




## 2 Turning talent into jobs

Challenge	Response
 <u>Developing world-class talent</u>	Talent pathways Groundbreaking new partnerships between employers and skills providers End-to-end development of creative skills for 14-25 year olds 5,000 apprenticeships in the creative industries Diversity challenge
 <u>Putting talent where it's needed</u>	
 <u>Opening up creative industries to all backgrounds</u>	

Talent is the life blood of the creative industries. If the UK is to retain a world leading creative sector, it will be through winning the race to develop our creative skills. This can only be achieved by a renewed partnership between individuals, employers and the Government to unlock the talents of everyone.

Only an individual can decide to put in the huge effort required to reach the top of these professions – whether as a film director or advertising creative, ballet dancer or software designer. But for those talented individuals willing to put in that effort, government should do everything it can to remove any barriers to achieving their ambition; and for those businesses that thrive on talent, government should do everything to help put it where it's needed. This will only increase in importance as the creative industries grow and become more mainstream, opening up opportunities to a wider range of people.

There are several steps to the development of talent. 'The Find Your Talent' programme will ensure that everyone has the chance to discover their aptitude. The creative menu will open up our education and skills system to partnerships with industry which will help individuals decide which career is for them. Our universities and colleges will give them the professional development to follow that career by ensuring they offer the best creative courses in the world. And business itself will help the flow of talent by engaging with the Government's ambitious apprenticeships programme and Train to Gain service. Underpinning each step is the input and support of industry working through their Sector Skills Councils to develop excellence and relevance in the qualifications and skills that we deliver.

But we need to strengthen provision. We need to help talented individuals map out their paths to success, in industry and beyond. And we need to find better ways to give business access to the skills it needs at all levels and from all sources.

### Developing world-class talent

- 2.1 **Providing support for talented children and young people:** our country is blessed with talent. It expresses itself in many ways. Many of the world's leading scientists are British. Our engineers are in global demand. Every year British sportsmen and women achieve outstanding results. And in the creative industries, our film makers, pop singers, designers, architects and many others have a place on any world stage. But for every individual who succeeds, there are many who do not. For many, it will be the result of a perfectly reasonable personal decision that the commitment and determination required is not for them, and that they wish to pursue other routes through life. But for others it is because the support they needed simply was not available for reasons beyond their control; because of their family environment, for example, or the school they went to, the community they live in or their access to resources. We believe that where talent and determination meet, they should be given every opportunity to succeed; and that every drop of talent wasted because of unfavourable circumstance is a loss.

## Commitment 2

### **We will create a talent pathways scheme to support and inspire young people from all backgrounds to pursue careers in the creative sectors**

- 2.2 To help address this issue, the Government will explore, as a priority for the next phase of the Creative Economy Programme, the potential for developing Talent Pathways in creativity. Talent Pathways will take the measures in this paper – from the 'Find Your Talent' programme and creative menu to better careers advice and new academies and apprenticeships – and build them into an end-to-end offer in a way that is relevant to the children and young people who will use them. It will also explore additional measures – for example, talent scouting, mentoring and a national creative skills camp.
- 2.3 Working in the creative sector is the ambition of many young people. But they and their careers advisers often don't realise the full extent of the skills that are valued by the creative industries. The assumption is too often made that a creative career is for those with an artistic talent. But the industry demands a much wider range of skills.
- 2.4 Any young person contemplating a higher education course could find it difficult to make an informed choice from the extraordinary range on offer. For example, there are currently over a thousand courses that include 'film' in their title and over 350 with the word 'television'. There are nearly one hundred courses related to computer games listed in the Skillset/British Film Institute database<sup>3</sup>, and the number of courses related to information technology runs into the thousands.

<sup>3</sup> [www.skillset.org/training/coursedatabase/](http://www.skillset.org/training/coursedatabase/)

- 2.5 It is often difficult for young people without university degrees to see how they might work in the industry. Even for graduates, the routes are not so clear. Demand for skills and expertise in non-arts subjects is increasing. Many working within the software, computer games and new media industries have told us of an unmet and growing demand for people with maths, physics and ITC skills. Indeed, many computer games courses at university level want to see candidates with A level standard in both maths and art – currently a rare combination. With an increasingly academic focus on design education, some design firms have noted increasing difficulty in finding employees who can express ideas through drawing. Aardman Animations, the creators of Wallace and Gromit, find it relatively easy to find good animators, but harder to find engineers to build the models which are a central feature of many of their films.
- 2.6 We will explore with industry how to establish a broader understanding of the range of qualifications that the industry requires, such as maths, engineering and ICT. This may also help to generate a greater incentive to study subjects perhaps considered dry and difficult.
- 2.7 Similarly, in the broadcasting, performing arts and film industries, there are real shortages of skilled people to do the essential jobs behind the camera and backstage. It is not possible to make TV programmes or feature films with creative talent alone – they need those with technical, engineering and ICT skills too.
- 2.8 In summary, the current position does not match the ambition – there is an over-supply of young people with different types of media studies qualification, but a shortage of those qualified to take the industries into the digital future.

Clear career paths

- 2.9 The Government challenges industry to work closely with the Sector Skills Councils to set out clear career paths into their sectors and support effective advice literature.
- 2.10 Creative and Cultural Skills (CCS), the Sector Skills Council for the cultural and creative industries, expects to launch its initiative [www.creative-choices.co.uk](http://www.creative-choices.co.uk) this spring – the first industry and user-led online service to fully exploit the potential of social media and give individuals a pathway to shape their own destiny.
- 2.11 The core of the new service will be the ability to find and compare all the courses, jobs, people and placements that are available across the sector. The service has benefited from a £2.5 million investment from the Cultural Leadership Programme, announced by the Prime Minister in 2006.

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Sector Skills Councils provide accurate and credible Labour Market Information (LMI) which can be analysed and used by mainstream and specialised careers services. Skillfast-UK (<http://skillfast-uk.org/justthejob>), Skillset ([Skillset.org/careers](http://Skillset.org/careers)) and e-skills (<http://e-skills.com/careers>) have been conducting online and one-to-one careers support for professionals, as well as providing a variety of publicly supported careers services with updated and reliable information on their industries.

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- 2.12 Once launched, Creative Choices will seek to establish itself as the market leader for online careers support in advertising, crafts, cultural heritage, music and the arts. The technology behind the site will be available to other sectors wishing to improve the way in which industry careers support can be delivered to a more technological generation.
- 2.13 Creative Choices will support the wider work of the Adult Advancement and Careers Service, which will be fully operational from 2011, merging the services of 'Next Step' and 'Learn Direct'. The new service will drive progression in careers, working closely in partnership with Job Centre Plus. The service will rely on detailed labour market information provided by Sector Skills Councils such as Creative and Cultural Skills to ensure that it has the industry-specific information necessary to deliver focused careers advice.

#### Opening up creative industries to all backgrounds

- 2.14 This is an exciting moment for the arts and culture. As the world shrinks, cultures are moving closer together and creating new art. Migration creates challenges but it also inspires invention. Our cultural diversity is one of our great cultural assets; and that diversity is leading to new and wonderful art – whether in the theatrical brilliance of *A Disappearing Number*, the choreography of Akram Khan or the original work on show at the Manchester International Festival.

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The Sackler Centre for Education through the Arts, the V&A's centre for learning through creative design, opens in 2008. Working in partnership with universities, design professionals and others, the Museum will engage young people and adults in critical thinking about design choices made by consumers. It will encourage audiences to develop skills in design practice – from digital media and advertising to fashion and home decoration – either for pleasure, or as a step towards a career. The work will be underpinned by research to identify the impact on individuals and the creative economy.

[www.vam.ac.uk/school\\_stdnts/education\\_centre](http://www.vam.ac.uk/school_stdnts/education_centre)

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- 2.15 Diversity enriches our society and communities. But it is also a creative and business imperative. The creative industries suffer when they cannot draw on our creative people, whatever their ethnicity, gender or location. Yet the industries don't always reflect that diversity in their own employment practices. Moreover, it is not clear that the opportunities for the recruitment of unpaid young people as interns, common in most creative industries, are distributed evenly across all socio-economic groups.<sup>4</sup> We expect an important spin-off from better routes into creative careers to be an improvement in the diversity of the industry.

<sup>4</sup> Skillset survey on performing arts 2005.

### Commitment 3

## The DCMS will work with its NDPBs, and through them its sectors, to agree actions to promote a more diverse workforce

- 2.16 Ensuring such diversity will continue to require some intervention, whether through education and training, outreach work, spreading good practice or awards which recognise the most diverse firms. We will work with the industry to identify suitable projects, and fund them where appropriate. A good example of the sort of work we want to see is the cultural diversity network in the broadcasting industry, which has set targets and improved the industry's monitoring of its own diversity, and ensured greater diversity. This is a priority to the industry to find effective solutions. Other industries should consider similar approaches.

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#### **Diagonal Thinking™**

The Institute of Practitioners in Advertising is developing a new tool for launch in early 2008, to help its member agencies identify recruits from a more diverse range of backgrounds and disciplines.

[www.ipa.co.uk](http://www.ipa.co.uk)

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- 2.17 **Developing high-level skills:** The UK is a world leader in creative education. The free-flowing creativity encouraged in many British art, design and technical schools and colleges is widely recognised as having contributed to our success in the creative sector. Our best schools and colleges strongly emphasise imagination alongside the development of technical skills. They offer opportunities for students to work on 'live projects' and be taught by practitioners. They attract students from around the world, many of whom stay on in Britain and contribute to our economy.
- 2.18 These institutions have not stood still. Universities are shaping our creative industries' engagement with technology. Goldsmiths, University of London has launched a new MSc degree in Computer Games and Entertainment with the games industry, which will marry cutting-edge technological, programming and creative skills. Bournemouth University recently unveiled a new Sony High Definition Media Centre. University College Falmouth launched seven new creative subject courses in 2007, including Digital Animation and Performance Sportswear Design. And Ravensbourne College is relocating to new state-of-the-art facilities in the Greenwich Peninsula. All these institutions are part of the Skillset Media Academy Network (see paragraph 2.24). But there are other examples of such innovation. In the highly specialised field of Radio Frequency Identification (RFID), the technology behind barcodes and smart cards, the Centre of Excellence for the Automatic Identification and Data Capture Technologies will help establish the UK as the leading independent European authority. This public-private partnership, recently opened in Halifax, will bring significant benefits to the UK economy. With a global value of \$5 billion (£2.4 billion) in 2007, the value of these technologies is expected to grow five-fold in the next 10 years.<sup>5</sup>

<sup>5</sup> *RFID in Action*, IDTechEx 2007.

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#### 14-19 diplomas in creative and media, and IT

The curriculum for 14-19 year-olds is being reformed, to encourage more young people to stay on in education by providing alternative, mainly vocational routes to accredited qualifications. Among these will be 14 specialised diplomas covering all sectors of the economy, including a Diploma in Creative and Media from 2008 led by Skillset in partnership with employers, C&C Skills, Skillfast-UK, education stakeholders and awarding bodies. A new 14-19 Diploma in IT has also been developed with e-skills and employers. The first 14-19 diplomas will be available from September 2008 in over 60 locations across England.

<http://yp.direct.gov.uk/diplomas>

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- 2.19 Further education also has an important role in creative skills. Colleges offer courses in a wide range of creative subjects – many of the country's leading artists began their training at their local college. Many FE Colleges of Art and Design provide state-of-the-art facilities and courses that are particularly attractive to young people who are often hard for other educational institutions to reach. Colleges are also key partners in delivering the new Diplomas for 14-19 year olds (see box), as are Sector Skills Councils who are playing a leading role in their development.

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#### Catalyst

The Catalyst programme will create new opportunities for colleges to shape the workforce of the future. The Lifelong Learning UK programme will help recruit graduates, managers and vocational and technical experts into colleges. Catalyst will also provide new opportunities for teachers, tutors and trainers to update their skills in the industry. The programme will provide further education with a graduate scheme which matches the best candidates to the most appropriate employers, and gives participants the ongoing support and development opportunities they need to make a difference.

[www.catalystprogramme.org](http://www.catalystprogramme.org)

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- 2.20 However, there is an appetite for more. As part of the Creative Economy Programme, many university and college leaders have asked for a review of their relationship with government, the Arts Council and cultural organisations. The Leitch report<sup>6</sup> stressed the need for higher education to do more to meet the needs of business (in response, DIUS is developing a Higher Level Skills Strategy for Employers and higher education). While work placements are often part of undergraduate and professional programmes, some see a need for greater emphasis on business and entrepreneurial skills as part of creative courses, to foster enterprise skills in students.<sup>7</sup>

<sup>6</sup> *The Leitch Review of Skills: Prosperity for all in the Global Economy* – World Class Skills, December 2006.

<sup>7</sup> See *Creating Entrepreneurship: Entrepreneurship Education for the Creative Industries 2007*.

## Commitment 4

**We will conduct research to ensure that academia is equipping students with the skills they need to make the most effective contribution they can to the creative economy**

- 2.21 The UK is home to outstanding creative education and institutions, whose success is underpinned by engagement with employers in course design. But we know that there remain some gaps to be bridged. We therefore issue a challenge to industry and academia to build on their success in equipping students with the skills they need to make the most effective contribution they can to the creative economy.
- 2.22 To support this challenge, the Government has asked the Art, Design and Media Subject Centre, based in the University of Brighton, to undertake a major research project to survey the landscape of employer engagement in higher education subjects closely related to creative and cultural industries.
- 2.23 The findings of the research will help identify perceived gaps in provision based on employer needs, but it will also be used as an opportunity to demonstrate how stronger links between Higher Education institutions, Further Education colleges, creative professionals, the creative and cultural industries and the wider community can be forged.

## Commitment 5

**We will encourage employers and skills providers to set up ground-breaking new innovative places of learning**

- 2.24 We will expand the existing provision of centres of excellence in creative skills. Three new centres have recently been announced:
- The **Pervasive Media Studio**, launched by the Chancellor of the Exchequer in February 2008, has a mission to pioneer digital media. A collaboration from Watershed and HP Labs, this teaching and research studio will cover several disciplines and will work with Bristol's diverse communities, as well as the University of the West of England, the University of Bristol and business.
  - **Eastside Arts Academy** is a new creative and digital arts academy for 950 14 to 19 year-old pupils. Based in the centre of Birmingham, it will serve young people across the West Midlands, with pupils admitted on the basis of aptitude in their chosen arts area. The new academy is co-sponsored by Ormiston Trust and Birmingham City University, in partnership with Maverick Television, Birmingham City Council and others in the creative industries. It is modelled on the successful BRIT school in Croydon, which is also a partner in the project.

- **Skillset Screen and Media Academy Network:** Skillset, the sector skills council which supports skills and training for the UK audio visual and publishing industries, has brought together partnerships of universities, colleges and industry to support a screen academy network, focusing on film, and has built similar partnerships for a media academy network focusing on television and interactive media. Skillset launched the 17 new Skillset Media Academies<sup>8</sup> in December 2007, involving 21 FE Colleges and 15 higher education institutions, including Bournemouth University, Birmingham City University, Central Saint Martins College of Art and Design, Goldsmiths University of London, the National Film and Television School and the University of Teesside.<sup>9</sup> The universities and colleges were selected on the basis of the strength of their current provision and links to employers. Skillset will work with its networks to improve collaboration with industry and expand their services, including the development of an outreach programme for new entrants, industry-focused undergraduate programmes, research and development partnerships, and business support.

2.25 We will work to develop five more projects:

- A world-class **centre of excellence and finishing school in animation education**, in partnership with Aardman Animations, Skillset and the South West Regional Development Agency.
- Skillfast UK, in collaboration with Jasper Conran, Jimmy Choo and other countries are currently working on a model for a **Couture Academy**.
- Subject to the approval of a suitable business plan, a **National Skills Academy for the creative and cultural industry**, to be located in Thurrock, developed in partnership between Creative & Cultural Skills and Academy Music Group, EMI, BECTU, Royal Opera House, Live Nation, Musicians Union, Glyndebourne Opera, Arts Council England and the Theatrical Management Association.
- The Northwest Regional Development Agency, in partnership with other RDAs Skillset and HEIs across the UK, will develop a **National Centre of Excellence for Computer Games**.
- A **UK Design Skills Alliance**, supported by the Design Council and Creative and Cultural Skills, is expected to launch in spring 2008, with the aim of improving professional standards in design education and practice through a transformational programme of activities.<sup>10</sup>

2.26 We are keen to engage with other sectors to meet their technical skills needs, working through existing programmes including National Skills Academies and DIUS Capital Programme for Further Education. No single model will meet the needs of all those involved in the creative industries and those with whom they want to work. However, we encourage employers or other interested stakeholders to develop further ideas.

<sup>8</sup> Skillset Media Academies can comprise one institution or a partnership between different institutions.

<sup>9</sup> A full list is available at [www.skillset.org/training/san/sma/](http://www.skillset.org/training/san/sma/)

<sup>10</sup> The UK Design Skills Alliance is part of the design industry's skills development plan '*High-Level Skills for Higher Value*'. Developed through the partnership of leading design industry and education bodies the Alliance will support the growth and development of a highly skilled UK design sector and enhance its impact on the wider economy.

## Commitment 6

We will explore the impact of a brand new 'Academic Hub' supporting collaboration between schools, further and higher education to provide end-to-end development of creative skills for people aged from 14 through to 25

- 2.27 Creativity emerges early; it thrives with consistent support and inspiration. Some secondary schools and colleges are already geared up to provide suitable environments, and see the arts as an important part of their mainstream curriculum. However, for others, the arts have become an extra-curricular activity.
- 2.28 This could be addressed if arts faculties worked more closely with schools, teachers and pupils. This would have benefits all round. Young people are early adopters of new technologies, whose creative application offers major economic and employment opportunities. Meanwhile, secondary schools, sixth form and FE colleges need a flow of curriculum and industry input, especially in newer fields like interactive media and sustainable fashion, which universities can supply.
- 2.29 The University of the Arts London (UAL) is among those addressing the Prime Minister's call for all universities to form a close relationship with secondary schools. They have developed the concept of a '14-25 Academic Hub', which would bring UAL together with several secondary schools and FE colleges. The Academic Hub would be a focal point for:
- Sharing curriculum and facilities by schools, colleges and universities, including collaboration on the new 14-19 Creative and Media Diploma; pre-university Foundation Degree level activity in sixth forms; and the sharing of specialist course content and e-learning materials
  - Student interchange through mentoring; special shows for school pupils to introduce them to the content of degrees; and targeted support for gifted pupils and those with special needs
  - Staffing, leadership and governorship interchange, including teaching in each other's classes; continuing contact by individual staff with students from the age of 14-21; course development input; competition judging; higher education and careers advice; and management support and mentoring (including across participating secondary schools and colleges)
  - Sharing industry and community contacts, including those creative businesses near the schools and colleges, or already supporting them; UAL's 'big business' supporters engaging with secondary school pupils; and the strengthening of UAL's widening participation networks into the relevant London neighbourhoods.
- 2.30 UAL will work with DCSF, DIUS and DCMS to explore this model.

### Putting talent where it's needed

#### **Media Production Apprenticeship**

As part of the apprenticeships programme set out in commitment 2, an Advanced Apprenticeship in Media Production has recently been launched in the North-West, with funding from Northwest Vision and Media, Skillset, the BBC and the Learning and Skills Council. The Apprenticeship will allow students to combine college studies with working in TV, radio, post production, online and emerging new technologies. They could be production runners, assistants, secretaries or web assistants. The Apprenticeship will result in a Level 3 qualification and is the first time an apprenticeship scheme has been developed specifically for the media industry by the media industry. Nearly 300 young people applied for 18 month apprenticeships. Seven of the first twenty apprentices came from minority ethnic backgrounds.

[www.skillset.org/uk/northwest](http://www.skillset.org/uk/northwest)

- 2.31 **Expanding apprenticeships:** Whether in film, animation, computer games or fashion, many companies choose to develop and make products in the UK because of our level of professional skills. However, we need to ensure a continuing supply of high level technical and professional skills. And we need constantly to renew those skills – particularly in the technical and craft fields – if we are to remain globally competitive. We will work with industry to achieve this goal, which is an important part of meeting the ambitions set by the 2006 Leitch report on skills.
- 2.32 Industry itself has a critical role, working through their sector skills councils<sup>11</sup> to identify the right mix of qualifications and continuing professional development to respond to changing demands and to help individuals progress in their careers.

## Commitment 7

**Apprenticeships will be established across the creative industries for up to 5,000 people a year by 2013**

<sup>11</sup> Sector Skills Councils (SSCs) are licensed by the UK Government and by Ministers in the devolved administrations to tackle the skills and productivity challenge by sector. SSCs are independent, UK-wide organisations developed by groups of influential employers in industry or business sectors of economic or strategic significance. SSCs are employer-led and actively involve trade unions, professional bodies and other stakeholders in the sector. The following SSCs are active in the creative industries:

**Creative & Cultural Skills** – for advertising, crafts, cultural heritage, design, music, performing, literary and visual arts ([www.ccskills.org.uk](http://www.ccskills.org.uk))

**e-skills** – for IT ([www.e-skills.com](http://www.e-skills.com))

**Skillfast-UK** – for fashion, textile and apparel industries ([www.skillfast-uk.org](http://www.skillfast-uk.org))

**Skillset** – for Broadcast, Film, Video, Interactive Media and Photo Imaging (and Publishing from 2008) ([www.skillset.org](http://www.skillset.org))

- 2.33 Lord Leitch's review *Skills in the UK* set out the critical importance of skills for the continuing prosperity of the UK's economy. A key pillar of Lord Leitch's vision is that the number of apprenticeships in the UK should be boosted to 500,000 by 2020 (400,000 in England). The Government agrees and has committed, by 2013, to making available an apprenticeship place for all school leavers who meet the entry criteria. In January 2008 the Prime Minister announced that the Government's first step would establish a further 90,000 apprenticeships for young people by 2013.

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#### **World Class Skills**

The Government set out how it will support employers and individuals in investing in the skills they need to meet the needs of the changing economy in *World Class Skills*, published in summer 2007.

[www.dcsf.gov.uk/skillsstrategy](http://www.dcsf.gov.uk/skillsstrategy)

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- 2.34 The creative economy has a major part to play in the delivery of this vision. In the immediate future, Creative & Cultural Skills, the sector skills council for a range of creative and cultural industries, will establish frameworks for the new Creative Apprenticeships initiative. Creative Apprenticeships, which will be run by the new National Apprenticeships Service with support from Creative & Cultural Skills, will help companies and institutions train young people in technical and professional skills. They have been designed by employers to meet specific needs in areas such as cultural venue operations, technical theatre and the music business, creating a new route into this fast-growing economic sector. With the backing of industry and the Government, Creative Apprenticeships should also help end unpaid entry-level jobs that can lead to wider exploitation, and which give the sector a negative image.
- 2.35 Creative Apprenticeships will launch in autumn 2008, when we expect approximately 400 placements to be established, with an annual UK target of 1,000 new apprentices thereafter. Government funding will be matched by appropriate employer contributions.

#### **Building on success: 5,000 apprenticeships in the creative industries**

- 2.36 As a priority for the Creative Economy Programme, we will work with other Sector Skills Councils in the creative industries – including Skillset, Skillfast and e-skills – to broaden the range of apprenticeships available in the creative industries, both in terms of occupation (for example, by extending apprenticeships to performers) and sector. By 2013 we expect that the creative industries will provide up to 5,000 formal apprenticeships a year, subject to high quality employer places being available. Under the new flexibility for apprenticeships established in the Government's recent review<sup>12</sup>, large employers will also have the option to design their own apprenticeship frameworks, drawing from the Sector Skills Councils' 'bank' of approved qualifications.

<sup>12</sup> DIUS (2008) *World Class Apprenticeships: Unlocking Talent, Building Skills for All*.

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**Review of Apprenticeships – potential benefits for the creative industries**

The recently published Review of Apprenticeships identified the need to consider targeted financial incentives to increase the supply of employer places. In particular the Government is looking to trial wage subsidies for small employers to help offset the risks they perceive in employing young people and to help them with the wage costs of time spent training. The Government will also offer financial incentives to encourage larger employers to train more apprentices than they immediately need, which is referred to as 'over-training'. It is expected that this model will be particularly relevant to larger companies making extensive use of contractors, and which have the economies of scale to offer excellent training: they will reap the long-term business benefits of having a well-trained workforce in their suppliers.

In addition the Government plans to make available seed capital to facilitate the expansion of the Group Training Association model of delivery to new sectors. These measures will be of significant benefit to the creative industries which have an employer profile characterised by a small number of relatively large employers and a much larger number of SMEs and sole traders. Government research carried out for the review identified the sector as having significant potential for growth in apprenticeship places and will look to industry to work closely with the new National Apprenticeship Service to deliver those opportunities.

[www.dius.gov.uk](http://www.dius.gov.uk)

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**Conclusion**

- 2.37 Our challenge is to ensure our creative talent is world class, and that the creative industries have access to the full range of skills they need now and in the future. That will mainly reflect the effort and dedication of individuals. But the Government can help by supporting those with talent at all ages and through all learning routes, and by providing an environment that allows the most talented to sustain themselves in the industry.
- 2.38 We will do more to understand and analyse the contribution of our creative universities. We will explain the range of talent and skills they require and seek to ensure that all those who have talent, whatever their background, can make a career in the creative industries. We will need the support of industry to achieve all of these aims.
- 2.39 We will also work to refresh the technical and professional skills of our creative industries. The Government will play its part by committing to introducing apprenticeships in the creative industries and by supporting the establishment of centres of excellence for the creative sector industries. We will work with the creative and cultural sectors to find companies to support these apprenticeships and institutions. We will encourage industry to work through their Sector Skills Councils to identify and articulate their professional skills needs and identify or develop appropriate provision.