Creative Skills Monitor

Workplace perspectives: skill needs, mismatches and development in the Creative Industries

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About the Creative Industries Policy and Evidence Centre

The Creative Industries Policy and Evidence Centre (PEC) works to support the growth of the UK's Creative Industries through the production of independent and authoritative evidence and policy advice.

Led by Nesta and funded by the Arts and Humanities Research Council as part of the UK Government's Industrial Strategy, the Centre comprises of a consortium of universities from across the UK (Birmingham; Cardiff; Edinburgh; Glasgow; Work Foundation at Lancaster University; LSE; Manchester; Newcastle; Sussex; Ulster). The PEC works with a diverse range of industry partners including the Creative Industries Federation.

For more details visit www.pec.ac.uk and @CreativePEC

About Workstrand 2: Skills, Talent and Diversity

The Work Foundation leads the PEC's area of work on Skills, Talent and Diversity, in partnership with other researchers from across the PEC consortium – forming Workstrand 2. In particular, it is progressing work with Newcastle University, which leads the research strand on International Competitiveness, including immigration.

Together we are pursuing a dynamic and diverse research agenda. This seeks to: provide an authoritative overview of the current strategic skills demands for creative workers; understand the distribution of opportunities and barriers to labour market and career success for a range of underrepresented demographic and socio-economic groups; and, ultimately, develop policy tools to incentivise innovation in business practices and support stronger investment to grow the creative skills base and meet the needs of the UK's creative economy.

Executive Summary

Background & purpose

This Creative Skills Monitor (2019/20) forms the first in a series of strategic skills assessments, being conducted annually for the Creative industries and Creative Economy, as part of the Workstrand 2 on Skills, Talent and Diversity of the Creative Industries Policy and Evidence Centre. This report follows the recent evidence review (Carey et al 2019) and seeks to respond to stakeholders' call for a regular, over-arching assessment of the skills supplied and the skills required in the Creative Industries and the Creative Economy. The intention was that this should enable a more strategic approach in future to anticipating, tracking and responding to evolving skills requirements across the Creative Economy, thus making it possible to identify where there are common issues of concern, and where issues are more pressing and distinct. A core goal is to better signal, and prepare for skills changes and, hence, respond to the most pressing and growing skills and employment priorities in good time and in a way that enhances better development and use of talent in future.

In an attempt to understand the steps Creative businesses themselves can take to support talent development and better utilise and enhance the skills of their workforce, this first paper of the Creative Skills Monitor focuses primarily on the activities of employers in the sector. It has drawn on up-to-date evidence from the UK's national labour market surveys, alongside wider research to consider:

• What are the most pressing employment and skills requirements in the Creative Industries and Creative Economy and the composition and diversity of the workforce?

• Whether skills priorities in the labour market within the Creative Economy are sufficiently being met, and hence, the nature and severity of any skills mismatches when they are not?

• Whether creative businesses/ workers/freelancers are investing sufficiently to up/re-skill in the face of future change and what actions the sector needs to take to provide opportunities to support the talent pipeline and creative workforce?

This first paper from the Monitor series has sought to build on the earlier evidence review and enhance our collective understanding of shared issues of concern. Given that the Monitor assessed core labour market evidence just prior to Covid-19, it plays a vital role developing a baseline across the Creative workforce against which future developments can be tracked. The intention is that this can then help to shape future research priorities and what is done next.

State of the economy

Over the last two decades the Creative Industries, covering an exciting blend of diverse sectors including film, TV, music, fashion and design, arts, architecture, publishing, advertising, IT, video games and crafts, have grown to become a substantial and successful part of the UK economy. In 2018, the sector contributed over £111bn in Gross Value Added (GVA) and employed around 6% of the UK workforce. When accounting for those working in creative roles outside of the sector, the Creative Economy encompasses some 3 million workers.

The sector is dominated by micro-businesses, which despite their size are highly international in focus. At a headline level, work in the Creative Industries is characterised as highly-skilled, well-paid and concentrated in higher-level occupations.

But despite their success, the Creative Industries remain highly London and the South East centric. Productivity lags that of the wider economy. Further, despite being a highly-skilled set of industries, in some sub-sectors work is precarious and earnings barely reach the all industry average.

In addition, there is a significant and sustained lack of diversity in the sector with persistent spatial, gender, ethnic, disability and class imbalances; which echo wider concerns that the opportunities created in this vibrant part of the UK economy are out of reach for many. There is further risk associated with the impact of Brexit on the ability of the Creative Industries - and particular sub-sectors and roles within it - to access European talent in the future

Skills mismatches

The sector has been experiencing skills problems. At a headline level, the prevalence of skills shortage vacancies in the Creative Industries is broadly in line with the trend across the wider economy, with around 6% of employers reporting difficulty in finding the skills, qualifications or experience they need when trying to fill vacancies. Fewer Creative employers report skill gaps amongst their existing workforce than is average across all industries (8% and 13% respectively). Whilst skills under-utilisation across the Creative Industries are higher than skills gaps, affecting more staff (ie 131,882 workers compared to around 44,000 employees with skills gaps), they are lower than the economy as a whole and tend to be more prevalent in certain sub-sectors than others, where some higher skilled workers have opted to undertake lower skilled roles.

Skills shortages are particularly problematic for those in Crafts; IT, software and computer services; and Architecture; Skill gaps for Museums, galleries and libraries; and businesses in IT, and Advertising & marketing. They are most pronounced for higher-skilled roles. In particular, the most common skill deficiencies (both in the labour market, and amongst the existing Creative Industry workforce) relate to specialist skills or knowledge required for the role and Advanced or specialist IT skills supporting increased emphasis on the need for 'create-tech' skills. Further, employers point to a lack of transferable skills, particularly relating to time management, customer service, and people management capabilities.

Skills deficiencies left unaddressed have a significant impact. Those that do experience skill shortages and / or skill gaps report

they increase the workload of other staff and stifle product and workplace innovation: with delays in developing new products and services, and introducing new working practices.

Skills development & training

In a dynamic and fast-changing global marketplace, an increasing onus needs to be placed on the importance of education, workforce training and skills development to optimise the future talent pipeline into the Creative Economy and support lifelong learning throughout an individual's working career. This is increasingly required to keep skills as relevant and up to date as possible. In short, changes in the organisation of work, and hence employment requirements, that reshape the Creative workforce, will need changes in people's skills

Despite various public policy initiatives to strengthen work-based and technical education pathways in to the Creative Industries, understanding and take-up remains low. Only 2% of employers in the sector believe they have a good knowledge of Traineeships. While a slightly greater proportion of employers offer work placements, wider research highlights that these are often unpaid and limited to those with connections in the industry; acting as a significant obstacle to those without the financial and social capital to access such opportunities. Rather more positively, employers in the Creative Industries were more likely to have provided 'work inspiration' opportunities for those in education (e.g. mentoring, employers or workplace visits).

Take-up of Apprenticeships remains very low, at 5% of Creative employers; and those that do offer Apprenticeships are more likely to do so for new staff, for a shorter duration, and to have only begun to engage with Apprenticeships more recently. Creative businesses are also more likely to look to private providers to deliver Apprenticeships. Interestingly, Creative employers that do offer Apprenticeships have a greater likelihood to have been involved in their design than employers across the wider economy. Many of those that don't offer Apprenticeships suggest these programmes aren't suitable for their business given its size or business model. This provides support for current policy reforms to Apprenticeship programmes which are seeking to make them more responsive to employers' needs.

Workforce development in the sector is also low. While there is some variation by firm size and sub-sector, employers in the Creative Industries are less likely than average to have offered training for their staff and (relatedly) employees working in the sector are less likely to report having received training.

Taken together this raises concerns both about the pipeline of talent to the sector, and the level of both up and reskilling when in work.

Assessing skills priorities

Just under half (44%) of employers in the sector felt they were not meeting their training needs and wanted to do more. Looking to the future, employers in the Creative Industries are more likely to anticipate a need for new or a more varied set of skills amongst their workforce than in other industries.

This need to upskill was most commonly driven by the introduction of new technologies or equipment; and was expected to create growing demand for Advanced or specialist IT skills in the future (where there are already evident skills deficiencies), alongside more transferable skills such as problem solving.

Very few employers in the Creative Industries deploy the 'High Performance Working Practices' that have been shown to effectively deploy workforce skills and promote employee engagement to the benefit of productivity and performance. Further, while employers in the sector are more likely to have a business plan, they are far less likely to have a dedicated plan or budget for training.

Together the evidence suggests considerable potential to enhance management practices amongst Creative businesses, so to better exploit talent and develop the skills needed for future success.

Research gaps and next steps

This first paper of the Creative Skills Monitor has given an important, over-arching view of the Creative Industries. It has also provided insights around the broad composition of the Creative Industries, variations in the shape of employment and skills needs between sectors, and where challenges are of greater concern compared to the economy.

In doing so, it has reaffirmed gaps in our knowledge and where more targeted research is still needed to enhance insights and better shape what is done. This needs to cover issues such as: better management practices; more focused analysis on specific parts of the Creative Industries; the future of work; the pipeline of talent to the sector understanding progression opportunities for learners, through school, further education and university in areas of strategic importance which are aligned with industry needs; opportunities for continuing professional development and lifelong learning; incentivising and enabling greater employer engagement in training; and the value of creative education.

The Skills Monitor is helping to develop a compelling narrative about what needs to be done in future to address the common challenges identified, and to inspire more co-ordinated action around the shared priorities. In particular, the PEC is interested in supporting those areas where there may be benefits in industry, government, academia and wider experts working together to pool resources, and share expertise and learning, to secure improvements that make a real difference.

Contents

1. Introduction

Over the last two decades the Creative Industries, covering an exciting blend of diverse sectors including film, TV, music, fashion and design, arts, architecture, publishing, advertising, IT, video games and crafts, have grown to become a substantial and successful part of the UK economy. But despite this success, a recent evidence synthesis undertaken by the PEC pointed to a number of critical skills and diversity challenges facing the Creative Industries and a series of evidence gaps that could challenge our ability to formulate an effective policy response. It is in this context that the new Creative Skills Monitor aims to play a vital role: acting as a dynamic knowledge respository to support better policy and practice relating to education and skills, employment and diversity in the Creative sector.

1.1 Overview of the Creative Skills Monitor

The Creative Skills Monitor has been designed in direct response to stakeholder feedback that there is a need for a regular and authoritative, over-arching perspective of the skills supplied, the skills required and skill mismatches; the nature of work; and the picture of diversity in the Creative sector.

This is reflected in the wide-ranging Analytical Framework (Figure 1.1) that will guide the analysis undertaken as part of the Creative Skills Monitor report series. This framework is informed by leading national and international approaches to assessing skills, in particular those developed by the UK Commission for Employment and Skills and the Organisation for Economic Co-operation and Development (OECD). It includes:

• Supply: Creative education, skills development and the talent pipeline. This includes learning in schools, further and higher education; as well as training and skills development activities in work;

• Demand: Employment and skills requirements in the Creative Industries and Creative Economy. This includes the structure of the Creative Industries and Creative Economy, the nature of employment, how this is driving the need for certain skills and where Creative businesses are making use of international talent.

• Mismatch: Pressing skills priorities in the Creative Sector. This includes the nature and severity of any skills mismatches both externally in the labour market and internally amongst the Creative workforce.

• Diversity: Equality and inclusion in the Creative Industries and Economy. This includes diversity in learning and in work - across the protected characteristics and including class and spatial imbalances.

The Creative Skills Monitor will be comprised of a regular series of research reports that provide an ongoing, evidence-based assessment of strategic skills and diversity priorities for the Creative Industries and Economy. These reports seek to provide an authoritative over-arching perspective of the issues, to enable comparisons across the sector and to identify where there are issues in common and where issues are distinct.

1.2 Research Paper 1: Workplace perspectives

The dominant policy focus to date has been on increasing investment in skills supply and enhancing the relevance and quality of skills development for the Creative Industries. A key goal therefore has been to better signal and prepare for changing skills requirements in the labour market and, hence, respond to the most pressing and growing skills and employment priorities in good time. While this is undoubtedly vital, it is important too to consider the steps Creative businesses themselves can take to support talent development and better utilise and enhance the skills of their workforce. This connects the project directly to the values and goals of the Industrial Strategy and Sector Deal for the Creative Industries, and the need to consider how the Creative Economy continues to develop in the face of megatrends, globalisation, rapid technological progress and innovation, and through better working practices and more good work which makes the most of people.

This first report focuses primarily on the activities of employers in the sector and considers: Whether creative businesses/workers are investing sufficiently to up/re-skill in the face of future change? What action employers in the sector are taking to provide opportunities to support the talent pipeline? How can we enable a learning culture in the 'workplace' and amongst the large freelance workforce?

This insight can be used to inform a more strategic and proactive approach to anticipating and responding to evolving skills requirements across the Creative Economy. Further, given much of the data included in this research dates from before Covid-19,

Figure 1.1 Analytical framework for the Creative Skills monitor

Economic performance

Employment | DIVERSITY | Productivity

Provision | Attainment of skills | Potential workforce | MISMATCH | Required workforce | Employers Business Strategy | Economic structure

Accredited learning | Non-Accredited learning | Shortages and gaps / Underemployment / Over-skilled / Under-utilised / Migration | Skills Use | Management

Individual investment | Employer investment | Government investment | Industrial strategy | Innovation | Economic and fiscal policy

SUPPLY: LEARNING MARKET | DEMAND: LABOUR MARKET

this report also provides a useful baseline on which to consider how the pandemic and its economic fallout has impacted the picture of work in the Creative Industries and Creative Economy.

This research draws on national, official and industry-wide evidence that offers consistent sources of data to conduct an assessment, comparing developments across the Creative Economy as a whole, and identifying where issues are common as well as distinct. Most notably these sources include:

• the Labour Force Survey (LFS), run by the Office for National Statistics is a household-based survey of individuals, providing key labour market statistics about employment and training patterns

• the Annual Survey of Hours and Earnings (ASHE) which provides information on earnings and hours is obtained from employers taken from HMRC PAYE records;

• the Employer Skills Survey, 2017 (ESS) a national, UK-wide, establishment-based survey commissioned by the Department for Education, examining working practices and the most pressing skills issues around skills investment, mis-match and skills use.

• The Employer Perspectives Survey 2016 (EPS), a UK-wide employer survey commissioned by the Department for Education. It focusses on the actions employers take to manage their skills and employment challenges including recruitment and staff development. It is the main source of information about employer engagement with publicly-funded programmes such as Apprenticeships. We have also aligned this to the new EPS in Scotland.

• The Annual Business Survey (ABS), the largest ONS business survey. It is the main resource for understanding the detailed structure and performance of businesses across the UK providing high-level indicators of economic activity, such as the total value of sales; purchases of goods, materials and services, and total employment costs.

Given our interest in the Creative Economy as a whole as well as the Creative Industries, our analysis for the Creative Industries and Economy is structured to cover the same sub-sectors and occupations that the Department for Culture, Media and Sport (DCMS) includes in its Sector Estimates. Further information on these definitions are included in Annex A.

1.3 Report Structure

The report sets out the results from the review and analysis:

Chapter 2: explores the demand side and assesses the state of the UK Creative Industries and Economy, considering the overall shape and structure of employment requirements, what is driving its contribution to the economy, its structure, size, employment levels and workforce diversity;

Chapter 3: considers the extent of skills mismatch, including evidence of skills shortages, skills gaps and under-employment to understand how well current employment and skills requirements are being met;

Chapter 4: reviews supply to understand what employers are doing to provide new work-based opportunities for the talent pipeline to the sector and broader creative workforce as well as ongoing skills development and training of the adult workforce.

Chapter 5: explores employers' motivations to train; the extent to which businesses in the Creative Industries plan the delivery of training and development; and the nature of wider approaches to management and business development.

Chapter 6: considers strategic priorities and areas for further research and action.

2. State of the Creative Economy

The UK Creative Industries and Creative Economy are a vibrant and fast evolving part of the UK economy. Rapid expansion and change in turn places substantial demands on the Creative Workforce to continue to develop and adapt. An effective response to sustain this performance hinges on a sound understanding of the structure of the sector, its employment composition and how it is changing.

Drawing on the most up-to-date evidence from key economic and labour market sources, including the 2018 Annual Business Survey, 2017 UK Employer Skills Survey and the 2017 Labour Force Survey, this chapter reviews the economic contribution of the Creative Industries and Economy; its structure, shape and scale of demand; and the nature and patterns of employment. This will then help to inform the later assessment of skills investment and development and whether it is sufficient as a response to meet the most pressing and growing skills and employment requirements.

2.1 Economic significance and structure of the Creative Industries and Creative Economy

The Creative Industries and Creative Economy are significant in their size, economic contribution and employment. The latest official statistics suggest that there are some 295,832 enterprises operating in the Creative Industries, producing a total turnover of £225bn, and contributing over £111bn in Gross Value Added (GVA) to the UK economy.

The Creative Industries and Creative Economy are also a major source of employment. Just over 2 million people work in the sector (as employees, or being self-employed) - equivalent to 6 % of the UK workforce. Around half of those working in the Creative Industries are employed in creative roles; but many more people across the economy are working in these types of occupations in other (non-creative) businesses. Taken together, the Creative Economy - which includes all those employed in the Creative Industries and those working in creative roles outside of the sector - encompasses some 3 million workers.

The sector is dominated by micro-sized businesses, and much more so than the UK economy as a whole. More than two-thirds (67%) of employing establishments in the Creative Industries employ between 2-4 employees, compared to 54% of establishments across all industries. In contrast, the Creative Industries have proportionately fewer small-sized businesses with 10-49 employees

than the wider economy (14 % and 20% respectively), while we observe little difference in the prevalence of medium and large businesses (4% and 5% respectively).

Despite their size, creative businesses are international in focus. The large global value and appeal of the Creative Industries has been hotly debated and this is in part driven by the main location of its markets (e.g. Bazalgette 2017). The UK Employer Skills Survey shows that the Creative Industries are export-oriented, being twice as

Figure 2.1 The Creative Industries in 2018

295,832
Enterprises
Annual Business Survey
2018

£111,698m
Gross Value Added (GVA)
DCMS 2020

Employment (inc. Self Employed)

Creative roles outside of the Creative Industries

1.162m

Creative roles in the Creative Industries

1.086m

Total Creative Economy

3.202m

Other (non-creative) roles in the Creative Industries

0.954 m
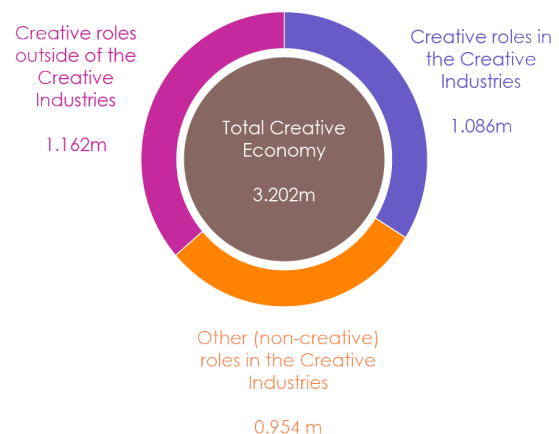
DCMS 2019

likely as the overall UK economy to sell their products and services internationally (28% compared to 14%). They are also less likely to be restricted to local markets (16% compared to 43%). This is common across the sector – only Museums, galleries and libraries vary significantly, where 60% of establishments report that they primarily deliver their services to a local market.

The different sub-sectors making up the Creative Industries vary quite significantly in size. The biggest sub-sector is IT, software and computing services, which comprises 50 % of Creative Industries' enterprises, 41% of GVA and 36% of employment - equivalent to over 730,000 workers. The next largest in terms of employment is Music, performing and visual arts (296,000 workers); and Film, TV, video, radio and photography (245,000 workers). In contrast, two sectors in particular are relatively small: Crafts; and Museums, galleries and libraries, albeit important to note the difficulties in capturing activity underway in the former sub-sector through the existing Standard Industrial Classification (SIC) code system.

Further, employment in Creative occupations is frequently larger than the employment of the equivalent sub-sector within the Creative Industries. For example, the total number of those employed in advertising-related jobs (i.e. about half a million), greatly exceeds the number identified as being in the Advertising and marketing sub-sector within the Creative Industries (195,000). Similarly, there are187,000 Designers employed in the two design-related Creative occupations, which is higher than those employed in the Creative Industries' design sector at 163,000. This is of course because people employed in these occupations are not confined

to these specific sectors: designers are embedded across many industrial sectors as are marketeers.

The DCMS does not publish estimates of productivity in its Sector Economic Estimates, but the published data that is available suggests significant variation across the Creative Industries. Whilst data is rather erratic, GVA per employee has been consistently lower in the Creative Industries than all UK sectors over the last decade, and sector performance is very diverse. Productivity is highest in Advertising and marketing, Film, and IT where it exceeds the UK average and is lowest in Museums, galleries and libraries (Figure 2.4).

Further, the success of the Creative Industries is not felt equally across the country. Current data from the Labour Force Survey echoes wider research (e.g. Tether 2019) in suggesting the Creative Industries are disproportionately located in London, which accounts for 35% of Creative Industry employment, compared to 16 % of all-economy workforce. Some sub-sectors such as Advertising, Publishing, Film are more London-centric than Crafts, Architecture and Museums, galleries and libraries.

But forthcoming research from the PEC suggests that, while more places are benefitting from creative activities than they were two decades ago, we are also seeing increased clustering of creative activities in a small number of urban locations and the strongest creative clusters (e.g. London, Brighton, Oxford, Edinburgh etc) have become even more specialised over the past twenty years (Nathan and Posada, forthcoming; Garcia and Bakhshi 2016).

Figure 2.2 Size of firms in the Creative Industries, 2017
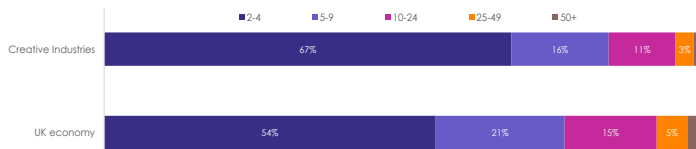
Employer Skills Survey 2017

Figure 2.3 Sub-sectors in the Creative Industries, 2018
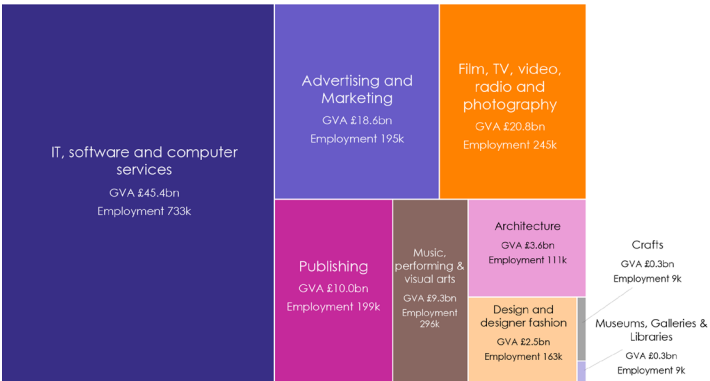
DCMS Economic Estimates 2020 and Employment Estimates 2019

Figure 2.4 Productivity in the Creative Industries (Index UK=100)
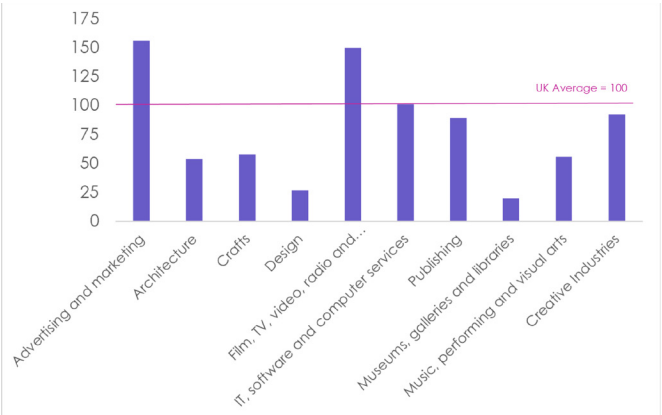
2.2 Work in the Creative Economy

At a headline level, work in the Creative Economy is characterised as highly-skilled, well-paid and concentrated in higher-level occupations.

The three 'higher level occupations' (ie Managers, directors and senior officials; Professional occupations; and Associate professional and technical occupations) account for 83% of Creative Industries employment, compared to 46% across the UK workforce more generally. The difference is particularly marked for Professional occupations (ie 37 % of Creative Industries employment compared to 21% of UK workforce) and Associate professional and technical occupations (32% compared to 14 % respectively).

At the other end of the occupational scale, only 3% of employment in the Creative Industries is in the lower level occupations (ie Process, plant and machine operatives; and Elementary occupations) compared to 17% in the overall economy. Employment in the middle-level occupations accounts for 14% of Creative Industry occupations and 38% of that of the overall economy.

The workforce of the Creative Industries is highly-qualified. 71% are qualified at degree level or higher (50% at Level 4 and 21% at postgraduate, or Level 5). This compares with 44% across the UK economy. At the other end of the qualification spectrum, 14% have qualifications at Level 2 or below, compared to 28% of workers across the UK economy.

Earnings in the majority of the Creative Industries are higher than the UK average gross weekly earnings of £460 a week. However, this fails to capture the full picture, and undoubtedly gives a more positive perspective than is the case in reality. There are significant variations in average earnings across different sub-sectors (discussed later) . Further, official sources do not cover all parts of the Creative workforce, such as those who are self-employed (which in itself misses a third of the workforce on average) and experience greater uncertainty around their income .

Indeed, whilst on one reading the Creative Industries are high value and highly skilled, there is a tension around the degree to which this is "potentially" undermined by the employment status of many of the workforce.

As the PEC's recent evidence review found whilst modern, 'non standard', forms of working, including different working statuses and working hours, can offer much flexibility and choice enabling a 'better' work life balance, there is a significant concern about the extent to which a harder reality may also be driving a growth in precarious forms of employment (e.g Musician's Union; 2012; Lingo and Tepper, 2013; GoodCorporation 2016; The Guardian, 2018). This is where there is much uncertainty in securing regular hours and earnings, and workloads become erratic, fluctuating in intensity and high volume. We explored such developments

Figure 2.5 Occupational distribution within the Creative Industries
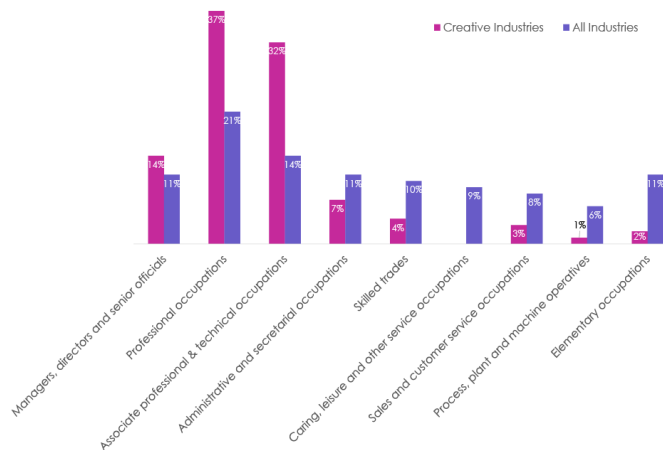
Labour Force Survey, 2018

Figure 2.6 Workforce qualifications in the Creative Industries
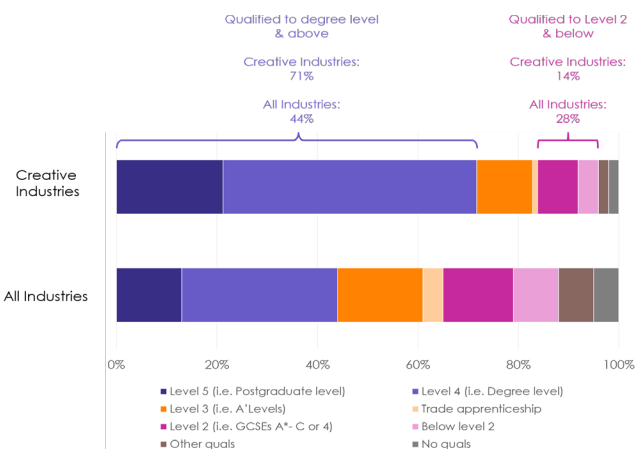
Labour Force Survey, 2018

through the latest data from the Labour Force Survey.

The LFS analysis confirmed that a strong feature of the Creative Industries is the high level of self-employment. This runs at more than twice the level (on average) of that found in the overall economy: 31% of people working in the Creative Industries work on a self-employed basis, compared to 15% across economy as a whole.

Previous research has questioned the degree of autonomy and choice self-employed and freelance workers genuinely have, pointing too to the increased risks of financial insecurity, isolation and exploitative working conditions driven by the structure and organisation of work in parts of the sector (Alacovska, 2018; ArtsPay, 2018; Butler and Russell, 2018; GoodCorporation 2016).

Figure 2.7 Reasons for self-employment (% those who are self-employed)

	All Industries	Creative Industries
Nature of job or career chosen	26%	32%
Better work conditions or job satisfaction	20%	20%
Saw the demand or market	11%	12%
To maintain or increase income	12%	11%
Redundancy	7%	6%
Started or joined a family business	7%	3%
Could not find other employment	4%	2%
Job after retirement	3%	2%
Weighted Base	32,245,209	1,918,205

Labour Force Survey, 2018

Positively, evidence from the LFS which explores the reasons behind people's employment status shows that most people working as self-employed have chosen to do so rather than having no other option. Indeed, only 2% had done so because they could not find other employment. Further, the main reason for self-employment is that it is the nature of the job or chosen career: a reason given by a third (32%) of those working as self-employed in the Creative Industries - significantly higher than in the overall economy (26%) Further, a fifth of the self-employed chose this kind of work because it gives them better work conditions and/or job satisfaction.

Whilst self-employment is high, other forms of non-standard work are at lower levels. For instance, the majority of employees (95% of those in the Creative Industries and 94% of those in the wider economy) are working on permanent contracts rather than temporary contracts. Only a quarter of those that are on temporary contracts are doing so because they couldn't find permanent work. Part-time working in the Creative Industries is also at a lower level than that found for the economy as a whole (16% of those working in the Creative Industries compared to 26% in the wider economy). Again, the majority of those working part-time are doing so because they did not want a full-time job (77% of those working part-time in the Creative Industries and 72% of those in the wider economy). Only 12 % of those working part-time in the Creative Industries could not find a full-time job.

Employees can also have different types of 'agreed working arrangements' which differ from the norm. These are less common in the Creative Industries than the overall economy (80% of employees in the Creative Industries do not have any of these arrangements compared to 75% of employees across the economy). Where they do exist, they are most likely to be Flexitime (14% of employees in the Creative Industries). Few people working in the Creative Industries overall (4%) have second jobs in addition to their 'main job' which is similar to UK workforce as a whole (3%).

This high-level picture of work in the Creative Industries masks significant variation within the sector.

The levels of self-employment vary widely across the Creative Industry sub-sectors. In Museums, libraries and galleries the workforce is almost all employees (97%), with only 3% being self-employed. By contrast, in some parts of the sector such as Music, performing and visual arts, 71% are self-employed, with less than a third (29%) working as 'employees'. The position is equally diverse when looking at the Creative Occupations. The proportion who are self-employed varies from 2% (Librarians and Archivists and Curators) through to 87% of Actors, entertainers and presenters; and Dancers and choreographers. Interestingly, employment status varies by career stage too in some roles. So, whilst ICT occupations are more likely to be employees, the more senior people become, the more likely they are to be self-employed. A similar pattern exists for Architecture.

Some Creative Industries sub-sectors also have occupational distributions which are significantly different to the overall Creative Industries. For example:

• Crafts, which employs higher proportions of Skilled trades occupations (34% compared to a Creative Industries average of 4%);

• Design, which also employs a higher proportion of those in Skilled Trades occupations; and

• Museums, galleries and libraries for whom 30% of staff are engaged in Administrative and secretarial occupations, compared to seven per cent across the Creative Industries.

Further, these occupational groups are in practice very broad and hence it is important to explore further disaggregation to truly understand the detailed occupations and job roles important in each sub-sector (Figure 2.8 overleaf).

The qualifications of the workforce also varies considerably, with the proportion qualified to Level 4 and above ranging from a high of 81% in Architecture to a low of 62% in Museums, galleries and libraries. In contrast, the proportion qualified at Level 2 and below varies from 25% of Museums, galleries and libraries to 12% in the ICT and software sector. That said, it is worth noting too that even the Creative Industries' least qualified sub-sector (Museums, galleries and libraries) still has a workforce which is more highly qualified than the UK workforce as a whole.

Relatedly, average earnings in the Creative Industry sub-sectors ranges from £200.10 per week in the Motion picture activities, through to £804.90 per week in the Television programming and broadcasting activities sector (SIC 60.20). So, even for what is a highly skilled set of industries, there are sub-sectors where earnings are barely reach the whole economy average. There is also considerable variation on an occupational basis.

Figure 2.8 Work in different creative sub-sectors

Advertising & marketing

Bar chart: Level 4 or above 68%, Level 3 12%, Trade Apprenticeship 2%, Level 2 or below 18%

Average weekly earnings **£950**

Donut: Self-employed 18%, Employees 82%

- Marketing associate professionals (11%)
- Advertising & PR directors (8%)
- Sales accounts & BD managers (8%)
- PR Professionals (5%)
- Advertising account managers & creative directors (5%)

Architecture

Bar chart: Level 4 or above 81%, Level 3 4%, Trade Apprenticeship 2%, Level 2 or below 13%

Average weekly earnings **£675**

Donut: Self-employed 30%, Employees 70%

- Architects (31%)
- Architectual & town planning technicians (17%)
- Town planning officers (9%)
- Production managers & directors in construction (5%)

Crafts

Bar chart: Level 4 or above 76%, Level 3 2%, Trade Apprenticeship (none), Level 2 or below 22%

Average weekly earnings **£467**

Donut: Self-employed 40%, Employees 60%

- Other skilled trades n.e.c. (33%)
- Packers, bottlers, canners & fillers (11%)
- Financial managers & directors (9%)
- Company secretaries (8%)
- Other administrative occupations n.e.c. (5%)

Design

Bar chart: Level 4 or above 62%, Level 3 12%, Trade Apprenticeship 5%, Level 2 or below 20%

Average weekly earnings **£502**

Donut: Self-employed 55%, Employees 45%

- Graphic designers (30%)
- Product, clothing & related designers (19%)
- Painters & directors (16%)

Film, TV, video, radio & photography

Bar chart: Level 4 or above 70%, Level 3 11%, Trade Apprenticeship 1%, Level 2 or below 18%

Average weekly earnings **£571**

Donut: Self-employed 39%, Employees 61%

- Photographers , AV & broadcasting equipment operators (20%)
- Arts officers, producers & directors (17%)

IT, software & computer services

Level 4 or above	Level 3	Trade Apprenticeship	Level 2 or below
74%	12%	1%	12%

Average weekly earnings **£844**

Self-employed 17%
Employees 83%

Programmers & software development professionals (23%)

IT & telecommunications professionals (13%)

IT business analysts, architects & systems designers (6%)

IT & telecommunications directors (6%)

Publishing

Level 4 or above	Level 3	Trade Apprenticeship	Level 2 or below
72%	12%	1%	15%

Average weekly earnings **£630**

Self-employed 26%
Employees 74%
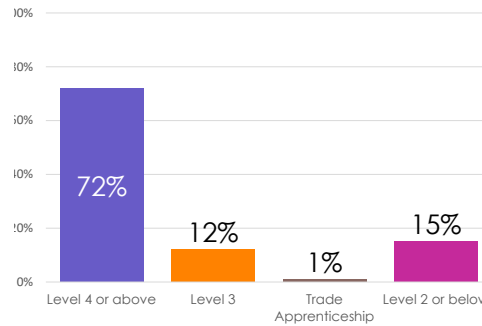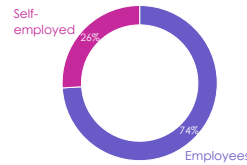
Journalists (19%)

Authors, writers and translators (12%)

Museums, galleries and libraries

Level 4 or above	Level 3	Trade Apprenticeship	Level 2 or below
62%	13%	1%	25%

Average weekly earnings **£452**

Self-employed 3%
Employees 97%
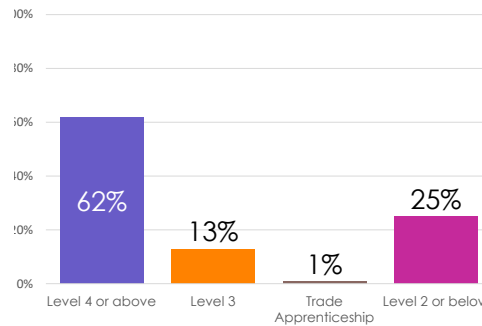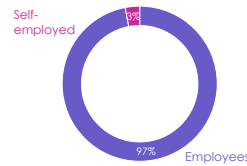
Library clerks & assistants (17%)

Librarians (9%)

Archivists & curators (8%)

Sports & leisure assistants (6%)

Music, performing and visual arts

Level 4 or above	Level 3	Trade Apprenticeship	Level 2 or below
71%	11%	1%	17%

Average weekly earnings **£479**
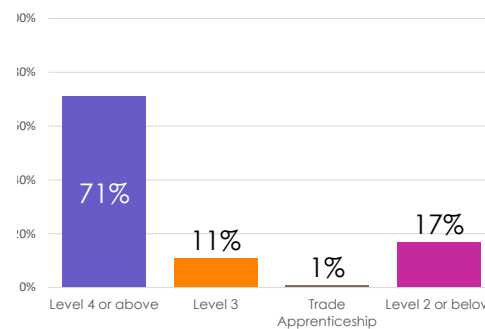
Self-employed 71%
Employees 29%
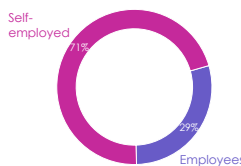
Artists (15%)

Musicians (13%)

Arts officers, producers & directors (7%)

Journalists (6%)

Teaching & other education professionals n.e.c. (7%)

Sources

Qualifications, employment status and ocupations: Labour Force Survey, 2018
Earnings*: Annual Survey of Hours and Earnings, UK, 2018

Notes

* median earnings, all employee jobs. Excludes the self-employed. Weighted averages based on employment and earnings in Creative occuptions within each sub-sector (where data is available).

Average weekly pay ranges within the Creative Occupations from £416.90 per week (Glass and ceramic makers, SOC 5441) to a high of £1,374.80 for Information technology and telecommunications directors (SOC 1136). Twenty two of the Creative Occupations earn a higher average weekly wage than the UK average of £460, with only four of those for which we have data lying below.

Further, we can see those at the upper end of the earnings distribution tend to be in IT or Advertising/marketing-related occupations. Those at the bottom tend to be in the Craft-related occupations: Weavers and knitters; Furniture makers; and Glass and ceramic makers. This points to a more challenging position in some areas where employment is more precarious and may put downward pressure on wages such as Actors, entertainers and presenters (3413); Dancers and choreographers (3411); Musicians (3415) (Bennett 2017; Arts Professional 2019b; British Photography Council, 2010; Musician's Union, 2012; The Guardian, 2018).

2.3 Workforce diversity in the Creative sector

Previous research has drawn attention to the equality challenges the Creative Industries and Economy faces (HM Government 2018; Creative Industries Council 2015; Skills Development Scotland 2015, EHRC 2016). Despite the successful performance of the Creative Industries as a whole, the Creative workforce is not as diverse as the working population and as such, there are growing concerns that the opportunities created in this vibrant part of the UK economy will remain 'out of reach' in future for many. As a consequence, it is important we explore the current position to develop a baseline across the Creative workforce against which future developments can be tracked.

The Creative Industries workforce has a greater proportion of men than women overall, with 63% being male compared to 37% being female. This imbalance is greater than for the whole UK economy, where the proportion of males to females is more even at 53% and 47 %.

The Creative Industries have fewer workers at either end of the age spectrum. 8% are aged under 25 compared to 12% across the UK economy. 26% are aged 50 and over, compared to 32% across the UK economy. It is unclear why this is the case and this may justify further research.

When we consider the ethnic distribution of employment in the UK's Creative Industries overall we see a picture in balance with that of the overall UK economy: 86 % of the workforce are White (compared to 88 % of the overall economy), 7% are Asian (6% in the UK economy), 2% are Black (compared to 3% across the economy), 1% are Chinese (the same as across the UK economy) and 2% of the Creative workforce are from mixed ethnic groups (1% across the UK economy). However, this masks both sub-sector variation (discussed later) and the fact that the Creative Industries are concentrated within more ethnically diverse parts of the UK, and hence we would expect to see signigicantly greater ethnic diversity amongst the workforce as a consequence.

12 % of those working in the Creative industries have work limiting health problems or disabilities, which include mental as well as physical conditions. This is lower than the level for the UK economy (15%).

Given the international appeal and global focus of the Creative Industries and its markets, there is an ongoing interest in the degree to which the workforce too is drawing from a global pool of talent. This interest has arguably intensified in the context of Brexit, which has brought a growing concern about the ease of recruiting in future from abroad. Wide ranging variations in estimates of exactly what share of the creative workforce is international has not helped to manage the situation. Our research has sought to clarify the position.

Recent research led by Nesta (Spilsbury and Bakhshi 2019) suggests that the proportion of non-UK workers in the Creative Industries is broadly similar to that of the overall economy. This is confirmed by data from the Labour Force Survey, with 86% of those working in the Creative Industries being UK nationals compared to 89% of the overall UK workforce. The proportion of EU27 workers in the Creative Industries is the same (at 7%) as the overall economy. The Creative Industries do employ more workers from the rest of the world at 7% compared to 4%. According to the Nesta study this equates to around 18 % of the Creative Industries businesses employing a non-UK national from the EU, which suggests that more than one in five businesses are accessing international talent (Department for Education 2018b). Furthermore, of this, 13% employed only EU migrants and 5% employed both EU migrants and migrants from the Rest of the World.

While this paper has not sought to assess the picture of social diversity and mobility given a fuller assessment is provided in a dedicated study, it is important to note that previous research points to significant and persistent class imbalances in the sector; where those from working class backgrounds are unrepresented in core creative roles, earn less and are less mobile in the jobs market (O'Brien et al. 2016, Friedman and Laurison 2017).

Overall then, new evidence from the Labour Force Survey does little to allay concerns about a lack of diversity in the Creative Industries. However, there is significant variation in the picture of diversity in different sub-sectors and occupations.

Figure 2.9 Diversity in the Creative Industries

Gender (% of the workforce)

Legend:
- Male
- Female

All Industries: Male 53%, Female 47%

Creative Industries: Male 63%, Female 37%

Age (% of the workforce)

Legend:
- Under 25
- 25-29
- 30-39
- 40-49
- 50 and over

All Industries: Under 25 12%, 25-29 11%, 30-39 23%, 40-49 22%, 50 and over 32%

Creative Industries: Under 25 8%, 25-29 13%, 30-39 28%, 40-49 25%, 50 and over 26%

Ethnicity (% of the workforce)

Legend:
- White
- Mixed
- Asian & Asian British
- Black African, Caribbean & Black British
- Chinese
- Other ethnicity

All Industries: White 88%, Mixed 1%, Asian & Asian British 6%, Black African, Caribbean & Black British 3%, Chinese 1%, Other ethnicity 2%

Creative Industries: White 86%, Mixed 2%, Asian & Asian British 7%, Black African, Caribbean & Black British 2%, Chinese 1%, Other ethnicity 2%

Disability (% of the workforce)

Legend:
- No health problem or disability
- With health problem or disability

All Industries: No health problem or disability 85%, With health problem or disability 15%

Creative Industries: No health problem or disability 88%, With health problem or disability 12%

Nationality (% of the workforce)

Legend:
- UK
- EU 27
- Rest of world

All Industries: UK 89%, EU 27 7%, Rest of world 4%

Creative Industries: UK 86%, EU 27 7%, Rest of world 7%

Labour Force Survey, 2018

The gender distribution varies considerably between the different Creative Industry sub-sectors. Four of them have a greater proportion of males than the overall UK average of 53 %, including IT, software and computer services (79 %), Architecture (66 %), Film and TV (63 %) and Design (57 %). The sub-sectors with a higher proportion of females are Museums, galleries and libraries (60 %) and Music and performing arts (52 %).

The gender distribution is even more marked when we look at this on an occupational basis, with a number of occupations either being male or female dominated. The more male-dominated occupations include the ICT-related occupations, with 89 % of Programmers and Software Development professionals being male, as are 86 % of IT and Telecoms Directors, and 85 % of IT Business analysts, architects and systems designers. But the issue also extends to other Creative Occupations, including the Craft-related roles (92 % of Furniture makers and craft woodworkers are male, as are 78 % of Other skilled trades) and Architecture (75 % of Architects are male).

Females form the majority of those working in a smaller number of occupations, which include Dancers and choreographers (87 % female), Archivists and curators (67 %), Librarians (66 %), Authors, writers and translators (63 %), Marketing associate professionals (60 %), Public relations professionals (58 %), Product, clothing and related designers (56 %), and Artists (52 %).

Further, if we look across the occupational spectrum, we also see evidence of vertical segregation by gender, with fewer women working in senior positions including as managers. For example, PR professionals see larger proportions of women, than Advertising and PR Directors, which see higher proportions of men. Again, Marketing associate professionals' see higher numbers of women than Marketing and sales directors, of which there are more men. It would be useful to do further work to understand the reason behind these gender distributions, what barriers might be at play and what action might required to tackle them in future. We observe similar nuances when we explore the ethnic profile of the workforce in different sub-sectors. The IT, software and computer services sector has the most ethnically diverse workforce, with 79% being White and 13 % are Asian. All other Creative Industry sub-sectors have a greater than average proportion of their workforce who are White. Given the size of t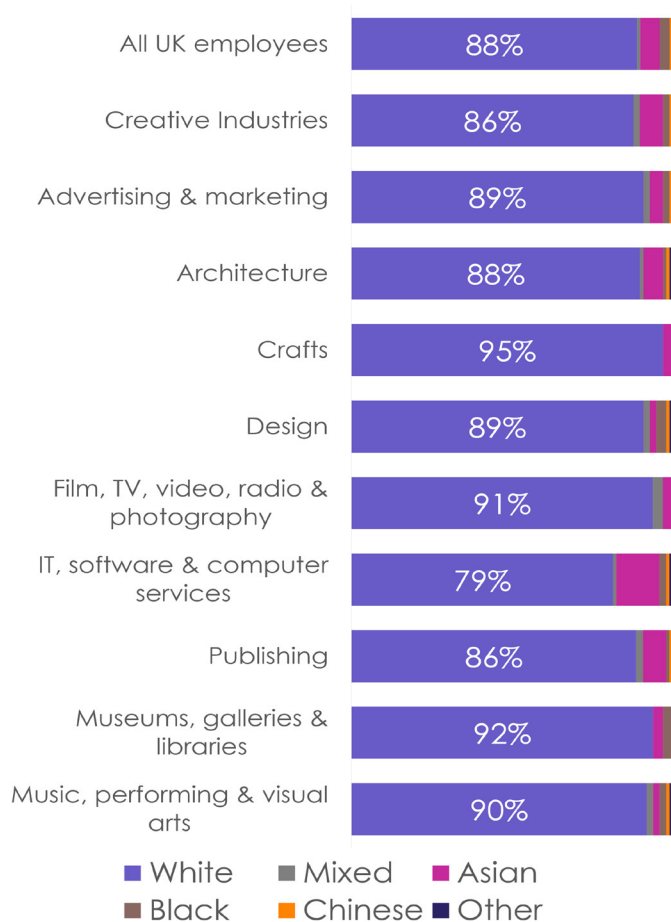he IT, software and computer services sector, its broader ethnic composition in the workforce is clearly a key driver behind the overall balance of the Creative Industries sector with the rest of the UK economy.

There are also important distinctions to be made on an occupational level, where outside of a small number of predominantly ICT-related occupations, the majority of Creative Occupations are under-representative of BAME workers.

Figure 2.10 Gender profile of creative occupations

Occupation	Male (%)	Female (%)
All Creative occupations	66%	34%
Marketing & Sales Directors	68%	32%
Advertising & Public Relations Directors	59%	41%
Information Technology & Telecoms Directors	86%	14%
IT Business Analysts, Architects, Systems Designers	85%	15%
Programmers & Software Development Profs	89%	11%
Web Design & Development Professionals	69%	31%
Architects	75%	25%
Town Planning Officers	57%	43%
Chartered Architectural Technologists	100%	0%
Librarians	34%	66%
Archivists & Curators	33%	67%
Journalists, Newspaper & Periodical Editors	54%	46%
Public Relations Professionals	42%	58%
Advertising Accounts Managers & Creative Directors	54%	46%
Architectural & Town Planning Technicians	60%	40%
Artists	48%	52%
Authors, Writers, Translators	37%	63%
Actors, Entertainers & Presenters	62%	38%
Dancers & Choreographers	13%	87%
Musicians	78%	22%
Arts Officers, Producers & Directors	62%	38%
Photographers, AV & Broadcasting Equip. Operators	75%	25%
Graphic Designers	61%	39%
Product, Clothing & Related Designers	44%	56%
Marketing Associate Professionals	40%	60%
Smiths & Forge Workers	100%	0%
Weavers & Knitters	74%	26%
Glass & Ceramics Makers, Decorators & Finishers	54%	46%
Furniture Makers & Other Craft Woodworkers	92%	8%
Other Skilled Trades NES	78%	22%

Labour Force Survey, 2018

Figure 2.11 Ethnic profile of Creative Industry sub-sectors

Sub-sector	White
All UK employees	88%
Creative Industries	86%
Advertising & marketing	89%
Architecture	88%
Crafts	95%
Design	89%
Film, TV, video, radio & photography	91%
IT, software & computer services	79%
Publishing	86%
Museums, galleries & libraries	92%
Music, performing & visual arts	90%

White   Mixed   Asian
Black   Chinese   Other

Labour Force Survey, 2018

The proportion of the workforce with a health condition or disability also varies across the Creative Industry sub-sectors, from 10% in Architecture and IT, software and computer service, to 20% in Museums, galleries and libraries. There are a number of Creative Occupations with a high proportion of those with a health problem or disability, including Smiths and forge workers (30%), Archivists and curators (28%), Artists (23%) and Other skilled trades (20%).
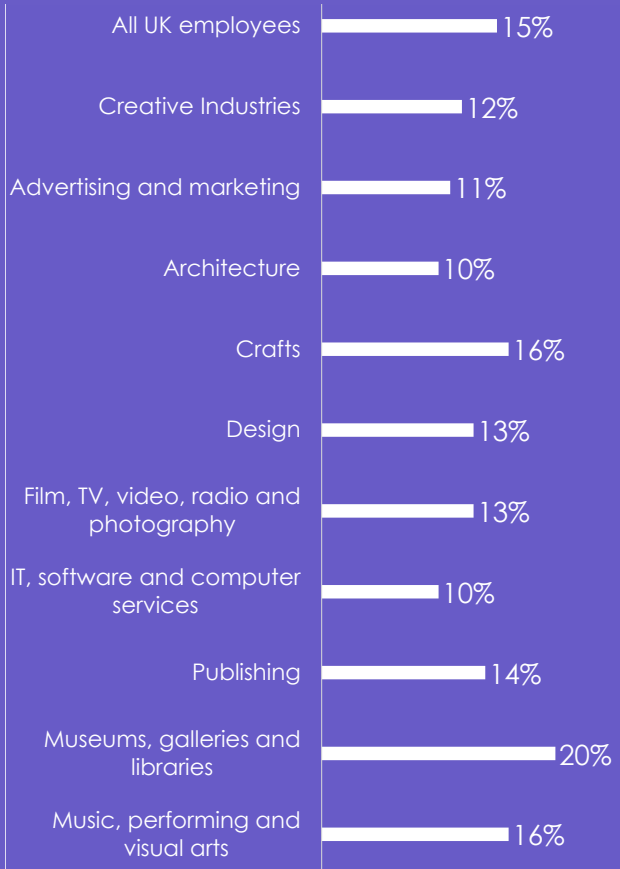
At a time when there is growing awareness of the increasing prevalence of mental and physical health conditions for those in or seeking work, this has become an area of growing interest and concern to enable more effective future management. With ongoing questions about the adequacy of data, there is a case for further investigation to fully understand the implications of health conditions on people's experience at work, within different roles, beyond the official survey sources . For example, more focused work conducted recently in the Film and TV sector found that nearly nine in ten people surveyed had experienced a mental health problem (Wilkes et al 2020). This has stimulated further work by an industry-led taskforce, not only to understand the implications further, but to take targeted action to improve the position for the benefit of employees affected but also the wider

sector. This suggests further work would be beneficial in other areas of the Creative Industries too to ensure working practices are optimum.

Finally, there is also considerable variation in the extent to which different sub-sectors and creative occupations rely on migrant workers. The IT, software and computer services group is more reliant on a non-UK workforce than other Creative Industries, with just under a fifth (18%) being non-UK. However, the reliance in this sector is not particularly for workers from the EU (8%) but from the rest of the world (10%). The groups most 'exposed' to Brexit and changing working arrangements for EU citizens are Architecture (10 % of its workforce from the EU), Design (9%), and Publishing (also 9%) (Figure 2.13 overleaf). The data from employer surveys support these sector trends, with the incidence of employing non-UK nationals higher amongst businesses in ICT and Video Games, Architecture, Design and Crafts. The use of migrant labour is also higher amongst larger businesses, those located in London and the South East (Spilsbury and Bakhshi 2019; Tech City / Nesta 2017), as well as those operating more in global markets.

Further, looking at Creative jobs we see that some job roles,

Figure 2.12 Disability in Creative Industry sub-sectors
(% of the workforce with a disability or health condition)

Sector	%
All UK employees	15%
Creative Industries	12%
Advertising and marketing	11%
Architecture	10%
Crafts	16%
Design	13%
Film, TV, video, radio and photography	13%
IT, software and computer services	10%
Publishing	14%
Museums, galleries and libraries	20%
Music, performing and visual arts	16%

Labour Force Survey, 2018

particularly those in Architecture and IT, software and computer services, are more heavily reliant on non-UK workers – 23% of Architectual and town planning technicians are non-UK (16% from the EU27 and 7% from the Rest of the world), 20% of Web design and development professionals (15% from the EU27, 5% from the Rest of the world), as are 19% of Programmers and software development professionals (7% from the EU 27 and 12% from the Rest of the world). Product, clothing and related designers also have a relatively high proportion of workers who are non-UK – 17%, with13% being EU27 and 4% from the Rest of the world.

In the light of this position, it is not surprising that industry bodies, and employers in some of these sectors including Advertising and marketing, Architecture, Film and TV, video games and IT and software are expressing concerns about the potential impact of Britain's exit from the EU on their ability to access European talent in future. The games industry provides one good example where UKIE has been campaigning for special measures to retain access to international workers post Brexit and with some 70% of employers in this sector reporting that they were worried about being able to recruit the workforce needed after Brexit (Spilsbury and Bakhshi 2019).

Figure 2.13 Nationality of those working in creative sub-sectors
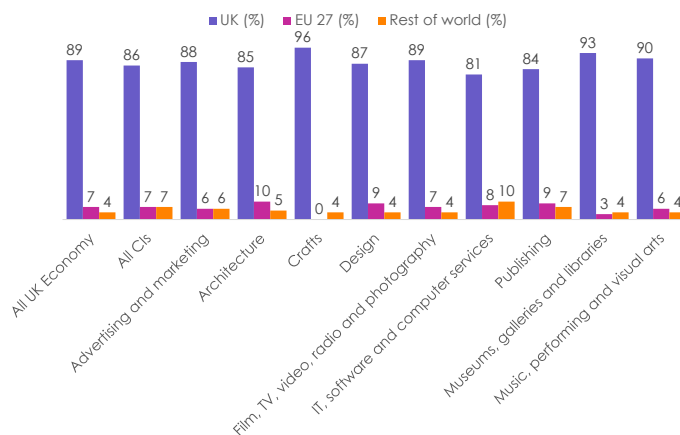
Labour Force Survey, 2018

Figure 2.14 Nationality of those working in selected creative occupations
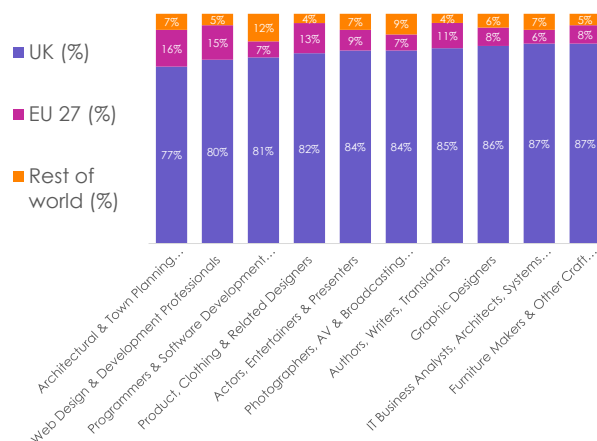
Labour Force Survey, 2018

Key takeaways

The Creative Industries and Creative Economy are an important part of the UK economy. In 2018, the sector contributed over £111bn in Gross Value Added (GVA) and employed around 6% of the UK workforce. When accounting for those working in creative roles outside of the sector, the Creative Economy encompasses some 3 million workers.

The sector is dominated by micro-businesses, which despite their size are highly international in focus. At a headline level, work in the Creative Industries is characterised as highly-skilled, well-paid and concentrated in higher-level occupations.

But despite their success, the Creative Industries remain highly London and the South East centric. Productivity lags that of the wider economy. And the high-level picture of work in the sector masks significant variation within it. Indeed, despite being a highly-skilled set of industries, in some sub-sectors work is precarious and earnings barely reach the all industry average.

Further, there is a significant and sustained lack of diversity in the sector with persistent spatial, gender, ethnic, disability and class imbalances; which echo wider concerns that the opportunities created in this vibrant part of the UK economy are out of reach for many. There is further risk associated with the impact of Brexit on the ability of the Creative Industries - and particular sub-sectors and roles within it - to access European talent in the future.

3. Skills mismatches

Where skills provision is unable to keep pace with the skills required at work, this is likely to result in a range of skills deficiencies and mismatches. The recent report from the Creative Industries PEC drew attention to the current skills mismatches the Creative Industries are facing, highlighting skills deficiencies in recent years, as well as demand deficiencies as seen in the under-utilisation of skills.

This chapter examines the latest position in different parts of the sector, using the most recent data from nation-wide sources such as the UK Employer Skills Survey to consider the skills challenges faced by employers in the creative industries, and what action is needed in future to resolve such issues. It considers:

• skill shortages (called Skills Shortage Vacancies, SSVs). This is a measure of external skills deficiencies, being an indication of whether employers can find the skills, qualifications and experience that they need when trying to recruit to vacancies ;

• skills gaps. This is a measure of internal skills mismatch, being the extent to which employers think that the skills of their current workforce are suitable or deficient to the needs of their current role;

• skills under-utilisation. This is a measure of internal skills mismatch or demand deficiency, which exists when individuals have qualifications, capability, and/or skills at a higher level than is needed for their current role. As such, there are skills that are under-utilised.
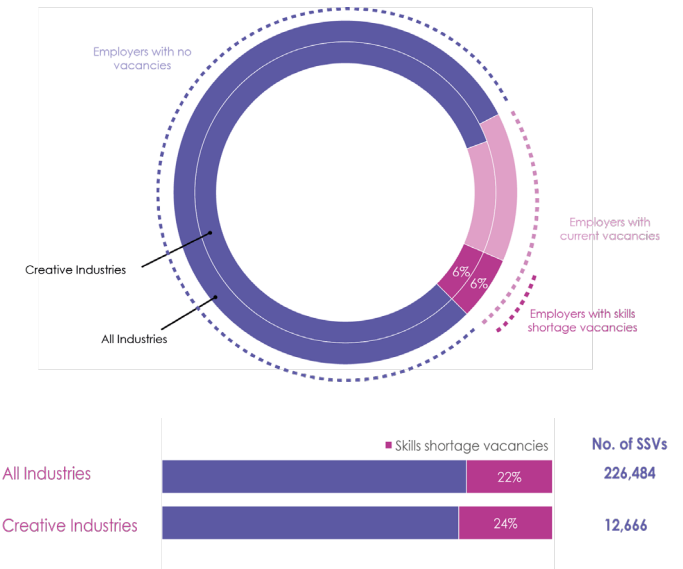
3.1 Skill shortages

Skills shortages become apparent when employers' recruit to fill vacancies amongst their workforce, due to an expansion in business activity, the pursuit of different product markets, or to replace staff that have left, for example. Until that point, employers may be experiencing latent skills shortages – that is skill deficiencies they are either unaware of or fail to act to address, given pessimism about the availability of these skills in the labour market (Holt and Sawicki 2010).

Consequently, skills shortages are not always a frequent occurrence for employers, as demonstrated by the latest UK Employer Skills Survey. Indeed, the majority of employers in both the Creative Industries and across the wider economy do not have a vacancy at the time of interview (i.e. 82 % of businesses in the Creative Industries, 80 % across all industries), with around one-fifth of employers actively recruiting.

In addition, not all vacancies are hard-to-fill, or are hard-to-fill because of a lack of candidates with the skills or experience needed; and hence the overall proportions of employers experiencing skill shortage vacancies are quite low. But that doesn't mean to say that the impact of those skills shortages are not serious and/or quite severe for those employers affected. Commonly, these deficiencies involve skills critical to the business, so need to be fully understood so their detrimental effects can be minimised.

In total, 6% of Creative Industry employers have Skill Shortage Vacancies, which is at levels similar to the wider economy. We can also consider the density of skills deficiencies based on the number and proportion of overall vacancies that have skills shortages. In terms of actual vacancies, the Creative Industries had a higher proportion of skills shortage vacancies (i.e. 24 % of vacancies were because of skill deficiencies, compared to 22 % of vacancies across the economy as a whole).

Figure 3.1: Skill shortage vacancies in the Creative Industries

Employer Skills Survey 2017

But a closer inspection demonstrates that the experiences are not even across all employers in the Creative Industries.

For instance, the existence of skill shortage vacancies varies significantly by company size, with more larger employers having hard to fill and skills shortage vacancies than smaller employers (ie 5 % of the smallest businesses have a hard-to-fill vacancy, compared to 28 % of the largest. 4 % of the smallest employers had a skills shortage vacancy compared to 24 % of the largest).

Looking across the sub-sectors of the Creative Industries, there are slightly higher proportions of employers with skill shortages in Crafts, IT, software and computer services and Architecture; and lower levels in Museums, galleries and libraries. Employers within the IT software and computer services have the highest number of skills shortage vacancies and the highest density of vacancies (i.e. 35 % of all vacancies are skills shortage vacancies,) as well as a higher proportion of businesses affected. As such, the density in this sub-sector is significantly higher than the Creative Industries average at 24 %. Given the growth of this sector this is perhaps unsurprising.

Interestingly, in looking at the density of skills deficiencies more closely across other sub-sectors, skills shortages are also an issue within Architecture and Crafts. Indeed, just over a third of vacancies within Architecture are skills shortages. Furthermore, whilst numbers are very low for Crafts, given its smaller scale, when recruitment does take place problems are more common with over half of the vacancies affected by skills shortages.

The distribution of occupations affected by skill shortage vacancies differs significantly between the Creative Industries and the overall economy, being much more likely to involve higher level occupations. 88 % of employers who are experiencing skills shortages say that they are affecting jobs in the highest three occupations, compared to 38 % across the entire economy. The disparities are particularly great for Professional occupations (where 46 % of Creative Industry employers suggest these roles are affected, compared to 17 % of employers across the economy) and Associate professionals (39 % compared to 17 %, respectively). There are similar results looking at the density of vacancies. While these findings will in part reflect the relative concentration of the Creative Industries workforce within these three occupational groups, they also echo wider research which suggests skill shortages are more pronounced for higher skilled roles.

For example, new research for the Creative Industries PEC finds that 42% of employers had skills issues, where they struggled to recruit people (for new roles or to replace staff that have left) with the required skills; or where staff lacked the skills required to do their job effectively and meet business needs (Spilsbury and Bakhshi, 2019). Additional research by Creative and Cultural Skills suggests that over 30% of businesses in the sector struggle to recruit suitably qualified, skilled and experienced staff (Creative and Cultural Skills 2018). Research for the Creative Industries PEC has also pointed to more pressing skills challenges within ICT and Games and Film and

Figure 3.2: Skill shortage vacancies in the Creative Industries, by firm size

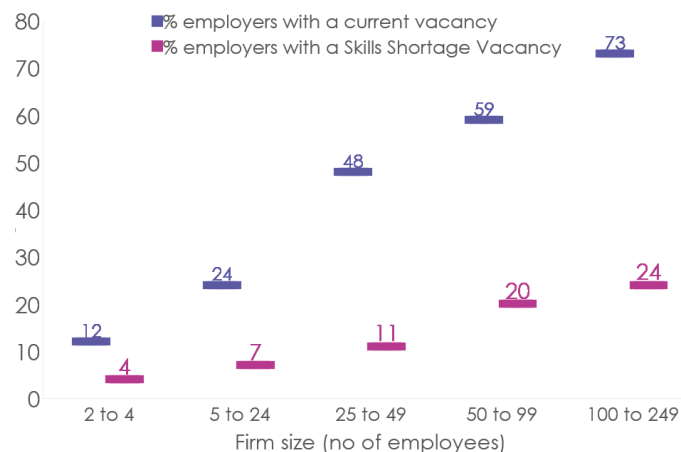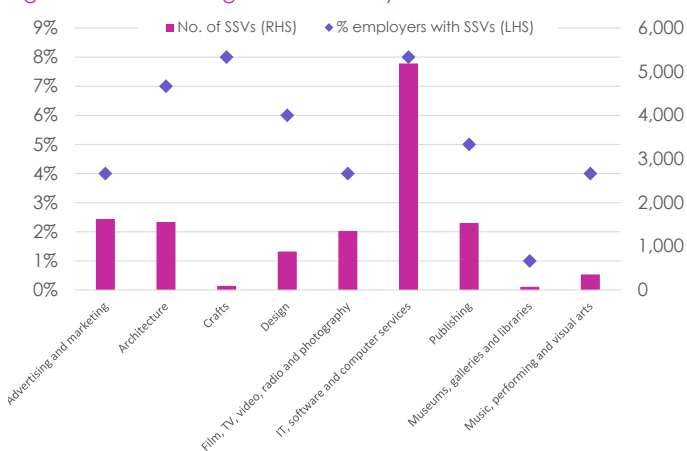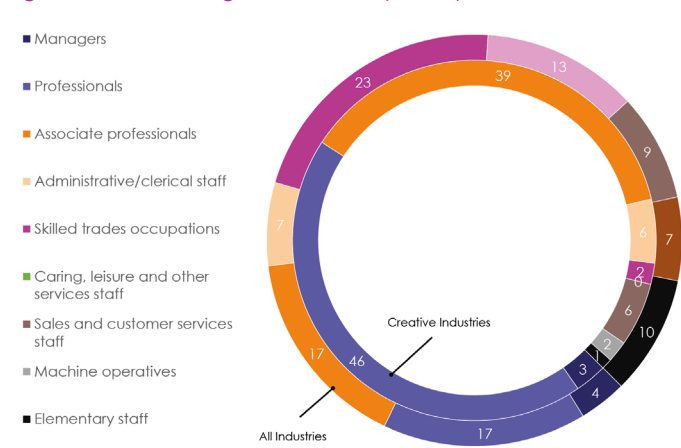Figure 3.3: Skill shortage vacancies by Creative sub-sector

Figure 3.4: Skill shortage vacancies by occupation

Employer Skills Survey 2017

TV (including 'VFX and Animation') (Spilsbury and Bakhshi, 2019).

The Government has sponsored a regular review of Skills Shortages nationally, producing a Shortage Occupation List (SOL) using the Employer Skills Survey, alongside wider evidence. This reaffirms

the scale and nature of skill shortages within the Creative Industries. Indeed, the Migration Advisory Committee (MAC) has recommended the inclusion of a broad spectrum of roles within the existing list of creative shortage occupations to alleviate the pressures on employers and ensure that the Creative Industries can access the talent they need. This includes: Games Designers (included within 2136: Programmers and Software Development Professionals); UX and VFX Designers (part of 2137: Web Design and Development Professionals); 3D artists, animators, VFX artists, storyboarders; and a whole host of other roles included within the Artists code (3411).

Those employers who reported that they had a skills shortage vacancy were asked what technical and practical skills were found difficult to obtain from applicants. The main skills lacking in the Creative Industries, as with the all economy position, has involved issues with specialist skills or knowledge to perform the role (68 % of those with a skills shortage vacancy). This places the onus on distinct creative skills including areas such as design skills which are central to many creative industries – from fashion to advertising, architecture to publishing (Design Council 2018), which are clearly not being adequately supplied in all areas.

The main difference between the Creative Industries and employers across the entire economy is the lack of Advanced or specialist IT skills – with 53 % of employers with a skills shortage vacancy in the Creative Industries citing this as a problem, compared to only 21 % of employers across the economy. This is perhaps unsurprising given the dominance of the IT, software and computer services sub-sector and the rapid proliferation of new technologies across the economy (and in the Creative Industries in particular) which is increasing the importance of high level cognitive and technical skills, as people "make the most of machines". Following developments in areas such as automation and robotics, virtual and augmented reality, artificial intelligence and machine learning, various studies have drawn attention to

the growing emphasis being placed on such advanced technical and digital skills, alongside creative skills, in many future areas of creative work. But, clearly with significant shortages, there are questions about whether such growing demands are being adequately met.

Technical and practical skills are not the only skills which may be difficult to obtain, particularly in a modern economy. A range of studies (eg OECD 2019 Nesta / Pearson 2017, Taylor 2017) point to the importance too of recognizing and developing general, and transferable, skills for life alongside creative skills, increasingly driven by modern forms of working (i.e. increasingly called meta-skills or employability skills).

For the Creative Industries the results suggest that the most difficult transferable skill to obtain is the ability to manage their own time and prioritise their own tasks (43 % of employers with a skills shortage vacancy). Following this, are Customer handling skills (38 %) sales skills (33 %), motivating other staff (31 %), and persuading and influencing others (30 %). This therefore adds support to an increasing emphasis in creative areas on a blend of skills, which encourages the fusion of specialist, technical, transferable and entreprenerial skills. It is likely the persistence of these shortages will have a significant impact. Indeed, wider evidence suggests that those businesses that are able to effectively blend science and technology with the arts, cultural and creative skills and knowledge are more likely to be innovative and grow faster than those that focus on individual disciplines alone (Siepel et al. 2016). Furthermore, with the focus of deficiencies being around people management capabilities, this does risk adding to the problem if managers do not have the skills to respond to these growing skills requirements across different parts of the sector.

Whilst skills shortages are not universal, they do nevertheless have a significant impact on those they affect. Indeed, nearly 8 out of ten employers in the sector experiencing skills shortage vacancies

Figure 3.5: Skills found difficult to obtain from applicants (% employers with a SSV citing a deficiency in this area
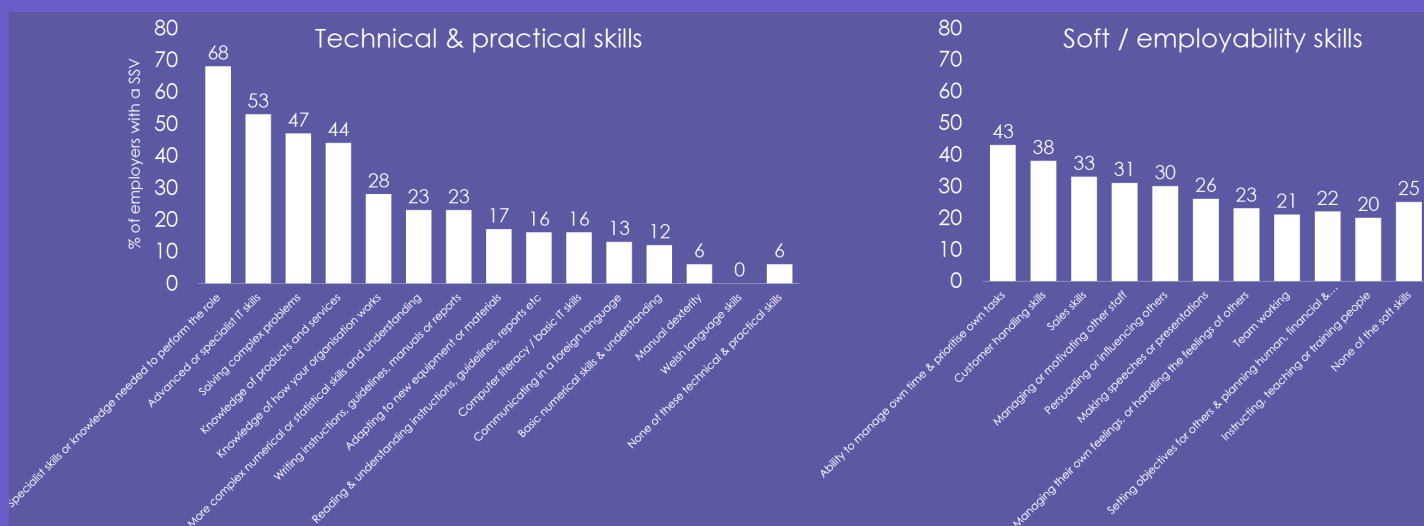
report an increased workload for their other employees. Wider impacts include delays developing new products and services (56 %) – an impact which is particularly strong in the Creative Industries when compared to the all economy responses.

When asked about the action they take to tackle skills shortages, most commonly, employers in the Creative Industries use new recruitment methods or channels (40 %) or they increase their advertising and recruitment spend (37 %). Minorities of these employers look internally – either redefining existing jobs (17 %) or bringing in contractors to do the work. Much smaller proportions of employers consider increasing training, either by expanding trainee programmes (10 %) or increasing the training given to their existing workforce (9 %). Whilst this pattern of behaviour is similar to the economy as a whole, more employers use contractors.

Very few employers in the Creative Industries (6 %) look to increase salaries in order to attract better skilled candidates – a lower percentage than evident across the economy, potentially reflecting tight margins linked to low-levels of productivity in the sector (as discussed in section 2.2).

In addition, for those employers in the Creative Industries who also had hard-to-fill vacancies which they could not fill due to issues beyond skills, they were asked if they had recruited (or tried to recruit) a non-UK worker to meet the recruitment difficulty. Whilst the majority of these employers in the sector had not done so (ie 55 %), a higher proportion had tried to source talent outside the UK than for the economy as a whole (43 % of Creative Industries employers compared to 38 % across the economy). So, there has been a greater tendency overall to use more international workers across the sector, which is interesting in the light of likely changes in immigration policy. Amongst those employers who had tried to recruit from overseas, the majority looked to recruit from the EU, either as the EU only or both the EU and non-EU countries. Unsurprisingly given their more international workforce and focus, the IT, software and computer services sector were the most likely to have looked internationally to overcome hard to fill vacancies (54 %). Again, it will be interesting to see how the UK's departure from the European Union affects such practices moving forward.

3.2 Skills gaps

The Monitor has also been able to explore the extent of skills gaps in the sector. According to the UK Employer Skills Survey, 8% of employers in the Creative Industries report that some of their current workforce have skills gaps, lower than the level for the UK economy as a whole (13 %). Furthermore, just under 49,000 employees in the Creative Industries have a skills gap, which equates to 3 % of the employed workforce. The likelihood of employers suffering from skills gaps varies between the sub-sectors, from 5 % in Music, performing and visual art sector group through to 10 % in the Museums, galleries and libraries (Figure 3.8).

But again, a closer inspection shows that the experiences are not

Figure 3.6: Implications of skills shortage vacancies

% employers with SSVs

	All Industries	Creative Industries
Increase workload for other staff	51	49
No particular problems / None of the above	41	38
Have higher operating costs	27	22
Have difficulties meeting quality standards	24	22
Delay developing new products or services	17	22
Have difficulties introducing new working practices	23	21
Lose business or orders to competitors	21	21
Outsource work	11	16
Don't know		

Figure 3.7: Response to skills shortage vacancies

% employers with SSVs

	All Industries	Creative Industries
Using new recruitment methods or channels	35	40
Increasing advertising / recruitment spend	41	37
Redefining existing jobs	15	17
Bringing in contractors to do the work, or contracting it out	8	16
Being prepared to offer training to less well qualified recruits	11	10
Increasing / expanding trainee programmes	10	9
Increasing the training given to your existing workforce	11	9
Recruiting workers who are non-UK nationals	6	9
Increasing salaries	8	6
Making the job more attractive eg recruitment incentives enhanced T&Cs...	7	5
Nothing	10	10

Employer Skills Survey 2017

even and more focused industry studies, moving beyond the all industry averages are important in pointing to where skills gaps are considered particularly pressing. Indeed, research by Creative and Cultural Skills and the screen industries suggest around a third of businesses report skills gaps, especially in rapidly changing areas exposed to technological advancements – such as Animation and VFX (Creative and Cultural Skills 2018; Work Foundation / Screen Skills, 2019a).

The UK Employer Skills Survey gives a sense of the occupational spread of skills gaps in the Creative Industries. The biggest group of staff suffering from skills gaps are Professionals (29 % of all the staff reported to have skills gaps), followed by Sales and customer service staff (25 %). The different industry requirements greatly influence this picture. So, the skills issues affecting Sales and customer services are very influenced by the size and demands of the ICT, software and computer services sector (Figure 3.9).

The most common reasons for the skills gaps in the Creative Industries are that the individual's training is only partially complete (61 % of employers with skills gaps) or that they are new to the role (58 %). The responses for the Creative Industries are broadly comparable in level and order to the responses for the overall economy (Figure 3.10). This data suggests that skills gaps themselves may be short term and could be resolved by the passage of time when training is completed or when they have had more time working in the role to acquire the skills lacking. We can explore this further by considering the nature of gaps.

Those employers who were facing skills gaps were asked what technical and practical skills needed improving. As for the findings with regard to skills shortages in the Creative Industries, we find again that the most common skills mentioned represented a fusion of creative specialist skills, advanced technological skills and transferable or meta-skills (Figure 3.11).

So, more specifically, skills gaps were most likely to involve Specialist skills or knowledge needed to perform the job (59 % of employers with a skills gap), Ability to solve complex problems which require a solution specific to the problem (50 %) and Advanced or specialist IT skills (43 %). These factors are relatively more important in the Creative Industries than for employers reporting gaps across the whole economy.

Again, this aligns well with wider research. Indeed, this has also identified skills gaps in vocational skills related to creative design and digital skills for creating art, marketing and hosting art. In the context of rapid technological changes in a modern economy, there is growing evidence of a digital skills gap too, especially affecting specialised or complex computer programming skills (Creative and Cultural Skills 2018; Work Foundation / ScreenSkills 2019). Not only is this an issue for Creative Industries, but across a wider range of sectors also (Ecorys, 2016).

But, beyond technical skills, there are again softer, transferable employability skills to consider as for skills shortages. The most common employability skills identified in the UK Employer Skills Survey that need improving amongst existing staff are the ability of staff to manage their own time (60 %) and customer handling skills (41 %).

A range of skills associated with leadership and management are also reported around persuading others (37 %), managing or motivating staff (31 %) and objective setting (29 %). Leadership and management skills are another area cited by wider research, where businesses report particular problems (Work Foundation / Screen Skills, 2019a; Creative and Cultural Skills 2018).

So the persistence of these skills issues as gaps also raises questions about the training and upskilling activities of employers and those already in the workplace.

Unsurprisingly, skills gaps also have a sizeable effect on the Creative Industries which we have explored. Indeed, two thirds (67 %) of employers in the sector think that the skills gaps are having an impact on their business, with 19 % stating that this is a major impact (this is the same as for employers across the economy as a whole).

For most employers affected by skills gaps, it increases workload for other staff (cited by 49 % of those with a skills gap). But, interestingly, more employers in the sector than the economy as a whole state that skills gaps affect innovation and hence delay developing new products and services (around a quarter of Creative Industries compared to 17 % nationally).

The majority of employers (83 %) have taken steps to improve the proficiency of staff who have skill gaps (which is similar to the UK average at 85 %). Amongst the minority (16 %) who have not done so, half (8 %) have plans to. The most common actions taken to overcome the lack of proficiency amongst staff have been to: increase training activity and spend or to increase or expand trainee programmes (65 % of employers with a skills gap); or to provide more supervision of staff (50 %). Again, this is similar to the national picture for the economy as a whole.

Relatively few employers with skills gaps have specifically tried to recruit non-UK nationals to overcome skills gaps: 14 % had done so, 86 % had not (which compares to 15 % and 84 % respectively for the economy as a whole). Where employers with skills gaps had tried to recruit non-UK workers, the majority had attempted to recruit EU nationals, either just EU nationals (4 % of employers) or as part of both EU nationals and non-EU nationals (9 %).

3.3 Skills under-utilisation

At the same time as employers experience skills deficiencies, they may also be deficiencies in demand. This is where skills mismatches take the form of individuals having higher skills than that required
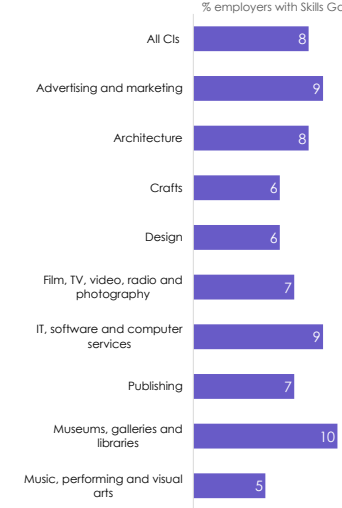
Figure 3.8: Skills gaps by Creative sub-sector
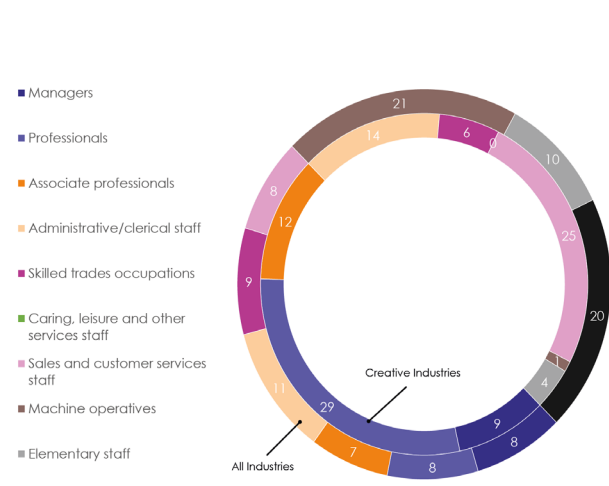
% employers with Skills Gaps

Sub-sector	%
All CIs	8
Advertising and marketing	9
Architecture	8
Crafts	6
Design	6
Film, TV, video, radio and photography	7
IT, software and computer services	9
Publishing	7
Museums, galleries and libraries	10
Music, performing and visual arts	5

Figure 3.9: Skills gaps by occupation

- Managers
- Professionals
- Associate professionals
- Administrative/clerical staff
- Skilled trades occupations
- Caring, leisure and other services staff
- Sales and customer services staff
- Machine operatives
- Elementary staff

Creative Industries: 21, 6, 0, 10, 25, 20, 4, 8, 9, 8, 7, 9

All Industries: 29, 11, 9, 12, 8, 14

Figure 3.10: Reasons for skills gaps

% employers citing reason for skill gaps

- Their training is currently only partially completed
- They are new to the role
- They have not received the appropriate training
- Staff lack motivation
- Unable to recruit staff with the required skills
- The introduction of new technology
- They have been on training but their performance has…
- The introduction of new working practices
- The development of new products and services
- Problems retaining staff
- Lack of other skills eg communication, interpersonal
- Language barrier – English not first language
- Lack of aptitude to do job/reached maximum…
- Staff are too old to carry out the work required
- Non-work-related problems eg health or personal…
- Other

■ All Industries ■ Creative Industries

Figure 3.11: Skills deficiency amongst the existing workforce, Creative Industries

Technical & practical skills

% of employers with skills gaps

Skill	%
Specialist skills or knowledge needed to perform the role	59
Solving complex problems	50
Advanced or specialist IT skills	43
Knowledge of products and services	36
Knowledge of how your organisation works	29
Writing instructions, guidelines, manuals or reports	25
Adapting to new equipment or materials	22
More complex numerical or statistical skills and understanding	22
Reading & understanding instructions, guidelines, reports etc	21
Computer literacy / basic IT skills	19
Basic numerical skills & understanding	7
Manual dexterity	6
Communicating in a foreign language	6
Welsh language skills	1
None of these technical & practical skills	11

Soft / employability skills

Skill	%
…n time & prioritise own tasks	60
Customer handling skills	41
Persuading or influencing others	37
Team working	35
Managing their own feelings or handling the feelings of others	33
Managing or motivating other staff	31
Making speeches or presentations	30
Setting objectives for others & planning human, financial &…	29
Sales skills	27
Instructing, teaching or training people	24

Figure 3.12: Impact of skills gaps

% of employers with skills gaps

■ All Industries ■ Creative Industries

Impact	All Industries	Creative Industries
Increase workload for other staff	51	49
No particular problems / None of the above	41	38
Have higher operating costs	27	22
Have difficulties meeting quality standards	24	22
Delay developing new products or services	17	22
Have difficulties introducing new working practices	23	21
Lose business or orders to competitors	21	21
Outsource work	11	16
Don't know		1

Figure 3.13: Response to skills gaps

% of employers with skills gaps

■ All Industries ■ Creative Industries

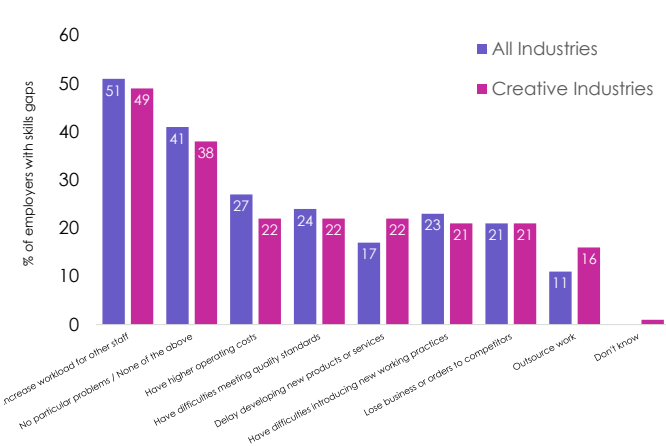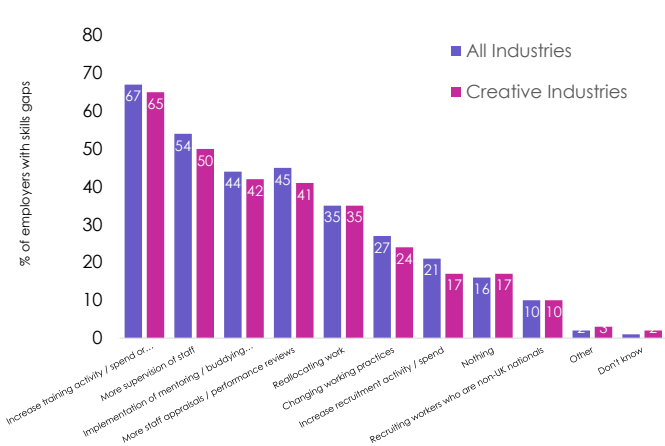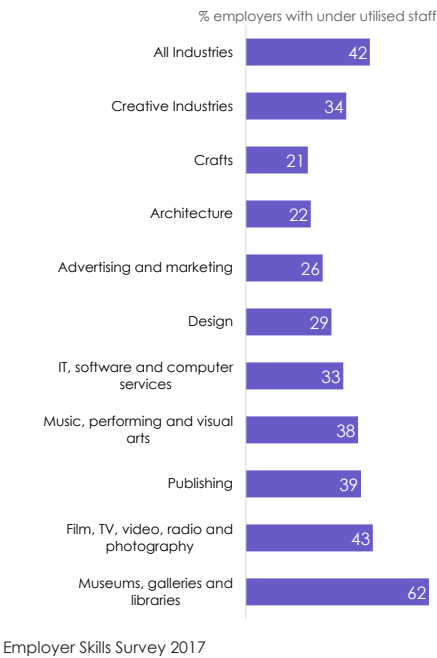| Response	All Industries	Creative Industries
Increase training activity / spend or…	67	65
More supervision of staff	54	50
Implementation of mentoring / buddying…	44	42
More staff appraisals / performance reviews	45	41
Reallocating work	35	35
Changing working practices	27	24
Increase recruitment activity / spend	21	17
Nothing	16	17
Recruiting workers who are non-UK nationals	10	10
Other	2	3
Don't know	1	2

Employer Skills Survey 2017

for their current job and, therefore, they hold skills that are not fully deployed. Consequently, this results in under-utilisation or under-employment. Sometimes, where it also affects qualifications, it is referred to as over-qualification or over-education.

In the context of the UK Employer Skills Survey, 'skills under-utilisation' refers to situations where individuals in the workforce have more skills or qualifications than are actually needed to do the job. This has been a concern as the proportions of under-employed workers has been increasing generally over time. With this definition, we find that around a third of establishments in the Creative Industries report having at least one employee who has more qualifications and skills than the job actually required and are, in that sense, under-utilised. This equates to 131,882 members of staff, some 10 % of the Creative Industries workforce and is considerably larger than the number who have skills gaps (which affected 44,858 workers). Whilst levels are significant, the proportion of employers reporting skills under-utilisation in the Creative Industries (32 %) are considerably lower than the economy as a whole (42 % of employers), presumably because this is generally a high value high skilled workforce.

There is also substantial variation between the different sub-sectors so that the proportion of employers who have under-utilised staff varies from 21 % in the Crafts sub-sector through to 62 % in the Museums, galleries and libraries. Again, this supports wider research (Carey et al 2019), which has shown that austerity measures that have brought cuts to some sub-sectors such as museums, has resulted in growing competition for the roles that are left.

Figure 3.14: Skills under-utilisation in the Creative Industries

Employer Skills Survey 2017

Key takeaways

At a headline level, the prevalence of skills shortage vacancies in the Creative Industries is broadly in line with the trend across the wider economy, with around 6% of employers reporting difficulty in finding the skills, qualifications or experience they need when trying to fill vacancies. Fewer Creative employers report skill deficiencies amongst their existing workforce than is average across all industries (8% and 13% respectively). However, closer inspection suggests experiences can vary considerably across the sector and that skills deficiencies can be problematic for some employers, echoing the findings of wider research.

Skills shortages are particularly problematic for those in Crafts; IT, software and computer services; and Architecture; Skill gaps for Museums, galleries and libraries; and businesses in IT, and Advertising & marketing. They are most pronounced for higher-skilled roles. In particular, the most common skill deficiencies (both in the labour market, and amongst the existing Creative Industry workforce) relate to specialist skills or knowledge required for the role and Advanced or specialist IT skills supporting increased emphasis on the need for 'create-tech' skills. Further, employers point to a lack of transferable skills, particularly relating to time management, customer service, and people management capabilities.

Those that do experience skill shortages and / or skill gaps report they increase the workload of other staff and stifle product and workplace innovation: with delays in developing new products and services, and introducing new working practices.

Whilst skills under-utilsation is lower across the Creative Industries as a whole compared to the national economy, it is more prevalent in some sub-sectors like Museums, galleries and libraries and Film, tv, video, radio and photography, where growing competition for roles has perhaps led to some higher skilled workers opting for lower skilled roles to ensure they access the limited opportunities available.

4. Skills development & training

In a dynamic and fast-changing global marketplace, an increasing onus needs to be placed on the importance of education, workforce training and skills development to optimise the future talent pipeline into the Creative Economy and support lifelong learning throughout an individual's working career. This is increasingly required to keep skills as relevant and up to date as possible. In short, changes in the organisation of work, and hence employment requirements, that reshape the Creative workforce, will need changes in people's skills.

Effective skills investment, education and training that meets employers' skills requirements and tackles skills deficiencies, offers many business advantages and is essential to maintain the success of the sector; not least in terms of improvements to staff retention, productivity and profitability (Aguinis & Kraiger, 2009; Das & Baruah, 2013). But, it is also fundamental too to individuals' well-being and prosperity. Indeed, there is a close association between skills investment and good work (Bosworth and Warhurst 2019) and better workforce job satisfaction (Hanaysha & Tahir, 2016), organisational commitment (Hanaysha, 2016), and employee engagement, which in turn are then key to securing better business benefits.

This section examines workforce development and training in the UK Creative Industries as a basis to begin to assess whether the skills and training opportunities employers in the sector provide, and the current levels and patterns of skills investment, are likely to be sufficient to build the most talented future workforce.

In doing so it covers: what opportunities employers in the sector are providing to strengthen entry into the sector and a strong talent pipeline; and the extent and nature of skills development and training in the workplace.

4.1 Recruitment of education leavers within the Creative Industries

An assessment of the pipeline of talent to the Creative Industries' workforce starts by examining employers' recruitment activity, using the Employer Perspectives Survey 2016, to establish what opportunities for young people have been created.

This Survey explores with employers who had recruited in the previous year, whether they had taken on a young person under the age of 25. The Survey reveals that young people are a significant source of talent for active recruiters, albeit at

slightly lower levels to the economy as a whole. Indeed, 61 % of recruiters had taken on young people in the sector compared to 66 % overall in the economy. That said, when we consider these recruiters as a proportion of all Creative Industries, we find that the opportunities these provide are a much smaller part of the overall sector. Indeed, when employers were asked specifically about taking on education leaver in the last 2 – 3 years only around a third of all employers as a whole in the sector had. This means that the vast majority of all employers in the Creative Industries had not done so (that is 64 % compared to two-thirds of employers across the entire economy). Furthermore, there is a difference in the type of education leaver recruited in the Creative Industries compared to the whole economy. Employers in the Creative Industries were more likely to recruit a person from a University or Higher Education Institution (HEI), and less likely to recruit a young person aged 16 – 18 from either school or FE college. This undoubtedly reflects the emphasis on higher skills within the sector seen earlier.

Figure 4.1: Whether employers had recruited an education leaver in the last 2 – 3 years
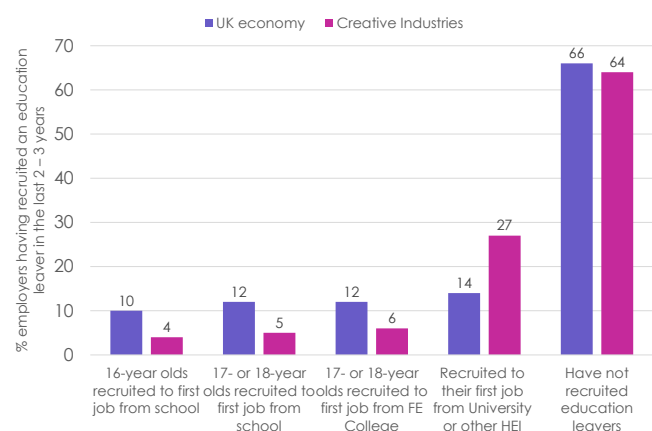
Employer Perspectives Survey, 2016 Base: all employers in England, NI, Wales

4.2 Engagement with Work-based Initial Education and Training

In recent years, there have been various public policy initiatives to strengthen work-based learning routes and technical education pathways through the separate skills systems across the UK. Their aim has been to improve the offer around initial education and training, through closer connections to workplaces and to provide alternative opportunities working with employers that can rival traditional academic pathways. The extensive technical education reforms currently underway in England are one such example (BEIS/DFE 2016). In this context, the Employer Perspectives Survey 2016 also provides information about the level and nature of engagement with these different work-based routes and hence a sense of their use and in turn value to employers. These include: Traineeships; Work-based Placements of various kinds; and Apprenticeships.

Traineeships are one such scheme which have been developed to enhance work-based learning routes and technical education pathways for young people. These are schemes designed to improve younger people's employability and preparedness for working.

The Employer Perspectives Survey reveals that in general there is low awareness of, and engagement with, the schemes amongst employers in the sector. Indeed, 55 % of employers in the Creative Industries have not heard of Traineeships (compared to 51 % of all employers). Furthermore, although a further 23 % have heard of them, they still state that they have no knowledge of what they are. Consequently, only 2 % of these employers believe they have a good knowledge of Traineeships and what they involve. Perhaps unsurprisingly, therefore, the proportion of employers in the sector who have had someone undertake a Traineeship at their workplace in the last year is small: less than half of 1 % in the Creative Industries.

Figure 4.2: Key features of Traineeships

There are separate Traineeship Schemes in England and Wales, though they share a common name. But, in brief they have the following features:

• Government traineeships in England : In essence, these provide work experience opportunities to young people, supporting them with basic skills such as Maths and English, and offer work preparation training, much of which is based in the workplace. Introduced in 2013, they are open to those aged 16 – 24 years old and last a maximum of 6 months;

• Government traineeships in Wales: In this scheme individuals are provided with the opportunity to undertake training and work experience placements alongside support with basic skills (such as Maths and English). Their intention is to enhance progression opportunities either on to an apprenticeship, further learning or into their first job. They have been on offer since 2011 and are open to 16 – 18-year olds.

We can also explore the strength of work-based talent pipelines through different types of **work placement** opportunities. By enhancing entry-level, work-based development activities, these placements aim to have a positive impact by motivating people to pursue a career in the sector and supporting improvements in sector-specific and employability skills. They can also help to challenge barriers to gaining work, particularly in a tight labour market and areas where there is intense competition for jobs, by giving people more relevant sector work experience which in turn enhances employment rates and wages. As such, they need to be as open as possible to all parts of society, thus enhancing access to the sector and the diversity of the future workforce. Despite current ongoing policy developments to encourage a fuller range of work placements amongst employers (see above), they have remained stubbornly at much the same level since these development activities started to be measured in 2014. Consequently, given the limited maturity of the work-based learning offer in the UK skills system, they tend not to be widespread .

As a result, the take up of the schemes is still amongst the minority of employers across the sector. This is despite the fact that employers in the Creative Industries are slightly more likely to have offered a work placement over the last year than employers across the UK economy overall. Thus, 44 % of Creative Industries provide placements compared to 38 % across the whole economy. Further, when looking at the different types of placements, employers in the Creative Industries were more likely to offer each

Figure 4.3: Whether had anyone on the following types of placements in the last 12 months

% employers offering .. in the past 12 months
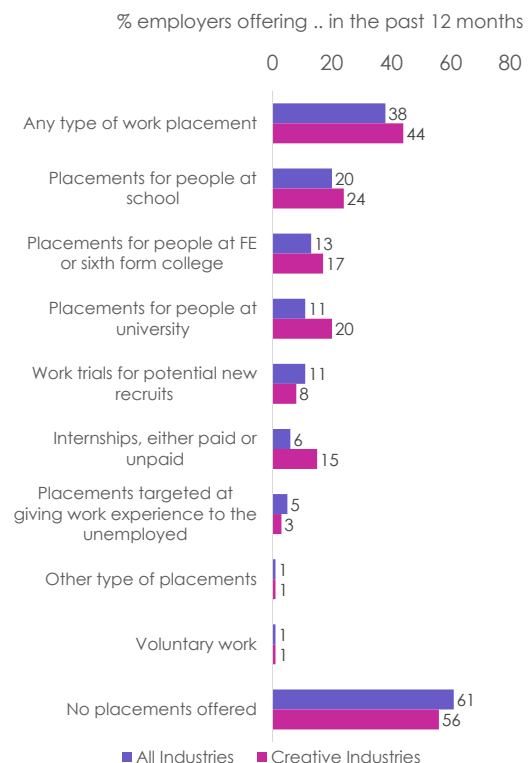
Employer Perspectives Survey, 2016 Base: all employers in England, NI, Wales

separate type (except for work trials), with the most common being Internships (15 % of employers in the sector provided these, compared to 6 % for the economy as a whole) and Placements for people at University (20 % compared to 11 %). But, take up overall is still limited. That said, the likelihood of work placements being provided varies widely across the different Creative Industry sub-sectors, from a low of 19 % in the Crafts sector through to 88 % in Museums, galleries and libraries and 60 % in Film, TV, video, radio and photography.

The Survey helps us explore reasons behind this variation. 53 % of employers in the Creative Industries said they offered work placements to give individuals relevant work experience and 31 % to help with the local community. Of those that do not, employers most commonly (37 %) stated it was because they had no suitable roles or that they did not have the time or resource to manage such a process (31 %). Undoubtedly, this position reflects the higher prominence of smaller businesses and freelancers who are more likely to be capacity constrained. Furthermore, we find that most employers offering placements in the Creative Industries did not offer individuals a permanent role after the placement had ended: 27 % had which is lower than the UK average of 33 %.

Care is clearly needed in interpreting the provision of placements at face value solely in an optimistic light. For instance, the recent Creative Industries Synthesis (Carey et al, 2019) drew attention to the fact that in some parts of the Creative Industries where there was uncertainty over funding, such schemes were not always being used in the best way. Indeed, pressures on costs were encouraging organisations to turn to voluntary workers, unpaid or favour-based work through informal networks, including un-paid

internships and placements (Labour, 2017 and McRobbie 2016). This type of practice limits access to opportunities to those who are more connected and come from more prosperous backgrounds (for example who can take up opportunities without income), and in turn, limits the diversity of the workforce (as we saw earlier) . That said where placements are seen as part of a structured and strategic programme for entry, development and progression they do have a vital role. As such, some of these engagement issues will need to be worked through and poor practice continually challenged.

Separate to offering work placements, employers can also provide advice and support to those in education about employment opportunities and the nature of working life. These can take a variety of forms but all are designed to provide students (of varying ages) with a better understanding of the world of work. Examples include: one-to-one mentoring support; employer visits to places of education; or holding site visits for students. Collectively, the Employer Perspectives Survey calls these activities 'work inspirations'. Again, slightly more employers in the Creative Industries had provided a work experience compared to employers nationally (i.e. 16 % and 10 % respectively). For the UK economy, the clearest relationship in the provision of 'work inspirations' is the size of the employer and this is also true of the Creative Industries. 12 % of the smallest (those with 2 – 4 employees) offer work inspirational activities, rising to 29 % of the largest (100+ employees). But the sub-sector of the employer is also important, varying from 4 % in the Crafts sector to 24 % in the Music, performing and visual arts sector.

4.3 Engagement with Apprenticeships

Another vital component of any initial education and work-based

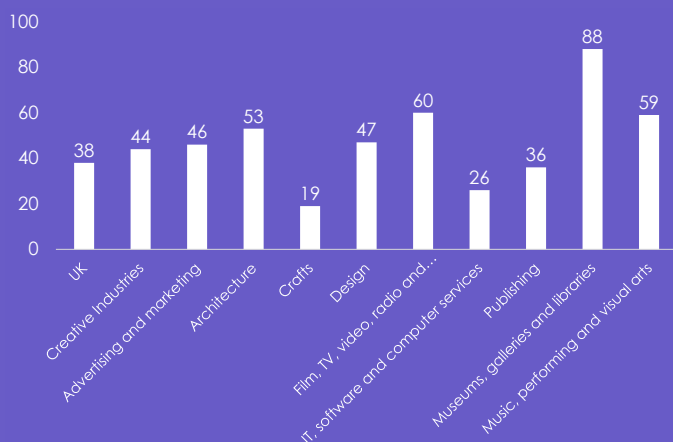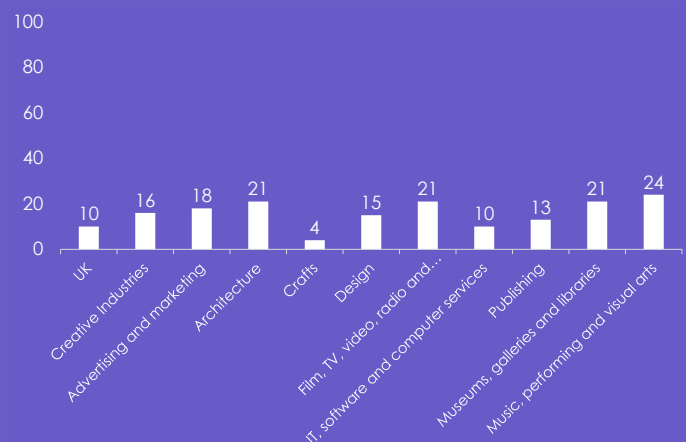Figure 4.4: Employers offering work placements in the past 12 months by sub-sector (% employers)

Figure 4.5: Employers offering 'work inspiration' activities to students in the past 12 months (% employers)

Employer Perspectives Survey, 2016 Base: all employers in England, NI, Wales

learning offer is the Apprenticeship programme. Indeed, this is a core element of many strong international vocational education systems. As a consequence, there is high awareness amongst employers about the programme. Indeed, nearly 9 out of 10 (88 %) of employers in the Creative Industries are aware and have at least some knowledge of what is involved in offering Apprenticeships (or are currently offering them). This is at the same level as for employers across the whole economy.

That said, this knowledge does not translate into widespread take up. Indeed, only 5 % of employers in the Creative Industries employed at least one apprentice. Whilst, a further 5 % offered Apprenticeships, they did not actually employ any apprentices at the time of the survey. The level of engagement in the Creative Industries is therefore low, and, also well below the level across the whole economy (ie 11 % of all employers nationally employed apprentices and 7 % offered them). This aligns with wider evidence, which shows that the number of apprenticeships taken in disciplines aligned to the Creative Industries remains extremely low across all UK nations (Mirza-Davies, 2016, Skills Development Scotland 2019; StatWales 2019, ApprenticeshipsNI 2019).

The likelihood of employers in the Creative Industries engaging with Apprenticeships increases with employer size, so that only 6 % of the smallest (those with 2 – 4 employees) are engaged compared to 23 % of the largest (those with 100+ employees). There is also considerable variation by sub-sector, ranging from 2 % in the Music, performing and visual arts through to 22 % in the Museums, galleries and libraries. Employers interest with Apprenticeships is more likely to have be initiated by the employer themselves (59 % in the Creative Industries compared to 54 % for employers across the whole economy), and less likely to have been initiated by individuals outside the business (only 22 of creative industries were influenced by others). Further, for two thirds of employers in the Creative Industries offering Apprenticeships, the opportunity was only provided to new employees, rather than existing workers, though for about a third of employers they are offered to both.

54 % of employers in the sector said that the length of a typical Apprenticeship was between one or two years, which is greater than for the economy as a whole (41 %). But, fewer employers in the sector, than nationally, supported Apprenticeship training for over two years (only 17 % for Creative Industries compared to 40 % for the UK economy).
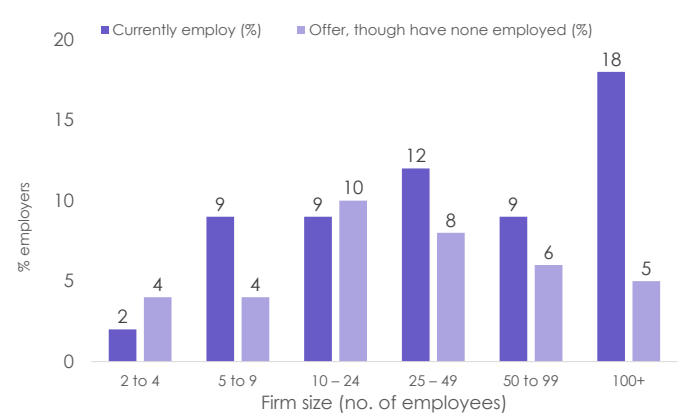
The experience of employers in the Creative Industries, with Apprenticeships, is more recent than that for the overall economy. Indeed, 38 % of employers across the economy have been involved with Apprenticeships for more than five years, compared to 16 % in the Creative Industries. In contrast, around a quarter of employers (24 %) in the sector have been offering Apprenticeships for a year or less and a further 35 % have been involved for more than a year but less than 3 years. By comparison, only 39 % of employers across the whole economy have been involved for less than 3 years.

Figure 4.6: Whether currently have any staff undertaking formal Apprenticeships at site, by sub-sector

Employer Perspectives Survey, 2016 Base: all employers in England, NI, Wales

Figure 4.7: Whether currently have any staff undertaking formal Apprenticeships at site, by firm size

Employer Perspectives Survey, 2016 Base: all employers in England, NI, Wales

53 % of employers in the Creative Industries, who offer Apprenticeships, provide a mix of training based at the company and through a training provider. This is lower than the national picture where nearly two thirds of employers provide blended training. In addition, a further 38 % of employers in the sector offer Apprenticeship training only through a provider or only through formal company training.

Those employers in the Creative Industries who used external

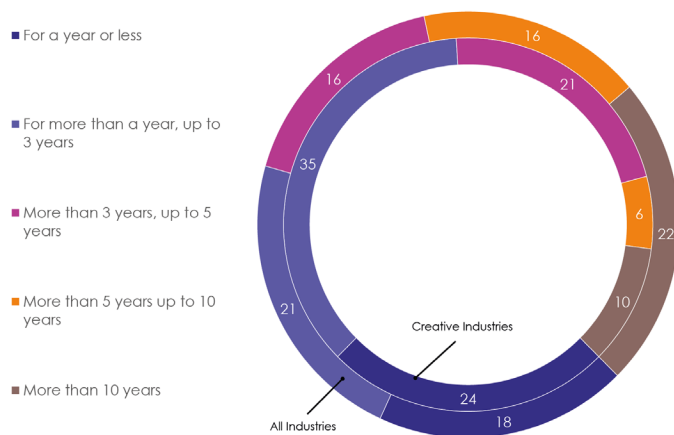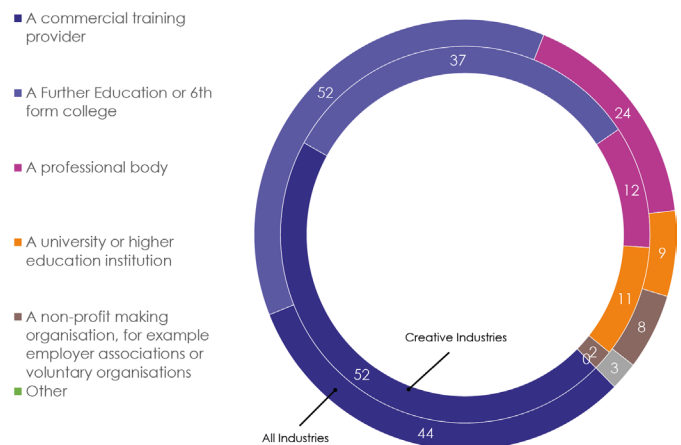Figure 4.8: Length of time employer has been offering formal Apprenticeships

- For a year or less
- For more than a year, up to 3 years
- More than 3 years, up to 5 years
- More than 5 years up to 10 years
- More than 10 years

Figure 4.9: Type of training provider delivering Apprenticeship training

- A commercial training provider
- A Further Education or 6th form college
- A professional body
- A university or higher education institution
- A non-profit making organisation, for example employer associations or voluntary organisations
- Other

Employer Perspectives Survey, 2016; Base: All employers who currently have or offer formal Apprenticeships and whose apprentices receive external training

providers were asked what type of training provider delivered their Apprenticeship training. Unsurprisingly, given the general patterns of training seen earlier, most used a commercial training provider (just over half). Apprenticeship employers in the Creative Industries are less likely to use FE colleges (37 %) than employers across the economy as a whole (ie 52 % of all employers).

More Apprenticeship employers in the Creative Industries who had arranged external training for their Apprentices had been involved in its design and development than nationally – 62 % compared to 55 % the whole economy. In the majority of cases (46 %) this involvement was to develop or tailor the content of existing external training provision to make it suitable for their needs. This may offer helpful insights into how to enhance in future programme offer.

57 % of employers in the Creative Industries who deliver Apprenticeships do so as they regard them as a good way to get skilled staff (which was higher than the national average at two fifths of all employers). A fifth of employers in the Creative Industries wanted to give young people a chance in employment. As such, some employers were actively using work placements to identify candidates for Apprenticeships. Indeed, 22 % of employers in the Creative Industries offering work placements, had used the placements to understand whether an individual was suitable for an Apprenticeship prior to their recruitment. But these employers are still a significant minority.

In contrast, amongst those employers in the sector not running the programme, the most common reasons included that: they are not suitable because of either the size of the establishment (25 %); they are not looking to recruit new staff (18 %); they don't suit the business model (11 %); Apprenticeships are not offered for their Industry (11 %); all their staff are fully skilled (11 %); or they prefer to recruit experienced staff (11 %). Given the low take up and the fact that many reasons suggest that Apprenticeships are

just not suitable, this backs the wider research calling for significant changes within the existing Apprenticeship programmes in the UK. Currently, significant proportions of employers really do need convincing that the programmes can meet their needs. It therefore also provides further support to current policy developments such as in England and Scotland to work more closely with Creative Industries employers to consider how to adapt and improve the present offer and to pilot new bespoke approaches for different sub-sectors so that steps can be taken to overcome these problems and produce a more relevant programme in future such as the shared apprenticeship programme in Scotland (eg DCMS 2019 , Skills Development Scotland 2019, Creative and Cultural Skills 2018).

The research also provides an indication of future activity. A quarter of employers in the Creative Industries stated intentions to offer Apprenticeships in the future, but perhaps more worrying for policy makers 59 % do not (this compares to 30 % and 54 % respectively of employers nationally). Of those that do plan to offer Apprenticeships in the future, most intend to do so within a short time frame – 64 % intend to do within the next two years.

Those who are already engaged have strong reasons for offering Apprenticeships in future. These include the programme being a good way to: access skilled staff (36 %); meet the expansion of the business (27 %); and to help people get into work (with 23 % stating that they are a way to give young people a chance in employment and 20 % to get young people into the industry). But, at the same there is clearly more work to do with employers more generally if policy makers are to convince them that Apprenticeships are an important training programme in this sector.

4.4 Wider skills development & training in the labour market

In addition, to considering opportunities for initial education and training, the Skills monitor has also investigated workforce development more generally for those adults already in work. We can explore the extent of skills development, training and learning undertaken by the Creative Workforce from two perspectives; that of:

• the individual: i.e. has the individual undertaken training; and

• the employer perspective: i.e. whether firms have provided skills development and training opportunities in the workplace.

On an individual basis, 17 % of those working in the Creative Industries had received training in the last 13 weeks. This is below the level for all workers in the economy where just less than one in four (24 %) had received training. 9 % within the sector had received training in the last four weeks – again a lower level than for the economy as whole (13 %).

The provision of training varies considerably across different sub-sectors of the Creative Industries. IT software and computer services and Museums, galleries and libraries train more, being closer to

the UK national average, albeit still slightly below. Those working in Design, Crafts, Publishing and Music, performing and visual arts are less likely to be in receipt of training. As might be expected the proportion of those who have undertaken education or training in the last 13 weeks varies significantly by type of job. Indeed, training ranges from 8 % of Artists to 32 % for Librarians (see Figure 4.11).

The UK Employer Skills Survey gives us further insights into variations in the incidence of training amongst different types of individuals in different jobs. This shows that the training provided by employers is not accessed by everyone. Indeed, just over half (53 %) of all staff working with employers who train access the training provided, which is lower than the level across the UK economy. Amongst these employers, the average days training per employee who received training was 5.39 days (less than the UK average of 6.39). When this is calculated as an average across all staff in these training employers in the Creative Industries, it equates to 2.84 days per year – again lower than the average for the UK of 3.97.

Evidence from business surveys such as the Employer Skills Survey and the Employer Perspectives Survey provide **employer and workplace perspective** around skills development and learning at work. This shows that a significant majority of employers (62 %) in the Creative Industries had provided training in the last 12 months

Figure 4.10: The **individual experience** of training in the Creative Industries, % employees receiving training (total & by sub-sector)
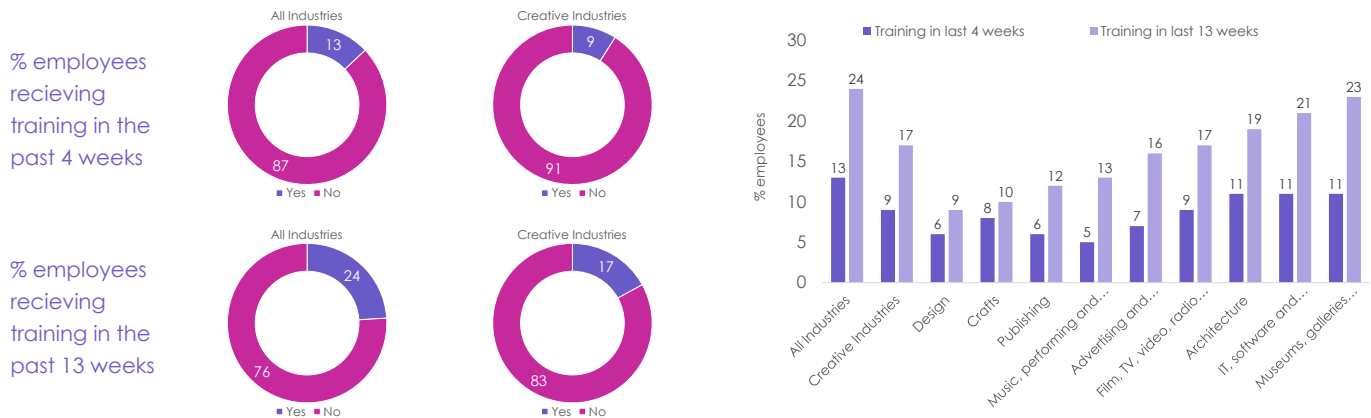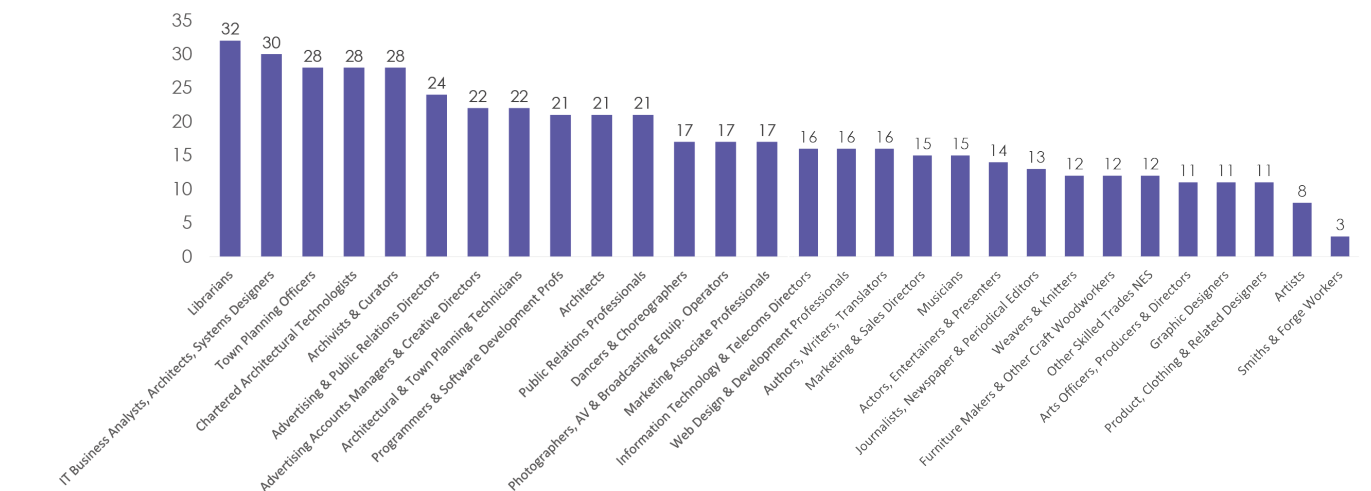

Figure 4.11: Receipt of training is last 13 weeks of those working in Creative Occupations

to the Creative workforce. But, this means that nearly two fifths had not done so. Furthermore, this level of training provision is lower than the overall UK-average (at 66 %).

Aligning with the earlier findings looking at the incidence of individual training, we find that training within the workplace also varies considerably by sub-sector and size of business within the Creative Industries. This undoubtedly affects the slightly lower overall proportions of employers training in Creative Industries overall, compared to the economy as a whole as seen earlier. Thus, whilst there are high training Creative Industries such as Architecture, where nearly three quarters of employers train their staff and Museums, galleries and libraries where 80 % provide training, some sectors are lower trainers. Indeed, only 30 % of employers in the Craft sector offer training to their workforce, just under half of those in Publishing, and just over half in Design and Film, TV, video, radio and photography.

Furthermore, even where training is provided, some workers miss out. For example, evidence from the ScreenSkills Employer Survey found that, only one third of businesses had provided training for freelancers amongst their workforce. Furthermore, smaller employers more generally are much less likely to deliver training than larger ones and of course the sector has a higher proportion of smaller employers overall, which affects the overall picture of training intensity.

A significant minority of employers (30 %) in the Creative Industries provide blended training, combining off and on-the-job training (although this is slightly lower than the economy as a whole). But other trainers just focus on one type, with a slightly higher proportion supporting on-the-job training only. This is broadly similar to the economy as a whole (19 % provide only on-the-job training and 12 % only off-the-job training compared to 18 % and 13 % respectively for the whole economy - see Figure 4.12).

The most common type of training delivered is technical training, which is specific to the employee's job, as suggested by the nature of skills requirements and deficiencies. Some 80 % of training offered by employers in the Creative Industries is of this type, which closely aligns with the picture for the whole economy. Unsurprisingly in a modern economy and given the nature of skills deficiencies, the next most common form of training is in new technology, involving 62 % of employers in the Creative Industries. Interestingly, slightly more employers within Creative Industries are providing this type of training. Furthermore, less training within the sector is driven by basic induction training needs and/or health and safety requirements.

As working practices are generally being affected by new more modern ways of working so too are training methods within the sector. Indeed, two thirds (65 %) of employers in the Creative Industries providing training had organised training via online learning, e-learning or self-learning over the last 12 months. These levels are roughly comparable for the UK as a whole.

Just over a quarter (28 %) of employers in the Creative Industries, who had provided training for their staff in the last 12 months, said the training linked to a nationally recognised qualification. This is considerably lower than the national average (45 %).

Whilst the proportion of training contributing to nationally recognised qualifications varies across the different sub-sectors, it tends to be lower everywhere other than Architecture (where 42 % of employers provide such training). In the context of a more agile Creative Workforce there is a risk that this might limit the recognition and transferability of skills, capability and knowledge. Alternatively, this may also reflect the need to develop the way in which skills are accredited and to extend learning opportunities beyond traditional qualifcations.
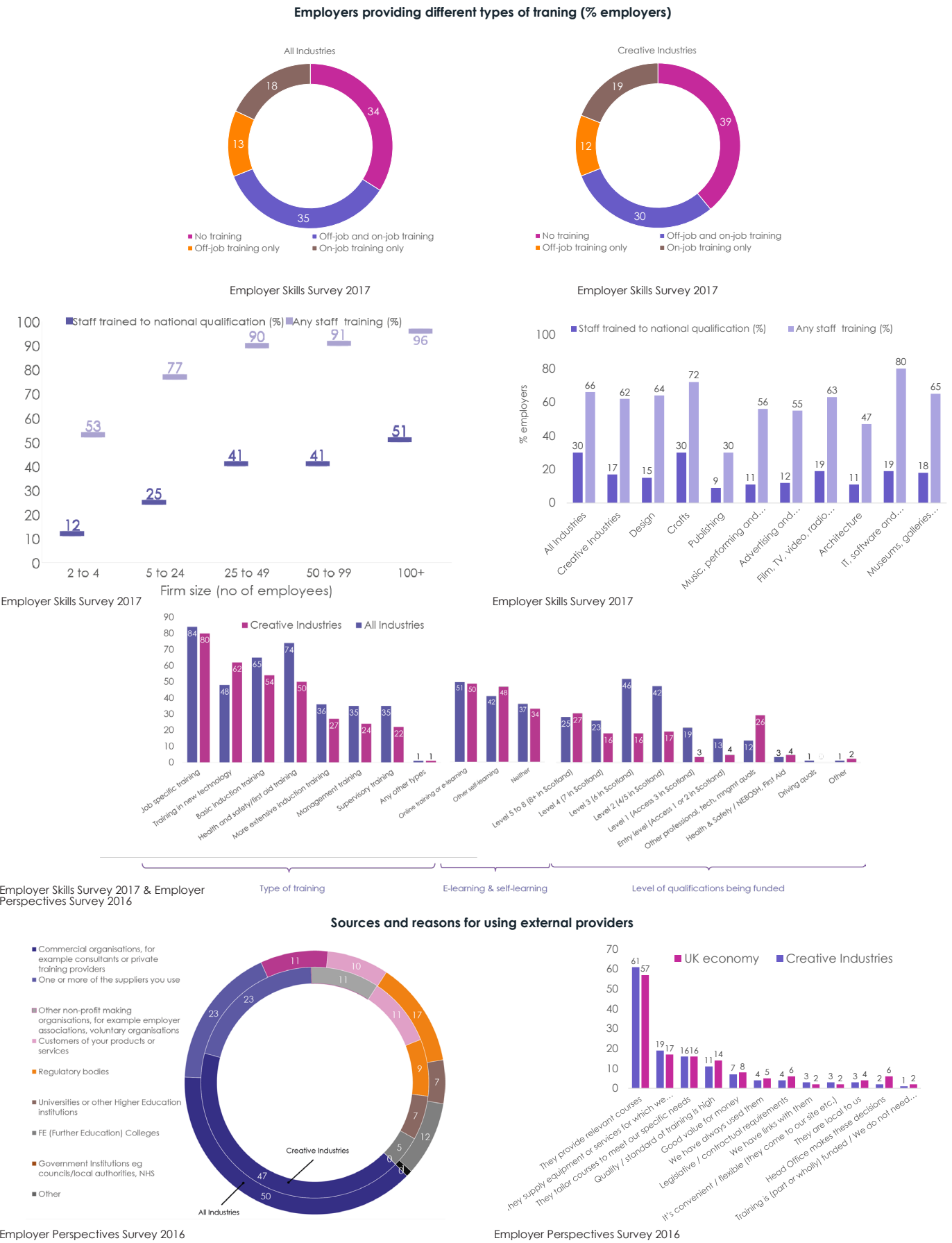
We use the UK Employer Perspectives Survey to understand this picture more fully behind the take up and use of recognised vocational qualifications by employers in the sector. The survey gives a sense of the level of training provided, linked to the attainment of recognised vocational qualifications. Unsurprisingly given the highly qualified workforce within the Creative Industries this has shown that the most widely offered level of training by employers in the Creative Industries is Level 5 to 8 (27 %), including 26 % offered through 'Other professional, technical or management qualifications'.

We can use the Survey to understand the benefits. Indeed, of those employers in the Creative Industries deploying qualifications, they were most positive about the impact of vocational qualifications on business performance. For instance, 90 % agreed that they led to better business performance. But fewer businesses agreed that vocational qualifications met all skills needed by the company. The survey also gives further insights into the reasons why employers in the Creative Industries do not train towards vocational qualifications, and therefore why take up of such qualifications is still in the minority. The most common reasons are that: employers do not know enough about them (36 %); staff do not want vocational qualifications (30 %); Government does not provide enough financial support to cover the costs (26 %); and the qualifications available are not relevant to industry needs (21 %). In the context of continual policy changes in the skills system these results are perhaps not surprising.

The UK Employer Perspectives Survey suggests that the majority of employers in the Creative Industries, who provided training in the previous 12 months (three fifths) deploy external partners and sources of provision. When using such sources, employers prefer to use private sector organisations than public sector-based ones.

Thus, whilst 47 % of training employers in the Creative Industries use commercial organisations, and 23 % use one of their suppliers, in contrast the use of public providers such as Universities or Higher Education Institutions and/or colleges is limited (7 % and 5 %

Figure 4.12: The **employer picture**: workplace training in the Creative Industries

Employers providing different types of traning (% employers)

All Industries

- 34 No training
- 35 Off-job and on-job training
- 13 Off-job training only
- 18 On-job training only

■ No training ■ Off-job and on-job training
■ Off-job training only ■ On-job training only

Employer Skills Survey 2017

Creative Industries

- 39 No training
- 30 Off-job and on-job training
- 12 Off-job training only
- 19 On-job training only

■ No training ■ Off-job and on-job training
■ Off-job training only ■ On-job training only

Employer Skills Survey 2017

■ Staff trained to national qualification (%)   Any staff training (%)

Firm size (no of employees)	Staff trained to national qualification (%)	Any staff training (%)
2 to 4	12	53
5 to 24	25	77
25 to 49	41	90
50 to 99	41	91
100+	51	96

Firm size (no of employees)

Employer Skills Survey 2017

■ Staff trained to national qualification (%)   Any staff training (%)

% employers

	Staff trained to national qualification (%)	Any staff training (%)
All Industries	30	66
Creative Industries	17	62
Design	15	64
Crafts	30	72
Publishing	9	30
Music, performing and...	11	56
Advertising and...	12	55
Film, TV, video, radio...	19	63
Architecture	11	47
IT, software and...	19	80
Museums, galleries...	18	65

Employer Skills Survey 2017

■ Creative Industries   ■ All Industries

Type of training

	All Industries	Creative Industries
Job specific training	84	80
Training in new technology	48	62
Basic induction training	65	54
Health and safety/first aid training	74	50
More extensive induction training	36	27
Management training	35	24
Supervisory training	35	22
Any other types	1	1

E-learning & self-learning

	All Industries	Creative Industries
Online training or e-learning	51	50
Other self-learning	42	48
Neither	37	34

Level of qualifications being funded

	All Industries	Creative Industries
Level 5 to 8 (8+ in Scotland)	25	27
Level 4 (7 in Scotland)	23	16
Level 3 (6 in Scotland)	46	16
Level 2 (4/5 in Scotland)	42	17
Level 1 (Access 3 in Scotland)	19	3
Entry level (Access 1 or 2 in Scotland)	13	4
Other professional, tech, mngmt quals	12	26
Health & Safety / NEBOSH, First Aid	3	4
Driving quals	1	0
Other	1	2

Employer Skills Survey 2017 & Employer Perspectives Survey 2016

Sources and reasons for using external providers

Creative Industries / All Industries

- Commercial organisations, for example consultants or private training providers — 11 / 10
- One or more of the suppliers you use — 11 / 11
- Other non-profit making organisations, for example employer associations, voluntary organisations — 17 / 9
- Customers of your products or services — 7 / 7
- Regulatory bodies — 12
- Universities or other Higher Education institutions — 5 / 6
- FE (Further Education) Colleges — 6
- Government Institutions eg councils/local authorities, NHS — 47 / 50
- Other — 23 / 23

Employer Perspectives Survey 2016

■ UK economy   ■ Creative Industries

	UK economy	Creative Industries
They provide relevant courses	61	57
They supply equipment or services for which we...	19	17
They tailor courses to meet our specific needs	16	16
Quality / standard of training is high	11	14
Good value for money	7	8
We have always used them	4	5
Legislative / contractual requirements	4	6
We have links with them	3	2
It's convenient / flexible (they come to our site etc.)	3	2
They are local to us	3	4
Head Office makes these decisions	2	6
Training is (part or wholly) funded / We do not need...	1	2

Employer Perspectives Survey 2016

respectively). This is a similar pattern to the economy as a whole.

The Survey explores the reasons behind employers use of different types of provision in the sector. The relevance of courses is the main reason for choosing private provision (amongst 61 % of employers in the Creative Industries).

In addition, a further one fifth mention accessing the equipment and services they require and 16 % state that courses are tailored to their specific needs. Whilst employers who use public provision give similar reasons for doing so (69 %), the effects are engaging far smaller numbers of employers and, hence, this gives a sense of the concerns amongst employers regarding the nature of public provision.

Over two fifths of employers in the Creative Industries who had provided external training, had had some involvement in the design of the content (this was similar to the UK level of 43 %). In the main (35 %), this entailed tailoring or developing the content of existing training to make it specific and suitable to the company's needs. So interestingly, this shows that employers are prepared to get involved if they perceive the value. But, unlike other countries where there are established infrastructures for businesses to collaborate in large numbers with other businesses within the industry to shape high quality and relevant skills solutions to meet their needs, low proportions of employers collaborate around training solutions in the UK. Only around one in ten (12 %) of employers in the Creative Industries have worked with other employers to develop skills or expertise in their workforce which is slightly lower than for the UK economy as a whole (14 %). This has perhaps not been helped by the reduction in funding for dedicated Sector Skills Councils since the closure of the UKCES in 2017.

To help shape future training priorities, the research has also looked more closely at what is driving different types of training. This might be useful in understanding the full range of opportunities and threats supporting (or alternatively inhibiting) employers' actions and affecting the particular focus of training activities. Existing research provides insights into the reasons why employers are not training.

The single most common reason (by some distance) in both the Creative Industries and across the whole economy is that employers feel that their staff are fully proficient and do not need training (64 % of employers in the Creative Industries, 67 % across the whole economy).

In turn, we can find evidence on the barriers to training and skills investment facing employer across the Creative Industries. The main barriers relate to money (57 % cite a lack of funds) or time (53 %).

Employers who stated that they did not offer training were asked whether they conducted any other activities which would aid the development of their employees. The majority (66 %) of these employers did do so.

Figure 4.13: Exploring the reasons for NOT training
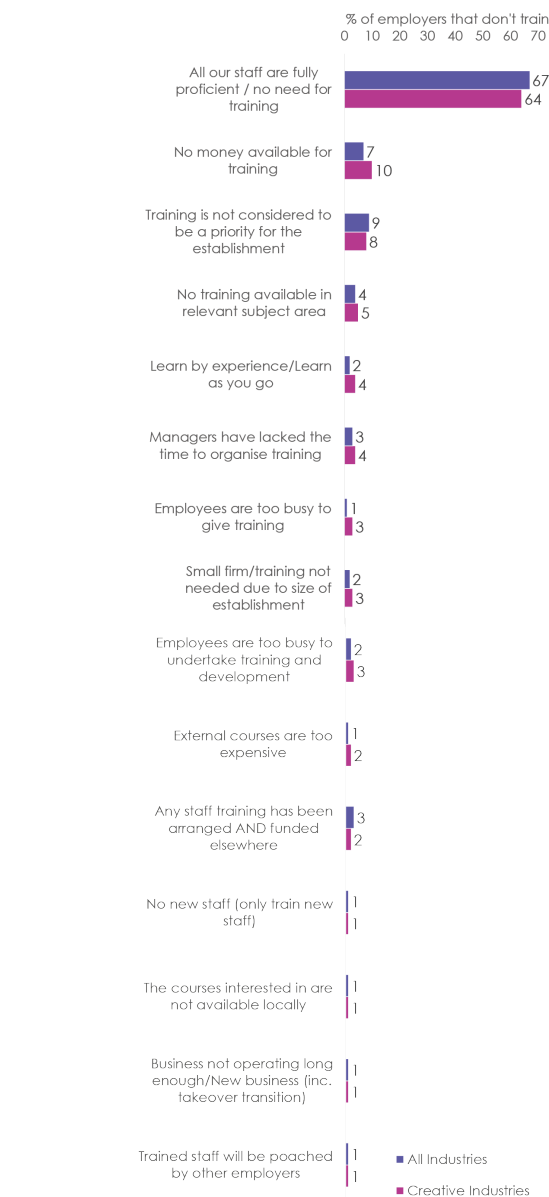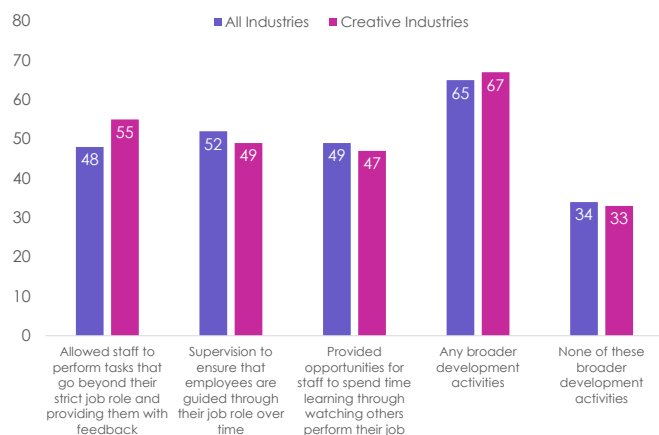

Employer Skills Survey 2017

The most common activity was to allow staff to perform tasks that go beyond their role (55 %) and therefore enabled them to move beyond the "confines" of a specific job, which is an approach often deployed to help employees prepare for new roles and hence to progress. This occurred at higher rates than for the economy as a whole. In addition, wider activities included accessing supervision in a coaching and more directive capacity (49 %) and providing staff with time to learn via observing others (47 %). This means that whilst a significant minority of employers were non-trainers, this did not necessarily mean that their employees did not undertake any learning or development. Indeed, only a third of non-trainers did no training or development at all. The issue perhaps becomes more of how such learning can be recognised, co-ordinated and/or explicitly shaped as part of an intentional and structured development programme to support more " conscious" learning

Figure 4.14: Barriers to providing more training for staff
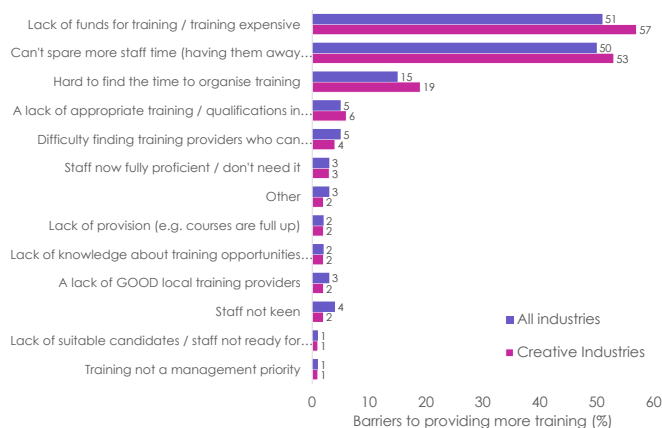
Employer Skills Survey 2017

Figure 4.15: Actions taken by non-trainers to aid development

Employer Skills Survey 2017

Key takeaways

Despite various public policy initiatives to strengthen work-based and technical education pathways in to the Creative Industries, understanding and take-up remains low.

Only 2% of employers in the sector believe they have a good knowledge of what Traineeships. While a slightly greater proportion of employers offer work placements, wider research highlights that these are often unpaid and limited those those with connections in the industry; acting as a significant obstacle to those without the financial and social capital to access such opportunities. Rather more positively, employers in the Creative Industries were more likely to have provided 'work inspiration' opportunities for those in education (e.g. mentoring, employers or workplace visits).

Take-up of Apprenticeships remains very low, at 5% of Creative employers; and those that do offer Apprenticeships are more likely to do so for new staff, for a shorter duration, and to have only begun to engage with Apprenticeships more recently. Creative businesses are also more likely to look to private providers to deliver Apprenticeships. Interestingly, Creative employers that do offer Apprenticeships are more likely to have been involved in their design than employers across the wider economy. Many of those that don't offer Apprenticeships suggest these programmes aren't suitable for their business given its size or business model, emphasising the importance of current policy reforms to Apprenticeship programmes.

Workforce development in the sector is also low. While there is some variation by firm size and sub-sector, employers in the Creative Industries are less likely to have offered training for their staff and (relatedly) employees working in the sector are less likely to report having received training.

Taken together this raises concerns both about the pipeline of talent to the sector, and up and reskilling when in work.

5. Assessing skills priorities

The Sector Skills Monitor has drawn on the most up-to-date evidence from the UK's national economic and labour market surveys, alongside wider research to understand the nature of employment and skills requirements in the Creative Industries and Economy. So far we have provided the latest position: around the broad structure and composition of the workforce and how it is changing; the nature of existing skills deficiencies; and explored what workforce development and skills opportunities employers in the sector are providing to meet the most pressing skills priorities and to support a strong talent pipeline and the best skilled future workforce. This section takes a closer look at the employers' working practices and skills investment and training behaviour.

It explores what factors might enhance the effectiveness of skills investment and workforce development in different parts of the sector and thus support employers to be better prepared in responding to the changing employment and skills requirements in the Creative Economy. In doing so it covers: the perspectives of employers within the Creative Industries about the adequacy of their current training approach; what is driving and inhibiting training currently; different employer's working practices; and reviews employers' plans for investment in skills and training in the future, individually and as part of a more holistic management approach.

5.1 Adequacy of training activity

Evidence from the UK Employers Skills Survey enables us to get a sense directly from employers themselves of the adequacy of skills investment and training activity within the Creative Industries, with a particular focus on employers' perceptions of whether it is fully meeting their needs.

The Survey provides evidence from employers in the Creative Industries, as to whether they were happy with the levels of training that they had provided. This included the non-trainers as well as the trainers. The intention was to try and understand whether employers were meeting their own training needs and therefore operating within a training equilibrium.

The Survey reveals that just over half (56 %) felt they were meeting their training needs. But, this means that just under half (44 %) were not and wanted to do more. Of the trainers alone, around half would have provided more training if they could have done so. Yet, only a third of the non-trainers were unhappy with the fact
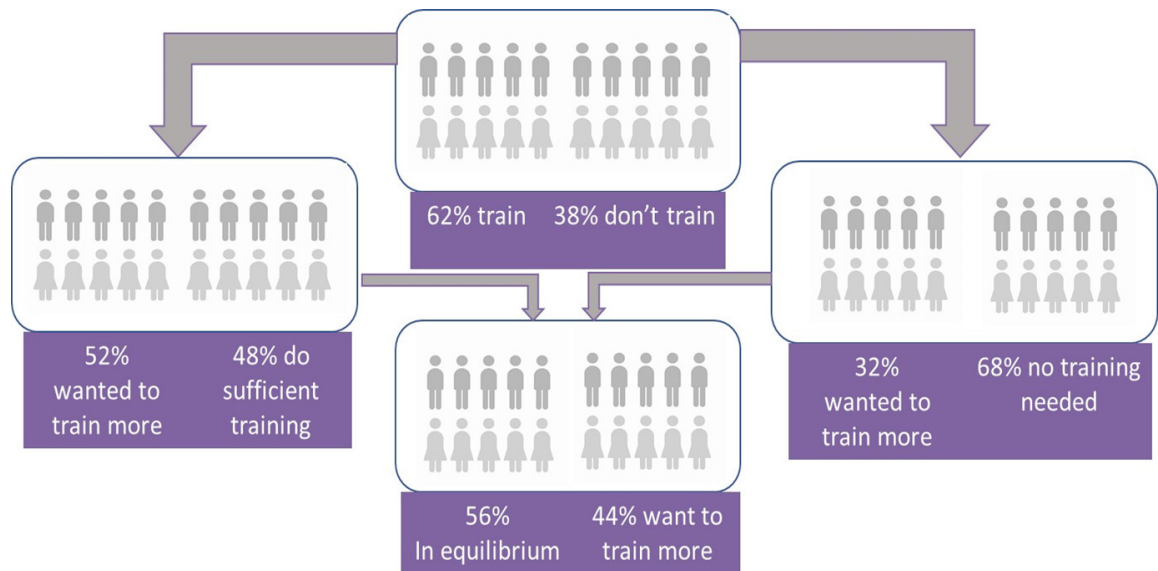
they had provided no training and wanted to train more. That means over two thirds of non-trainers were happy that they do not train. Whilst we saw earlier that some non-trainers do provide some wider developments activities, the concern is that this is not formally part of a dedicated and recognised training programme that proactively encourages ongoing learning of individual workers, and progression at work, meeting evolving demands of a modern economy.

This raises questions about whether the level of ambition to invest in their businesses and their people, is sufficient, especially for those employers not formally training any employees at all in the last 12 month period. In an increasingly dynamic economy, and within high value sectors such as those within the Creative Industries, there are real questions as to whether a non-training position is really sufficient. In turn, this perhaps begins to identify areas requiring future action and improvements. Indeed, those 44 % of employers unsatisfied with their current training investment, who want to invest more, potentially provide an important area to target first, and to explore ways in which to enhance their investment in future.

The Survey also reveals those employers within Creative Industries who take action to review the effectiveness of their skills investments. For instance, employers are asked whether they formally assess the outcomes of training through their employees' performance post training. Only around half of employers across the sector are found to do so, which is significantly lower than the national average across the economy as a whole (64 % for the whole economy).

As an indicator of the degree to which employers were seeking to

Figure 5.1: Employers perceptions of their training

62% train   38% don't train

52% wanted to train more   48% do sufficient training

56% In equilibrium   44% want to train more

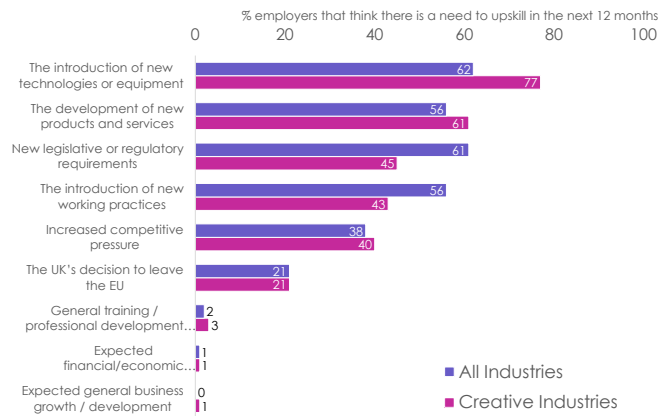**32% wanted to train more   68% no training needed**

develop their business, employers were also asked about future skills needs and whether they expected as part of their future strategy to be demanding new and more varied skills from their workforce. Interestingly, this suggests a higher level of ambition. Indeed, over two-thirds (68 %) of employers in the Creative Industries said that they expect that their employees will need to upgrade their skills in the next 12 months. This is higher than the all-UK economy average of 63 %. Further, this was higher in certain sectors such as Museums, galleries and libraries; IT, software and computer sciences; and Architecture where we observed previously that levels of training are higher earlier. The range of responses varied from 55 % in the Music, performing and visual arts, Publishing and Design; to 79 % in the Museums, galleries and libraries sector. To some extent therefore it appears that higher expectations reflect higher training sectors.

Employers in the Creative Industries who believed that skills will need to increase in future were asked for their views on the main reasons behind this. The most common responses were the introduction of new technologies or equipment (77 %) and the development of new products and services. Perhaps then unsurprisingly the skills that most employers mentioned that will need developing are Advanced or specialist IT skills (54 % of employers) and many of the meta-skills associated with modern ways of working such as problem solving. This was considerably higher than the whole economy. It clearly also closely aligns with where there are already strong skills deficiencies.

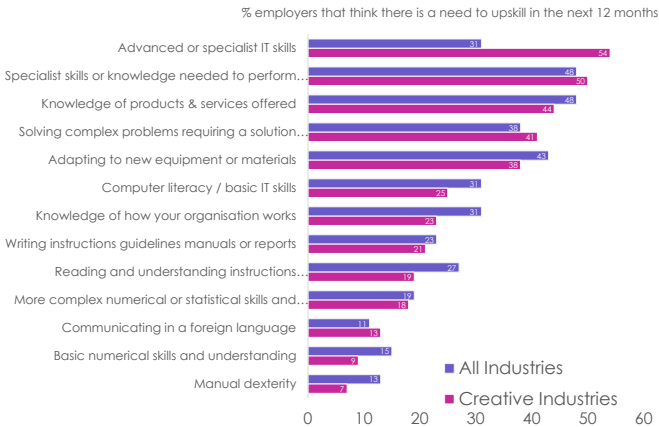## 5.2 Strategies to enhance skills investment & training

Any assessment of workforce development and training activity needs to be set in a wider business context. This is largely because the effective development of people that drives ongoing business improvements cannot happen in isolation, but must be part of a broader management approach that drives business

Figure 5.2: Reasons for expected need for new skills

% employers that think there is a need to upskill in the next 12 months

	All Industries	Creative Industries
The introduction of new technologies or equipment	62	77
The development of new products and services	56	61
New legislative or regulatory requirements	61	45
The introduction of new working practices	56	43
Increased competitive pressure	38	40
The UK's decision to leave the EU	21	21
General training / professional development…	2	3
Expected financial/economic…	1	1
Expected general business growth / development	0	1

Figure 5.3: Skills that will need developing among the Creative workforce

% employers that think there is a need to upskill in the next 12 months

|	All Industries	Creative Industries
Advanced or specialist IT skills	31	54
Specialist skills or knowledge needed to perform…	45	50
Knowledge of products & services offered	48	44
Solving complex problems requiring a solution…	38	41
Adapting to new equipment or materials	43	38
Computer literacy / basic IT skills	31	25
Knowledge of how your organisation works	31	23
Writing instructions guidelines manuals or reports	25	21
Reading and understanding instructions…	27	19
More complex numerical or statistical skills and…	19	18
Communicating in a foreign language	11	13
Basic numerical skills and understanding	15	9
Manual dexterity	13	7

development through better skills use and enhanced employee engagement. This includes skills development and training of the workforce, but is not limited to that alone. In particular, there is a wide body of evidence that points to the value of adopting more people-centred High Performance Working practices (HPW) across businesses in the UK (Belt and Giles 2009; UKCES 2010). This draws from evidence of good practice from abroad as well as the UK . This is where businesses adopt a blend of management practices that effectively recruit, nurture, develop and deploy people in a way that provides the conditions for continuous improvement, through a highly engaged and empowered workforce. Good Work, that drives greater employee commitment, discretionary effort and skills utilisation are often seen as vital outcomes of such an approach. Many employers within the sector already recognise aspects of this, as seen earlier, identifying the importance of leadership and management capability amongst core staff, and reporting concerns over current skills deficiencies.

The UK Employer Skills Survey provides a measure of how businesses operate and organise their work to identify HPW practices. It recognises a set of 21 practices that give an indication of a more blended management approach. These range from having a business plan to providing employees with task discretion and autonomy. The Survey has tracked the pattern of take up since 2011.

HPW practices work most effectively in combination as a 'bundle', rather than employers adopting each practice in isolation. For companies to be recognised as HPW employers in the Survey, the threshold is that they adopt at least 14 of the 21 practices. Crucially, this does not imply a universalistic, one-size-for-all approach, but is used as an indicator of HPW, looking for a balanced approach to management, which the evidence suggests is helpful in securing the employee benefits and performance improvements.

Just below this level there are HPW 'cusp' employers which are

Figure 5.4: The take up of High Performance Working Practices across the economy
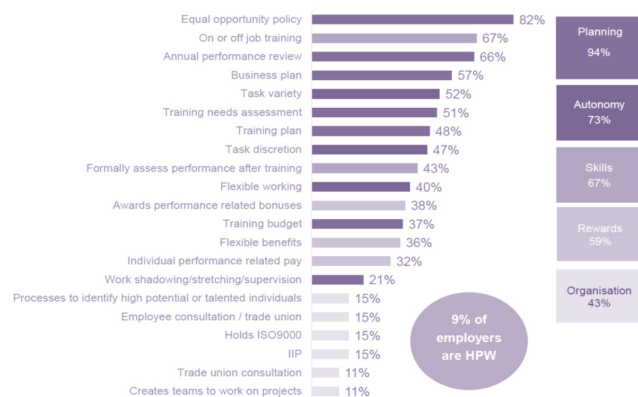
Employer Skills Survey 2017

those who have adopted between 10 and 13 HPW practices. Although these are not defined as HPW employers, they are relatively close to the threshold and could potentially be 'nudged' to enhance their practices in key areas and hence into adopting a more holistic approach. Employers who have adopted less than 10 of the 21 practices are regarded in this analysis as being non-HPW employers. Fewer employers in the Creative Industries are HPW employers compared to the whole economy and adoption is very low (5% and 9% respectively).

This is a position that exists across all sub-sectors. That said, there are higher proportions of HPW cusp employers in areas such as Museums, galleries and libraries (36 %), Advertising and marketing (29 %), and Architecture (27 %). This points to a more fertile area for future research to understand variations in the take up of different management practices across different parts of the sector, and how management might be enhanced in future.

Furthermore, there is a greater proportion of HPW employers in larger businesses, especially those with 25 plus employees. The high incidence of smaller employers across the sector may in a large part explain current low adoption levels. These results, identifying management as a priority for future action, align with the findings of wider research. Research by Creative and Cultural Skills (2018), Work Foundation / ScreenSkills 2019 and the Arts Council England (2017b), for instance, has pointed to a lack of leadership and management skills in the sector and general business and management skills are frequently cited by employers as skills difficult to find amongst candidates when recruiting (Spilsbury and Bakhshi 2019).
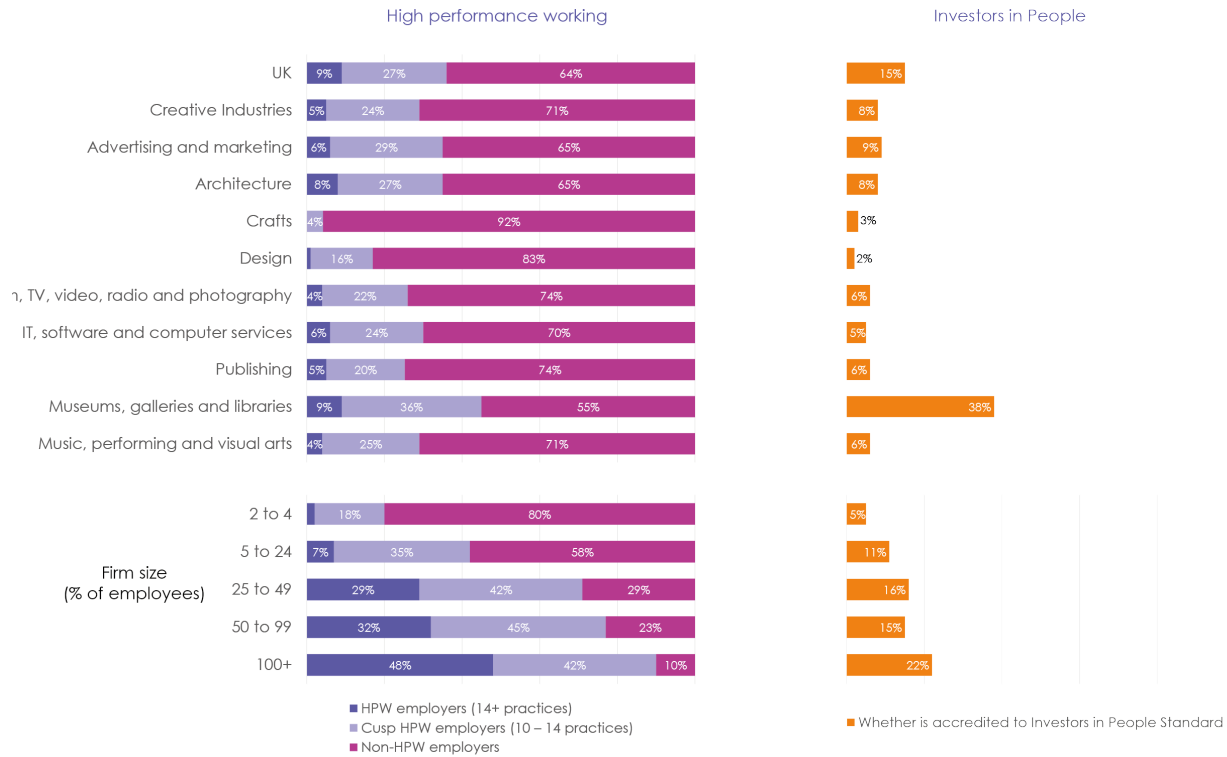
More generally, there are a number of business development and management tools that support businesses to improve their management practices and in particular to make better use of people and their talents. It is not for this paper to advocate particular tools but we can point to evidence of take up and use this where it is available in national surveys. The Investors in People standard is one such example which has been running since the 1990s. This was originally developed and funded by government but has since become an independent Community Interest Company. Investors in People work with businesses of all sizes to help them define what it takes to lead, support and manage people well, enhance their working practices and improve their performance. The Employer Skills Survey assesses take up.

The Survey finds that less than one in ten (8 %) of employers in the Creative Industries are accredited with the Investors in People Standard. 76 % are not, with 16 % not knowing . The level of accreditation in the Creative Industries is lower than that found across the entire economy which stands at 15 %.

As with HPW, the adoption of Investors in People is also fairly low by most sub-sectors. Museums, galleries and libraries is an exception to this general picture, with 38 % of employers in the sector accredited to the standard, though this is likely to reflect the

Figure 5.5: The take up of High Performance Working Practices & investors in People in the Creative Industries

High performance working | Investors in People

	HPW employers (14+ practices)	Cusp HPW employers (10–14 practices)	Non-HPW employers	Whether is accredited to Investors in People Standard
UK	9%	27%	64%	15%
Creative Industries	5%	24%	71%	8%
Advertising and marketing	6%	29%	65%	9%
Architecture	8%	27%	65%	8%
Crafts	4%		92%	3%
Design		16%	83%	2%
n, TV, video, radio and photography	4%	22%	74%	6%
IT, software and computer services	6%	24%	70%	5%
Publishing	5%	20%	74%	6%
Museums, galleries and libraries	9%	36%	55%	38%
Music, performing and visual arts	4%	25%	71%	6%
Firm size (% of employees)				
2 to 4		18%	80%	5%
5 to 24	7%	35%	58%	11%
25 to 49	29%	42%	29%	16%
50 to 99	32%	45%	23%	15%
100+	48%	42%	10%	22%

■ HPW employers (14+ practices)
■ Cusp HPW employers (10 – 14 practices)
■ Non-HPW employers
■ Whether is accredited to Investors in People Standard

Employer Skills Survey, 2017 Base: all employers

public sector roots of the standard and the sector. Apart from this sub-sector, all the other parts of the Creative Industries have lower levels of take up than the national average.

There is a consistent variation with regard to size, with larger employers being more likely to be accredited to the Investors in People Standard than smaller ones. Thus, 5 % of the smallest employers (those with 2 – 4 employees) are accredited compared to 22 % of the largest (those with more than 100 employees).

The effectiveness of skills investment is enhanced through a more strategic approach that can be directed by a range of broader business, people and/or training and skills investment strategies. Indeed, the Employer Skills Survey shows that the likelihood to deliver training varies by the extent to which businesses have a variety of plans in place.

Whilst businesses in the Creative Industries are more likely to have a business plan than businesses across the economy (60 % compared to 56 %), they are less likely to have formal plans relating to specifically to training. Less than a third (30 %) have a training plan (which is lower than the national average at 46 %). 30 % have a budget for training, compared to 36 % across the economy. Relatedly, 42 % have a training plan or budget (relative to 54 % across the economy). That said, more of those businesses in the Creative Industries which have a business plan, have provided training over the last year (85 %). Amongst those who have a training plan or a training budget in place, 73 % have provided training

over the last year. For those lacking business or training plans or a training budget, the proportion providing training over the last year is just 38 %. This highlights a correlation between businesses having a more strategic approach, with dedicated planning, and a greater incidence of training and skills investments.

It is therefore of interest to understand more about where these plans exist, and what factors seem to influence business planning. The Employer Skills Survey shows that practices vary by:

• Size of employer: the larger the business the more likely it is to have each of the plans or budgets in place;

• Sub-sector: the extent of the plans varies across the sector groups. Museums, galleries and libraries stand out as being far more likely to have either of these plans;

• Business type: Charities/voluntary sector and Government organisations are more likely to have each of the plans.

Given the vital role of tacit knowledge embedded in the skills and expertise of the Creative workforce and the anticipated need for new and more varied skill sets; this evidence suggests significant scope for Creative businesses to enhance management practices so as to maximise talent and develop the skills needed for success in the future.

Figure 5.6: Management practices in the Creative Industries (% employers with these planning arrangements

		Business plan	Training plan	Training Budget	Training plan or budget	All of the above	None
All Industries		**56**	**46**	**36**	**54**	**24**	**31**
Creative Industries		**60**	**30**	**30**	**42**	**16**	**32**
Firm Size (No. of employees)	2 to 4	54	22	22	33	9	39
	5 to 24	69	41	41	55	24	21
	25 to 49	87	59	65	79	44	6
	50 to 99	82	63	72	82	47	6
	100+	89	72	86	93	65	4
Firm Size (No. of employees)	Advertising & marketing	69	34	32	46	18	23
	Architecture	51	35	34	49	16	34
	Crafts	39	22	40	43	17	38
	Design	54	18	22	29	9	39
	Film, TV, video, radio & photography	58	27	23	35	13	36
	IT, software & computer services	60	27	31	40	16	33
	Publishing	54	22	27	36	12	38
	Museums, galleries & libraries	84	63	48	73	35	10
	Music, performing & visual arts	65	32	34	48	17	30

Employer Skills Survey, 2017 Base: all employers

Key takeaways

Looking to the future, employers in the Creative Industries are more likely to anticipate a need for new or a more varied set of skills amongst their workforce than in other industries.

This need to upskill was most commonly driven by the introduction of new technologies or equipment; and was expected to create growing demand for Advanced or specialist IT skills in the future (where there are already evident skills deficiencies), alongside more transferable skills such as problem solving.

Very few employers in the Creative Industries deploy the 'High Performance Working Practices' that have been shown to exploit workforce skills and promote employee engagement to the benefit of productivity and performance. Further, while employers in the sector are more likely to have a business plan, they are far less likely to have a dedicated plan or budget for training.

Together the evidence suggests considerable potential to enhance management practices amongst Creative businesses, so to better exploit talent and develop the skills needed for future success.

6. Conclusions

This first paper from the Creative Skills Monitor series has sought to build on the earlier evidence review and enhance our collective understanding of shared issues of concern. The intention is that this can then help to shape future research priorities and what is done next.

6.1 Research gaps

This report has given an important, nation-wide and over-arching view of the Creative Industries. It has also provided more up to date insights around the broad composition of the Creative Industries, variations in the shape of employment and skills needs between sectors, and where challenges are of greater concern compared to the wider economy. But it has also reaffirmed gaps in our knowledge and where further research is required:

• Better management practices that support more quality employment opportunities: In the context of a prevailing productivity problem across the UK, there is a continuing need to understand how to drive better leadership and management to support ongoing business development, innovation and growth. In particular, if this is to create growth through people, future management approaches need to involve people-centred HPW practices - yet the evidence suggests very few Creative employers deploy such working practices. These are known to optimise opportunities for employees to make the best contribution at work, whilst continuing to develop themselves, and by so doing to drive better performance improvements within workplaces.

• More focused analysis on specific sub-sectors and parts of the Creative Industries: It is well known that some parts of the Creative Industries are not sufficiently covered by official, nation-wide surveys and/or the existing evidence base. In particular, there is an interest in strengthening evidence on skills and employment in areas such as Music, Video games, Visual effects, Crafts and Design. This includes capturing issues affecting freelance, self-employed workers and microbusinesses (which are often excluded from official datasets). In part this is about securing improvements to our classification systems for capturing data, but it will also depend on progressing more targeted, in-depth research.

• The future of work: There is a growing body of evidence developing our understanding of the shape of current employment requirements across the sector, its different sub-sectors, occupations and variations by location. But there is less clarity about the future. Given the pace of change evident in the sector, where more Creative employers anticipate a need to upskill their workforce, further research is required. This needs to be appropriately targeted and practically-focussed so we can understand different parts of the Creative Industries and the Creative Economy. It also needs to investigate more fully the disruptive impact of megatrends, such as technological change, on ways of working, careers of the future and future specialist and more general creative skills demands so that we can be better prepared for change and track ongoing developments.

• The pipeline of talent to the sector: despite current concerns about the impact of Covid-19 on the Creative Industries, over the longer-term the sector will remain a key source of competitive advantage for the UK. Yet, the evidence suggests that skill shortages are problematic for Creative employers and hence there is a need to review and enhance career and learning pathways in the sector. This needs to include development and progression opportunities for learners that are aligned with industry needs, and can provide an ongoing talent pipeline through school, further education and university in areas of strategic importance. There are a wide range of education reforms already underway in different parts of the skills system, yet awareness and take-up of work-based options such as Traineeships and Apprenticeships remains low. Until now, there has been a heavier reliance on accessing young people from higher education. But with changes in a modern workplace, and a growing focus on lifelong learning, there is much value to enhancing alternative forms of technical education such as a apprenticeships where training can evolve around the job. Due to the devolved nature of skills policy, education programmes will be different in each separate nation of the UK creating added complexity. Enhancing our understanding of these policy developments and considering whether they are sufficient to meet the needs of Creative Industries and the Creative Economy and therefore will be more widely adopted remains a key concern for future research.

• Opportunities for continuing professional development and lifelong learning: with persistent skills deficiencies and variations in skills investment within the Creative Industries, further work is required to understand how to update skills. In particular this needs to explore the effectiveness of lifelong learning linked to work to meet future skills needs moving forward. This not only needs to consider key aspects of design to enhance the quality and relevance of learning provision, but must also tackle key concerns around delivery models that align with the distinct characteristics of the Creative Industries.

• Incentivising and enabling greater engagement in training, learning and professional development: A range of delivery mechanisms are likely to be appropriate as there is no single solution and it is expected this will include exploring the relevance of: codes of practice, skills passports, industry recognised providers and provision, and digitally enabled activities such as on-line services, bite-sized and modular training and digital badging. But, it may also be beneficial to draw lessons from international best practice about 'what works'. For example, strong Technical,

Vocational Education Systems in other countries have secured high levels of engagement through employer-led initiatives where industry bodies, intermediaries and sector councils can act as brokers not only to enhance collaboration across business communities, but with unions and education and training providers too. These enable industries to take the lead in setting more relevant standards, designing course provision, and challenging the system to be more responsive to their industry needs. Further research could seek to test the relevance and fit of such approaches and policy measures for the UK Creative Industries.

• The value of Creative education: At a time when there is an increasing policy focus on assessing the value of education through economic returns on investment, there are growing concerns about the devaluing and deprioritisation of creative education. There is an urgent need to find ways to better capture the value of creative disciplines end to end through the education system and life-course so that the full impact of creativity, arts and culture to the economy and society is more fully understood.

These persistent gaps will feed into decisions about where to focus future research reports as part of the Creative Skills Monitor and wider Skills, Talent and Diversity workstrand of the PEC.

6.2 Policy implications

A core aim of the Creative Skills Monitor is to support a compelling narrative about what needs to be done in future to address the shared skills and diversity challenges facing the Creative Industries. In particular, the PEC can act as a 'convening force', where there may be benefits in industry, government, academia and wider experts working together to pool resources and share expertise, to secure improvements that make a real difference.

Whilst the findings from this work pre-date the Covid-19 crisis, they still nevertheless provide vital insights to the core and persistent challenges faced by the sector and in turn point to some of the key future priorities. As such, the crisis in many ways has added weight to where future attention is most pressing and hence action needs to be sustained.

While many of the skills challenges highlighted in this research are not yet fully understood, the findings highlight where action has been underway, and can be further enhanced. So the research has shown, for example, that whilst a range of skills deficiencies are being experienced, most employers across the Creative Industries have been taking action to try and overcome them. Whilst it has been recognised that an immediate response does not necessarily lead to an immediate resolution, especially where there are deep-rooted and persistent challenges, it has been useful to see that many employers are already choosing to proactively act and to explore further what they can do. A significant question for the future then becomes whether their actions are adequate to secure improvements over time and if not how might they best be improved especially given the current economic effects of Covid-19.

Currently, we have found that where there are skills shortages, employers within the sector are refining their recruitment approaches. Whilst some employers are looking to out-source within the domestic market, others are looking to international labour markets. This is particularly the case in sectors such ICT, which are quite international in their focus. In the context of changing immigration policy and the fact that the UK has left the European Union it will be important to work with such sectors to ensure current skills challenges, which are already detrimentally affecting business performance, are not further aggravated by such developments. In that context, there is scope for employers to share insights across sub-sectors about what is working and to come together to influence changes in evolving Government immigration policy.

Another common response by many employers with the Creative Industries has been to address both skills shortages and gaps through additional training. By looking at the extent and nature of activity undertaken and whether skills investments are sufficiently strategic the Monitor has aimed to establish whether employers' skills development and training is likely to support longer term more sustainable benefits for businesses and individuals involved. This research has revealed that a significant amount of training is being conducted in different parts of the sector and much of this is targeted at technical skills crucial to work. Undoubtedly, this is making an important contribution where it is taking place, but there are significant variations across different sub-sectors and on average investment is not matching levels seen across the economy as a whole. In the context of a dynamic, ever-changing economy, there are also questions about ongoing sustainability and relevance, and whether there is enough continuous investment in workforce development to ensure people's skills are being kept up to date throughout their careers in a way that can drive ongoing innovation and business performance enhancements in future.

This research has also found training is well below average; a significant minority of employers do no training at all, including many smaller employers; and nearly half of employees miss out. In addition, employers themselves are raising doubts about the adequacy of what training provision is available. This is particularly the case in relation to work-based training and with regard to provision provided by the public sector, such as Apprenticeships, where levels of awareness and adoption are low. Indeed, most employers are using private providers when accessing provision outside the business, and have raised concerns over technical education programmes that are not sufficiently meeting their industry needs. This is of interest in shaping publicly-funded programmes. Further, large proportions of businesses report no future intentions to engage in some technical, work-based programmes, eventhough equally large numbers believe they will have up-skilling needs in future. There are clearly lessons that could be learned from those employers taking active steps to invest. Indeed, employers within parts of the Creative Industries who already engage fully in the development and design of provision, working with providers, report better relevance and effectiveness

in the outcomes. The issue then is how such positive practices might be more widely shared and/or can inspire those who do not currently train or are prevented from doing more. The answer may be to build more targeted narratives, with stories about the most pressing skills challenges, shaped around important Creative sub-sectors and/or occupations, and developed and led by the business communities themselves who are trying to make a difference. Steps to strengthen existing networks, and recognise connected "communities of practice", may be an effective way to show relevance to more businesses, and incentivise their engagement and interest to act to resolve common and shared skills, employment and business concerns.

There are also questions about whether skills investment by employers within the Creative Industries is sufficiently strategic to anticipate what's ahead, including preparing for the disruption of different megatrends, and to ensure the effective development of people in a way that drives ongoing business development, improvements and better performance as a result. Wider research has suggested that without such a focus, the risk is that businesses will spend too much time "working in the business" rather than "on the business" with the result that insufficient time is spent anticipating and preparing for the challenges ahead.

But, any attempt to incentivise employers to change and improve what they do must come from a place of understanding employers' varying needs, priorities and challenges. There is no single or silver bullet that will guarantee success. Steps to change must recognise that employers are at different stages of a journey, and have different motivations and priorities as to where they should make investments in their businesses, including whether to train or not their workforce. These varying requirements and priorities need to be fully understood if improvements are to be secured in future in a way that engages businesses and inspires lasting benefits. The ongoing impact of Covid-19 on the Creative sector also requires a sensitivity to the immediate challenges faced by leaders of Creative businesses - big and small - with restoring financial sustainability, while also better positiioning organisations for future success.

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Methodology

Defining the Creative Industries and Economy

Our analysis for the Creative Industries and Economy was structured to cover the same sub-sectors and occupations that the DCMS includes in its Sector Estimates. The DCMS provides its own estimations based on national data sources and using the Standard Industrial Classifications (SIC) and the Standard Occupation Classifications (SOC). As there is no agreed international method for categorising creative industries, definitions and measures of the creative industries differ across countries. It is therefore important to note that the DCMS definition is a strictly UK definition, although it has been emulated to varying extents by other nations. There are various limitations to the use of SIC and SOC (see below) which means it is an approach that cannot be solely relied upon to understand the sector fully. Nevertheless, by enabling the use of official data sources the approach has done much to facilitate better approximations of the scale and scope of the creative industries, to examine core issues consistently across the sector and by so doing to understand variations between sub-sectors, and to consistently track changes over time.

The DCMS definition of the Creative Industries includes the following sub-sectors as industrial classifications, with 30 associated SIC codes. The current conception of the creative industries using the DCMS methodology (2019) is based on Annual Population Survey data from 2011 and 2012 (APS), in which the number of creative jobs is divided by the total number of jobs in that particular industry. Industries which have more than 6,000 jobs and a "creative intensity" of more than 30% are considered for inclusion. Industries on the threshold are considered for inclusion through a consultation process. The listed industries enable analysis of both creative and non-creative occupations in these sub-sectors (Figure A1). In addition, the analysis for this report has identified Creative Occupations across the Economy. The main occupations used by DCMS within the Creative Industries in SOC code (Figure A2).

The limitations of the SIC codes regarding important sections of the Creative Industries as varied as Music, Video games, Visual effects, Crafts and Design, have been discussed at length elsewhere. The present study cannot resolve these limitations and so it is important to acknowledge that to the extent they exist within the DCMS's economic estimates, they also exist in the estimates presented here. In particular, there are concerns amongst the Music, Video games, Visual effects, Crafts and Design sub-sectors that the SIC codes do not capture the true extent of actual economic activity. A specific concern is that there is a significant degree of SIC mis-coding, with businesses which should be coded to these sub-sectors being assigned to other SIC codes.

• the Craft sector is poorly defined in terms of the SIC codes, with craft activities more frequently being occupational and spread across a number of different sectors. As a result, the craft sector is represented in the sector analysis by a single SIC code, which is frequently too small to allow for independent analysis;

• some activities are better captured on an occupational basis, rather than a purely sectoral one. Those involved in Design for example, will point out that many design activities are 'in-house' and therefore not picked up in a sectoral analysis

• some sectors will note that they cannot be separately identified by SIC codes. The Music sector is particularly by this, being subsumed into the wider Music, performing and visual arts sector group.

Creative industries sub-sector	SIC	Description
Advertising and marketing	70.21	Public relations and communication activities
	73.11	Advertising agencies
	73.12	Media representation
Architecture	71.11	Architectural activities
Crafts	32.12	Manufacture of jewellery and related articles
Design and designer fashion	74.1	Specialised design activities
Film, TV, video, radio and photography	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production activities
	59.13	Motion picture, video and television programme distribution activities
	59.14	Motion picture projection activities
	60.1	Radio broadcasting
	60.2	Television programming and broadcasting activities
	74.2	Photographic activities
IT, software and computer services	58.21	Publishing of computer games
	58.29	Other software publishing
	62.01	Computer programming activities
	62.02	Computer consultancy activities
Publishing	58.11	Book publishing
	58.12	Publishing of directories and mailing lists
	58.13	Publishing of newspapers
	58.14	Publishing of journals and periodicals
	58.19	Other publishing activities
	74.3	Translation and interpretation activities
Museums, galleries and libraries	91.01	Library and archive activities
	91.02	Museum activities
Music, performing and visual arts	59.2	Sound recording and music publishing activities
	85.52	Cultural education
	90.01	Performing arts
	90.02	Support activities to performing arts
	90.03	Artistic creation
	90.04	Operation of arts facilities

Creative occupations Group	SOC (2010)	Description
Advertising and marketing	1132	Marketing and sales directors
	1134	Advertising and public relations directors
	2472	Public relations professionals
	2473	Advertising accounts managers and creative directors
	3543	Marketing associate professionals
Architecture	2431	Architects
	2432	Town planning officers
	2435	Chartered architectural technologists
	3121	Architectural and town planning technicians
Crafts	5211	Smiths and forge workers
	5411	Weavers and knitters
	5441	Glass and ceramics makers, decorators and finishers
	5442	Furniture makers and other craft woodworkers
	5449	Other skilled trades not elsewhere classified
Design: Product, graphic and fashion design	3421	Graphic designers
	3422	Product, clothing and related designers
Film, TV, video, radio and photography	3416	Arts officers, producers and directors
	3417	Photographers, audio-visual and broadcasting equipment operators
IT, software and computer services	1136	Information technology and telecommunications directors
	2135	IT business analysts, architects and systems designers
	2136	Programmers and software development professionals
	2137	Web design and development professionals
Publishing	2471	Journalists, newspaper and periodical editors
	3412	Authors, writers and translators
Museums, galleries and libraries	2451	Librarians
	2452	Archivists and curators
Music, performing and visual arts	3411	Artists
	3413	Actors, entertainers and presenters
	3414	Dancers and choreographers
	3415	Musicians