operations NVQ
- L2 – Hospitality Team Member
- L2 – Travel and Tourism Extended Certificate
- L2 HABC Award in Food Safety in Catering
- L3 – Hospitality and Events Management
- L3 – Hospitality Supervisor
- L3 - Award in Service Improvement
- L3 – Professional Chefs Advanced Technical Diploma
- L3 – Travel and Tourism Extended Diploma
- L3 & L5 & L7 - Certificate/Award in Leadership & Management
- ConLPG Training (Leisure Accommodation Vehicles (LAV1), Boats (BOAT1) can be undertaken as additional assessments.
- Customer Service Excellence – 1 day workshop
- Introduction to the Role of the Professional Taxi and Private Hire Driver
- Taxi and Private Hire Driving Practical Assessment
- Junior Chef Programme – Introduction Level

Culture

- L1, L2 and L3 – Sport Diploma
- L1, L2 and L3 – Art and Design Diplomas
- L2, L3 – Beauty and Spa Therapy
- L2 & L3 – Film and Creative Production
- L2 & L3 – Performing and Production Arts Diploma
- L3 – Performing Arts (Dance) Extended Diploma
- L3 – Performing Arts (Musical Theatre) Extended Diploma
- L3 – Production Arts (Technical Theatre) Extended Diploma
- L3 – Sport and Exercise Sciences Extended Diploma
- L3 – Working in Sport and Active Leisure Diploma
- Short courses – Intro to Photography or Pakistani Cuisine
- Art Practice BA (Hons)
- Creative and Commercial Music Production BA (Hons)

Theatre Royal Norwich**Culture**

- Norfolk Schools Opera Project – primary schools
- Performance based Workshops – Northern Ballet Aged 8yrs & up
- Pre-performance talks
- Youth Theatre Company (aged 16 – 20)

- Writing for Audio Drama
- Young Producers
- Work Experience
- Junior Acting Courses – on Saturdays (aged 7 – 16)
- Stage Two – Learning and Skills Centre – education/theatre skills training
- Backstage Tours
- Adult Courses 25yrs+ - Introduction to Acting; Introduction to Scriptwriting; Physical Theatre Workshop and a Dance Masterclass
- There are Exam Courses
- Drama Classes called ‘Little People’s Drama’ – aged 4-7yrs.

Ipswich Regent Theatre & Corn Exchange

Culture

- Tea walks (eg. William Leggett’s Legacy; or the Wonderful Women of Ipswich; or From Clothier to Crowell Square; Artists, Poets & Performers)
- Study Days (eg. Thomas Wolsey)
- Culture and Cake
- The Big Lego Ipswich Build
- Summer Musical Theatre Workshop 2018

New Wolsey Theatre

Culture

- Junior Youth Theatre (aged 7 -11)
- Senior Youth Theatre (aged 11-16)
- Youth Theatre Squared – disability or additional needs (aged 11-20)
- Young Company (aged 16 – 22)
- Weekly skills and development sessions for under 22yr old
- Short courses for 16 – 25year olds on directing, writing or technical skills.
- Taster sessions
- School and College activities – creative learning workshops and lounges
- Schools touring productions
- Youth perform festival

Dance East

Culture

- L1 & L2 – Contemporary
- L1 & L2 – Ballet
- L1 & L2 – Tap
- L2 – Egyptian Belly Dance
- Open Days
- Taster Workshop for disabled dancers
- Centre for Advanced Training for people aged 10 – 18yrs
- Schools Programme
- BA (Hons) Dance – University Campus Suffolk