



**Leadership, workforce
development and skills in the
arts, creative and cultural
sector: Evidence Review
FINAL REPORT**

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Arts Council England

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This study was commissioned by Arts Council England and delivered by **Andy Parkinson** and **Jamie Buttrick** from Consilium Research & Consultancy.

Project manager: Andy Parkinson

Consilium Research & Consultancy

Tel: 07713 357389 Email: andy@consiliumresearch.co.uk

Web: www.consiliumresearch.co.uk Twitter: [@ConsiliumAndy](https://twitter.com/ConsiliumAndy)



1 Introduction

- 1.1 Consilium Research and Consultancy (Consilium) was commissioned in June 2017 by Arts Council England to undertake an assessment of how the arts, creative and cultural sector has progressed since 2010 with regards to its leadership, skills, workforce development and workforce diversity. This report provides a summary of the evidence collated and reviewed and highlights key themes and trends within the evidence base to guide and inform Arts Council England's future strategic priorities.
- 1.2 The approach to completing this evidence review has followed established good practice around undertaking a Rapid Evidence Assessment (REA) including the formulation of review questions and the development of a conceptual framework. The key research questions that the review seeks to answer were agreed by Arts Council England.

- (1) How has the sector progressed with regard to leadership, workforce development, workforce diversity and skill levels since 2010?**
- (2) How does this progress compare to other sectors in the economy?**
- (3) What new and innovative models of workforce development and programmes are other sectors adopting, on a global level, to ensure their workforce is fully prepared for the future challenges of an ever-increasing global economy?**
- (4) What are the key challenges the arts, creative and cultural sector will face over the next ten years with regards to workforce recruitment, progression, retention and skills development and CPD? How does this compare with other sectors in the economy?**

- 1.4 This review acknowledges the absence of a consensus around the use of a number of concepts and terms within the arts, creative and cultural sector, for example, how 'leadership' is defined or what constitutes 'innovative practice'. This report does not seek to add to a wider debate on the validity of these terms but simply acknowledges their use within the evidence base, in particular where this is pertinent to understanding the issues facing the sector.
- 1.5 The methodology used to complete this review is provided in [Appendix 1](#) with an overview of the REA process outlined in [Appendix 2](#). The conceptual framework developed in partnership with Arts Council England can be found in [Appendix 3](#) and the full list of references collated during the review provided in [Appendix 4](#).

2 Context

Arts Council England

- 2.1 Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. This is encompassed in its refreshed strategic framework, *Great Art and Culture for Everyone*¹, which describes how it will achieve its vision for England. The strategy describes Arts Council England's recognition and longstanding commitment towards equality and diversity and the Creative Case for diversity. It also outlines the challenges facing the arts and cultural sector in supporting actions to maximise opportunities for people of all socio-economic backgrounds, education levels and geographical locations to engage and be involved in the arts.
- 2.2 The Arts Council's strategic framework has five goals which guide activity and investment:
1. **Excellence is thriving and celebrated in the arts, museums and libraries**
 2. **Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries**
 3. **The arts, museums and libraries are resilient and environmentally sustainable**
 4. **The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled**
 5. **Every child and young person has the opportunity to experience the richness of the arts, museums and libraries**

<http://www.artscouncil.org.uk/great-art-and-culture-everyone>¹

3 Review Results

3.1 This section of the report provides an overview of the profile of the evidence captured in the review process as well as providing an analysis of research reports which discuss broader trends and issues in relation to leadership, skills, careers, entry and progression routes within the arts, creative and cultural sector. The following chapters present a synthesis of evidence against the following areas:

- Chapter 4 Leadership and Governance**
- Chapter 5 Skills**
- Chapter 6 Career Development and Workforce Diversity**
- Chapter 7 Entry and Progression Routes**

3.2 Readers should note that this report does not purport to provide a definitive picture of all of the issues or trends with regards to leadership, skills, careers and progression routes. This report presents evidence from the 116 studies identified and reviewed of relevance to the key research questions.

Profile of evidence reviewed

3.3 The majority of studies included covered a number of themes such as leadership and skills or progression routes and workforce diversity and as such categorising the studies into rigid categories is problematic. The table below presents a summary of the number of studies against each of the main review themes based on a judgement call made by the research team.

3.4 The largest group (50 or 43%) of the 116 studies included in the analysis related to skills and skill levels within the arts, creative and cultural sectors or wider sectors. Only a relatively small number (nine) of studies covered issues relating to entry and progression routes within the sector which may suggest an absence of more detailed research for this theme (see Chapter 8 for an overview of gaps in the evidence base).

Table 3.1: Sector		
	Number	%
Skills	50	43
Career Development and Workforce Diversity	35	30
Leadership and Governance	22	19
Entry and progression routes	9	8
Total	116	100

3.5 Not all of the evidence sources can be easily categorised into a specific sector with many making broader reference to the arts, creative and cultural sector as a whole as opposed to specific reference to one sector such as museums or libraries.

3.6 The methodology provided in Appendix 1 includes an assessment of the limitations of this evidence review and relevant caveats regarding the profile of collated studies.

4 Leadership and Governance

Key Themes

- Adaptability is an essential skill and leaders need to be able to respond to new challenges facing the sector. To do this, leaders need to be able to maintain a breadth of perspective and to also be effective in forming and maintaining collaborative relationships.
- In the context of ongoing pressure on funding, leaders increasingly need skills focused around political awareness and advocacy so that they can demonstrate their organisational value to funders and partners.
- Leaders need to confidently seek out and embrace leadership development training and reflect on their own leadership needs in order to drive forward their organisation. Leaders also need to be intentional about developing or co-creating an effective organisational culture.
- Leadership should not focus solely on senior executive positions within organisations as board members have an important leadership role to play. Governance roles should not be restricted to only legal and fiscal responsibilities but should recognise the more generative and creative role that trustees can play.
- Leadership should be nurtured and fostered at all levels in an organisation to reflect an inclusive and shared organisational culture but also to facilitate longer-term succession planning.
- Leaders need to be open to embrace innovation and new ways of working. A lack of buy-in from leadership can stifle creativity and creative opportunity presented by new technologies and alternative models of delivery.
- External communicators and facilitators can play a valuable role in helping leadership and the wider workforce embrace new ways of working to adapt and respond to the challenges facing the arts, creative and cultural sector.

- 4.1 A total of 22 studies specifically explored the notion of leadership and governance and the progress made within the arts, creative and cultural sector to identify and address leadership development needs. This section of the review provides an overview of the key research evidence of relevance for leadership, leadership development and governance.
- 4.2 An interesting feature within the evidence base is the level of commentary that seeks to define what is meant by leadership and leadership development within the context of the arts, creative and cultural sector. It is evident that there is no single shared definition within the sector. However, several reports suggest that there is a distinction between the concept of leadership and leadership development within the arts, creative and cultural sector and how these terms are understood and used in other sectors. What is also evident is that notions of leadership are evolving and, as a result, several authors have attempted to redefine what is meant by leadership in a rapidly changing arts, creative and cultural sector.

Leadership Development

- 4.3 In their scoping research on the leadership development needs of the cultural sector in England, TBR (2014) report that the creative and cultural sector is one of the nation's key assets incorporating a wide array of institutions, organisations and individuals that are recognised internationally for their capacity to deliver a high quality cultural offer. However, such variety naturally brings challenges in terms of the different business models, organisational structures and governance arrangements that operate within it.
- 4.4 As in any sector, a range of factors drive the demand for leadership development. The key drivers identified in the scoping research include digitisation, environmental sustainability and changes in sector governance. However, the authors highlight that the predominant concern in the sector is how to respond to the reduction in public funding which they suggest may lead to a degree of 'tunnel vision' within the sector's leaders. Although the authors recognise that dealing with the effects of funding change will naturally be high on the list of priorities, they emphasise that it is important that this is not at the expense of dealing with other issues and that leaders should be encouraged to maintain a breadth of perspective which should be reflected in the leadership training available to the sector.
- 4.5 The authors point to a much greater awareness of, and preference for, leadership training that is specific to, and delivered by, the cultural sector, despite this type of training making up less than a third of the offer. Drawing on responses to a survey of cultural practitioners, the scoping report cites a '*lack of confidence in their own ability*' as the main barrier to leadership progression with other barriers including caring responsibilities and a lack of development opportunities within their organisation. The factor most commonly cited as the key enabler of leadership progression is personal motivation and drive, highlighting an important distinction between confidence and motivation/drive.
- 4.6 The scoping report also highlights collaboration as the key route to being able to do more with less with leaders in the sector needing the skills and ability to seek, form and maintain effective collaborative relationships. Drawing on sector consultations delivered through in-depth interviews, workshop sessions and an online survey, the authors identify the skillsets considered to be most important to develop, which include:
- leading people;
 - fundraising and philanthropy;
 - strategic planning;
 - setting the vision; and
 - lobbying, advocacy and influence.
- 4.7 However, despite 91% of respondents stating they would seek to access training, only 73% felt they would do so in relation to the key skillsets identified above, with the main barriers reported as cost to the individual, cost to their organisation and availability within their organisation.

- 4.8 Promisingly, leaders (either current or aspiring) in the sector expect externally delivered training to form an important part of their development going forward. A range of anticipated training formats are noted in the scoping report, including the [Clare Short Course](#)², [Clare Fellowship](#)³, part-time courses with external providers, external mentoring programmes and workshops/seminars.
- 4.9 However, the authors express concern that 18% of respondents to their consultation didn't know what type of training they would access. This may suggest that further effort is required to ensure that leadership training and professional development opportunities are more clearly embedded within organisational strategies and business planning processes.

Leadership Models

- 4.10 Burns and Wilson (2010) present a short review on trends in leadership writing and research in the cultural sector. They highlight that recognition of the critical relationship between leadership development, strategic orientation and organisational performance has led to a plethora of leadership development interventions across sectors and within the cultural and creative sector. The authors state that the literature that supports leadership development programmes remains largely generic with no generally accepted, comprehensive theory of leadership. Their review does nevertheless identify dominant trends in the literature which include the following:
- Distinguishing leadership from management: managing to lead;
 - Trait theories and behaviours: focusing upon leaders;
 - Conceptual models: constructing and defining leadership; and
 - Practicing leadership: considering the act of leading.
- 4.11 From the study of individuals and their leadership traits and behaviours, Burns and Wilson (2010) reference the body of work that considers collective, adoptive approaches and practices, described as models of leadership. They report that the more prevalent models in the leadership literature broadly represent theories of traits and behaviours, contingency and transformation, and include (though are not limited to):
- Situational (or 'contingency') leadership;
 - Transactional leadership;
 - Organisational leadership;
 - Emotional intelligence leadership model; and
 - Transformational leadership.
- 4.12 The authors emphasise that 'learning' leadership requires the freedom to practise leadership and critically reflect on our own representations of leadership in the cultural sector and its emotional and cognitive complexity. They conclude that it is this notion of reflection on practice that must now inform the cultural and creative sectors to develop their own theoretical frameworks of leadership.

² <https://www.clareleadership.org/short-courses.aspx>

³ The Clare Fellowship is a programme of leadership development tailored to the individual. <https://www.clareleadership.org/fellowships.aspx>

Leadership Skills

- 4.13 The ability to form and maintain effective collaborative relationships appears as a common theme in the evidence base on the skills and competencies required by arts and cultural sector leaders. The value of cross-sector collaborative working is also highlighted by Wilson (2016) who presents an overview of a long-term research collaboration between the Institute of Cultural Capital and National Museums Liverpool, which has focused on the dementia awareness training programme [House of Memories](#)⁴. As with any long-term relationship, the author outlines that the survival chances of cultural collaborations depend upon mutual trust and appreciation of one another's unique values. Proving the cultural value therefore of cross-sector collaborations including arts and cultural partners to other stakeholders is a key challenge and something that the sector's leaders will increasingly be required to address.
- 4.14 Also of relevance for an understanding of effective collaborative practice, Torreggiani (2016) reflects on the [From 'Them' to 'Us'](#) programme which was devised for CultureHive⁵ and led by the Audience Agency. The programme explored the role of leaders and leadership styles in actively encouraging rich, multidimensional relationships with diverse audiences and the wider public and was delivered through a programme of workshops involving over 50 leaders. The programme report highlights a broad consensus amongst the sector's leaders that there is a new wave of cultural practitioners who lead in a distinctly inclusive way.
- 4.15 Torreggiani (2016) suggests that unlike earlier generations, this new wave of inclusive leaders don't fear criticism of their creative credentials as a result of an out-and-proud commitment to access and audiences. Strong personal values and a sense of social purpose shape their leadership approach, which is typified by some distinctive characteristics, namely:

- First, inclusive leaders ask a lot of questions and have developed a knack for listening to a multiplicity of voices with respect and curiosity. They invite views from a wide range of people inside and outside their organisation, and seem able to absorb divergent opinions without being knocked off course. They treat their beliefs as temporary and in fact set a course in the expectation of it changing.
- Second, inclusive leaders see themselves as leaders in their wider community, often investing generously in their 'place'. They are expert collaborators, but beyond this they drive and shape regeneration projects, cross-sectoral initiatives and local policy-making, as well as support emerging organisations and leaders.
- Lastly, perhaps most importantly, inclusive leaders learn to give power to others. This is the most radical aspect of their approach, and the one that interviewees found the most challenging but most rewarding and effective. Giving up power is not the same as giving up responsibility, and most had to learn how to lead and support from the back.

Source: Torreggiani (2016)

⁴ House of Memories is a museum-led dementia awareness programme which offers training, access to resources, and museum-based activities to enable carers to provide person-centred care for people living with dementia. <http://houseofmemories.co.uk/>

⁵ CultureHive is a free online resource library for culture professionals run by the Arts Marketing Association.

- 4.16 A number of themes emerge from the literature looking at leadership across the broader arts, creative and cultural sector. Adaptability is an important skill and leaders need to be able to respond to new challenges facing the sector. To do this they need to be able to maintain a breadth of perspective and also be effective in forming and maintaining effective collaborative relationships. Leaders also need to confidently seek out and embrace leadership development training and reflect on their own leadership needs in order to drive forward their organisation.
- 4.17 Produced as part of the Cultural Leadership Programme, the cultural leadership reader authored by Kay and Venner (2010) presents contributions, provocations and think pieces from a cross section of leaders and practitioners within the cultural sector. Setting out the context in the foreword, David Jubb, Artistic Director and CEO at Battersea Arts Centre, poses a series of questions on what kind of leaders are needed in the cultural sector, what success looks like for culture in the 21st century and what is the sector's vision for the future.
- 4.18 He offers his own ideas to stimulate discussion and debate within the sector, as follows:

- First, great leaders could lean out of their windows and use artists and audiences to connect different sectors and spaces. We could embrace a wider definition of culture and understand that our future depends on every individual accessing and applying their own creativity. Leaders of arts organisations could show the way by getting their collaborative act together. We could start by co-developing or co-presenting work, sharing infrastructure and connecting our ideas and audiences.
- Second, our leaders could look to re-use, re-imagine, adapt and explore our current buildings rather than try to create new ones.
- Third, as we develop our leadership skills as a sector, let's avoid adopting a corporate language that can only be understood by people in the membership club.

Source: Kay and Venner (2010)

- 4.19 In conclusion, he argues that the greatest asset of the cultural sector is its artists and warns that efforts to develop the sector's leadership abilities for the 21st century must not be at the cost of artists playing a leading role in every area of the cultural landscape. He highlights the importance of developing leaders in the cultural sector who are *'collaborative by nature, who speak a language that everyone can understand and who place artists and audiences at the heart of everything they do'*.
- 4.20 In the 'Levelling Up' research study, Owen et al (2014) explore what constitutes excellent and innovative practice in Cultural Leadership initiatives either targeted at or including disabled and d/Deaf emerging and mid-term leaders in the cultural industries sector. Whilst the research acknowledges that a great deal of success has been achieved in terms of raising aspirations, achieving ambitions and enhancing the status and perceptions of deaf and disabled practitioners within the sector, it also recognises that in some cases, these achievements have fallen short of individuals and organisations expectations.

- 4.21 The research outlines a range of factors that need to be considered in future programme design order to build on the earlier work of the Cultural Leadership Programme. A summary of factors highlighted in the research is presented in Figure 4.1 below.

Figure 4.1: Supporting disabled and d/Deaf emergent leaders

<p>Emergent leaders should be encouraged to identify their personal strengths through:</p> <ul style="list-style-type: none"> • Programmes which emphasise personal qualities of leadership in addition to technical ‘toolkits’ • Their vocational skill development • Joining professional networks which support their progress • Producing articles / writing up and broadcasting the work • Reflecting on personal experience including embracing failure and validating their own personal experience and voice Identifying significant role models <p>Developmental initiatives should provide emergent leaders with access to:</p> <ul style="list-style-type: none"> • High profile events, learning opportunities and high-profile practitioners • Professional networks • Action Learning Sets as a developmental tool • Mainstream leadership development initiatives • Bursaries which allow real-world production opportunities • Coaching and mentoring from other disabled motivators including Disability coaching, Non-disability coaching and Personal Mentoring • Mentoring from mentors who are outside the host organisation • Using Social Media in training events • High quality tertiary education programmes which are developed in partnership with disability and d/Deaf organisations <p>Initiatives should aim to ensure that emergent leaders should be able to connect their leadership learning:</p> <ul style="list-style-type: none"> • To the practitioner’s artistic voice, skills and expertise • To opportunities which demonstrate similarity across sectors as well as differences • With training and development opportunities which are rooted and centred within the d/Deaf communities • Collaboration opportunities which enhance their collaborative skills both with disabled and d/Deaf practitioners and non-disabled practitioners • To new understandings of leadership
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Source: Owen (2014)

Governance

- 4.22 Leadership cannot and should not be restricted to executive positions within organisations and board members have an important leadership role to play. To do this governance roles should not be restricted to only legal and fiscal responsibilities but should recognise the more generative and creative role that trustees can play.
- 4.23 Looking specifically at leadership at a board level, Carty et al (2017) present an independent strategic review of governance in arts organisations and museums. Consistent with a range of studies referenced in this report, their review, commissioned by the Clore Leadership Programme, highlights the significant challenges facing the boards of cultural organisations due to *‘an unprecedented climate of volatility, speed and uncertainty, compounded by public funding cuts and significant competition for corporate sponsorship and individual philanthropy’*.

- 4.24 The review draws on structured interviews with more than 50 cultural organisations, an open survey with 238 responses and additional interviews with a range of strategic agencies. Carty et al (2017) highlights that for cultural organisations, accountability is complex and nuanced as governance cannot be restricted only to legal and fiscal responsibilities as boards need to align their work with the best interests of communities and stakeholders, to reflect the organisation's broader social, cultural and societal responsibilities.
- 4.25 Findings from the review indicate that although cultural organisations have very different needs, according to their scale and core purpose, the task of setting strategic priorities and constructively engaging boards with these priorities is a significant challenge. In addition, the current climate demands that organisations are far-sighted and adaptable in their planning and work. Alongside a critical need for advocacy and risk/reputation management, the review found that a major issue facing cultural organisations is how to generate income and raise funds from a broad range of sources in a competitive environment.
- 4.26 The review reports that too little 'airtime' is given to discussions on artistic/creative vision and programming at a board level with governance still primarily seen by many as a fiduciary responsibility, whilst the executive staff deal with matters of content and programme. As a result, the authors suggest that the more generative and creative role that trustees can play is overlooked.
- 4.27 The report outlines that where board induction is taken seriously, it provides a foundation for valuable future relationships. However, although board induction is generally regarded as necessary across the sector, the style and format appears to vary significantly. The authors call for the development of a comprehensive and shared board induction process across the cultural sector. They also highlight that the culture and management of meetings, board communication and formal and informal interaction are critical to board effectiveness and, as such, they recommend that boards incorporate a periodic review of meeting practices, agenda setting and the number and purpose of sub-committees.
- 4.28 In terms of governance development, Carty et al (2017) state that despite the significant number and range of development opportunities available, board members of cultural organisations report that they have limited time and/or desire to engage in these. The authors suggest development needs are not always sufficiently recognised and that organisations may fear triggering conversations that reveal difficult circumstances and uncertainty, which may be exacerbated in a climate of strong competition for funding. Conversely the review found that those that have attended board development events in the past or worked with experienced facilitators during away days, report considerable value and learning in these activities.
- 4.29 The authors emphasise the importance of investing in learning opportunities to help offset the detrimental costs of ineffective boards and advocate for active participation in governance development. They call for providers of board training and development to reflect on how to make this both accessible and appealing to trustees and to promote the outcomes of good governance.

- 4.30 The report presents a series of recommendations which includes a call for the creation of a 'Governance Alliance', namely a strategic partnership of agencies working collectively and proactively to support cultural sector boards to develop strong leadership in the context of a changing and ambiguous world. To support efforts to strengthen the governance of arts and museums the Clore Leadership Programme (2017) has recently produced a practical guide.

Leadership and Governance in the Museums Sector

- 4.31 The evidence base includes a number of reports which specifically look at the issue of leadership, leadership development and governance within the museums sector. White (2016) presents an overview of the current and future-facing developments and challenges in the museums sector and their implications for a new range of competencies and mind sets required by museum professionals. She suggests that many within the sector seem reluctant to embrace these new professional competencies, in particular the ways in which museums interact with users and audiences, partly as a result of their ingrained training and practice and a desire to preserve 'professional values' in the face of a fast-changing world, but also because of a conservatism that comes naturally to those attracted to working in the sector.
- 4.32 Her paper observes that in large organisations, people who share the same values and desire the same outcomes often fail to cooperate with each other because of perceived differences about how to achieve the desired outcomes, and a territoriality that prevents useful dialogue. Drawing on her own experiences at [Tyne and Wear Archives & Museums](#) (TWAM), she highlights the benefits of using external communicators skilled in freeing up thought and conversation to help leadership and the wider workforce avoid the kinds of stalemates that they would otherwise fall into.
- 4.33 White (2016) also states that any organisation undertaking a programme intended to bring about change in its culture and power relationships needs new people to help facilitate that change. These newcomers may be brought in on a temporary basis to create interventions that disrupt the 'normal' way of doing things. Indeed, she suggests that if they become part of the organisation, they are in danger of 'going native' and becoming too much a part of what they seek to change.
- 4.34 She argues that a fundamental requirement for workers in the sector is a belief in the value of the cultural assets of the museum service to the people with whom they are working, so that collections and venues become a resource to be drawn upon rather than an irrelevant and alienating cultural 'high ground' with which many members of their communities feel ill at ease. She highlights the innovative work of TWAM in response to the changing role of museums in their community in establishing an Alternative Management Team, comprised of community members, museum volunteers and non-management staff.
- 4.35 Such steps towards participatory governance, White (2016) suggests, allow a greater sharing of authority beyond standard bureaucratic and political structures. It also provides benefits by enabling the museum to benefit from a broader range of skills and knowledge to enable it to respond to the future operating challenges within the sector.

- 4.36 In summary White (2016) states that the new paradigms evident within the museums sector call for a different kind of leadership. Leaders need to be better at adapting to new circumstances, drawing upon all relevant information, building new relationships and understanding other people.
- 4.37 In his paper exploring the conceptual roots of modern museum management dilemmas Hatton (2012) reflects on whether genuinely different types of museums exist with different social purposes and thus require distinct strategies and performance measures. He suggests that it is time for museums to 'speciate' into distinctly different institutions, with different aims and for leadership to embrace evolution of purpose, generating major transformational change in the sector. In other words, there is potential for different museums to require different types of leadership dependent on which 'species' they fall within.
- 4.38 Tlili (2012) makes a similar point in his paper exploring performance management within publicly funded museums in England. He suggests that the new managerialist mode of governance within the publicly funded museums has impacted on local authority museums and national museums in distinct ways, creating different professional/organisational cultures as a result. These impacts, he suggests, relate specifically to the professional and organisational autonomy of museums, with significant differences between small local authority museums and large national museums. This may suggest that there is a need to consider carefully the differing leadership and governance arrangements and practice across the museums sector and reflect this in the content of leadership development training and support.
- 4.39 The requirement for the museum sector to embrace professionals with a wider range of skills is also outlined by the Museums Association (2013) in 'Working Wonders', its action plan for the museum workforce. The action plan highlights that developing strong leadership has been recognised as a challenge across the museum, heritage and arts sectors for several years and there is increasing awareness that leadership, rather than being about 'charisma', is a set of behaviours and practices that should be fostered throughout an organisation.
- 4.40 The Museums Association report that during the consultation phase to support the development of the action plan, professionals within the sector highlighted the importance of improving leadership and management skills and behaviours. However, several also commented that it is difficult to choose the right development opportunities and to find respected options, particularly for leadership, that are affordable in terms of both money and time commitment.
- 4.41 When talking about current challenges facing the museum sector, respondents described managers who were 'hard to reach' or 'frozen in fear' which was serving to limit their engagement in leadership development to enable their organisations to survive.

- 4.42 The action plan identifies a scarcity of access to emerging skills needed for ‘*an interdisciplinary and adaptive workforce*’ and cite the earlier report of the Sharing Expertise Group (Porter et al. 2012) which recommended that the conception of museum skills be expanded to include ‘*new practical and professional skills: including facilitation, coaching and mentoring, creative collaboration and co-creation*’. The research report for the Sharing Expertise Group also concluded that the museum sector needs to ‘*develop leaders who excel in mobilising people, sites, collections and resources to create great public benefit, combined with shrewd commercial judgment*’.
- 4.43 The Museums Association’s (2013) action plan provides key recommendations for the museum workforce, namely:
1. Strengthen leadership and management.
 2. Develop business, enterprise and entrepreneurial skills.
 3. Open up entry to the sector and diversify the workforce.
 4. Commit to Continuing Professional Development (CPD) for staff.
 5. Develop sector specific skills.
- 4.44 Paquette (2012) outlines the potential use of mentoring within British museums to lever cultural change and help to create a new vision and approach for managing museum services. His paper, drawing on the experience of Directors in British National Museums, states that in management and arts management literature, mentoring has generally been associated with social reproduction and emulation and is rarely associated with change. However, his qualitative research explores how mentoring has been a force of renewal for the institutional culture of British museums which suggests there is potential for a broader cohort of museum leaders to benefit from the use of mentoring to help deliver cultural change.

Digital Leadership and Technology

- 4.45 With specific reference to digital leadership in the UK’s cultural sector, Gorton (2016) draws on practice-based interviews with seven leaders to explore the leadership skills, capabilities and approaches that enable innovative projects and use of technology to contribute to organisational resilience. The research aims to provide new insights for cultural leaders to consider how they can approach the use of digital technology to enhance the resilience of their organisations.
- 4.46 This research highlights that the effective integration of digital technology owes as much to the context in which leadership takes place, as to the qualities of particular leaders themselves. Key findings presented in the research centre around leadership structures and roles, organisational ways of working and the digital tools that leaders found most useful for innovation and resilience. Characteristics emerging from the research include how leaders collaborate and innovate by learning from, and with, their users and networks, creating agile processes and ways of working and drawing together diverse skills and teams.

- 4.47 Gorton (2016) also comments that digital leadership in the cultural sector has previously been considered in terms of standalone departments, staff with a specific digital remit or connections with big tech companies (for example, the Google Cultural Institute Art Project, which provides an online platform for museums and galleries). She suggests that the starting point for the cultural sector has often been reacting to the opportunities and challenges posed by particular social media or software platforms rather than the needs of the organisation in delivering its creative vision.
- 4.48 Based on the practice-based interviews, the research outlines the key characteristics of effective leadership, which include:
- Developing digital skills and staff across organisation, not within a separate department or group of people;
 - Considering a statement of purpose about integration of digital technologies within business and artistic strategies instead of a digital strategy;
 - Providing digital delivery leaders with a mandate and sufficient budget, to support and test the use of technology;
 - Starting all digital programmes, projects or processes with user research, iterating in response to user needs and feedback;
 - Taking a 'people first,' networked approach to digital across whole organisations;
 - Recognising that digital is not always about scale or flashy projects but is about transforming people and ways of working; and
 - Inspiring teams and organisational leaders about digital with tangible proof of concept, even if the successful experiments are small in scale.
- 4.49 A wider study by Dodds (2015) looks at the role of digital technology in the not-profit sector. The author suggests that although digital technology has changed the way we live in everything from music consumption to dating, it has yet to fundamentally change the way that most not-profit sector organisations deliver their services or run their businesses.
- 4.50 Drawing on a series of interviews with over 50 leading experts from the charity, third sector, commercial and digital technology worlds, Dodd's (2015) 'The New Reality' report states that the conditions in the not-profit sector are not currently set-up to embrace the full potential of digital technology.
- 4.51 Leadership, of all forms and at all levels, is highlighted as the most frequently mentioned topic across the interviews. A lack of engagement and buy-in from senior leadership was by far the most frequently cited barrier to digital transformation, applying to CEOs who have delegated all responsibility for digital to middle management, to trustees who think digital is just for the young and to other senior executives who have yet to reassess their strategies in light of the potential on offer. In addition, The New Reality report states that digital leaders and champions within the sector are often focused on delivery not strategy and leadership is failing to support proactive change. The report calls for CEOs to aspire to make the development of technology-enabled services part of their legacy to help to increase the number of innovative services that are developed from inside as opposed to outside the not-profit sector.

Leadership in the Arts and Galleries Sector

- 4.52 Wright (2016) emphasises the importance of placing organisational culture at the heart of the resilience agenda along with the provision of training for arts leaders. She points to the unrelenting focus on culture which is a key feature of some of the world's fastest growing and sustainable organisations as evidence of the value of embracing organisational culture as an integral approach to effective leadership.
- 4.53 However, drawing on feedback from a cohort of participants at the [Arts Fundraising Summer School](#)⁶, she expresses concern that the majority didn't feel that the leadership of their arts organisations gave time to create culture or to reflect on what was going right and what needed improving. Worse still, she reports that some felt that the leaders in their organisation took time to consult but only as a mere tick-box exercise, and that often such sessions were used to push through change from the top despite feedback from staff.
- 4.54 She concludes that the key point for leaders to realise is that a culture exists in their workplace whether they like it or not. As such arts leaders need to be 'intentional' about developing and co-creating a culture. The author provides tips for leaders seeking to create a culture that can support organisational resilience:

Creating space: Leadership needs to make space to think about culture. To identify the core values of the organisation and then to make sure there is time for employees to engage with them, bring their ideas to the table and to reflect. There needs to be a regular period of 'check and adjust' to make sure that organisational purpose and culture are aligned.

Write it down: Developing effective communications around culture is an obvious point but in fast-growth companies, evidence of culture appears throughout the building and wherever employees engage with the organisation. It needs to be visible and constant and tailored to the key elements of success. If growing audiences is essential, then such measures need to be put at the heart of the employee experience.

Training: Investing in staff is important, but a savvy culture plan should make best use of skills that already exist in the organisation, sharing knowledge and bringing training back into the building. It's not a cliché to recognise that staff can mentor and coach each other. Great cultures maximise their internal assets; they don't often buy in 'experts'.

Model: All staff need to walk the walk, but we also need to be much more rewarding of good culture when we see it, and to showcase those organisations that do it well.

Source: Wright (2016)

⁶ The Arts Fundraising Summer School is led by the University of Leeds in partnership with Arts Fundraising & Philanthropy and provides participants with insight, ideas and skills in how to lead arts organisations, and achieve long-term fundraising success, in ever more challenging economic times.

Leadership and Leadership Development in the Libraries Sector

- 4.55 The importance of political and strategic skills for UK library leaders is discussed in a paper by Goulding et al (2012). Drawing on evidence from a small-scale research project the authors discuss a range of leadership skills. They reveal disagreement from library leaders on the importance of some leadership skills, particularly those focused around ‘political awareness and sensitivity’. They also suggest, however, that these skills are becoming ever more vital as libraries need to prove their worth to funders in increasingly difficult financial circumstances.
- 4.56 Being able to build strategic alliances across the local authority or with other partners within the sector is a political skill which the library leaders stressed was of the upmost importance. This kind of ‘relationship management’ can help secure funding or at least help the library leader defend his/her current position with support from others.
- 4.57 In summary, the authors warn that the current economic climate, while making these skills ever more important, may, however, cause leaders to become wary of entering into joint arrangements and retrench by ‘*looking after their own*’. In this scenario, rather than focusing on collaboration, the environment may become increasingly competitive, requiring a different set of leadership skills.
- 4.58 Romanuik & Haycock (2011) provide an overview of leadership development programmes for library professionals. They comment that leadership and leader development is reaching a critical juncture across the library profession as unprecedented levels of retirement, coupled with a breadth of changing roles in librarianship, are impacting staff recruitment, retention, education and training. They emphasise the need for effective leadership intervention to develop individual leader potential and to achieve beneficial organisational goals and objectives.
- 4.59 However, their review of a range of leadership development programmes reveals that systematic and ongoing evaluation is not only missing as a key factor for determining effectiveness, but evaluation is challenging because few programmes have stated goals and objectives that enable evaluation. They suggest that library leadership development programmes could be improved both in terms of potential outcomes and impact and in the rigor associated with their evaluation.
- 4.60 The Libraries Development Initiative (LDI) funded by Arts Council England was a national programme involving 13 individual, collaborative projects funded between March 2012 and June 2013. It was designed to encourage greater synergy between libraries and the arts, and to test innovative partnership approaches to library service delivery. The evaluation of the LDI programme by Wilson et al (2014) states that it was successful in impacting upon leadership effectiveness from both operational and strategic perspectives. The authors identify a need to consider more closely the role of partnership working in leadership and state that effective strategic leadership and advocacy is integral to the ongoing fulfilment of all LDI aims and objectives, especially sector resilience, sustainability and the promotion of libraries’ unique values.

- 4.61 Consultation with individual project leads for the 13 projects revealed that the LDI facilitated a process of establishing partnerships with national agencies which helped to enhance the sector's profile and enable levels of access, engagement and advocacy that would be difficult for any standalone library service to accomplish. As such the evaluation of the LDI programme suggests that developing a joint vision for leadership can strengthen action within the sector by facilitating strategic partnership working. In addition, the evaluation highlights the important leadership role of Arts Council England in driving the sector forward under difficult and stringent circumstances.
- 4.62 In July 2017, the Society of Chief Librarians & the Chartered Institute of Library and Information Professionals (2017) published a Public Library Skills Strategy 2017-2030 which aims to encourage a new, more open and inclusive way of developing skills and professionalism in the public library workforce. The strategy aims to promote leadership at every level of the workforce with leaders needing the skills to encourage and support staff at every level to contribute to the development of services.
- 4.63 The strategy highlights an important point in that discussion and debate on leadership should not be restricted to the skills and competencies of executive level officers, but that leadership can be nurtured and fostered at all levels in an organisation as part of an intentional organisational culture. This has wider resonance for all organisations operating within the arts, creative and cultural sector.

Wider sectors

- 4.64 Outside of the arts, creative and cultural sector a recent consultation conducted by CIPD (2017) revealed that many HR professionals don't believe leaders in their organisation have the behaviours and skills needed to get the best from their people. Drawing on responses from 629 HR professionals the report outlines that although leaders have high levels of competence for technical, financial and operational skills, many are ineffective at performance management, people management and developing people.
- 4.65 Further examination reveals that training and support for line managers when they take on new people management responsibilities isn't there in a significant number of organisations with just 44% of employers providing formal training and 60% providing tailored support for managers.
- 4.66 As such it is evident that the leadership, leadership development and governance challenges facing the arts, creative and cultural sectors are not unique but in many ways, are consistent with similar challenges facing other sectors. As such there is value in reviewing in greater depth how other sectors are responding to these challenges, with regards to both increasing the demand for leadership development opportunities as well as improving the quality, accessibility and supply of training and development.

5 Skills

Key Themes

- Within the arts, creative and cultural sector there is an increasing need for the workforce to have a wider range of business, management and planning skills, enterprise and entrepreneurial skills and digital capabilities.
- Employers within the arts, creative and cultural sector are looking for ‘T-shaped’ people who can combine a specialism with a broad range of other skills and knowledge. Staff should also possess diagonal thinking skills.
- One of the challenges facing the arts, creative and cultural sector is an evidence gap with limited ‘granular data’ on the talents needed by creative workers both now and in the future.
- The composition of the arts, creative and cultural sector also presents challenges with many smaller organisations having no dedicated HR function. Many organisations may not regard workforce development as a core activity and have little in the way of formal plans to address skills development needs in the medium and longer-term.
- There is a lack of awareness of CPD opportunities within the arts, creative and cultural sector and at the same time also an absence of suitable training opportunities that cover both generic and tailored sector-specific training. There are however positive examples of what can be achieved through closer collaboration between cultural organisations and HE/FE providers to develop bespoke skills development packages.
- Low pay, evident in a number of sectors, presents significant challenges to attracting talent, bringing in new skills and retaining staff. At the same time there are specific concerns regarding the loss of specialist skills and knowledge within the arts, creative and cultural sector due to staffing reductions, redundancy and retirement.
- The increasing number of volunteers and freelance workers within the arts, creative and cultural sector is changing the nature of skills development needs, however many organisations are failing to respond to meet these needs.
- Skills shortages and capacity pressures, as a result of an inability to recruit to meet skills needs, can have a detrimental impact on the workforce with staff required to take on more work, often unpaid, or broaden their skills base to meet the needs of the organisation.
- There is concern regarding perceived inadequate training and provision at schools that is failing to address the skills shortages within the creative industries, with resultant calls for the Department for Education to conduct a proper audit of the skills and education needed by creative industries as part of the Government’s industrial strategy.

- 5.1 A total of 50 studies specifically covered issues around skills and skills development needs within the arts, creative and cultural sector and wider sectors. It is evident from the evidence base that an assessment of existing and future skills needs is both complex and nuanced with a range of macro-level influences on skills levels and skills development such as the national adult skills system, education policy and the Government's existing [Industrial Strategy](#) (HM Government 2017).
- 5.2 This chapter of the review provides an overview of identified research and commentary on relevance of developing an understanding of progress made since 2010 in addressing the skills needs of the arts, creative and cultural sector. It is helpful initially to provide some national context given that many of the pressures facing the arts, creative and cultural sector are shared more widely with other sectors.

National Skills Context

- 5.3 Dromey & McNeil (2017) present a critical assessment of the UK economy in which they point to wages being lower than a decade ago and the UK suffering from a growing challenge of low pay and in-work poverty as a result of a stagnation of productivity growth, advancing technology, an ageing society and Brexit. The authors call for the creation of a skills system that can both help adults, employers and communities to adapt to these changes, and that helps build an economy that works for everyone.
- 5.4 Their report, published by the think tank IPPR, criticises the adult skills system in England which, according to the authors, is based on flawed assumptions and has failed to respond to past industrial change. They argue that successive governments have assumed that 'supply-side' boosts to the skills level of the population alone will help workers succeed in the face of greater competition and labour market instability. They highlight that the UK's current skills system suffers from low levels of demand for, investment in and utilisation of skills among employers and a lack of high-quality vocational training. The authors suggest that to have any impact on productivity, pay and progression, improvements in skills levels must be complemented with action to increase employer demand for and utilisation of skills in the workplace.
- 5.5 The report presents a series of recommendations to underpin the establishment of an effective skills system for the economy of the 2030s including:
- The introduction of a 'Productivity and Skills Levy' to boost investment and increase productivity;
 - Provision of a 'Personal Training Credit' to support low-paid and low-skilled individuals to invest in their training and career;
 - The creation of strong sectoral and local institutions to drive skills policy and industrial strategy; and
 - The establishment of a cross-government framework to identify and monitor industries in transition as part of the government's new industrial strategy.

- 5.6 Brinkley & Crowley (2017) provide an assessment of the UK skills system. They call for a much stronger focus on upskilling and reskilling the UK workforce and strengthening the provision of adult and lifelong learning. The authors state that Brexit is causing many sectors and organisations to think more about their future skills needs. The research is critical of the UK's performance across a range of indicators of qualifications and skills which is either poor or mediocre relative to the European Union (EU) average. They cite that the UK's young people are entering the workplace with average scores on maths, reading and science despite a high rate of investment in education and once in the workplace and record mediocre scores for literacy, numeracy and digital skills compared with most other comparable countries.
- 5.7 The report highlights that many of the biggest challenges lie in the workplace itself with UK employers spending less on training than other major EU economies and less than the EU average. Participation in job-related adult learning has also fallen significantly in recent years, leaving the UK languishing close to the bottom of the league table. The authors call for a need to actively promote the development of productive, inclusive and engaging workplaces that get the best out of people and a need to take a much more strategic view of skills and the systems and mechanisms through which we will develop and sustain them. They conclude that just focusing on the supply is not enough if we are to meet the huge challenges of rapid technological change, an ageing workforce, and increasingly complex organisational structures.

Skills Policy

- 5.8 Mayhew & Keep (2014) are also critical of the lack of a strategic approach to skills development in the UK. Their paper argues that the most glaring absence at the heart of government policy is a coherent, integrated strategy that embraces growth, skills, innovation, employment relations and the labour market, that is, the demand side of the skills equation. They state that successive governments have failed to understand the importance to many public policy goals of how the workforce is managed, and have not developed and pursued any coherent view of what good employment relations looks like. They propose that a key component within a more effective industrial strategy is a stronger policy focus on the workplace itself.
- 5.9 Similar calls are made by Keep (2015) in his policy report exploring the role for employers in unlocking workplace skills. He suggests that however bad the problems with short-termism that our economy has experienced in the past, current models of strategic management are making this worse with employers 'retreating' from training their workforce.
- 5.10 Within the arts, creative and cultural sector similar themes emerge from the evidence base with regards to a need to increase investment in and utilisation of skills among employers and to increase the supply of high-quality and accessible vocational training.

Skills Needs Assessments

- 5.11 What is apparent in reviewing the evidence base is the absence of a sector-wide skills needs assessment for the arts, creative and cultural sector but a proliferation of sector and sub-sector specific assessments undertaken by a range of organisations including the key sector skills councils.
- 5.12 With specific reference to the Liverpool City Region, Wilson and Goodwin (2010) present a strategic assessment of skills development needs and expectations of the cultural sector workforce. The authors discuss details of a study which was designed to analyse the current Continuing Professional Development (CPD) needs of the cultural sector workforce in the Liverpool City Region, with a particular focus on Higher Education (HE) provision. The study formed part of a broader programme by Culture Campus Liverpool, in association with Liverpool Arts and Regeneration Consortium (LARC) Thrive programme to support innovative collaboration between HE and cultural sectors.
- 5.13 One of the findings from the study was the importance of producing a single, comprehensive and shared definition of CPD to facilitate dialogue and exploring of needs by academics, HE personnel and creative and cultural practitioners. The authors found that the majority of arts, cultural and creative practitioners in the Liverpool City Region had no knowledge or awareness of what CPD opportunities exist within Liverpool's Higher Education Institutions (HEIs) and did not receive information directly from them, despite receiving, or having access to, frequent and regular information from a wide range of other providers concerning CPD opportunities.
- 5.14 Identifying a need to increase awareness of skills development needs and provision across both sectors, the study found that practitioners working in the creative and cultural sectors commonly associated HEIs with entry-level qualifications or an initial programme of learning that qualifies practitioners to begin working in the creative and cultural and sectors. HEIs were not readily associated with CPD or as providers of CPD learning opportunities that are relevant to professional practice.
- 5.15 In their report Wilson and Goodwin (2010) highlight that the professional characteristics of the wider arts cultural and creative sectors are extremely diverse, and as such CPD needs vary according to sub-sector, artistic and professional practice, commercial/public sector orientation, size of organisation/business, and roles and responsibilities within them. They also identify a tension between 'generic' and 'sector-specific' CPD needs, and preferences within arts cultural and creative communities with some practitioners happy to engage in generic leadership training programmes that are targeted towards a range of sectors and professions whilst others prefer tailored training opportunities set within the context of their own professional practice.
- 5.16 Unsurprisingly the study found that creative and cultural organisations with a CPD lead (for example a designated Human Resource co-ordinator) were more likely to be proactive in supporting CPD and embedding a culture of professional development.

- 5.17 The authors highlight the benefits of consortia arrangements such as LARC and Creative Organisations of Liverpool (COOL) in enabling an improved CPD culture within the sector in terms of learning from one another and running joint CPD schemes. In terms of a needs analysis the study outlined the (then) current CPD requirements for the Liverpool City Region, namely:
- Management skills and expertise (e.g. human resource management; project management);
 - Business skills and expertise (e.g. Business planning; marketing); and
 - Professional skills and expertise (e.g. Curating; choreography).

Skills Needs and Development in the Museums Sector

- 5.18 The Cultural Heritage Blueprint published by Creative & Cultural Skills (2012) presents a workforce development plan for cultural heritage sector in the UK. The aim of the Blueprint is to establish the key workforce development challenges facing the sector and set out a range of recommended actions to tackle them.
- 5.19 With specific reference to the museums sector, the Blueprint outlines that the sector's workforce is comprised of both paid and voluntary staff, full-time, part-time, seasonal staff and those on short term contracts. The workforce is highly qualified, in many cases to degree or masters level. The report goes on to state that the number of volunteers working in the sector is increasing and is likely to continue in the future. Conversely the number of paid staff is decreasing as result of the economic downturn and reductions in museum funding with both trends changing the profile of the workforce and presenting a changing picture with regards to skills development needs.
- 5.20 The Blueprint highlights significant progress around workforce development in the museum and gallery sector with support from sector bodies such as the Museum Association and Creative & Cultural Skills helping to establish a better understanding of workforce development needs. However, the report states that there is still a long way to go with many organisations not regarding workforce development as a core activity.
- 5.21 Continuing pressure on funding is likely to affect the museum sector in many ways, including reductions in staffing, opening hours and services to the public. Budget reductions will also be a driver for developing new funding models and a greater emphasis on philanthropy, both of which will necessitate a different set of skills for professionals within the sector.
- 5.22 The report references the challenges associated with the loss of paid staff and associated potential loss of skills and knowledge. The future climate within which museums will operate requires stronger business development skills including enterprise and entrepreneurial and leadership and management skills.
- 5.23 The action plan for the museums workforce produced by the Museum Association (2013) identifies a need to develop business, enterprise and entrepreneurial skills within the sector. In the absence of a single definition of what 'entrepreneurialism' means for museums they call for organisations with the sector to find their own particular opportunities for innovation, fundraising and commercial revenue generation.

'The modern museum professional requires excellent change management and leadership skills, and needs to be adept at recognising and developing new business models in a very different operating environment'.

- 5.24 Gainon-Court & Vuillaume (2016) provide an overview of the planning and management skills that need to be developed by the museums workforce to successfully confront emerging challenges. Their paper argues that museums, like other professional sectors, have been impacted by profound changes over the last 20 years including the development of information and communications technologies, financial constraints, growing expectations of visitors, and competition from other cultural sectors.
- 5.25 The authors state that these shifts manifest themselves in various ways, including in profound changes to organisation and communication practices and to working methods. They point to increased job mobility and a diversification of professional statuses in the sector as well as a proliferation of professional profiles defined not in terms of 'occupation', but rather of 'activities' and 'tasks'.
- 5.26 The paper highlights a need for the museums sector to develop genuine forward-planning and management skills in order to anticipate these developments and appreciate their consequences.

'Museum employees need new skills and resources to draw from in their professional, personal, collective, individual and networking spheres. This requires considering the notion of competence from a different angle and with a broader vision'.

- 5.27 White (2016) also presents an analysis of the skills development implications for current and future-facing developments and challenges in museums. Her paper observes that these challenges demand a new range of competencies and mind sets that many of today's museum professionals seem reluctant to embrace. She attributes this partly to their ingrained training and practice and desire to preserve 'professional values' in the face of a fast-changing world, but also because of a conservatism that comes naturally to those working in the sector.
- 5.28 BOP Consulting (2016) provide an analysis of the attitudes, behaviours and skills in the UK Museum Workforce based on a comprehensive sector consultation exercise that included an online workforce survey completed by over 2,000 people and a series of UK-wide museum sector workshops. Concurring with previous commentary on the major changes experienced in the museums sector in the UK over the past 10 years, the authors state that the next 10 years will continue to see rapid change across the sector from how museums operate to how they engage with audiences. They emphasise the importance of the sector being well prepared to adapt to and respond to these changes and pressures.

- 5.29 The report also outlines that the museum workforce will face a growing need to adapt and develop new skills, knowledge and ways of working to meet the needs of the organisations and audiences they serve. The research reports on a new emphasis on more diverse, flexible workforces that can bring new skills, energy and ideas into and across the sector. It highlights that employers are increasingly looking for ‘T-shaped’⁷ people who can combine a specialism with a broad range of other skills and knowledge.
- 5.30 Priority skills gaps identified through consultations reflected an overall drive towards improved museum resilience and included a wide range of business and management skills to support income diversification, embedding digital skills across all organisational levels and better leadership skills across organisations and/or at all levels within organisations.
- 5.31 Echoing concerns outlined in the Cultural Heritage Blueprint, BOP Consulting (2016) state that one of the most significant challenges facing the sector is the ability to retain and protect specialist knowledge and heritage-specific skills, while broadening roles and encouraging collaboration across specialisms.
- 5.32 The report also outlines key ‘personal qualities’ emerging as priorities for the museums workforce including conscientiousness, optimism, motivation, self-efficacy, persistence, curiosity, creativity and the ability and willingness to learn and collaborate. The authors conclude that museums will need a two-pronged approach of careful skills development that helps to nurture some of these ‘personal qualities’ as well as more innovative recruitment methods to develop a more diverse, well-rounded workforce who can ‘*meet the needs of tomorrow’s museums*’.
- 5.33 In his online blogpost exploring the role and structure of ‘museums of the future’, Visser (2013) presents a job description for the future museum professional. This includes a range of skills and attributes which he suggests will be necessary for museums to operate and stay relevant in the 21st Century. Visser outlines that a future museum professional will need to be:
- A practical communicator who can (help) uncover stories hidden in the collection, exhibitions, etc. and can make them resonate with a wide variety of audiences;
 - A team player not only in their own team but especially in teams that contain people from all over the organisation;
 - A creative, pro-active problem solver who always looks with fresh eyes at the organisation and the things it does to generate ideas for experiment and improvement even where none are (desperately) needed;
 - Absolutely passionate about and undoubtedly loyal to the vision of the organisation;
 - Well aware of the wider societal, cultural, economic and political environment in which the organisation operates;
 - Responsible and willing to take responsibility beyond the scope of the job description and organisation; and
 - Curious.

⁷The concept of T-shaped skills, or T-shaped persons is a metaphor used in job recruitment to describe the abilities of persons in the workforce. The vertical bar on the T represents the depth of related skills and expertise in a single field, whereas the horizontal bar is the ability to collaborate across disciplines with experts in other areas and to apply knowledge in areas of expertise other than one's own.

- 5.34 Reflecting on this job description White (2016) also suggests two additional attributes that a future museum professional will require, namely:
- Being a ‘people-person’ who can relate to people from every background and capability, and support them in realising their full potential through interaction with museums and collections; and
 - A confident collaborator, willing to share authority with voices from outside the museum on an equal and respectful basis, whilst remaining true to the (openly negotiated) philosophy of the organisation.

Future Skills Needs within the Creative Industries Sector

- 5.35 In their article published in Arts Professional Windsor & Sleeman (2017) undertake an analysis of job adverts to explore what skills creative organisations are looking for in their employees. The authors reference the need for ‘developing skills’ as a key pillar in the Government’s industrial strategy which has led to the Creative Industries Federation proposing a creative skills commission and a creative careers campaign that would advise on creative, technical and design skills.
- 5.36 In their article they suggest that the creative industries sector faces an evidence gap when it comes to skills with virtually no granular data on the talents needed by creative workers. In addition, they highlight that the skill needs of the creative industries do not remain static over time, however there is currently no system in place to monitor new and redundant skills.
- 5.37 Windsor & Sleeman (2017) propose that a systematic analysis of online job adverts can help to produce a more detailed and timely picture of the skill demands of employers. They reference an exploratory study by Nesta which analysed millions of online job adverts for creative UK-based jobs, posted between 2012 and early 2016. The results, based on 11,000 skills referenced in the job adverts, were categorised into five skills clusters. The authors suggest that this approach could be used to structure recommendations aimed at addressing skill shortages in the creative industries sector and contribute directly to the objectives outlined in the Government’s industrial strategy.
- 5.38 In a report published by the Creative Industries Federation, Easton (2016) presents an overview of what she sees as a mismatch between the Government’s embrace of the creative industries and calls for social mobility and creative education in schools. Although the creative industries are one of Britain’s biggest success stories with the creative economy employing one in every eleven working people, Easton (2016) states that the sector has long-standing skills shortages.
- 5.39 The report attributes this to inadequate training and provision at schools compounded by the ever-greater need for talent in a growing sector. She suggests that these skills shortages in the UK will be exacerbated, at least in the short to medium term, by any restriction on freedom of movement that comes as a result of tightening immigration laws and the UK exit from the European Union.

- 5.40 The report states that although there has frequently been confusion about exactly what 'skills' are needed for jobs in the creative industries and how these relate to education at school, it is relatively easy to identify jobs that businesses find it difficult to fill. However, the author suggests that it is more difficult to identify at a national level exactly what skills businesses are looking for, and in particular, how these skills relate to the subjects learnt at school. The report suggests that the Department for Education should conduct a proper audit of the skills and education needed by the creative industries as part of an industrial strategy.

Skills Gaps

- 5.41 Creative Skillset (2011a) presents a detailed assessment of skills gaps in the Creative Media Industries. Their report highlights that growth in the Creative Media sector as part of the Creative Industries sector has been robust and the sector remains dominated by small and medium size enterprises.
- 5.42 However, despite employee and freelance demand for learning and development being high the latest evidence suggests that employer provision to meet the demand is not at the same level. The report cites evidence from Skillset's Creative Media Employer Survey which found that just 17% of Creative Media employers in England have a plan that specifies the type and level of learning and development that their company will invest in over the coming year.
- 5.43 The assessment states that nearly half of employers report that vacancies that are hard to fill because applicants lack the skills or talent the company demands. Two-thirds of employers also attributed the difficulty in filling these vacancies to applicants lacking relevant work experience and the required attitude, motivation or personality. As an overview Creative Skillset (2011a) details the skills gaps that continue to occur in Creative Media Industries:

<p><u>Multi-skilling</u>: an understanding of different technology platforms and their impact on content development and digital work flow, and new approaches to working in cross-functional creative/technical teams within and across companies.</p> <p><u>Multi-platform skills</u>: an understanding of how to create, market and distribute content across a range of channels, and the ability to understand and exploit technological advances.</p> <p><u>Management, leadership, business and entrepreneurial skills</u>: especially project management for multi-platform development; the hybrid skills combining effective leadership with innovation, creativity and understanding of technology, and the analytical skills to understand audience interests and translate it into business intelligence.</p> <p><u>Broadcast engineering</u>: continuing to be an area of skills shortage.</p> <p><u>IP and monetisation of multi-platform content</u>: understanding of intellectual property legislation to protect from piracy, and exploiting intellectual property internationally to take full advantage of emerging markets - with particular focus on the ability to deal with the problem of illegal downloading and copyright infringement.</p> <p><u>Sales and marketing</u>: being particularly important in Commercial Radio and an emerging need in other sectors.</p> <p><u>Diagonal thinking</u>: the ability to tell great stories, then know how to monetise those stories to the best effect utilising media that cross platforms and territories well.</p>
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Source: Creative Skillset (2011a)

- 5.44 Creative Skillset (2011b) present a skills assessment for the creative industries in the UK. Its report highlights a sector in confident mood having grown at twice the rate of the whole economy up until 2008 and contributed 5.6% of the UK's gross value added in 2009. The sector has also created jobs at twice the rate of the financial intermediation sector over the same period. However, the sector faces many challenges.
- 5.45 Digitisation is demanding ongoing continuous professional development (CPD) across many parts of the Creative Industries sector at higher rates than ever before. New entrants from education need to be prepared for being in inter-disciplinary teams with a new emphasis on the fusion of skills required in new entrants in order for them to be able to create content across multiple platforms. Diagonal thinking, defined as those able to think creatively and practically, are the skills requirements of the day.
- 5.46 The skills assessment states that workers employed in the sector also need to be more entrepreneurial, understand how to monetise IP from digital and other content and show forward thinking leadership and management skills. The report suggests that there are too many barriers to learning and development from employers and employees and freelancers alike. FE/HE integration with the sector's employers has some way still to develop so that new entrants leave colleges and universities more 'job ready' than is currently the case.
- 5.47 Finally, and worryingly, the report states that too many employers are training in inappropriate occupational areas. They also lack the time and money to invest in developing their staff, and too often there is a mismatch between the skills employers want and the skills potential recruits actually have.
- 5.48 Creative Skillset has produced a range of sector skills assessment and reports drawing on engagement with employers across a range of creative industries. In 2013, it published the results of its future skills survey (Creative Skillset 2013), which drew on feedback from 189 members of its employer panel. The report provides a number of sector specific responses regarding future skills, namely:

Computer games

- 83% agree that skills developed in the games sector will become increasingly transferrable to other sectors with the development of multi-input devices
- 64% agree that craft skills will need to improve in line with higher resolution projection
- 67% disagree that employment will decline over the short to medium term due to the increase in demand for free/freemium products

Film

- 28% agree that a shortage of digital projection skills will negatively impact the growth potential of cinema exhibition
- 53% agree that less investment will lead to job losses as productions are made and processed with smaller crews

Interactive media

- 62% stated that it is a challenge to recruit suitably skilled coders and developers
- 62% of respondents stated that their company did not find it difficult to develop junior coders into more accomplished coders. For the 38% of companies that do find it difficult, the reasons cited included a shortage of conceptual problem-solving skills and a lack of progression outside formal employment.

Publishing

- 88% agreed that companies will look beyond the traditional talent pool for new recruits
- 96% agreed that there will be an increase in the demand for individuals with combined creative and digital skills
- 40% agree that employment is likely to decline between 2012 and 2022 though economic output will increase
- 36% cited a lack of relevant skills within emerging workforce as a key business challenge

TV

- 88% agreed that digitisation over the next 10 years will generate demand for new staff with a combination of creative and technical skills
- 69% agreed that digitisation will also increase in the number of freelancers

Source: Creative Skillset (2013)

Skills in the Audio-Visual and Live Performance Sectors

- 5.49 Tepper (2016) presents an analysis of the trends and skills in the European audio-visual and live performance sectors based on data collected by Creative Skills Europe⁸. Drawing on labour market intelligence data the research identifies a number on trends in what skillsets are needed to improve the quality of professional training schemes, contribute to developments in the sector and increase the security of career paths for sector professionals. The analysis highlights that both the audio-visual and live performance sectors have young workforces made up of mostly small-sized companies and count a large (and increasing) number of professionals operating outside the standard ‘employee status’ (for example as freelancers, intermittent workers, self-employed).
- 5.50 The research found that most companies in the audio-visual sector are active in the field of production, with broadcasters still employing the larger workforces. The general technology shift and the acquisition of digital skills represent key challenges for the development of the sector and has deeply impacted the sector’s business models, demanding even stronger capabilities to innovate and experiment with new development schemes. Individual career paths have also been affected, with the emergence of multiskilling, the appearance of new occupations and the disappearance of others.
- 5.51 In the live performance sector, most companies are active in the creation and production field. This sector has suffered from the squeezed public funding that followed the 2008 financial crisis with work opportunities becoming more precarious, as seen in shorter employment contracts and an increase in freelancing. However, since live performance occupations remain highly attractive, job demand is still higher than supply. The ‘multi-activity’ of workers is therefore becoming increasingly important.

⁸ The European Sector Skills Council for the Audio-visual and Live Performance Sectors, also known as the ‘Creative Skills Europe’ initiative, is a partnership of European professional organisations and national skills bodies.

- 5.52 Tepper (2016) highlights that the digital shift and precarious economies are putting new pressures on individual workers, confronting them with greater insecurity than before. For many, she suggests, it has become essential to expand their skills set far beyond their initial training. Chosen or imposed self-employment has also increased the demand for new skills including teamwork and communication as well as legal and entrepreneurial skills.

Skills in the Film Industry

- 5.53 In 2014 Creative Skillset published feedback from a survey of its Film Employer Panel (Creative Skillset 2014a) which explored issues affecting the film industry including skills needs, training needs, investment opportunities and diversity.

- 79% of companies/productions reported that they do not currently have any vacancies that are proving hard to fill, compared with 18% that do. Amongst the most common hard-to-fill vacancies reported were script editors, producers and production accountants;
- A minority of respondents reported significant skills gaps within their current workforce. These gaps related to prosthetics, sound recording and pre-visualisation;
- Respondents emphasised the effectiveness of on-the-job learning with 66% indicating that this leaves individuals very prepared to work in the industry;
- 60% of companies indicated that they would be potentially interested in strategic training partnerships with other businesses, i.e. sharing training schemes/resources with other companies;
- 62% of companies have not taken on apprentices but would consider doing so in the future. The most common reasons for not taking them on is a preference for recruiting fully trained/qualified recruits and a lack of understanding over how the process works; and
- Just over half of the respondents were aware of Skillset's Trainee Finder programme⁹. However, 30% indicated that they did not plan to sign up to the programme citing a lack of requirement and company size as reasons.

- 5.54 What is evident from the sector skills assessments in the creative industries is that the sector is dynamic and competition, new technologies and market opportunities combine to influence the existing and future skills needs within the sector and incorporated sub-sectors. These dynamic forces serve to exert pressure on employers and employees creating challenges in both identifying and addressing relatively fluid skills needs and skills gaps.

⁹ http://creativeskillset.org/who_we_help/young_creative_talent/ways_creative_industries/trainee_finder

Digital Skills Needs

- 5.55 A number of reports provide a focus on digital skills needs in the UK. Creative & Cultural Skills (2017) suggest that as a base requirement, any employer operating in the digital economy requires employees with critical minds, that are resilient, curious, problem-solving and effective communicators. Employers require passion and interest as technical skills can be learnt on the job.
- 5.56 A study by ECORYS UK (2016) examines the demand and supply of digital skills in the UK and reviews the risks for the UK if the digital skills needs of the population and businesses are not addressed. Their research outlines a range of risks to business growth, innovation and broader societal development if the shortage in suitable digital skills for digital jobs persists in the UK labour market.
- 5.57 Their analysis states that while there are digital skills needs within sectors that are primarily 'digital' in their operations, there are wider challenges within the economy as a whole. They identify a need for digital skills to improve continuously across the whole UK population so that all sectors and organisations can maximise their competitive potential offered by the rapidly developing applications of digital technologies. As demand for digital skills outstrips supply, employers across a wider range of sectors are experiencing digital skill gaps within their workforce, and encountering difficulties in filling advertised vacancies (particularly in high level roles such as developers).
- 5.58 ECORYS UK (2016) also suggest that there is a lack of awareness of career opportunities within the digital sector, sometimes reflecting skill and gender stereotypes around the types of roles that exist. Barriers exist especially for women who are under represented on higher education courses in computer related subjects, and within the industry as a whole. They also raise concern with seemingly insufficient provision, insufficient knowledge, or uneven availability of appropriate business support services linked to the digital skills agenda.
- 5.59 Reporting on the findings of a survey of 1,500 businesses within the digital economy, The Tech Partnership¹⁰ (2015) highlight that the use of strategic technologies is growing and more tech specialists are entering the workforce. However, feedback from employers suggest that problems remain in recruiting the necessary talent and addressing skills gaps within the workforce is an ongoing challenge.
- 5.60 In their report on the use of technology by arts and cultural organisations in England MTM (2015) emphasise the crucial role that digital technology plays in many organisations with 90 per cent regarding digital as important for marketing, 80 per cent as important for preserving and archiving and 74 per cent for operations. The report states that activities in these areas are well-established and continue to deliver valuable impacts, and overall almost three-quarters of organisations report a major positive impact from digital technology on their ability to deliver their mission.

¹⁰ The Tech Partnership is a growing network of employers, collaborating to create the skills for the digital economy.

5.61 Drawing on evidence from a longitudinal survey of arts and cultural organisations the research found that digital technologies have also become more important for revenue generation, with 45 per cent of organisations now reporting that this is important to their business models, up from 34 per cent in 2013. Arts and cultural organisations remain keen to try new things with over three-quarters (78 per cent) planning on introducing something new next year, with crowdfunding being the most anticipated activity. The authors report that these changes are being felt in different ways across the sector:

- Heritage (which includes museums) and theatre organisations remain less active and report less impact than others;
- Organisations outside London remain significantly less likely to be digitally active in a variety of areas; and
- National Portfolio Organisations (NPOs) are more digitally active, experience fewer barriers, have better access to skills, are more likely to be engaged in R&D activities, and are more likely to report positive impacts. There is also evidence that the gap between NPOs and the others is widening.

5.62 MTM (2015) suggest that there are a number of factors which explain these results. First, more organisations have highlighted concerns around access to finance including a lack of funding for digital as a barrier to their aspirations. Second, there is evidence that some organisations are in ‘test and learn’ mode - trying things out and then deciding not to continue if they do not deliver enough benefit to justify the cost. Finally, respondents report a number of organisation-related factors which might inhibit use of digital technologies, for example, the lack of a senior digital manager in their organisation, IT systems being slow/limited and there being a lack of suitable external suppliers. The same trend is clear with digital skills, where organisations feel less well-served across 12 out of 13 skill areas tested¹¹ in comparison to 2013, preventing organisations from realising their digital aspirations.

Skills Development in the Arts and Galleries Sector

5.63 Wright (2017) reports that there isn’t a well-established culture of investing in training in the arts sector, with organisations having minimal, if any, budget to support professional development. Drawing on the experiences of arts professionals engaged through the [Arts Fundraising & Philanthropy programme](#), she identifies a range of barriers to taking up training opportunities including staff being worried to take time out of the office to learn new skills, the absence of study leave policies in many organisations to support academic learning and an organisational culture where senior leaders are afraid of showing any vulnerability by acknowledging their need for training and development support.

¹¹ Includes: Digital marketing; Digital production; Research and evaluation; Digital archiving; Software development; Database management/CRM; Project management (including agile methodologies); Data analysis; Legal advice around IP rights; All forms of digital commissioning and partner management; User interface design and user testing; and Rights clearance

- 5.64 Wright (2017) expresses concern for the resilience of the arts sector as a consequence of a failure of many arts organisations to invest in ensuring their workforce has skills and competencies that are current and updated. She points to skills gaps in digital marketing and engagement, fundraising, data analysis and organisational development becoming ever more prevalent in the sector which will only be addressed through planned investment in lifelong learning.

Offstage Theatre and Performing Arts Sector

- 5.65 Nordcity and Smith (2017) report back on their workforce review of the UK Offstage Theatre and Performing Arts Sector. Their analysis provides an overview of a theatre and performing arts industry that is a mixed ecosystem of not-for-profit and commercial organisations whereas the offstage workforce, which incorporates a vast range of job roles and skills, regularly moves between not-for-profit to commercial sectors and around the country. In this sense, they suggest that the industry can be regarded as an ecosystem, with larger organisations in both the commercial and not-for-profit sectors often relying on talent that has been developed in smaller companies. They also report that the theatre and performing arts sector also serves as a significant training ground for those who go on to work in the UK's TV and film industries.
- 5.66 Although their review revealed a workforce that is passionately engaged with the sector and takes huge satisfaction from their work, there are also a series of consistent challenges raised by both workers and employers about the culture of working in theatre and the performing arts in the UK. The first of these is low pay which, the authors state, is the primary reason cited by those currently employed in the sector say they would leave. The culture of low pay is preventing the industry from attracting skilled workers from other rival sectors.
- 5.67 The second challenge facing the sector is a lack of long-term strategic thinking and capacity building, with organisations often focussed on short-term or project oriented goals at the expensive of other longer-term considerations. The review also identifies a culture of 'over-work' promoted not only by employers but also peer pressure. In addition, freelance workers, which make up a high proportion of workers in the sector, can be treated as an expendable resource rather than one to be developed and nurtured.
- 5.68 Finally, the industry perpetuates a 'two-tier workforce' in which offstage workers in roles perceived to be 'non-creative', feel undervalued in comparison to their 'creative' colleagues and onstage talent. Unlike for onstage roles where there is a perceived oversupply of talent, the review found that there are very few areas of the offstage workforce where there is generally believed to be an oversupply of skilled workers.
- 5.69 Nordcity and Smith (2017) report that the sector in fact faces a number of perceived skills shortages, specifically in the following three areas:
- A shortage of skilled technical workers, especially outside London;
 - A shortage of workers with skills that are transferable to other industries, e.g. marketers and accountants; and
 - A shortage of skilled senior managers outside London.

Fashion and Textiles Sector

- 5.70 Creative Skillset (2011c) provide a skills assessment for the fashion and textiles sector in England. The sector accounts for just over 70,000 firms and is characterised by well established businesses and high levels of self-employment. London, followed by the South East and the North West are home to the greatest numbers of fashion and textiles businesses with the sector accounting for almost 300,000 jobs.
- 5.71 Consultations with employers in the sector undertaken by Skillset identified a number of key drivers of skills demand including a poor sector image and ageing workforce, technological advances, the diversification of operations and a move towards higher value-added products such as technical textiles. The skills implications outlined due to a range of factors include an increased demand for:
- Multi-skilled workers;
 - Better qualified and skilled workforce with technical skills;
 - Individuals that have out-sourcing knowledge and supply chain management skills;
 - Individuals capable of developing and commercialising new, innovative products and processes and a demand for high-level technical and scientific skills; and
 - Individuals that understand sourcing, production lead times and consumers.
- 5.72 The sector also needs creative design skills and flexible and efficient production practices. Survey feedback also revealed that 16% of establishments and 6% of employees in the fashion and textiles sector suffer from skills gaps. Skills gaps were particularly prevalent in the South West and the South East but far less prevalent in Greater London. Generic skills gaps evident in the fashion and textiles sector are as follows:
- Management skills;
 - Technical and practical skills;
 - Customer handling skills;
 - Oral and written communication skills;
 - Problem solving skills; and
 - Numeracy and literacy skills.
- 5.73 Sector specific skills gaps evident in the fashion and textiles sector are as follows:
- Fabric technology skills;
 - Footwear manufacturing, leather goods manufacture and shoe repair skills;
 - Traditional skills, such as pattern cutting, sampling and tailoring;
 - Laundry and dry-cleaning engineering skills;
 - Stain removal and garment finishing skills;
 - IT, programming and technological skills; and
 - Production management skills and a lack of understanding between designers and manufacturers.

- 5.74 Over a fifth of businesses stated that they were doing nothing to overcome hard to fill vacancies, raising significant concern that as individuals retire from the workforce certain skills will be lost. On the whole, the survey found that the level of succession planning in the sector is insufficient and many businesses do not have plans in place to address their future skills needs.

Skills Development in the Libraries Sector

- 5.75 In their evaluation of the Libraries Development Initiative programme Wilson et al (2014) outline its considerable impact in building confidence and awareness concerning staff skills and capabilities within participating library services.
- 5.76 In their evaluation of the programme the authors state that on a pragmatic level the LDI programme contributed to the development of project management skills as well as enterprise and associated business acumen. In some projects, the programme was also successful in raising and promoting greater commercial awareness within the public library sector, complementing the more generic management and business acumen skills.
- 5.77 Several of the projects also included a commissioning component and, as such, the programme has also been valuable in enhancing understanding within the library workforce around the ways in which public libraries may commission or be commissioned by external organisations and effectively sub-contract services in the future. In light of the shift towards the commissioning of services within public sector organisations, the experience derived from the LDI programme can help public library services to position themselves more effectively as both commissioners and providers of commissioned services.
- 5.78 Few studies were identified which explore the skills and knowledge requirements of future library professionals. A paper by Broady-Preston (2010) published in the Library Management journal explores contemporary theories of professionalism to examine the nature and role of the information professional in contemporary society. The paper proposes the use of a combination of strong structuration¹² and social identity theories as a suitable methodological framework for determining the meaning of 'professionalism' within the context of the contemporary information professional.
- 5.79 However, the findings of the research suggest that the notion of professionalism for information professionals in the future is by no means assured with further studies necessary to map the extent of change in our understanding of professionalism within the libraries sector.
- 5.80 More recently the Society of Chief Librarians & the Chartered Institute of Library and Information Professionals (2017) has launched their Public Library Skills Strategy 2017-2030 which aims to encourage a new, more open and inclusive way of developing skills and professionalism in the public library workforce. The strategy articulates a range of skills that staff and volunteers delivering public library services will need, and also outlines mechanisms for skills delivery and support for employers to help the libraries workforce develop their skills, plan careers and succeed in a changing and competitive market.

¹² The theory of structuration is a social theory of the creation and reproduction of social systems that is based in the analysis of both structure and agents (see structure and agency), without giving primacy to either.

- 5.81 The strategy outlines that the public library workforce of the future will need to combine expert information skills and the ability to engage communities effectively. The authors recognise that delivering the ambitions set out in the strategy requires a targeted and strategic approach to workforce development both locally and nationally as well as within individual library services. The strategy outlines an approach to developing the public library workforce of the future that is guided by the following nine aims:
1. Attracting, retaining and developing talent;
 2. Targeting inclusion, diversity, representation and equality;
 3. Investing in professional skills and ethics;
 4. Promoting leadership at every level;
 5. An open, inclusive approach to professionalism;
 6. Lowering the barriers to entry;
 7. A commitment to Continuing Professional Development;
 8. Valuing transferable skills; and
 9. Looking beyond the sector.
- 5.82 Brettle & Maden (2015) present a scoping review of the evidence that supports the employment of trained and professionally registered library, information and knowledge (LIK) workers. The research sought to provide evidence to enable Chartered Institute of Library and Information Professionals, who commissioned the research, to advocate on behalf of the information professions. The wider context for the research is a shift within the libraries sector towards a workforce including more voluntary roles and a greater proportion of staff without professional library and information qualifications.
- 5.83 The authors report that despite casting the net wide the evidence which supports the employment of trained and professionally registered library, information and knowledge workers is only available in a small number of sectors where LIK professionals work. Evidence on all other sectors is lacking. The report does nevertheless suggest that there is a strong trend of the positive impacts of professionally trained library, information and knowledge staff in four key library sectors (public, schools, health and academic) albeit it was often not possible to confirm whether services were being delivered by professionally trained and registered staff or not.

Wider sectors

- 5.84 Outside of the arts, creative and cultural sector there are a number of publications which provide an assessment of the existing and future skills needs within the UK economy. IFF Research (2012) present details on the UK Commission's Employer Skills Survey which is the key UK data source on employer demand for and investment in skills. Analysis of the survey findings, based on responses from 87,500 businesses, suggests that the labour market is largely able to meet the requirements of most establishments with only four per cent of businesses having a vacancy they considered to be 'hard-to-fill'. Three per cent of establishments reported having vacancies at the time of the survey that they had difficulties filling specifically due to a lack of skills, qualifications or experience in applicants for the role (i.e. a 'skill-shortage vacancy').

- 5.85 The report states that employers experience the greatest difficulties in meeting their demand for skills amongst skilled trades. Of relevance for the arts, creative and cultural sectors, where skill-shortage vacancies exist, businesses report that they were leading to an increased workload for their staff, risking knock-on effects on morale and retention.
- 5.86 With regards to investing in workforce development activities, the survey findings indicated that most workplaces (59 per cent) had provided off or on-the-job training for some of their staff in the previous 12 months. However, fewer than half of workplaces (45 per cent) had either a training plan (38 per cent) or a budget for training expenditure (29 per cent). Many workplaces undertake training on an ad hoc basis with almost half of those providing training not having a formal training plan in place.
- 5.87 The survey findings reveal little change in the headline training measures between 2015 and the 2013 survey. Two-thirds of employers (66 per cent) had funded or arranged training or development for their staff over the previous 12 months, with around half providing any off-the-job training (49 per cent) or on-the-job training (53 per cent).
- 5.88 Close to a half (46 per cent) of employers that trained wanted to provide more training than they had been able to do, with the main barriers being a lack of time and a lack of funds. The authors suggest that for some businesses, there is a 'ceiling' to the value they place on training beyond which the training does not provide an adequate return to their investment, or at least is not perceived to.

6 Career Development & Workforce Diversity

Key Themes

- Career development in the arts, creative and cultural sector is currently limited due to the small number of job vacancies available. A significant portion of these are characterised by fixed-term project work with an increasing trend towards employing freelance contractors.
- The shift towards short-term and fixed-term contracts is making the nature of work within the arts, creative and cultural sectors increasingly insecure. Job competitiveness and insecurity is proving particularly challenging for those with children or caring responsibilities.
- Attempts to bring more diverse perspectives into some cultural organisations can be met with resistance which, in turn, serves to limit the attractiveness of the sector to prospective candidates from diverse backgrounds.
- The changes and requirements introduced by the Equality Act 2010 are not sufficiently well understood among employers and workers in the arts, creative and cultural sector, which often operates in a very informal environment. While having the law in place is fundamental, this alone does not prevent unlawful practice.
- A lack of professionalism in some cultural sectors, including an almost complete absence of CPD and antiquated attitudes to flexible working, continues to create challenges for workers and is serving to hold these sectors back.
- The use of coaching or mentoring is not currently widely used in the arts, creative and cultural sector although it has the potential to support employees from under-represented groups to achieve their creative potential and become future leaders in the sector.

- 6.1 A total of 35 studies specifically covered issues around career development and workforce diversity in the within the arts, creative and cultural sector and wider sectors. It is worth noting that Arts Council England has produced a series of data reports and analysis on issues around diversity as part of its annual update of progress against the Creative Case for Diversity (Arts Council England 2015).
- 6.2 As such although this report refers to a number of relevant studies referenced in earlier research published by Arts Council England, it is not intended to reproduce or represent all of these findings here. However, key themes are referenced here along with more recent evidence on the progress made with regards to career development and workforce diversity in the sector.

Museums Sector

Career Development

- 6.3 The Museums Association's (2013) action plan for the museum workforce provides a series of recommendations to enable the sector to recognise and meet the challenges it faces through effective workforce and skills development activity. The action plan outlines that the sector's workforce is comprised of both paid and voluntary staff, full-time, part-time and seasonal employees, those on short-term contracts and independent contractors and suppliers. The workforce is predominantly white and has a small majority of female workers. The workforce is also highly qualified in terms of formal education qualifications, in many cases to degree or postgraduate level.
- 6.4 However, career development in the sector is limited due to the small number of job vacancies available with a significant proportion of these characterised by fixed-term project work with an increasing trend towards employing freelance contractors. This, the authors suggest, makes entry into the sector difficult and low pay an issue for many. The action plan calls for a stronger commitment to Continuing Professional Development across the sector.
- 6.5 Taylor (2017) emphasises the potential value of organisational development, a practice that utilises systems thinking to create change within organisations, in helping museums to build the capacity to become more inclusive, agile, learning organisations. He stresses that creating inclusive work environments and work practices are crucial to move the museum field forward.
- 6.6 BOP Consulting's (2016) report on attitudes, behaviours and skills in the UK Museum Workforce makes specific reference to careers within the sector and suggests that although salary levels look relatively average overall, given their high levels of education, the museum workforce is paid on average lower than many other comparable sectors. Although most people in the museum sector hold long-term or permanent contracts there has been a recent shift in the past three years towards short-term contracts.
- 6.7 Drawing on findings from a workforce survey, the authors found that increasingly the museum workforce is being asked to do more for no additional monetary reward. Many of the workforce have remained in the same role in the past three years, but over a third report an increased level of responsibilities with no corresponding increase in pay. Although over 70 per cent of the workforce is engaged in training and CPD, training is rarely targeted to the needs of the individual and the individual organisation. Rates of mentorship, coaching and job secondments were also found to be very low.

Workforce Diversity

- 6.8 The Museum Consultancy's (2015) research on diversity in the workforce and governance of Arts Council England's Major Partner Museums (MPMs) explores the issue of a lack of board level representation of black and minority ethnic (BAME) people. They conclude that MPM boards are not representative of the communities' museums serve and although there is some good practice in recruiting for board diversity, this could be more widely shared.

- 6.9 Their report suggests that even where diverse trustees are successfully recruited, this needs to be accompanied by a programme of board development to ensure they are able to challenge accepted thinking, and are not simply subsumed into the existing culture. They observe that curators, exhibition staff and collections care specialists in museums also appear to be less diverse than those in other roles.
- 6.10 Based on the interviews conducted during their research, the Museum Consultancy also highlights that a number of interviewees from diverse backgrounds suggested that, although they felt comfortable and welcome in museums on a personal level, attempts to bring diverse perspectives to the work of museums are sometimes met with more resistance. The authors also report that the museum sector is poorly understood as a workplace in the wider community and, as such, museums need to find alternative ways to promote museum careers.
- 6.11 Davies & Shaw (2013) also focus on efforts to diversify the museum workforce, presenting an analysis of the Diversify scheme and its impact on participants' careers. Their report, based on a longitudinal study commissioned by the Museums Association, provides insight into people's experiences of training, securing initial employment and career progression. The authors found that over 80% of participants secured initial employment in museums and some 60% of participants were working in museum management or on track to work in museum management. However, around a quarter to a third of participants who gained work in museums will have left the sector within a decade. As a consequence, there remains much to do to improve the diversity of the overall museum workforce.
- 6.12 With reference to the issue of gender disparity in the museums sector, Khan (2014) suggests that although gender issues are always entangled with the broader current affairs of society, some issues are historically idiosyncratic to the museums sector and that further work is needed to explore the relationship between both.
- 6.13 She highlights that the paucity of women directors in the more prestigious museums, as well as Chair roles on the boards of larger museums, is problematic, for example, out of England's national museums, only Tate has a board that comprises at least 50 per cent women¹³. In response to trying to understand why progress hasn't been made when it is in the museums' best interests, she references earlier research by DEMOS¹⁴ which argues that the process of democratisation in the creative industries is incomplete:
- 'The very things that give the creative and cultural industries their vitality - their speed, fluidity and turnover of people, organizations and ideas, also work to exclude people from non-traditional backgrounds'.*
- 6.14 Khan (2014) also argues that whilst Arts Council England continues to resist target setting per se, gender seems to be on the peripheral edge of the museum sector's radar. She suggests that mandatory goals may be a swifter way of pre-empting inequalities and ensuring that boards shift gender mainstreaming from a 'nice-to-have' diversity initiative to be a core business priority.

¹³ As per Khan's analysis based on available data at the time of publication.

¹⁴ Parker S., Tims, C. and Wright, S. (2006), Inclusion, innovation and democracy: growing talent for the creative and cultural industries, DEMOS. http://www.data-generator.co.uk/documentview.aspx?docum_pkey=55

Arts and Galleries

Career Development

- 6.15 The workforce review of the UK Offstage Theatre and Performing Arts Sector conducted by Nordicity & Smith (2017) criticises what they perceive as a lack of professionalism in the sector including an almost complete absence of Continuous Professional Development and antiquated attitudes to flexible working, which particularly affects workers (often female workers) with caring responsibilities of all types.
- 6.16 The review also criticises old fashioned recruitment practices and barriers to good employment practice entering the sector from other industries due to a reluctance to look outside theatre and the performing arts for talent.
- 6.17 The sector also currently underrepresents the general public with the authors identifying that theatre and the performing arts are likely to struggle in the future if they only reflect the talents and tastes of part of society. The review specifically found:
- Low representation of workers from black, ethnic and minority backgrounds;
 - Very low representation of disabled workers;
 - Over-representation of people from more affluent backgrounds;
 - Over-representation of people with undergraduate degree-level education or above;
 - Under-representation of people with caring responsibilities; and
 - A generally younger workforce, with some evidence of a drop-out from the sector when workers are aged in their 30s or early 40s.

Workforce Diversity

- 6.18 Vidal-Hall (2017) outlines similar diversity challenges facing the wider cultural sector with the leadership of cultural institutions failing to be representative of the UK population. She suggests that the use of coaching has the potential to help artists from under-represented backgrounds to achieve their creative potential and become future leaders in the sector.
- 6.19 Although her article highlights a number of arts organisations that already provide in-house coaching, there is a lack of evidence on the extent to which this approach is used across the wider arts sector. Vidal-Hall (2017) references the [Coaching for Creatives](#) programme, funded through the Arts Council's Grants for the Arts programme, which is delivered for artists from under-represented backgrounds through a six-session coaching programme. The programme was delivered as a partnership with arts organisations in the West Midlands that had identified potential coaches. Although no formal evaluative data is presented, the author suggests that working in this way has economies of scale and is cost-effective.
- 6.20 Research by Potter (2015) investigating the barriers to accessing mainstream arts opportunities for disabled and/or marginalised artists and writers', identified a need for professional mentoring or coaching, funding and/or financial support and support with exhibiting, performing and selling work.

- 6.21 For disabled and/or marginalised artists and writers in receipt of benefits, the research outlines that earning income through their artwork/writing was challenging. This was noted to impede development across the sector, while decreasing an individual's motivation to seek paid employment and/or professional opportunities. Artists/writers responding to the survey suggested a more flexible and responsive approach was required in terms of the Department for Work and Pensions, with a review of the Work Capability Assessment for disabled artists and writers in particular.
- 6.22 Kean (2015) provides a detailed analysis of the experiences of, and prospects for, Black and Asian writers and publishers in the UK market. The author comments that despite the success and upsurge in the publication of BAME fiction writers in the 1990s and early 2000s, this has not been followed by a new generation of BAME writers being published.
- 6.23 The author concludes that there is a level of pessimism amongst BAME writers and publishers that the industry will not change in time to engage meaningfully with the next generation of readers. Furthermore, she states that the raft of initiatives introduced by Decibel¹⁵, ranging from paid internships for BAME graduates in publishing houses to prizes aimed at supporting BAME writers into print, have failed to make real progress in addressing institutional bias, tackling a sense of exclusion experienced by BAME writers and publishers and replacing recruitment methods that undermined diversity rather than promoted it.
- 6.24 The research also acknowledges some of the wider pressures facing the UK book industry which have had a negative impact on attempts to become more diverse, in particular competition from high volume/high discount outlets as well as new book formats that challenge everything from copyright to distribution. In the view of the author this has led to traditional publishers becoming retrenched and more conservative in their editorial and employment choices, leading to a rise in unpaid internships as a primary route into the business. A further consequence of a more conservative outlook has been pressure on BAME authors to portray a limited view of their own cultures or risk the accusation of lack of authenticity if their characters or settings did not conform to 'White' expectations.
- 6.25 In their study of the impact of Black Theatre Live's¹⁶ work, which aimed to effect change for BAME theatre in England through a three-year programme of touring, audience development and community engagement, Pack & Varma (2015) cite the success of the programme in terms of audience development and the promotion of culturally diverse theatre. They identify a need for more BAME theatre professionals to encourage long-term change in senior roles such as managers and artistic directors.

¹⁵ Decibel was a short-term initiative to profile, develop and support culturally diverse art and artists which concluded in March 2004.

¹⁶ Black Theatre Live (BTL) is a national touring consortium of eight leading theatres in England led by Tara Arts that aims to increase the impact and scope of BAME touring England.

- 6.26 Providing a response to the House of Lords Select Committee on the '[Equality Act 2010 and Disability call for evidence](#)', Equity¹⁷ (2015) welcomed the contribution of the Act in both strengthening the law on equality and in equalising protection between different protected characteristics. However, they also expressed concern about the extent to which the changes are sufficiently well understood among employers and workers, in particular in a sector often operating in a very informal environment. They state that while having the law in place is fundamental, that alone doesn't prevent unlawful practice.
- 6.27 Follows, Kreager & Gomes (2016) present a study on gender equality amongst film directors in the UK film industry. They outline that although there is increasing attention on the issue of female under-representation in the film industry, there is a dearth of comprehensive data and analysis to demonstrate the actual nature and extent of the problems facing women in the industry.
- 6.28 Their findings show the scale and breadth of these issues are far greater than has been acknowledged, particularly in respect of female directors. They also suggest that its causes are also more complex and deep-seated than is usually suggested. Based on an analysis of 2,591 films released between 2005 and 2014, they report that just 13.6 per cent of working film directors were women and there has not been any meaningful improvement in the representation of female directors in their studied period. The research also highlights that female directors are also disadvantaged in their career progression and the opportunities they receive even after directing their first film.
- 6.29 Also focusing on the career challenges facing women, Webb (2016) explores the experiences of women working in music and the performing arts sectors. Her research reveals that the current competitive nature of the sector, characterised by an oversupplied creative labour market, is particularly challenging for women. Webb's analysis highlights the unique nature of precarious work, where job competitiveness and insecurity (with frequent periods of unpaid 'in-between of jobs' status), as well as unpredictable work patterns with frequent travel appears to be extremely challenging, especially for female parent-performers who have to juggle the precarious nature of their work and insufficient, inflexible and expensive childcare with providing a stable nurturing environment for their children.
- 6.30 The research suggests that although female performers are highly devoted to their artistic endeavours and intrinsically motivated labour, throughout their careers they are exposed to a range of discriminative behaviours and practices from exploitative contracts, unequal opportunities, misogynistic discriminating culture (towards their gender, pregnancy, parenthood, etc.) and inflexible career systems. Webb comments that a refusal to implement change might further preserve archaic societal norms and propagate gender inequalities evident in the music and performing arts sectors.

¹⁷ Equity is the trade union representing artists from across the entire spectrum of arts and entertainment.

Creative Industries

Career Development

- 6.31 The raft of reports produced by Creative Skillset from 2010 onwards demonstrates the complexity of attempting to identify common themes and trends across a range of sub-sectors and where comprehensive and statistically robust data is not readily available to support longitudinal assessment of careers within the sector.

Workforce Diversity

- 6.32 A report from the then Department for Culture, Media and Sport (2016) provides an analysis of employment by creative economy groups and ethnicity between 2011 and the latest data relating to 2015. The data reveals that BAME employment, albeit from a small base, has increased at over twice the rate of white employment in the period to 2015 - 38.4 per cent compared to 18.5 per cent, against a total increase of 19.5 per cent. The DCMS report also details a similar trend of strong growth in BAME employment by creative industries groups between 2011 and 2015. In the five years to 2015 BAME employment increased by 43.9 per cent compared to 19.5 per cent overall and 17.9 per cent amongst people of White ethnic origin.
- 6.33 The Creative Industries Federation also present findings drawn from available data across the creative industries which demonstrate a failure to reflect the diversity of populations where they are based (Easton 2015). It reports that although the British workforce appears to have grown more diverse with a 12.5 per cent increase in the number of jobs in the creative economy held by (BAME) workers between 2013 and 2014, a similar level to the UK economy as a whole, their analysis has weighted the employment statistics according to where jobs are based with, for example, nearly 32 per cent of all creative jobs in London where 40 per cent of the workforce is BAME.
- 6.34 By their analysis they suggest that at least 17.8 per cent of the UK creative industries should be BAME if they were to reflect the population at large which is considerably lower than the current level of around 11 per cent of jobs. They conclude that the creative industries are failing to reflect the diversity of the populations where they are based.
- 6.35 In their Sector Skills Assessment for the Creative Media Industries, Creative Skillset (2011b) state that diversity remains a pressing concern with fewer work in the workforce from a BAME background than within the economy as a whole (7% compared to 9%). In the following year its Labour Market Intelligence Digest for the Interactive Media Sector Skillset (2012) reported that individuals from a Black, Asian and Minority Ethnic (BAME) backgrounds make up just 4% of the workforce, which represents a drop from 6% in 2006. This is lower than the 6% of BAME individuals in both the Creative Media workforce as a whole and in the working age population across the entire UK economy (9%). Analysis by Creative Skillset (2012) of individuals working in the Interactive Media industry found that 6% of individuals working industry consider themselves to be disabled which is higher than that reported for Interactive Media in 2008 (5%) but is still lower than the 9% in the wider Creative Media workforce.

- 6.36 With regards to the gender profile of roles within the creative and cultural industries, the Department for Culture, Media and Sport (2016) report that the creative economy and cultural industries employ a lower proportion of women than the wider UK economy. Its analysis reveals 37.2 percent of jobs in the Creative Industries and 36.1 per cent of jobs in the Creative Economy were filled by women compared with 47.1 per cent of jobs in the UK as a whole.
- 6.37 With reference to the creative industries sector, O'Brien et al (2016) present an analysis of the 2014 British Labour Force Survey to explore whether the industry is meritocratic. Their research confirmed the presence of a 'glass ceiling' that is preventing women from getting to the top of creative and cultural industries (CCIs) resulting in a gender pay gap characterised by female employees with average earnings of £239 per week or over £12,000 per year less than men (with similar class backgrounds) in the CCIs as a whole.
- 6.38 Earlier research by Gill (2014) states that work in the cultural and creative fields is marked by stark and growing inequalities relating to gender (as well as class and race) and highlights the paradox that the same industries are also characterised by an ethos that celebrates openness, egalitarianism, and meritocracy. Her paper argues that there is a need to move beyond the standard conventional explanations for women's under-representation within the creative workforce, which point to female childbearing and childcare as central. Whilst she does not dispute the significance of motherhood to women's career trajectories, the paper suggests that the repeated focus on maternity is problematic and may close down other areas of potential investigation and critique.
- 6.39 Gill (2014) suggests that three alternative foci would repay attention in understanding inequalities in the CCI:

- First, the new, mobile, subtle and revitalised forms of sexism in circulation urgently require further examination.
- Secondly, the power of the dominant post-feminist sensibility which, in suggesting that "all the battles have been won," renders inequality increasingly difficult to voice or speak about, demands critique.
- Thirdly, the new forms of labouring subjectivity required to survive in the field of cultural work may themselves be contributing to the inequalities in the field, by favouring an entrepreneurial individualistic mode that disavows structural power relations.

Source: Gill (2014)

Film, Television and Gaming Industries

- 6.40 North et al (2017) present their research on career progression and the keys to sustained employment for individuals from under-represented groups in the Film, Television and Gaming Industries. They report a number of common factors that were found, to varying degrees, to play a part in enabling professionals across the three industries to sustain a career, regardless of their role. These were:
- Taking an active role in their own career progression;
 - Finding an outlet to achieve creative satisfaction;
 - Finding and embracing opportunities to learn and develop skills;
 - Building beneficial relationships with a range of people;
 - Using various support mechanisms to boost confidence;
 - Developing strategies to overcome negative experiences;
 - Demonstrating relevant characteristics and approaches; and
 - External influences around company infrastructure and the wider industry.
- 6.41 The authors found that company structures, recruitment practices and mind-sets can and do create additional barriers with which practitioners from under-represented groups have to contend. As such, further work is required to address these barriers to support all professionals within the industries, including under-represented groups, to achieve their potential.
- 6.42 The Labour Market Intelligence Digest for the Film Sector produced by Creative Skillset (2010) revealed that just 6% of people in the film industry are from a BAME background. Although there is some variation by sub-sector there is little difference in representation when compared with the Creative Media workforce (6%) and the economy as a whole across the UK (7%). The proportion of people working in film production from a BAME background has increased slightly since 2005, and likewise for film distribution since 2006. There has, however, been a decline in this proportion within cinema exhibition from 12% in 2006.
- 6.43 The Labour Market Intelligence Digest for the Film Sector produced by Creative Skillset (2010) revealed that whilst overall representation of women in film stands at 41%, similar to representation across the Creative Media industry as a whole (42%), but lower than the wider economy where women make up 46% of the workforce. Although the overall proportion of women in the film production workforce has increased since 2005, this is due to improved representation in particular occupational groups, including assistant directors, art/set decorating/props and sound/electrical, rather than an increase across the board.

TV Sector

- 6.44 Creative Skillset's (2011d) Labour Market Intelligence Digest for the TV Sector found that just under a tenth (9%) of the TV workforce is from a BAME background which is higher than the proportion in the wider Creative Media Industries (6%) and the same as that of the wider UK economy (9%). However, the proportion of BAMEs in the TV industry has dropped slightly since 2006 when they made up 10% of the workforce. The analysis also found that Cable and Satellite has experienced a significant fall in the representation of BAMEs from 20% in 2006 to 12% in 2009.

- 6.45 The report comments that as the TV workforce is disproportionately located in London (62%), and this region has a higher proportion of its population from BAME groups, TV should also have a higher-than-average proportion of people from BAME groups. Across the UK economy in London 32% of the workforce are from a BAME background. The proportion of those from a BAME background is 13% in London's TV industry.
- 6.46 The Labour Market Intelligence Digest for the TV Sector (Creative Skillset 2011d) found that representation of women in TV is greater than the wider Creative Media workforce at 41% compared with 39%, although is still lower than the gender profile of the whole economy, which stands at around 47%. This represents a continued decline in the proportion of women in the TV workforce, which stood at 49% in 2004, 45% in 2006 and 41% in 2009. This decline is reflected in each of the sub-sectors to varying degrees.
- 6.47 Raising Films (2016) present findings from their survey of parents and carers who work within the UK Film and TV Industry. They highlight a range of barriers that, whilst not only affecting women, continue to affect them disproportionately. Nearly two thirds of the respondents to their survey reported to be freelance or self-employed and many described being limited in the work available, as the industry relies on long hours, often at short-notice.
- 6.48 The research identifies considerable frustration due to experiences of active discrimination to the difficulty (or impossibility) of trying to juggle caring roles with a TV/film career. The authors also highlight that the financial uncertainty and the economic impact of family life are a major concern, particularly for freelancers, as childcare is expensive and pay can be low.
- 6.49 Looking at the issue of people with a disability in the creative industries sector, the Labour Market Intelligence Digest for the Film Sector produced by Creative Skillset (2010) illustrates that 5% of the film industry is disabled which is a lower proportion than for the creative media industry as a whole and the entire economy where 8% and 13% is disabled. In the TV sector (Skillset 2011) just 4% of the TV workforce consider themselves to be disabled compared to 9% of individuals in the wider Creative Media workforce.

Workforce Diversity in the Libraries Sector

- 6.50 The Chartered Institute of Library and Information Professionals' (2015) analysis of the UK information workforce reveals that women dominate the workforce with 78.1 per cent of roles held by women. However, their report identifies a significant pay gap with men in the sector earning more than women. Women are also under-represented in senior management with 10.2 per cent of men in senior management roles, nearly double the rate for female workers of 5.9 per cent.
- 6.51 The report also outlines a significant gender pay gap with men in the sector earning more than women. The analysis also identifies low levels of ethnic diversity amongst the workforce with 96.7% of the workforce identifying as 'white' compared to 87.5% identifying as 'white' in UK Labour Force Survey statistics. Similar findings are reported by Hall & Raeside (2016) in their workforce mapping project was carried out in the UK between August 2014 and October 2015.

Wider sectors

- 6.52 Outside of the arts, creative and cultural sectors Tech Partnership (2015) explore the extent to which the IT sector has been successful in attracting female staff to the workforce. They conclude that despite the existence of numerous initiatives designed to elevate the status of IT as an academic or career choice amongst girls/women in the UK, based on data for 2015 that little has changed since the previous year and IT still appears a relatively unattractive study or career choice for much of the UK population. This is despite the fact that the IT sector outperforms other elements of the economy both with respect to wealth generation and the creation of employment opportunities, which in turn are associated with favourable levels of remuneration and benefits packages making IT a desirable career option.
- 6.53 The proportion of females studying/progressing along the path to IT employment drops at each of the key stages in their educational development. In 2015 just 17% of IT specialists working in the UK were women, well below the proportion recorded for the workforce as a whole (47%). Amongst IT specialists, the lowest levels of female representation continue to be for IT Directors (11%), Programmers & Software Developers (12%) and 'other' IT specialists (13%).
- 6.54 The House of Commons Women and Equalities Committee's (2016a) report on pregnancy and maternity discrimination states that pregnant women and mothers report more discrimination and poor treatment at work now than they did a decade ago. They suggest that with record numbers of women in work in 2016, the situation is likely to decline further unless it is tackled effectively now. The Committee call for urgent action and leadership and suggest that employers should be required to undertake an individual risk assessment when they are informed that a woman who works for them is pregnant, has given birth in the past six months or is breastfeeding.
- 6.55 The Committee also call for the right to paid time off for antenatal appointments to be extended to workers and for the Government to review the pregnancy and maternity-related rights available to workers and legislate to give greater parity between workers and employees. The three main areas flagged in the Committee's report as being of particular concern are health and safety, the experience of casual, agency and zero-hours workers and the level of redundancies and women feeling forced out of their job.
- 6.56 In 2015 the Equality and Human Rights Commission and the Department for Business, Innovation and Skills commissioned a programme of research to investigate the prevalence and nature of pregnancy discrimination and disadvantage in the workplace. The research report produced by IFF Research Ltd (2016), based on interviews with 3,034 employers and 3,254 mothers, covered the views and experiences of employers and mothers on a range of issues related to managing pregnancy, maternity leave and mothers returning to work. Although the research is not specifically focused on the arts and cultural sector, the findings have relevance for workers and employers within the sector.

- 6.57 Whilst the majority of employers reported that it was in their interests to support pregnant women and those on maternity leave, and they agreed that statutory rights relating to pregnancy and maternity are reasonable and easy to implement, the research found that around one in nine mothers (11 per cent) reported that they were either dismissed or made compulsorily redundant where others in their workplace were not or treated so poorly they felt they had to leave their job. Some 10 per cent of mothers said their employer discouraged them from attending antenatal appointments.
- 6.58 Although most employers expressed willingness to support them, one in three pregnant women and new mothers felt unsupported by their employer at some point while pregnant or returning to work. The research reports that nearly three in ten said they were not allowed the flexibility they had requested during pregnancy and around one in 12 felt they were treated with less respect by a line manager or felt their employer was not happy about them taking maternity leave. More than one in 20 also said they were put under pressure to hand in their notice.
- 6.59 Mothers aged under 25, single mothers, those working in caring, leisure and other service occupations and those with a long-term health condition were most likely to feel they experienced unfavourable treatment in pregnancy. Just under half of mothers reported a problem with employer contact while on maternity leave with the most common problem was mothers reporting too little contact from their employer.

7 Entry and Progression Routes

Key Themes

- The arts, creative and cultural sector has proportionally lower numbers of apprenticeships when compared with other sectors, however positive progress has been made through initiatives such as the Creative Bursaries Programme and Creative Employment Programme.
- Entry levels into the sector are influenced by a range of factors including the number of young people electing to study arts and creative subjects at schools. There is concern regarding the falling number of young people choosing these subjects as a consequence of the introduction of the English Baccalaureate (EBacc).
- There is a lack of awareness of career opportunities within the arts, creative and cultural sector. Poor industry links with education, ineffective recruitment mechanisms and a lack of suitable education and training opportunities are presenting challenges to attracting talent into the sector.
- The patchy nature of CPD opportunities across the arts, creative and cultural sector means that career progression routes are variable with a lack of consistency in the level of support and pace of progression experienced by those employed in the sector.
- The use of unpaid internships in the arts, creative and cultural sector is still evident and may be limiting the number of people seeking to enter the creative workforce. This is exacerbated in some sectors by the use of informal channels to enter the sector and outdated recruitment practices.

- 7.1 A total of nine studies present commentary on entry and progression routes within the arts, creative and cultural sector. In their study scoping the leadership development needs of the cultural sector in England, TBR (2014) stress the important role of organisations in supporting workforce development. However, they identify a number of barriers including ill-defined career paths, a lack of permanently funded job options and a lack of development opportunities all of which present challenges to an individual's progression within the sector.
- 7.2 Creative & Cultural Skills (2012) also highlight that career development and mobility in the creative and cultural sector are limited due to the small number of job vacancies available, which also makes entry in the sector difficult.
- 7.3 Mirza-Davies (2016) presents apprenticeship statistics for England by sector since 2009/10. The data reveals the relatively low number of apprenticeship starts in the arts, media and publishing sectors when compared with other sectors (Table 7.1 over page).

Table 7.1 Apprenticeship starts in England by sector subject area since 2009/10 (thousands)¹⁸

	09/10	10/11	11/12	12/13	13/14	14/15	15/16
Business, Administration & Law	77	134	165	160	126	143	142
Health, Public Service & Care	44	90	109	123	109	139	131
Retail & Commercial Enterprise	62	103	108	101	87	90	84
Engineering & Manufacturing Tech	43	55	70	66	65	74	77
Construction, Planning & Built Environ	21	22	14	14	16	18	21
Leisure, Travel & Tourism	15	22	20	14	11	13	15
Information & Communication Tech	13	20	19	14	13	16	16
Education & Training	1	4	8	8	5	7	8
Agriculture, Horticulture & Animal Care	6	7	8	7	7	7	8
Arts, Media and Publishing	0	1	1	1	1	1	1
Science & Mathematics	-	0	0	0	0	0	0

Source: Mirza-Davies (2016)

- 7.4 With regards to entry levels into the arts, creative and cultural sector, Easton (2016) reports on a wider issue of reductions in the number of entries for GCSEs in arts and creative subjects. She states that the steep decline in students taking creative subjects is in sharp contrast to some other GCSE subjects, notably those included in the English Baccalaureate (EBacc). Her paper calls for the Government to work with industry to launch a sustained national campaign demonstrating the range of jobs in the creative industries and the subjects that lead to them. Easton (2016) suggests that this should form a substantial part of the work being done by the Careers Enterprise Company, which is implementing the Government's careers advice programme.

Museums Sector

- 7.5 In their review of the Diversify scheme, which aimed to support museums in diversifying their workforce, Davies & Shaw (2013) conclude that it is harder than ever for young people to break into the creative sector. They cite the use of unpaid internships as a barrier for those wishing to enter the museums sector who are not in a position to subsidise their placements. However, this review has not identified any comprehensive data on the use of unpaid internships within the museums sector and as such it is not possible to make an assessment on the extent to which their use is changing as a consequence of efforts to improve accessibility and equal opportunity in the sector.

¹⁸ Data from 2011/12 onwards are not directly comparable to earlier years. Small technical changes have been made leading to a reduction in overall learner numbers of approximately 2%. Data are for academic years (August 1st to July 31st)

Arts and Galleries

7.6 Concerns regarding the lack of opportunities for people from less privileged backgrounds to enter the arts sector are voiced by Friedman et al (2016) in their critique of career pathways within British acting. Their paper, entitled 'Like Skydiving without a Parachute', raises concern over a sector increasingly dominated by those from privileged class origins. Drawing on data on actors from the Great British Class Survey and through qualitative interviews, their analysis also found that even when those from working-class origins do enter the profession they do not have access to the same economic, cultural and social capital as those from privileged backgrounds.

7.7 Montgomery (2016) calls for a challenge to the monolithic culture within the arts sector. She suggests that much more work needs to be done to raise awareness amongst school-aged children on the opportunities and career pathways available to them across a diverse sector.

'To make a real impact we need to think beyond the here and now to who the next generation of arts professionals are going to be. We need to go into schools and colleges and talk to young people about the careers that are available to them. We need to take arts and culture job fairs out into communities to tackle socio-economic barriers and increase awareness of opportunities'.

7.8 She identifies several ways that the arts sector can take action to diversify its workforce and broaden its appeal to attract a wider range of people to enter the sector. Of specific relevance for entry routes is a need to post job opportunities in non-traditional ways and the ability to write job descriptions that break down the hierarchy of education and focus on skills as opposed to formal qualifications.

7.9 There are examples of targeted investment designed to provide alternative entry points for careers in the arts. Danielson (2012) presents an overview of the Creative Bursaries pilot scheme that provided work placements for new graduates within the arts sector. The placements were designed to be for up to 12 months and provide a focus on creating paid opportunities for graduates to undertake real responsibilities. The scheme intentionally avoided the term 'internship' as this implied shorter-term (and potential unpaid) opportunities.

7.10 Danielson's (2012) research report outlines that over a two-year period from March 2010 to March 2012, 42 new work placements were created within 42 arts organisations across England. The scheme was able to provide a route into the arts for less affluent graduates who, the report suggests, are most likely to be lost to the sector if they are unable to find paid work in the arts the first year or two after graduating. The headline findings from the research include:

- Recipients and hosts felt they benefited significantly from their participation in the Scheme, and in some cases to a life-changing degree;
- 90 per cent (38) of recipients were employed in the arts following the conclusion of the pilot, with 90 per cent (38) feeling that participating in the Scheme has made them more employable in the arts; and

- 90 per cent (38) of hosts would consider targeting less affluent applicants again following their participation in the Scheme. This and other anecdotal evidence suggests that the Scheme had a significant impact on changing recruitment practices amongst the hosts to create a fairer access and a more diverse workforce.

Source: Danielson (2012)

Offstage Theatre and Performing Arts Sector

- 7.11 In their workforce review of the UK Offstage Theatre and Performing Arts sector, Nordicity & Smith (2017) present a critique of the training landscape at both pre-career and in-career stages. Their review found that while some training providers and schemes were spoken of favourably, there was a general perception that the training can be seen as patchy and un-coordinated with good practice often difficult to distinguish from bad.
- 7.12 They identify a number of challenges facing those aiming to enter and progress their careers in the offstage theatre and performing arts-sector, including:
- Routes into the offstage sector are poorly signposted, with training of varying standards;
 - There is a lack of guidance for potential workers about which training routes will make them 'job-ready';
 - Unpaid routes into the sector are rife and appear to be increasing;
 - Careers advice for those looking to enter an offstage career is perceived to be substandard;
 - Most of the current training for routes into the sector present high barriers to entry, militating against a more diverse workforce;
 - Apprenticeships suffer from a fragmented approach, confused guidance from government and are still a minority pursuit, despite being generally popular with the sector; and
 - There is a shortage of in-career training (and CPD and retraining) and careers advice options, especially for freelance workers.

Fashion and Textiles Sector

- 7.13 In their sector skills assessment for the fashion and textiles sector in England, Creative Skillset (2011c) identify a number of barriers to recruitment, which also reveal the challenges facing those looking to enter the sector. These include low entry level wages, a lack of awareness of the career opportunities within the sector, poor industry links with education, ineffective recruitment mechanisms for the sector and a lack of suitable education and training opportunities.

Creative Industries

7.14 Siebert & Wilson (2013) provide an analysis of entry routes into the creative industries which evaluates the benefits and pitfalls of unpaid work as an entry route into employment in the creative industries, and investigates the consequences of this practice for those who already work in the sector. Based on a qualitative study of perspectives of stakeholders in unpaid work, their research argues that social capital thesis often used as a rationale for unpaid work, inadequately explains the practice of unpaid work experience, primarily because it does not take cognisance of the consequences of this practice for other people working in the sector.

7.15 A number of points emerge from their analysis:

- Firstly, focusing only on the benefits of unpaid work experience for an individual ignores the wider context of the practice, and the impact that this practice has on the sector;
- Secondly, analysing the stakeholders' perspectives through a social capital lens identifies tensions between individualistic and social accounts of the practice of unpaid work;
- Thirdly, a question arises whether an individual who exercises his/her own freedom and willingly takes on work without pay should be allowed to do so; and
- Finally, at first sight, the polarisation of the experiences of the paid and unpaid workers resonates with the classic accounts of dual labour market theory. Both paid and unpaid jobs exist within the same sector, albeit unpaid jobs are subject to secondary labour market conditions.

Source: Siebert & Wilson (2013)

7.16 Their report suggests that individuals who can afford to do unpaid jobs will do so on the expectation that they ensure the growth of their social capital, which they can subsequently draw on to advance into paid jobs, hence there is possibility of movement from primary to secondary jobs. However, they highlight that many people are excluded from unpaid work, and consequently will have limited opportunities of working in the creative sector.

7.17 Shining the spotlight specifically on the influence of 'class' within the creative industries, O'Brien et al (2016) present an analysis of the 2014 British Labour Force Survey¹⁹. They cite previous studies that probe the way class connects to occupational access in specific creative and cultural industries (CCIs) which highlight the 'classed' nature of particular educational pathways, the way the privileged often draw upon powerful social networks in forging cultural careers, or the significant barriers to entry faced by those from working-class backgrounds attempting to move into the sector.

¹⁹ The Labour Force Survey (LFS) is a survey of the employment circumstances of the UK population. It is the largest household survey in the UK and provides the official measures of employment and unemployment.

- 7.18 The analysis presented in the research by O'Brien et al (2016) provides evidence of 'class ceilings' in individual sectors of the CCIs with differences between employees from privileged origins and everyone else. They highlight statistically significant differences in pay for those from less privileged backgrounds in Film, IT, and Publishing, with resultant implications for and influenced on career progression and sector retention.

Design Sector

- 7.19 In its analysis of young people's entry to the design sector, Creative & Cultural Skills (2013) outline the different routes to enter the sector (in any role). The analysis suggests that young people are most likely to move either from education directly into employment or start work having undertaken paid employment (either in any role or a relevant role) elsewhere. Unpaid internships are identified as the fourth most likely route overall.
- 7.20 Creative Skillset also presents analysis of recruitment and progress routes in the Creative Media industries (Creative Skillset 2011a) and the Interactive Media sector (Creative Skillset 2012). In the Creative Media sector at the time the survey was conducted employers cited high level of competition for entry into the sector even though the freelance nature of the sector meant individuals were often required to be able to work for a period without pay. Just under half (45%) of employers had funded or arranged any learning or development for their workforce.

Interactive Media Workforce

- 7.21 Amongst the Interactive Media workforce, responses to the Creative Skillset (2012) survey provided evidence of the common use of informal channels to entry the sector with 15% of those securing work hearing about the job through a friend or relative, 15% making contact with the company and 12% hearing about opportunities directly from general word of mouth. For those employers offering work experience/placements, 70% organised them through personal contact with individuals. Other findings from Creative Skillset's assessment include:
- 42% of the workforce had experience of unpaid working;
 - Graduate internships were more than twice as likely as Apprenticeships to be offered by Interactive Media employers;
 - 47% of Interactive Media employers would consider offering an internship; and
 - Approaching three quarters (72%) of Interactive Media employers offer or would consider offering work placements or work experience posts.

Apprentices

- 7.22 Findings of the future skills survey published by Creative Skillset (2013) outline the current use of apprentices by members of their industry panel. The report states that one third of the organisations responding to the survey have previously taken on an apprentice and just over half (54%) haven't to date but would consider doing so. A minority of 13% of respondents stated that they would never take on an apprentice.

- 7.23 Reasons given for not taking on an apprentice included:
- Prefer to recruit fully trained/qualified recruits 26%
 - Don't know enough about them/what we have to do 18%
 - Not worth the time for the money we get 10%
 - Contribution of the apprentice to the company is not financially viable 16%
 - Bad previous experiences 2%
 - Company is too small 50%
 - Too inexperienced to carry out specific tasks 18%
 - Company operating at full capacity 14%
 - No relevant apprenticeships available 25%
- 7.24 A similar survey involving over 1,500 businesses across a range of industries conducted by The Tech Partnership (2015) found that just one out of every 20 companies had ever taken on an apprentice to fill a tech specialist role but one in ten companies indicated that they were likely to take on an apprentice in the coming year.
- 7.25 CRE Research (2013) present an evaluation of the Creative Employment Programme which was launched in 2013 with investment from Arts Council England to tackle youth unemployment by providing paid opportunities for unemployed young people in the creative and cultural sector.
- 7.26 The programme used a combination of apprenticeships, paid internships and pre-employment training opportunities to drive forward changes to recruitment practices in the arts and cultural sector and to help to provide fair access and progression routes for young people looking to enter the sector. The authors report that at the programme has been successful in both making and proving the business case for employers to take on a creative apprentice and predict that the newly-announced [Apprenticeship Levy](#)²⁰ will drive large arts organisations and museums, as well as large commercial companies in the sector, to formalise their apprenticeship schemes and work with Recognised Training Providers.
- 7.27 They state that the Creative Employment Programme has contributed to the creation of 4,500 apprenticeships, paid internships and pre-employment opportunities. In addition, the Creative Skills Initiative, the pre-employment strand of the programme designed to support those young people who aren't quite ready to make the step into employment, has also been hugely successful.
- 7.28 The initiative has also provided wider benefits in terms of assisting Creative & Cultural Skills in developing new partnerships key cultural education leaders and has also helped these organisations establish new relationships with FE providers in order to engage some of the hardest to reach young people in an industry driven learning and skills programme.

²⁰ The Apprenticeship Levy will be a levy on UK employers to fund new apprenticeships.

- 7.29 A later update paper by CFE Research (2017) presents further evidence of the positive impact of the programme, stating that it was successful in removing some of the barriers that were preventing employers from providing young people with paid employment opportunities. This has helped to create a wide range of new entry-level job opportunities in the creative and cultural sector. The programme has also enabled young people to gain experience in the sector and to develop their skills, increase their confidence and gain a better understanding of career paths in the creative and cultural industries, which in turn can provide them with a basis on which to realise their ambitions of working in the sector by helping them to progress into further study or employment.
- 7.30 The authors also suggest that the programme has made employers think differently about how they employ young people, and that their direct experience of employing paid interns and formal apprentices through the programme has increased the likelihood that they will recruit such roles again in the future. The Programme's focus on apprenticeships also helped to raise awareness of the [National Apprenticeship Service](#) amongst employers who reported to be more likely to use this service and Jobcentre Plus to support their recruitment.

Libraries

- 7.31 No studies were identified which looked specifically at entry or progression routes within the libraries sector.

8 Gaps in the evidence base

- 8.1 This report does not purport to provide a definitive picture of the progress made within the arts, creative and cultural sector with regards to leadership, skills, workforce development, careers, workforce diversity and entry and progression routes. The report does however seek to identify some specific issues and common themes to enable Arts Council England to build on their existing research and data with a view to informing the shape and focus of future strategic priorities.
- 8.2 One of the challenges facing Arts Council England and others seeking to support improvements in leadership, workforce development and skills in the arts, creative and cultural sectors is the absence of a consistent approach to capturing key metrics with regards to existing skill levels (including but not restricted to leadership), skills gaps, recruitment and retention rates and investment in professional development and upskilling activities. These challenges are not unique to the arts, creative and cultural sectors as other sectors in the economy also lack access to some of the more 'granular' data to enable an accurate assessment of existing and future needs to be undertaken.
- 8.3 The efforts of the respective sector skills councils for the arts, creative and cultural sectors, namely Creative & Cultural Skills and Creative Skillset, are recognised and much work has been undertaken since 2010 to try and plug the gaps in the evidence base to help guide strategic planning. However, the pace of technological, political and financial changes evident in the sector over the last seven years creates real difficulties for those seeking to produce a clear and credible assessment of progress made. Comparing progress with other sectors in the economy is also challenging, not least due to the absence of a shared definition of key concepts such as leadership, workforce development and training.
- 8.4 In many cases individual publications highlight very specific issues and suggest areas for improvement. Yet they aren't always able to evidence the extent to which the issue raised is common across the different areas of the cultural sector. For example, although the issue of boards playing a stronger role in providing leadership has been highlighted in a number of publications, this review failed to identify any research which provided a benchmark for the proportion of arts and cultural organisations that felt their boards were ineffective in providing leadership and/or the leadership development needs of board members.
- 8.5 Similarly, although a number of publications provided detail on the future challenges facing a specific sector and the resultant implications for workforce skills, the evidence base is not consistent across all sectors. The future skills requirements for the museums workforce for example are likely to differ from the visual arts sector or the fashion and textiles sector.
- 8.6 Yet at the same time there may also be some common needs that could be addressed through shared investment and action by relevant stakeholders (e.g. the Department for Digital, Culture, Media & Sport, Arts Council England and the sector skills councils). The lack of consistent data on future skills needs thus presents challenges to efforts to coordinate a strategic response.

- 8.7 A number of publications also reference leadership and/or workforce development programmes. Although these reports present detail on the content of the training and the envisaged outcomes for participants, very few provide clear evidence on the extent to which the programmes have delivered medium to long-term improvements for their respective sector. As outlined in this review there is often a lack of a longitudinal assessment of the impact of professional development courses with regards to leadership, innovation, management skills or productivity. As a result, it is difficult to compare the relative effectiveness and value for money of such programmes.
- 8.8 The importance of creating an effective organisational culture has been highlighted in this evidence review. However, very few publications focus on this in any depth which may suggest that further research is required to ascertain the extent to which arts and cultural organisations are actively engaged in nurturing and developing a clear culture to support their operation.
- 8.9 This review has highlighted evidence of a growing use of short or fixed-term appointments in the arts, creative and cultural sector and an increasing number of freelance contractors and volunteers in the workforce. These workforce trends are acknowledged to have implications for the future skills development needs of arts and cultural organisations, however there is currently an absence of any definitive data on the use of fixed-term appointments or freelance contractors across museums, libraries, creative industries or the arts sector.
- 8.10 Further notable gaps in the evidence base include:
- analysis and commentary on careers guidance for those wishing to enter the arts, creative and cultural sector;
 - the extent to which mentoring or coaching is used to support the sector's leaders;
 - what proportion of those entering the sector have undertaken unpaid work;
 - recruitment and retention levels; and
 - existing levels of investment in training and workforce development activities for the arts, creative and cultural workforce.
- 8.11 Only a small number of publications reviewed made reference to the potential implications of 'Brexit' both in terms of access to skills, the export economy, retention of staff and R&D activities. It is likely that further research and analysis will be required to explore the future challenges and opportunities facing the arts, creative and cultural sector in an ever-increasing global economy.
- 8.12 Finally, this review has highlighted an absence of evidence that is specific to the libraries sector. Whilst the Society of Chief Librarians & the Chartered Institute of Library and Information Professionals have launched their Public Library Skills Strategy, there is limited published evidence or research that looks at leadership development, skill needs and gaps, careers or entry and progression routes in the sector.

9 Conclusions

- 9.1 Consilium Research and Consultancy was commissioned by Arts Council England to undertake an assessment of how the arts, creative and cultural sector has progressed since 2010 with regards to its leadership, skills, workforce development and workforce diversity. This report provides a summary of the evidence collated and reviewed and highlights key themes and trends within the evidence base to guide and inform Arts Council England's future strategic priorities.

Leadership and Governance

- 9.2 A number of themes emerge from the literature looking at leadership across the broader arts, creative and cultural sector. As in any sector, a range of factors drive the demand for leadership development. The key drivers include digitisation, environmental sustainability and changes in sector governance. The predominant concern in the sector outlined in the literature is how to respond to the reduction in public funding which may be leading to a degree of 'tunnel vision' within the sector's leaders.
- 9.3 Adaptability is an important skill and leaders need to be able to respond to new challenges facing the sector. To do this they need to be able to maintain a breadth of perspective and be effective in forming and maintaining effective collaborative relationships. Leaders need to seek out and embrace leadership development training and reflect on their own leadership needs in order to drive forward their organisation.
- 9.4 Leadership should be nurtured and fostered at all levels in an organisation to reflect an inclusive and shared organisational culture but also to facilitate longer-term succession planning. Leaders should be 'intentional' about developing and co-creating a strong organisational culture with their respective workforce.
- 9.5 Leadership should not be restricted to executive positions within organisations and board members have an important leadership role to play. To do this governance roles should not be restricted to only legal and fiscal responsibilities but should recognise the more generative and creative role that trustees can play. External communicators and facilitators can play a valuable role in helping leadership and the wider workforce embrace new ways of working in order to adapt and respond to the challenges facing the arts, creative and cultural sector. Leaders need to be open to embrace innovation and new ways of working. A lack of buy-in from leadership can stifle creativity and creative opportunity presented by new technologies and alternative models of delivery.
- 9.6 The leadership and leadership development challenges facing the arts, creative and cultural sectors are not unique but in many ways are consistent with similar challenges facing other sectors. As such there is likely to be value in reviewing in greater depth how other sectors are responding to these challenges, with regards to both increasing the demand for leadership development opportunities as well as improving the quality, accessibility and supply of training and development.

Skills

- 9.7 Within the arts, creative and cultural sector there is an increasing need for the workforce to have a wider range of business, management and planning skills, enterprise and entrepreneurial skills and digital capabilities. Employers within the arts, creative and cultural sector are looking for ‘T-shaped’ people who can combine a specialism with a broad range of other skills and knowledge. Staff should also possess diagonal thinking skills.
- 9.8 The composition of the arts, creative and cultural sector presents challenges with smaller organisations usually having no dedicated HR function. Many organisations may not regard workforce development as a core activity and have little in the way of formal plans to address skills development needs in the medium and longer-term.
- 9.9 The professional characteristics of the wider arts cultural and creative sectors are extremely diverse, and as such CPD needs vary according to sub-sector, artistic and professional practice, commercial/public sector orientation, size of organisation/business, and roles and responsibilities within them. The evidence base highlights a tension between ‘generic’ and ‘sector-specific’ CPD needs. Some practitioners are happy to engage in generic training programmes that are targeted towards a range of sectors and professions, others prefer tailored training opportunities that are set within the context of their own professional practice.
- 9.10 There is a lack of awareness of CPD opportunities within the arts, creative and cultural sector and at the same time also an absence of suitable training opportunities that cover both generic and tailored sector-specific training. There are however positive examples of what can be achieved through closer collaboration between cultural organisations and HE/FE providers to develop bespoke skills development packages.
- 9.11 Low pay, evident in a number of sectors, presents significant challenges to attracting talent, bringing in new skills and retaining staff. At the same time there are specific concerns regarding the loss of specialist skills and knowledge within the arts, creative and cultural sector due to staffing reductions, redundancy and retirement. The increasing number of volunteers and freelance workers within the arts, creative and cultural sector is changing the nature of skills development needs, however many organisations are failing to respond to meet these needs.
- 9.12 Skills shortages and capacity pressures, as a result of an inability to recruit to meet skills needs, can have a detrimental impact on the workforce with staff required to take on more work, often unpaid, or broaden their skills base to meet the needs of the organisation. There is concern regarding perceived inadequate training and provision at schools that is failing to address the skills shortages within the creative industries, with resultant calls for the Department for Education to conduct a proper audit of the skills and education needed by creative industries as part of the Government’s industrial strategy.

Career Development and Workforce Diversity

- 9.13 Career development in the arts, creative and cultural sector is currently limited due to the small number of job vacancies available. A significant portion of these are characterised by fixed-term project work with an increasing trend towards employing freelance contractors. This shift towards short-term and fixed-term contracts is making the nature of work within the arts, creative and cultural sectors increasingly insecure. Job competitiveness and insecurity is proving particularly challenging for those with children or caring responsibilities. A lack of professionalism in some cultural sectors, including an almost complete absence of CPD and antiquated attitudes to flexible working, continues to create challenges for workers and is serving to hold these sectors back.
- 9.14 Attempts to bring more diverse perspectives into some cultural organisations can be met with resistance which, in turn, serves to limit the attractiveness of the sector to prospective candidates from diverse backgrounds. The changes and requirements introduced by the Equality Act 2010 are not sufficiently well understood among employers and workers in the arts, creative and cultural sector, which often operates in a very informal environment. While having the law in place is fundamental, this alone does not prevent unlawful practice.
- 9.15 The use of coaching or mentoring is not currently widely used in the arts, creative and cultural sector although it has the potential to support employees from under-represented groups to achieve their creative potential and become future leaders in the sector.

Entry and Progression Routes

- 9.16 The arts, creative and cultural sector has proportionally lower numbers of apprenticeships when compared with other sectors, however positive progress has been made through initiatives such as the Creative Bursaries Programme and Creative Employment Programme.
- 9.17 Entry levels into the sector are influenced by a range of factors including the number of young people electing to study arts and creative subjects at schools. There is concern regarding the falling number of young people choosing these subjects as a consequence of the introduction of the EBacc. There is also a lack of awareness of career opportunities within the arts, creative and cultural sector. Poor industry links with education, ineffective recruitment mechanisms and a lack of suitable education and training opportunities are presenting challenges to attracting talent into the sector.
- 9.18 The patchy nature of CPD opportunities across the arts, creative and cultural sector means that career progression routes are variable with a lack of consistency in the level of support and pace of progression experienced by those employed in the sector. The use of unpaid internships in the arts, creative and cultural sector is still evident and may be limiting the number of people seeking to enter the creative workforce. This is exacerbated in some sectors by the use of informal channels to enter the sector and outdated recruitment practices.

Appendix 1: Methodology

The approach to completing this evidence review has followed established good practice including the formulation of review questions and the development of a conceptual framework (Appendix 2). Inclusion and exclusion criteria were agreed with officers from Arts Council England and the search strategy implemented. The evidence review was implemented between June and August 2017.

Search strategy

The search strategy incorporated a number of approaches in order to identify research that would assist in answering the key review questions. Searches were undertaken of a range of web-based knowledge management systems including British Library Public Catalogue, Google Scholar, Wiley Online Library, Ingenta Connect, Online Information Review and Taylor & Francis Online. The research team was also kindly assisted by a number of individuals who have cascaded information regarding the research to their respective networks. This has been particularly valuable in the identification of grey literature that is difficult to trace via conventional routes such as published journals either because it has not been published commercially or is not widely accessible.

As part of the review and screening process, the research team sourced relevant publications referenced in studies collated as part of the evidence review. All studies identified in the evidence review process have been referenced within a bespoke database to provide a resource that can underpin future research and development by Arts Council England.

Screening

The evidence review identified 116 documents that met the search criteria. Each document was screened by a member of the research team and compared against the final agreed inclusion and exclusion criteria (see Appendix 3).

Quality assessment

Following the initial screening process the research team reviewed the publications in further detail in order to ascertain the value and contribution to answering the agreed research questions. The secondary screening process uncovered some further trends in the collated studies, most notably the challenge of screening material that was diverse in terms of the methodological approach used and drawing out findings which could be attributed to specific sectors or to only on thematic areas. Many reports provided detail across a number of areas, for example leadership and skills or careers and progression routes.

Limitations of the review

This evidence review has been conducted over a period of twelve weeks, which included the summer holiday period. Further time would have enabled more evidence to be identified and reviewed. Moreover, the breadth of the topic area under examination will also have had implications for the study relative to the resources available to collect and analyse the data received. The topic area is complex with links across the range of sectors.

Many sections of this report could have provided the sole focus for a separate Rapid Evidence Assessment such as skills development needs within the museums sector or entry and progression routes within the libraries sector.

The scale and scope of the evidence base identified through the Rapid Evidence Assessment process also highlights both a necessary feature of the process itself, in terms of being driven by focused inclusion and exclusion criteria, and the availability of evidence to form the subsequent analysis and reporting. Further added value and insight can be achieved by using the Rapid Evidence Assessment as the basis for further research. For example, the issues raised in analysis, including the existence of gaps in the evidence base, can be further examined through primary research and debate in order to explore the findings and gaps in more detail.

There is a lack of consistency in the research reports regarding the terminology used to describe the arts, creative and cultural sector (e.g. in some cases research reports don't make a clear distinction between sectors but make generic reference to the 'cultural sector').

This review does however identify common themes and learning arising from the evidence base that can inform future discussions about strategic priorities to support the sector to progress with regards to leadership, workforce development, workforce diversity and skill levels.

Whilst the reviewers have sought to include all identified studies that appear to have relevance for the key research questions, it has not been possible to access a number of studies either due to the publications not being available electronically or where a fee was required to access them (in particular commercial publications).

Appendix 2: Rapid Evidence Assessment

The Rapid Evidence Assessment approach provides an overview of existing research on a (constrained) topic and a synthesis of the evidence provided by these studies to answer the Rapid Evidence Assessment question.

The Rapid Evidence Assessment provides a balanced assessment of what is already known about a policy or practice issue, by using systematic review methods to search and critically appraise existing research. The Rapid Evidence Assessment aims to be rigorous and explicit in method, and thus systematic, but makes concessions to the breadth or depth of the process by limiting particular aspects of the systematic review process.

The key steps to undertaking the evidence review are provided below.



Appendix 3: Conceptual framework

The formulation of the key research questions forms an important step in guiding the subsequent Rapid Evidence Assessment (REA). It is helpful to maintain a focus on key questions in order to govern the REA process. However, the process can also be supported by a series of additional questions which sit underneath the key research questions.

For the purposes of this study, and building on the discussion with Arts Council England, the following key questions are proposed:

Research questions

- What evidence is there of progress in the arts, creative and cultural sectors with regards to leadership, workforce development, workforce diversity and skills levels?
- How does this progress compare to other sectors in the economy?
- What new and innovative models of workforce development projects and programmes are evident in the arts, creative and cultural sectors since 2010?
- What new and innovative models of workforce development projects and programmes are other sectors adopting, on a global level, to ensure their workforce is fully prepared for the future challenges of an ever-increasing global economy?
- What are the key challenges the arts, creative and cultural sector will face over the next ten years with regards to workforce recruitment, progression, retention and skills development and CPD? How does this compare with other sectors in the economy?

Key Concepts and Assumptions

Developing a shared understanding of key terminology and concepts linked to leadership and workforce development in the arts and cultural sector will be crucial in informing the development and population of the REA database and the subsequent analysis of the evidence.

This REA process does not seek to impose a set of definitions but merely to clarify the key concepts and definitions that apply to this research. This will aid communication of the research objectives and parameters to organisations engaged through the search strategy. It will also facilitate the identification of research evidence of relevance to the objectives of the research and associated key research questions.

Key Concepts

Definitions of the key concepts likely to be used in the REA process are outlined below.

Apprenticeships - Apprenticeships mix on-the-job training with classroom learning. They provide candidates with the skills they need for their chosen career that will also lead to nationally recognised qualifications. Apprentices earn while they learn and can receive other benefits.

Cultural leadership - Cultural leadership is the act of leading the cultural sector. Like culture itself, it comes from many different people and can be practised in many different ways. It concerns CEOs, senior managers and directors in subsidised cultural institutions; public officials developing and implementing policy for the cultural sector; and a wide range of producers, innovators and

entrepreneurs in small companies, production houses and teams.

Progression - Career progression refers to the upward movement or advancement made by people in a particular job.

Skills - Proficiency, facility or dexterity that is acquired or developed through training or experience.

Workforce development - Workforce development links staff learning and development to other human resource and business activities. It includes strategic planning, workforce planning, performance management and CPD and career development.

Workforce diversity - Workforce diversity is a workforce consisting of a broad mix of workers from different racial and ethnic background, of different ages, genders and sexual orientation, of different domestic and national cultures and workers with disabilities.

Assumptions

The following underlying assumptions underpin the REA process.

- It will be possible to identify research that is able to demonstrate progression with regards to leadership, workforce development, workforce diversity and skills levels since 2010.
- It will be possible to make comparison between the arts, creative and cultural sectors and other sectors in the economy on progress made with regards to leadership, workforce development, workforce diversity and skills levels.
- The effectiveness of new models of workforce development projects and programmes with will? be credibly assessed as part of research studies.
- It will be possible to distinguish the quality of the research evidence.

Inclusion and Exclusion Criteria

Based on the key research questions, key concepts and underlying assumptions, the following inclusion and exclusion criteria will be applied to the REA process to establish parameters for the search strategy.

Inclusion criteria

- Studies in England
- Studies that focus on the following themes:
 - Senior level skills CEO/COO/Board
 - Leadership
 - Entry and progression routes including apprenticeships
 - Museums workforce skills
 - Libraries workforce skills
 - Digital business skills
 - Diversity of the workforce
 - Commercial/business/enterprise/entrepreneurship skills
 - Volunteering
- Studies that present clear evidence of progress with regards to leadership, workforce development, workforce diversity and skill levels in England

- Studies published since 2010
- Formal research (i.e. subject to a clear research process based on scientific principles containing primary data gathered using sound methodologies or robust analyses of secondary data)
- Informal published material (i.e. grey literature) with reference to the key themes outlined above

Exclusion criteria

- Studies based outside of England
- Studies that don't focus on the key REA themes outlined by Arts Council England
- Studies that don't use a clear research process to produce credible findings
- Soft evidence (i.e. primary commentary, anecdotal evidence or interview data)
- Studies published before 2010
- Studies not published in English

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