



## Industry sector collaboration with Further Education





## The National Skills Academy Network

- Construction (2006)
- Financial Services (2007)
- Food & Drink (2007)
- Manufacturing (2007)
- Nuclear (2008)
- Process Industries (2008)
- Sport & Active Leisure (2008)
- Creative & Cultural (2008)
- Hospitality (2008)
- Retail (2008)
- Social Care (2009)
- Materials, Production and Supply (2009)
- Enterprise (2009)
- IT (2009)
- Power (2009)
- Railway Engineering (2010)
- Environmental technology (2010)

[In business Planning 2011: Logistics](#)



## Why is the National Skills Academy for Creative & Cultural needed?

- no industry-wide access to professional development and training, and industry-endorsed qualifications.
- no industry-wide influence on the formal education and training sector;
- currently there are no formal, accredited non-graduate entry routes into the sector;
- over-supply of 'performers' but little demand from students for courses to fill other skills gaps;

**NB First phase = Theatre and Live Music**



## The UK performing arts sector

Source: Impact and Footprint 2010/11

- Employs **148,030**
- **31%** Freelance
- Self-employed **55%**
- **£3.5** billion contribution to the UK economy
- Male **55%**
- **94%** White
- Businesses **10,489** (88% employ fewer than 5 people)



## The UK music sector

Source: Impact and Footprint 2010/11

- Employs **124,420**
- **22%** Freelance
- Self-employed **36%**
- **£3.9** billion contribution to the UK economy
- Male **61%**
- **93%** White
- Businesses **7,903** (80% employ less than 5 people)



## Founder College network

The National  
**Skills Academy**  
CREATIVE  
& CULTURAL

20 Colleges  
96 campuses  
400,000 learners  
Network of principals



creative  
& cultural  
skills

The National Skills Academy operates as a membership organisation, with..

The National Skills Academy  
CREATIVE & CULTURAL

Over 200 Industry Members - including

creative & cultural skills

Academy Music Group (AMG) is the UK's leading owner and operator of nationwide live music and club venues, including South London's award winning concert venue, O2 Academy Brixton (London) and O2 Shepherd's Bush Empire (London).

Co-founded by Howard Panter and Rosemary Squire in 1992, the Ambassador Theatre Group (ATG) has a total of 38 venues across the UK. When the new Aylesbury Waterside Theatre opens in October 2010, this total will stand at 39. ATG is also one of the country's foremost theatHoipolloi



## Founder College launch events



SOUTH ESSEX - THE 1<sup>ST</sup> COLLEGE LAUNCH  
NORWICH – AT EPIC STUDIOS  
NORTH HERTS – AT KNEBWORTH HALL



The National Skills Academy

CREATIVE & CULTURAL

## Annual industry conference



Birmingham Hippodrome 2010  
Dance Pavilion, Bournemouth 2011

creative & cultural skills

Big issue - definitions.

Late Middle Ages – master craftsman employed a young person for a number of years (5-12) with a formal agreement. The expectation was that the apprentice would become a 'master' and thereby have a living.

These independent apprenticeships still exist - e.g. Goldsmiths Company running since 1334.

All Goldsmith apprentices are trained in a workshop for up to five years, at the end of which they will produce a masterpiece and sign up for the Goldsmiths' Award, a City & Guild Licentiate. Upon completing the apprenticeship s/he receives Freedom of the Goldsmiths Company and the City of London.

Any employer can run their own scheme like this. They must, by law, pay National Minimum Wage.

But such 'informal' apprenticeships do not attract government funding even though they may be more rigorous than government funded apprenticeships.

Some countries are well-known for their apprenticeships:

Germany – apprenticeships available in 342 recognised trades: around 50% of the young population complete apprenticeships and 1 in 3 companies offer them.

Austria (40% of all young people),

France (around 400,000 apprentices at any one time)

and Australia (400,000 p.a). Much of the current UK policy on apprenticeships has come from the Australian system including the encouragement of Apprenticeship Training Associations and Group Training Associations. The Australian model includes wage subsidy.

In these countries there is usually government investment in, and a strong tradition of valuing vocational education, rather than here where the policy has been to encourage more traditional academic education aiming towards 50% of young people in HE - which is nearer the US system.



## Offstage Choices



The HAT FACTORY  
The GARAGE NORWICH AND THE PLAYHOUSE  
WESTCLIFF PAVILION



## Offstage Choices



Annual Autumn programme of events hosted by industry members

2800 young people attended

Sponsored by the STAGE

Train the Trainer Seminars

920 young people attended

Theatre craft in London

11,000 visitors per month to [www.getintotheatre.org.uk](http://www.getintotheatre.org.uk)



www.getintotheatre.org.uk

The screenshot shows the website interface for 'getintotheatre.org.uk'. At the top, there is a navigation bar with the site's name and a search bar. Below this is a main banner with the text 'getintotheatre.org working your way into theatre' and a quote: 'Every performance brings different challenges in the new it is shaped'. The main content area is divided into several sections. On the left, there is a sidebar with a 'Meet the professionals' section listing various roles like Creative jobs, Management jobs, Technical jobs, and Career hoppers. The central part features a 'Careers in theatre' section with a sub-header 'Who does what?' and a list of job categories: Technical, Creative, Management, and Other. To the right, there is a 'See also' section with links to 'Career hoppers', 'How to get work experience', and 'Qualifications'. Below this, there are sections for 'Employment' and 'Self-employment', both providing detailed information about the industry's working conditions and contract types. The website is displayed in a Windows Internet Explorer browser window, with the address bar showing 'http://www.getintotheatre.org.uk'. The Windows taskbar at the bottom shows the Start button and several open applications.



[www.getintolivemusic.org.uk](http://www.getintolivemusic.org.uk)



- About us
- Meet the professionals
- Careers in live music
- Current opportunities
- What's on
- Your questions answered
- Offstage choices
- Work experience
- The real music
- Your experiences
- Music venues
- Directory
- Members login

Sign up for our newsletter

**OFFSTAGE CHOICES**

**Current opportunities**  
 We've got some great job opportunities listed for you to take advantage of. There's paid jobs & volunteering.  
 Take a look...

**BAG YOURSELF A NEW JOB...**



**Latest opportunity**

**Do it for real**  
 Type: Voluntary  
 Volunteers truly make Do it 4 Real Summer camps an amazing experience for young people and if you have some time and skills to share, we would love you to get involved.  
 Creation date: Tue, 06/09/2011 - 17:00  
[Read more](#)

**Next event**

**Songwriting workshop**  
 Start on any  
  
 Songwriting workshop with internationally acclaimed singer/songwriter Bob Hewerdine. Part of The Firm's 'Engaged' workshop series.  
[Read more](#)

**Your latest question**

Harry James had a question for Matt Woodcock...

Q: Which jobs did you have to do for you to go from being a Student CD to being a Promoter for S.M.P?  
[View the answer...](#)





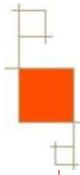
## Apprenticeships



'THE Government has urged employers to help create 100,000 more apprentices by the year 2014. Business Secretary Vince Cable marked the start of Apprenticeship Week by underlining the Government's commitment to increase the budget for apprenticeships to over £1,400m in 2011-12. He urged employers to follow the lead of firms such as British Airways, British Gas, BT, Superdrug, Jaguar Land Rover and Procter & Gamble, which are offering thousands of places to budding apprentices.....'

This Government is continuing and expanding the last Government's policy of expanding Apprenticeships.

Key question is where is all this money - the £1.400 million going? Who's getting it?



## Sector-specific apprenticeships

- Technical Theatre (L2/3)
- Live Events & Promotion (L2/3)
- Community Arts (L2/3)
- Costume & Wardrobe (L2/3)
- Music Business (L2/3)
- Cultural Heritage (L2/3)
- Jewellery (L2/3)
- Fashion & Textiles (L2/3)
- Creative & Digital Media (L3)
- Photo Imaging (L3)



In 2008 CCSkills recognised that apprenticeships were becoming very important as a key piece of government policy.

There were no relevant NOS and no approved frameworks.

The six first Creative Apprenticeships were validated in 2008 and are offered by the Awarding Body EDI (now part of the Pearson Group). Colleges must register with EDI to deliver the apprenticeships.

SASE - Specification for Apprenticeships Standards in England - April 2011. NB Scotland, Wales and NI are different. The 6 Creative Apprenticeships have been recognised as part of SASE, as have our design and jewellery apprenticeships.

Fashion & Textiles, Creative & Digital Media and Photo Imaging have been developed by Skillset (and Skillfast).

Each Framework has a value which relates to the guided learning hours attached to the Apprenticeship. This is determined by the Skills Funding Agency.

NB Compliant apprenticeship frameworks may not be as robust as non-compliant ones but they attract funding.

The National Skills Academy  
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## Other Apprenticeships (examples)

- Business & Administration
- Facilities Manager
- Web Designer
- Customer Services
- Sales & Telesales
- Software Developer
- Accounts
- Marketing
- Set crafts
- Electrician
- Set painter
- Supervisor

For a full list see [www.apprenticeships.org.uk](http://www.apprenticeships.org.uk)



Apprenticeships are jobs. So an employer first identifies the business need for a job role that an apprentice could fill - then an appropriate framework needs to be identified. We can help with this.

There are around 180 compliant frameworks available at the moment. All listed on the National Apprenticeship Service website.

Many relevant frameworks are not those developed by CCSkills. This does not matter.



## Enhancing the learner experience

- NSA membership for learners
- Access to backstage and festivals
- **Aida** design challenge
- Joint ventures e.g. with Eldon Square and Metrocentre in Gateshead, Dance City, Seven Stories and Gateshead College
- New partnerships e.g. with IdeasTap
- 'Official MOBO Bloggers'
- New curriculum delivery at North Hertfordshire College with Academy of Music and Sound.



Remember what the Government is trying to do.

Look at the employers they're citing.

BA - 57,000 employees

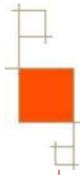
B Gas - 6100

BT - 147,000

Superdrug 16,000

Jaguar Landrover 15,000

National Apprenticeships Service – not working with employers under 250 employees!  
Too difficult!



## Wider Challenges

- Delivering 'The Student Experience'
- Impact of higher student fees
- 'Over-qualified and under-skilled'
- Limited number of vocational routes to employment
- Limited careers advice and guidance
- Fast-changing sector
- Demonstrating 'employability'



## More Challenges

- Our employers are accustomed to having lots of available graduates to choose from - they are not used to dealing with non-graduates.
- Lots of interns willing to work for nothing /lots of highly qualified graduates applying for low level jobs
- Young people do not know what the sector's really like (riggers/ushers/tele-sales/costume maker/web designer/Finance officer/HR officer)
- The sector's focus is with HE, not FE which is the traditional provider of apprenticeships.
- Cottage industries - not like bricklaying or hairdressing where there is a standard model of training.
- London - a cold spot for apprenticeships.



## The ROH Production Park, Thurrock

The National  
**Skills Academy**

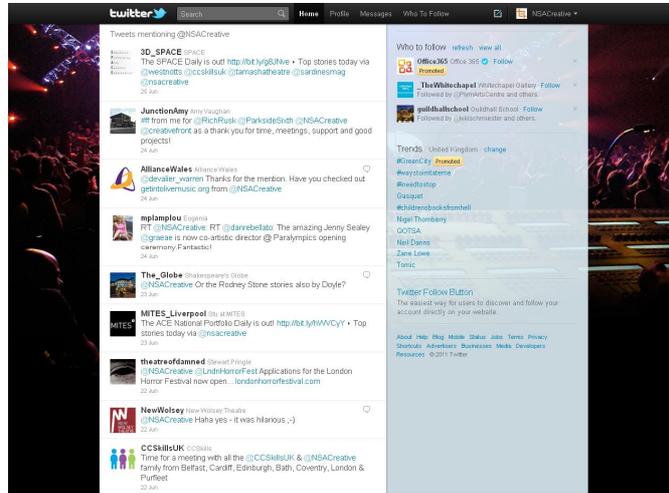
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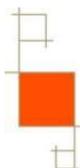


creative  
& cultural  
skills



@NSACreative





Choose a creative sector

Industry Insight

Develop Your Career

Industry News & Views

Jobs & Opportunities

Tools & Resources

Select your area of interest

Case Studies

Advice & Info

Take your

Work & training

Yes & your business

Home > Develop Your Career > Career Profiles > Producer-engineer (music)

### Producer-engineer (music)

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Samir Ali - sound technician

Filter order Music: Music Competence: Music Technician

4 Comments and 0 reactions

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- Music Technician (5)
- Promotion (19)
- Songwriting (8)
- Talent Scouting (1)

#### Jobs & Opportunities

- Lecturer in Music, Business Entrepreneurship (Cardiff)
- Sound for stage managers (Oxford, Bristol, London)
- Inclusive technology workshop (Reading, Middlesbrough, Reading, Wolverhampton)
- Sing Up! music teaching workshop (Oxford Reading)
- Foundation Degree in Music, Industry Entrepreneurship (The Arts Unit Cardiff)

View all jobs & opportunities >

A producer's role is to pull together the separate parts of a sound recording. Producers work with bands, or make decisions on the types of musicians required to record a piece of music. They also make decisions on the type of recording process to use and the budget available.

A producer may work with well known recording artists or may produce music for television or advertisements. The length of each piece of work varies according to the project. Many producers work with an agent who maintains their client's diaries and



## More information

- [pauline.tambling@ccskills.org.uk](mailto:pauline.tambling@ccskills.org.uk)
- [www.creative-choices.co.uk](http://www.creative-choices.co.uk)
- [www.nsa-ccskills.org.uk](http://www.nsa-ccskills.org.uk)
- [www.apprenticeships.org.uk](http://www.apprenticeships.org.uk)
- [www.getintothatre.org.uk](http://www.getintothatre.org.uk)
- [www.getintolivemusic.org.uk](http://www.getintolivemusic.org.uk)

