



## Foreword

It gives me great pleasure to introduce the second report of the Creative Industries work sector which considers data comparison, measures to address skills gaps and the vital relationship between grass roots culture and the sector.

I would like especially to recognise the contribution made in its preparation by creative organisations across the administrations with which our officials have collaborated.

At the first Ministerial meeting in Jersey in 2015, we discussed the importance of the work sector engaging with those involved in the Creative Industries to gain insights not just from government's perspective but also from those working in the sector.

This has been especially important when looking at initiatives to combat the skills gaps which threaten growth in a sector which, as evidenced by the available data, is thriving across the administrations.

There are many lessons to take from the initiatives discussed in this report and I hope that the exchange of knowledge and practice will continue in areas where all our administrations have positive experiences to share.

Deputy Murray Norton  
Assistant Minister, Economic Development, Tourism,  
Sport and Culture Department, Government of Jersey



BBC filming in Cardiff, Wales Screen

## Introduction

*Embarking on its second work plan, the Creative Industries work sector has shared good practice by site visits and meetings with individuals and organisations; periodic updates and exchanges of information; and by production of this report, supplemented by a video, a collaboration between all members and the Secretariat.*

*The work sector was established in 2013. At its first Ministerial meeting in October 2015, the group was tasked to focus on three areas: collection and comparison of data measuring the creative industries; skills gaps for those entering the sector; and safeguarding links between grass roots culture and the creative industries.*

*Since the Ministerial meeting, the group has met on six occasions and held a supplementary meeting specifically for those involved in data collection. This report seeks to address the second and third areas of work by reference to encounters with the wider sector, not just through existing policy initiatives.*

*Such an approach has been valuable: it has enabled all the administrations to contribute, taking account of differences in the organisation and analysis of the sector, and their relative size and complexity.*



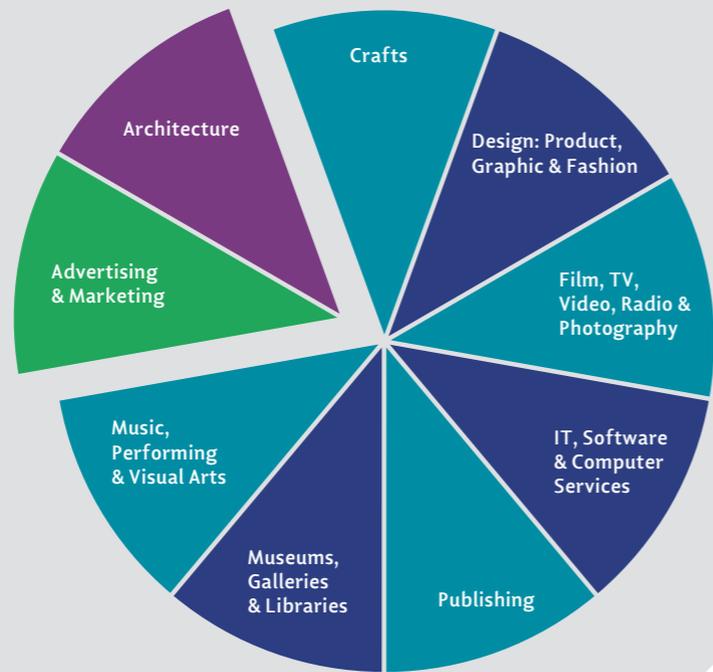
Set-up for BAMMA Event, PSI, Northern Ireland

Section 1

## Identification of data currently collected by each administration and comparable data which might be collated across BIC Member Administrations

### What are the Creative Industries?

While the UK Government's Department of Culture, Media and Sport (DCMS) classification is adopted across the majority of administrations, a different approach is taken in Ireland and Scotland, and there are some differences in the composition of some of the sectors. For instance, Guernsey includes specialised design activities and market research in advertising and marketing, and currently is not able to disaggregate architecture from engineering, technical testing and scientific research from the SIC classification.



- Common to administrations' analyses of 'Creative Industries'
- Excluded from Ireland's analysis of 'Creative Industries'

### Current challenges

In considering the available information, it has become clear that collating comparable data across the administrations presents challenges. Moreover, capturing the range of activity within a single definition of the sector is not straightforward.

For example, the majority of administrations' statistics are based on international SIC (Standard Industrial Classification) and SOC (Standard Occupational Classification) codes. Although this enables international comparability, there are limitations to the underlying classifications and, as the balance and make-up of economies change, the international classifications may be less able to provide detail for important elements of the Member Administrations' economies.

Definitions of the creative industries also vary: the UK, Wales, Northern Ireland, the Isle of Man, Jersey and Guernsey work to broadly the same definition although

the manpower database in Jersey uses a different version of the SIC codes and is in the process of being adapted to the one used elsewhere; while Ireland differentiates between creative and cultural industries; and although Scotland previously followed the UK definition, it changed its approach to ensure that its definition would fit the wider set of Scottish Government Growth Sector definitions.

This means that the scope of the creative industries' sub-sectors varies across the Member Administrations and in some areas overlap exists with other sectors including arts, heritage, digital/IT, e-gaming/e-business and tourism. There are also issues in establishing a common datum point, given changes in the methodology across some administrations. Therefore, the size and value of the creative industries sector across jurisdictions will not be directly comparable.

Additionally, for some sub-sectors such as crafts, it is difficult to assemble data due to the small sample size (a greater consideration for smaller jurisdictions); while conversely, music, one of the largest sub-sectors is not disaggregated from visual and performing arts. This points to potentially significant underestimates for some sub-sectors within particular administrations, though the Scottish Government has taken steps to address this through the use of business survey data rather than annual population survey data. While the Scottish Government has confirmed that it could produce directly comparable data, it follows that such a comparative exercise would still be subject to the wider caveats expressed above.

public monies (TV and Radio in particular, through the Public Service Broadcasters). In administrations such as Wales, where the Public Service Broadcasters are very significant employers in the sector, GVA does not provide an accurate picture of the economic contribution of the creative industries.

**Guernsey**  
 GVA: £251.4m – 9.2% of GVA (2015)  
 Employment: 1,206 – 3.4% of total employment (Mar 2016)

Complications also arise because of the large number of self-employed people and the number of creative businesses which are very small employers. The recently published report by the Creative Industries Federation on freelance workers put the number of self-employed within the sector at 47% (compared with 15% generally); while 89% of creative businesses were said to employ fewer than five people<sup>2</sup>.

**Ireland**  
 GVA: €4,703.9m – 2.81% of GVA (2010)  
 Employment: 48,308 – 2.61% of total employment (2015)

Further, there are significant variations in business turnover and industry mix across the Member Administrations, with a greater proportion of people working in low GVA areas of the sector in some administrations than in others. Also, importantly, public funds are not included in one of the data sources used to calculate GVA. This affects the Film, TV, Video, Radio and Photography and Museums, Galleries and Libraries sub-sectors in particular, as they are largely funded through

**Isle of Man**  
 GVA: £293m 6.3% of GVA (2014/15)  
 Employment: 800 total jobs – 1.9% of total employment (2017)

It is also important to distinguish between the creative industries and the creative economy, the latter encompassing significant numbers of employees involved in creative activity within organisations not themselves part of the sector on the basis of the number of workers involved in creative employment (e.g. finance, e-business and retail). Consequently, considering requirements for training to feed into the sector, for example, there is likely to be under-reporting of job opportunities.

**Jersey**  
 GVA: £100m – 2.5% of economy (2015)  
 Employment: 2,480 – 4% of total employment (Dec 2016)

Notwithstanding these challenges – and accepting that the data is not directly comparable – all the jurisdictions have been able to confirm the significance of the creative industries to their economies as illustrated in the infographics.

**Northern Ireland**  
 GVA: £797m – 2.4% of total GVA (2013)  
 Employment: 43,000 – 5% of total employment (2013)

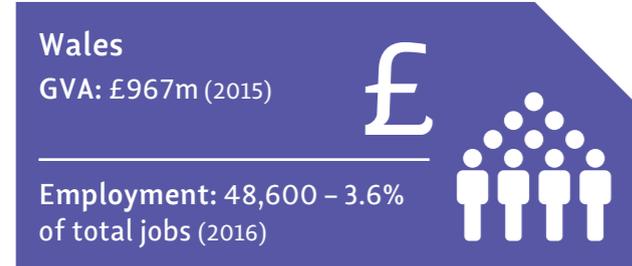
## Section 1

### Other kinds of data

While data measuring the economic contribution of the creative industries is not easy to compare across administrations, there are greater challenges in measuring other kinds of contribution.



This is partly because some sub-sectors may invite measurement specific to that sub-set rather than to the sector as a whole; there is data available, for example, to indicate the extent of some social impacts in the cultural industries – participation rates measured by the UK Government’s DCMS Taking Part survey, provide a good example. However, such an approach does not work across the sector<sup>6</sup>.



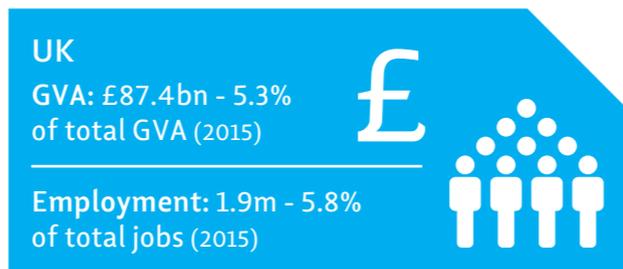
The UK Government’s Culture White Paper<sup>7</sup> published in 2016 recognised that culture makes a crucial contribution to the regeneration, health and wellbeing of our regions, cities, towns and villages; and it commits to working with Arts Council England, the Heritage Lottery Fund, Public Health England and other partners to develop and promote the contribution of the cultural sectors to improving health and wellbeing.

In other areas, the creative industries play a part in the success of wider aspects of economic activity like tourism. GVA contribution of tourism to the UK economy

in 2015 was £62.4bn (3.8% of the total GVA) in 2014; and the UK Tourism sector exported £21.8bn to the world, accounting for 4.3% cent of total UK exports of goods and services. It should be noted that these estimates (used in the DCMS Sectors Economic Estimates<sup>8</sup>) are based on a different methodology to all other DCMS sectors, as they are taken from the Tourism Satellite Account, an internationally recommended methodology for measuring the contribution of tourism to the economy. The work sector acknowledges that it has not been possible to look in any detail at the part the creative industries play in cultural identity or in branding although it noted during one study visit an example in the relationship between products available for sale through Manx National Heritage and the resurgence of interest in the Manx language used to confer distinctiveness and authenticity on those products.

The GREAT Britain campaign showcases the best of what the UK has to offer to inspire the world and encourage people to visit, do business, invest and study in the UK. It is the UK Government’s most ambitious international promotional campaign, uniting the efforts of the public and private sector to generate jobs and growth for Britain. The campaign has already secured confirmed economic returns of £2.7bn for the UK but again this constitutes only one form of measurement.

Looking to the future, the new Office for National Statistics Statistical Business Register (which is expected to be available in next two years or so) is likely to encourage further consideration of the measurement of the creative industries and may therefore provide an opportunity to consider some harmonising of methodologies.



(1) Figures for Guernsey have been calculated by the Committee for Economic Development based on available SIC data and should be regarded as indicative. (2) [www.creativeindustriesfederation.com/publications/creative-freelancers](http://www.creativeindustriesfederation.com/publications/creative-freelancers) (3) Figures for Ireland are drawn from two separate commissioned reports: Assessment of the Economic Impact of the Arts in Ireland – An Update Report (Indecon, 2011) and Creative Sectoral Overview (Whitaker Institute, 2015). As the sectoral definitions used in these reports differ slightly the data may not be directly comparable. (4) This estimate involves mapping based on the 2003 SIC codes and should, therefore, be considered as a preliminary, experimental estimate for the purposes of this report. It will be subject to change/revision once the newer SIC codes have been fully adopted. (5) This figure for Scotland is not comparable to the others as it is based on business surveys, as opposed to population surveys. (6) [www.gov.uk/guidance/taking-part-survey](http://www.gov.uk/guidance/taking-part-survey) (7) [www.gov.uk/government/publications/culture-white-paper](http://www.gov.uk/government/publications/culture-white-paper). (8) [www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2016](http://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2016)

### Findings from consideration of available data are:

All British-Irish Council (BIC) administrations hold data which indicate that the creative industries make a significant contribution to their economies although it is not currently possible to make direct comparisons across administrations because of differences in methodology and datum points.

Administrations have, nevertheless, provided their own data and indicated where it would be possible to supply comparative information in the future if there is a desire to do so.

Capturing outcomes other than economic is often easier with sub-sectors of the broader creative industries; particularly the cultural industries. Although there is less general agreement on their measurement, there are examples of good practice and evidence of contributions to a broader social agenda which could form a profitable area of exchange for the sector in the future.



Xian, Luke, Sam - mac Birmingham - mac makes music

## Section 2

### Engagement with industry to identify skills gaps for those entering the creative industries sector



Recruitment workshop run by Sgil Cymru

The group has met with a number of employers and skills providers to discuss the skills gaps that exist for those entering the creative industries sector and the measures taken to address them. The issue is common to all eight administrations.

#### Key emerging topics:

- *The perceived gap between higher level qualifications and the needs of employers; and efforts made to close that gap.*
- *Entry level programmes to equip employees with industry-generated opportunities – including apprenticeships, work-shadowing opportunities.*
- *Ways of promoting the creative industries as valuable careers to students and parents.*
- *Programmes to re- or up-skill adults.*
- *Measures to match personal aspirations with the needs of the local economy.*



Interns, Northern Ireland Creative Employment Programme

Photo by Simon Mills

### The perceived gap between higher level qualifications and the needs of employers; and efforts made to close that gap

All administrations noted this common challenge which had been addressed in some cases by formal links between individuals from the creative sector and higher education establishments. There appeared to be scope for this to be developed more systematically.

In the smaller island administrations, where the issue was complicated further by pressure to increase the skills of a finite indigenous workforce, there was recognition that employers are experiencing significant skills gaps in higher level qualifications. In Guernsey, this had the potential to hold back economic growth in developing and emerging sectors such as the creative industries and the related digital economy.

To address these concerns a number of initiatives have been run in the island, including a successful creative industries mentor scheme in 2016 and a “discover digital” internship programme run during the summer of 2017.

In the Isle of Man a ‘Make Market’ was held during summer 2016, facilitating collaboration between creative entrepreneurs, students, employers and the community. This highlighted opportunities for aligning creative activity with the potential for economic development.

A project in Jersey, jointly funded by government and KPMG in the Channel Islands, offers the opportunity to

acquire a degree in Digital and Technology Solutions through a partnership between the University of Exeter and the Trackers apprenticeship programme.

The ‘degree apprenticeship’ involves studying for a degree while working; graduates completing their formal study will also have an existing job without the burden of student debt. Students will receive significant on-the-job training and coaching with KPMG to develop a broad set of digital, technical and consulting skills while also undertaking short periods of study on campus each term.



Musicians and presenters networking at HWCH Dublin 2017

### Entry level programmes to equip employees with industry-generated opportunities – including apprenticeships, work-shadowing opportunities

The national skills agency in Scotland, Skills Development Scotland, is working with the creative industries and young people to enhance the transition from training to work and to ensure that young people can have the earliest opportunity to gain real insight and experience of working in the creative industries.

The most compelling stories to emerge are from young people given responsibility and actual work duties, alongside the opportunity to acquire real skills by working with practitioners. This is reinforced when they are actually employed, paid a wage and follow a programme based on industry standards.

These are the values of the Modern Apprenticeship Programme in Scotland: employed, trained and assessed

to industry standards and achieving an industry-recognised qualification.

Skills Development Scotland has also developed Foundation Apprenticeships for 16 to 18 year olds in secondary education as a means of smoothing the journey between full-time education and the workplace, whilst allowing young people to progress to Higher Education if that is their chosen development route. The new Foundation Apprenticeship in Creative and Digital Media was introduced in September across ten of Scotland’s colleges. This new programme has been designed to lead into the Modern Apprenticeship in Creative and Digital Media Production at Level 3.

## Section 2



Creative & Cultural Skills, Award Winners 2016, Northern Ireland

Photo by Simon Mills

Creative & Culture Skills and the Arts Council of Northern Ireland launched the NI Creative Employment Programme (CEP) in May 2015 to establish paid internships and apprenticeships in areas including technical theatre, music business, cultural heritage, community arts and live events. Wage incentives of up to £5,000 were available for businesses to recruit apprentices (aged 16-24) for a minimum of 2 years; while up to £2,500 to help support interns (aged 18-24) for a minimum of 6 months.

The programme was designed to cultivate talent and provide fair access to job opportunities in the creative and cultural industries for young people from all backgrounds who would have the chance to access on-the-job-training and experience to build the skills that employers want.

As of September 2017, the programme has created 89 new jobs for young people aged 16-24 and invested £275,000, with employers investing a further £500,000 back into the Northern Ireland economy in wages.

This represents value for money as the programme is doubling the initial funding investment through partnership with employers.

The CEP has helped build the confidence and skills of the young unemployed people involved so they can stay in work long term. All employers are encouraged to develop sustainable, long-term jobs and opportunities for young people, and Creative & Cultural Skills has been encouraged by the number of employers who have already made positions permanent or extended contracts.

Over the life of the programme, Creative & Cultural Skills anticipate employers will experience the benefits of creating fairer entry routes and witness the positive impact of a more diverse workforce. The programme is important for the future creative workforce in Northern Ireland, helping employers nurture skills, talent and a new generation of arts professionals and ultimately cultural leaders.

Production Services Ireland (PSI) was established in 1996 to raise production standards within the performing arts and entertainment sectors across Ireland. The company works on a huge range of events from small, local shows to some of the biggest events including the BBC's Sports Personality of the Year and the Riverdance world tour which saw its technicians travel to China and Japan.

As part of the work sector meeting in Belfast, members were able to visit PSI's premises and meet the team who explained the need for trained, skilled people for what is a growth industry.

In October 2015 they became the first Northern Ireland business to employ two apprentices in the new two-year apprenticeship at Level 3 in Technical Theatre. Since 2016, PSI has recruited two further Technical Theatre apprentices and one Business Administration apprentice, assisted by the NI Creative Employment Programme<sup>9</sup>.

In Wales, Sgil Cymru<sup>10</sup> is media professionals training media professionals. The company employs a team with over 100 years of combined experience in bilingual media training and production. As part of the work sector meeting in Cardiff, members visited Sgil Cymru's premises and heard about the range of courses it delivers - from one-day practical workshops to long-term

apprenticeship programmes, meeting the needs of the industry in Wales and across the UK.

*... the biggest new entrants programme for the creative industries in Wales ...*

Sgil Cymru's flagship training scheme is the Level 3 Apprenticeship in Creative and Digital Media. The 12-month programme is the biggest new entrants programme for the creative industries in Wales, supplying new talent to employers including broadcasters BBC Cymru Wales, ITV Cymru Wales and S4C, and across the sector to Real SFX, Cardiff Theatrical Services, Orchard Entertainment and Sports Media Services and others.

The inaugural delivery of two Level 4 media apprenticeships - Marketing & Communications and Interactive Media - is nearing completion, with apprentices employed by Golley Slater, Equinox Communications, Buzz Magazine and IT Pie amongst others. In partnership with Cardiff and Vale College, Sgil Cymru are researching and developing a brand new level 7 apprenticeship to further widen access to media careers.



Sgil Cymru apprentices at a film studio in Cardiff

(9) [www.productionireland.com](http://www.productionireland.com) (10) [www.sgilcymru.com](http://www.sgilcymru.com)

## Section 2

The success of the apprenticeships for both employers and apprentices has been recognised by awards from National Training Federation Wales, Business in the Community, and the Quality Skills Alliance, with multiple awards being won by BBC Cymru Wales, Real SFX and Cardiff Theatrical Services, and one former apprentice being awarded the 'Role Model of the Year' award by the QSA for his achievements in the media since completing the scheme.

*Over 10,000 trainees have taken part in It's My Shout projects.*

It's My Shout Productions<sup>11</sup> was established in Bridgend in South Wales in 2001, producing short films for television and screen. It works closely with other companies, community associations, drama groups, primary schools and further education and higher education establishments to find the best new talent in Wales, providing hands-on training for young people alongside experienced industry professionals. The main ethos of the company is to engage young people in inspirational and confidence-boosting creative activity, providing both hard skills (e.g. camera, sound, locations, runners, production assistants, animation) and transferable soft skills. Over 10,000 trainees have taken part in It's My Shout projects.

The Welsh Government has previously sponsored the company's training scheme which takes place over the summer in communities across Wales. It now runs successfully without government support. Each scheme delivers several high-quality short films, engaging with

approximately one thousand young people from across Wales. A number are broadcast on BBC Cymru Wales alongside a 'behind-the-scenes' documentary, with Welsh-language films broadcast on S4C. The company has won several BAFTA Cymru Awards and its award winning films have been shown all over the world on many channels, as well as on BBC 'Big Screens' in major UK cities, at the Glastonbury Festival and at film festivals around Europe.

The company has a number of alumni who have gone on to celebrated careers in film and television on both sides of the camera. These include:

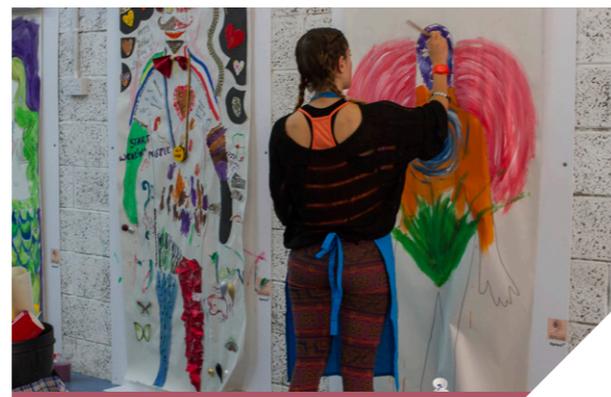
- Concept Designer Matt Savage (X-Men First Class, Les Miserables)
- Director of Photography Chris Jacobi, (Da Vinci's Demons, Doctor Who, Casualty)
- Costume Designer Emma Bevan, (Into the Woods, Downton Abbey, Spectre)
- Actor Aneurin Barnard (The White Queen, Cilla, Hunky Dory)



Script supervisor course run by Sgil Cymru



Count Me In! – Music-making with Cymaz Music



Artist development in Jersey



Guernsey's creative platform Finvention

## Ways of promoting the creative industries as valuable careers to students and parents

The work sector noted, in spite of huge growth in the sector, that the potential of the creative industries to offer rewarding and remunerative careers is often not fully recognised by students or parents.

Consequently, a number of initiatives seek to address this across the administrations. In Guernsey a "Discover Digital" programme outlines clear pathways to careers in the digital and creative industries sectors, demonstrating that such choices are a viable alternative to the island's more traditional finance-related careers. The programme recognises the need to promote these career pathways to parents as well as students and achieved this through a successful launch at the Guernsey Careers Show.

Finvention is Guernsey's annual interactive one-day forum showcasing the "best of breed" in innovative technological products and services in the FinTech, digital and start-up sectors, including creative industries. The aim of the event is to provide a platform for start-ups or industry players to showcase innovative products or services, and create potential investment opportunities; showcase the Bailiwick of Guernsey as a jurisdiction of technological and entrepreneurial invention with commercial expertise; act as a networking opportunity for delegates and presenters; develop links between business and government in the technology sector; and showcase young people/student talent through the Finvention schools competition.

(11) [www.itsmyshout.co.uk](http://www.itsmyshout.co.uk)

## Section 2

The competition is open to all Guernsey sixth-formers and provides an opportunity to pitch a business idea in front of a business audience. It provides a 'real-life' opportunity to develop and experience entrepreneurial activities and best practice, thus providing a valuable experience for youngsters about to move into a work environment.

In Northern Ireland, a number of pilot 'Creative Careers' programmes have been developed, delivering a tailored programme of industry-led workshops and experiences to give young people an insight into different careers in the creative sector.



A programme of investment to offer relevant and industry-led careers advice and information for opportunities in the creative sector includes interventions directly with young people, careers advisors, parents and targeted programmes of work to connect education and industry and offer young people the best advice and support.

Pilot programme feedback was very positive, external evaluation establishing that participants and facilitators found the programmes to be an enjoyable, effective, well-designed and engaged project, meeting and surpassing expressed targets and objectives.



## Programmes to re- or up-skill adults

In Ireland First Music Contact (FMC) is a free information and advice service for musicians, running the life-cycle of development from grass roots through to professionalization. Each year FMC meet more than 2000 musicians around the country, either through clinics or one to one consultancies where they help artists plan their way through the industry to get the best from their talent. At this stage grass roots artists are given access to industry professionals to begin their careers.

The next development stage is getting involved with others in the music community in Ireland and for that FMC delivers the LIVE music portal [www.breakingtunes.com](http://www.breakingtunes.com) Here acts can be discovered by industry and can network with other artists around Ireland. This self-building live network currently has over 13,000 artists' profiles, approximately 52,000 grass roots musicians in Ireland.

Further to help musicians generate income and capture the live original music talent in the country, FMC runs a series of Live Music Trails around cities in Ireland to bring original grass roots music-making into everyday life and audiences.

FMC also runs an annual music showcase called Hard Working Class Heroes. In excess of 50 international delegates representing all sectors of the music industry descend on Dublin for a weekend to experience first-hand the best of emerging Irish talent. In 2016 some 60 Irish acts were seen and selected to play at key international events and festivals.

FMC is a not for profit resource organisation for musicians at grass roots level, funded by the Department of Culture, Heritage and the Gaeltacht, through the Arts Council and Culture Ireland.

It is developing plans to further build infrastructure and professional network opportunities for the independent music sector in Ireland.

In Wales, Sgil Cymru has successfully delivered a number of short courses for those already working in the media, equipping professionals with the skills required to progress in their careers. In 2016/17, a package of three separate courses for new Script Supervisors, Location Managers and Production Managers was held at Pinewood Studio Wales, funded by Creative Skillset and the BFI Film Fund. Creative Skillset's High End Television Fund also financed Sgil Cymru's short course for 3rd Assistant Directors and workshops in 'Movie Magic', the industry standard software for TV scheduling and budgeting.

In 2017/18, a new 'Stepping Up' programme to upskill Welsh freelance TV crew is being delivered, co-funded by Welsh Government and Creative Skillset. The first trainee has already been on placement on new BBC Cymru Wales/S4C drama Keeping Faith, with bespoke training planned for up to ten trainees in total across the grades. Sgil Cymru also offers one-day CV workshops and tracks the personal development of former trainees.

Sgil Cymru continues to develop new schemes, maintaining close relationships across the industry, ensuring the training offer is specifically tailored for the needs of a continually developing industry. By offering world class training to the Welsh media workforce, Sgil Cymru plays its part in enhancing Wales' international reputation within the media production sector.

## Measures to match personal aspirations with the needs of the local economy

The Isle of Man showcased the creative industries as a valuable career through Islexpo, a unique conference to support innovation and entrepreneurialism. As part of this, a vibrant PechaKucha presentation inspired those looking to enter the creative industries to consider their next steps.

This built on the success of a MakeMarket initiative - around 50 public events over ten weeks to raise awareness of creative industries arising from collaboration between Government, educational establishments, industry and volunteers. A booklet outlines how personal aspirations can be aligned with the needs of the local economy<sup>12</sup>.

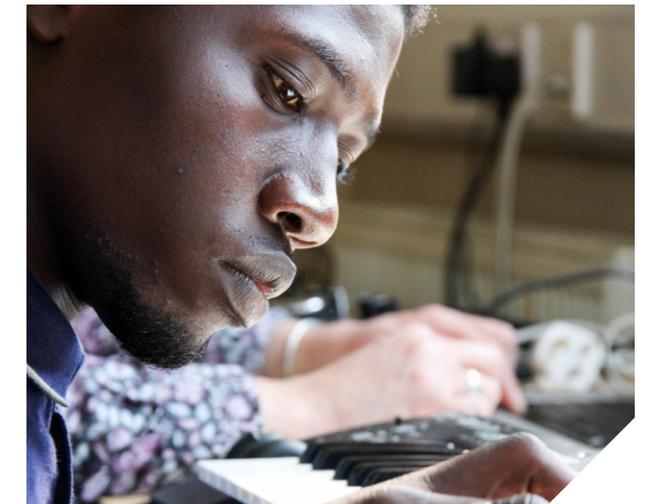
In Jersey the Trackers apprenticeship programme, which supports people aged 16 and over in their chosen apprenticeships through mentoring and funding for training fees, has responded to the needs of employers in a number of areas specific to the local economy.

Jersey has a large number of listed buildings from the Georgian and Victorian periods, many of which have ornate ironwork, restoration of which requires specialist craftsmanship; there is also demand for bespoke new hand-forged decorative items.

By engaging with Trackers the Apprentice Programme, Rylance Ltd is offering a clearly defined route for individuals in the island to pursue a career within the

creative metalwork industry. By accessing the service at Trackers and working in partnership with the mentoring offered, Rylance is ensuring that individuals have the best possible chance to succeed in the industry and to study to a strong academic level.

This is vital in ensuring that pathways into the industry are known and accessible, and continues to upskill the island's work force in this industry area. This will ensure the future of this creative industry by suppling highly trained staff.



My Pockets project, working from the Rise Academy, funded by Youth Music

(12) [www.wheretheyoucan.com/ibweb/res/pdf//Creative-Industries%202017.pdf](http://www.wheretheyoucan.com/ibweb/res/pdf//Creative-Industries%202017.pdf)

## Links between grass roots culture and the creative industries and measures to safeguard those links

In many areas of the creative industries, grass roots culture provides the stepping stone into the industry, whether for artists, musicians or other creatives.

But there are other important connections with indigenous culture which can have a commercial aspect; for example, the use of minority language in CDs and live music performances, and in branding items like those

sold by Manx National Heritage or the potential of the traditional Irish pipes to attract visitors from all over the world.

Equally, the group noted instances where digital technology was being used to help sustain grass roots culture, often giving a contemporary appeal to cultures rooted in local history.

### Key emerging topics:

- Efforts to safeguard the flow of musicians into the industry via grass roots live music venues.
- Links between the creative industries and minority languages.
- Indigenous culture and the creative industries.
- Imaginative use of venues.

### Live Music Venues

A specific challenge in sustaining the flow of creatives relates to the live music industry. The recent Wish You Were Here report by UK Music draws attention not only to live music's economic impact but also to the essential chain linking successful professional performers with grass roots culture.

As the report puts it: "without significant, ongoing support onto the lowest rung of that ladder to enable young artists to take their first tentative steps on great local stages, the UK music industry will struggle to produce the Adeles, Coldplays and Ed Sheerans of the future"<sup>13</sup>.

By way of example, the Oh Yeah Centre in Belfast has delivered a series of one-off events to celebrate 10 years of being a stalwart of the local scene. Grass roots venues such as Oh Yeah are the backbone of the live music scene

in Northern Ireland and give artists their first experience of playing live in front of an audience; and for fans, somewhere to get up close to artists who one day, may well be playing stadiums and festival main stages.

Throughout its history, Oh Yeah has been used for building audiences and has good partnerships with bigger venues and promoters to ensure that the next generation of artists and bands have grass roots venues that they can use in order to do just that.

However, the threat posed by the loss of live music venues was raised specifically at the work sector Ministerial meeting. A recurrent theme was the challenge posed by a range of licensing issues and the group noted a number of initiatives to mitigate the threat including:

### Adoption of the Agent of Change principle

The principle seeks to move from an absolute judgment on noise, or other environmental impacts, to one based on recognising the status quo ante and putting the onus for mitigation on the party responsible for any change in circumstances. For example, a developer building residential accommodation adjacent to a successfully functioning live music venue would be responsible for any necessary sound insulation for their new residents.

A similar approach was noted in the establishment of the 'Music is Audible' Group in Edinburgh which successfully amended the local authority's licensing policy from a presumption against any music being audible to one which prohibited 'audible nuisance'.

This has been a high-profile issue in Wales during 2017. In February, Cardiff Council gave planning permission for a 17-room hotel to be opened on Womanby Street, a bustling hub for music and art in Cardiff city centre. The developer stated the "the proposals do not affect the immediate commercial area or affect the amenities of any adjacent buildings".

A number of local venues objected, on the grounds that they form an integral part of a vibrant night time leisure and entertainment scene along Womanby Street – and an integral part of Cardiff's night-time economy. The venues were concerned that there could be complaints about noise from the street made by people staying at the hotel which, if investigated by the council, would lead back to venues like theirs. A petition opposing the move (to be sent to the Welsh Assembly, Cardiff County Council and Cardiff Council Licensing) quickly reached over 7,000 signatures.

In March the Welsh Government stated that Planning Policy Wales<sup>14</sup> was being reviewed and that officials had met with the Music Venues Trust. It said: "The cultural contribution of music venues is acknowledged and this is being given consideration as part of the review of policy". Subsequently, in May this year, Lesley Griffiths AM, Cabinet Secretary for Environment and Rural Affairs, announced the Welsh Government's intention to include an explicit reference to the 'Agent of Change' principle in Wales' national planning policy<sup>15</sup>, in a move to support live music venues.

### Targeted Plans and Strategies

The Mayor of London established a taskforce to address the reduction in grass roots venues and it produced a plan setting out recommendations to address the problems. Fundamentally, it argued that these venues should be regarded as cultural spaces, risk-takers, hubs of innovation and place-makers whose needs should be recognised in policy documents. Wider issues associated with live music and other activities are being addressed by the London Night Time Commission.



Sgŷl Cymru recruitment workshop

### Rehearsal and Performance Space

The work sector visited a number of venues, some of which – like Village Underground in Shoreditch, Oh Yeah Music Centre in Belfast and Out of the Blue in Edinburgh – had successfully transformed previously redundant space into performance and cultural resources, providing space for creative artists and popular music venues.

The group noted the importance of leasing agreements which recognised the special qualities of such venues on the character and culture of the surrounding area and the need for this to be recognised in the terms of lease agreements.



Oh Yeah Music Centre, Belfast

(13) Wish You Were Here, UK Music (2017) p.12. [www.ukmusic.org/assets/general/Report\\_WYWH\\_2017.pdf](http://www.ukmusic.org/assets/general/Report_WYWH_2017.pdf)

(14) [www.gov.wales/topics/planning/policy/ppw](http://www.gov.wales/topics/planning/policy/ppw)

(15) [www.gov.wales/newsroom/planning/2017/170519-updated-planning-policy-to-strike-a-chord-with-live-music-fans/](http://www.gov.wales/newsroom/planning/2017/170519-updated-planning-policy-to-strike-a-chord-with-live-music-fans/)

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### Links with Minority Languages



Modern methods of learning an historic language, Guernsey

An interesting aspect of the cases studied in visits concerns the relationship between the creative industries and minority languages (this is also an area outlined in the Forward Work Programme for the BIC Indigenous, Minority and Lesser-used Languages work sector).

As part of the work sector meeting in Cardiff, members were given a tour of the facilities at Clwb Ifor Bach<sup>16</sup>, an award-winning live music venue and club event space located in the heart of Cardiff's Womanby Street.

The venue's business model drew considerable interest. It provides a high-quality, commercially sustainable music experience in the city centre (e.g., hosting headline gigs by touring artists and high-profile club nights). In turn, this supports the social and cultural enterprise which is at the heart of the venue's activities, helping to develop new local artists and promoting the Welsh language (e.g., hosting community workshops or providing performance space for emerging Welsh language artists).

After being mistakenly declared extinct by UNESCO in the 1990s, the Manx language has undergone a tremendous revival, forcing UNESCO to revise its status to 'critically endangered' following receipt of a letter in Manx from pupils of the Manx medium school, Bunscoill Ghaelgagh.

Two free apps have been developed for the language by Culture Vannin, who conduct adult education to complement schools teaching by the Department of Education and Children (DEC). The resulting increased number of Manx speakers can now enjoy novels, songs and performances in Manx. Collaborative work is ongoing with the BIC Indigenous, Minority and Lesser-used Languages work stream.

The Celtic Media Festival took place in the Isle of Man in May 2017, a celebration of Celtic broadcasting and film talent. Culture Vannin awards annual bursaries linked to Oideas Gael in Donegal, and has developed a partnership with saysomethinginwelsh. Together with DEC, they have developed a Manx Language Strategy, which focuses on improving access to lifelong learning and raising the status of the language, among other things. Culture Vannin publishes novels and resources in Manx, together with online films about Manx Studies, collaborating with online television company MTTV to provide Manx commentary for news items.

Additionally, a range of products is available through Manx National Heritage which celebrates the work of local artists and often the Manx language, enhancing the Island's reputation as a special place to live and work. Manx National Heritage also holds the valuable historical record for the Manx language in various media.

Guernsey held a community 'hackathon' in June 2017 to generate ideas to support the local language Guernésiais to become more widely used: a small digital app was created as a starting point to generate interest and appeal, particularly amongst younger users. The app was launched at the Sark Folk Festival with a number of handy festival phrases for attendees.

In Jersey a digital project involving distinguished academics, Professor Mari Jones and Dr Julia Sallabank, the local indigenous language trust and the Jersey Archive, is creating a recorded archive of Jèrriais that will be available to researchers and to those learning the language. The project has been launched as a community venture with training sessions held to enable volunteers to record speakers.

### Indigenous Culture and the Creative Industries

Uilleann piping is a unique form of music that has evolved in Ireland over the past 250 years. As the sound of the instrument has become more widely heard and appreciated over recent decades, uilleann piping has spread around the world. It has its own range of expression, technique and repertoire, developed through a dialogue between the music and the capabilities of the instrument, and with the skills of the musician leading to the creation of a unique and haunting sound.

Towards the end of the 19th Century there was declining interest in the music, compounded by the significant difficulty of obtaining pipes in tune, so much so that in the 1960s there were only 100 players known to exist, including those in Irish communities abroad.

In 1968, a group of concerned pipers with a mission to reverse the decline, formed the organisation known as Na Píobairí Uilleann (NPU). Today it is a very different story. In its half-century of existence, NPU's efforts have contributed to a massive increase in the use and appreciation of the instrument and its music, with around 6,000 players worldwide. Through programmes of research, publications, tuition and training, NPU accumulates and distributes information related to the history, manufacturing skills, and performance of uilleann piping.

Live tuition and the study of old recordings have helped create a line of young players whose progress towards a master of the instrument continues to astound older players. This has resulted in a flowering of the art in modern times and the uilleann pipes have become an object of fascination worldwide. Their rediscovery at an international level is reflected in the number of aspiring pipers from around the world who come to Ireland annually to learn the instrument while many others avail themselves of online tutorials.

Uilleann piping is valued as an essentially Irish form of artistic achievement both in terms of the performance of

the national music and the manufacture of instruments to a high level of craftsmanship. The Irish Government supports uilleann piping with funding through the Arts Council of Ireland. Since 2015 the Department of Culture, Heritage and the Gaeltacht on behalf of the state has been advancing the inclusion of uilleann piping on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

In Jersey, ArtHouse Jersey has focussed programmes on increasing the flow of artists from the community into the creative industries, supporting commissioning, access to studio space and an open studios programme which combines organised access to studios with a central exhibition promoting the work of all participants.

By bringing together experienced artists, recent graduates and amateur artists, ArtHouse Jersey has encouraged a progression founded on the creation of new opportunities for island artists. Developing a partnership with the main commercial gallery the CCA Galleries, it provided a high quality professional exhibition as the focal point to encourage subsequent visits to individual studios.



Uilleann piping reaching the younger generation

(16) www.clwb.net

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The programme also created temporary studios – like the one established at the home of the National Trust for Jersey – and partnerships which encouraged sharing of space to give less experienced artists the opportunity to benefit from contact with established peers.

Culture Vannin in the Isle of Man works to support grass roots culture, particularly in relation to traditional music and dance, and the Manx language. Its three development officers provide skills and training, formal teaching, and create opportunities for performance, recording and publishing in a variety of media. They also liaise with education specialists to produce resources and curricula. Their work has supported the development of professional Manx musicians Barrule, Mec Lir, Ruth Keggan and Birlinn Jiarg, which in turn inspires younger players.

A recent project has seen Scottish composer and multi-instrumentalist Hamish Napier work with the young Manx band, Scran, to programme the first half of a Celtfest IOM concert supporting his composition *The River*. Together with IOM Arts Council, Culture Vannin provides grants and underwriting to support festivals and events which underpin many of the creative industries.

The IOM Arts Council awards funding to amateur and professional creative activities on the Isle of Man,

including new grants specifically to creative industries professionals, marking a change in how they fund and develop this sector. The objectives of the new arts and culture strategy will extend this work and provide more consistent support. There are also specific objectives around grass roots creative and cultural activity, and how this can be developed.

The strategy also commits to an engagement survey which will ensure that the voice of those involved in grass roots culture is heard, with programmes shaped to fulfil any gaps identified.



Promoting local artists in Jersey

### Imaginative use of Venues

The work sector visited a number of venues which had been created in buildings intended for other purposes like the Village Underground complex in London, the Oh Yeah Music Centre in Belfast and Out of the Blue in Edinburgh.

They noted the impact that creative individuals had made on their historic surroundings and the wider effect on surrounding areas, contributing strongly to the identity of the local community and the economy. Partnerships with charitable trusts could also deliver the refurbishment of iconic buildings like the Gaiety Theatre in the Isle of Man, a jewel in the cultural offering for visitors as well as residents.

The theatre, designed by Frank Matcham, first opened in 1900 and has undergone extensive restoration for 30 years to return it to its current magnificent condition. The theatre hosts top class shows, often including local talent, all year round.

The high standard of amateur theatre on the Isle of Man is renowned, often allowing for permission to perform west end shows that larger communities may not be given. Amateurs (technical as well as performers) who work and perform at the theatre often go onto professional careers in the industry. The Isle of Man Arts Council subsidises the amateur hire rate at the Gaiety Theatre at approximately £100,000 per year to allow this activity to continue.

One of the best examples in central Scotland of an innovative use of a venue previously used for another purpose is the transformation of the former fire station in Dunfermline, Fife into Fire Station Creative.

The iconic building was erected in 1934 and housed the Fire and Rescue Service until they moved to new premises in 2010. The building then lay empty for several years until a group of local business people and artists with support from organisations such as Fife Council, Creative Scotland, The Robertson Trust, The Barcaple Foundation, Fife Environment Trust and the Educational Institute



The spectacular Gaiety Theatre, Isle of Man

of Scotland, renovated the facility which is now open to the public and available for a wide variety of creative activities and for drinks and dining.

Fire Station Creative combines high quality exhibition space, artists' workshops (for which there is now a long waiting list) and a range of different types of musical and other performances. It is also used to host evenings for the creative industries network within Fife.

However, bricks and mortar venues are not always necessary, particularly for temporary events which capitalise on landmark sites. In Guernsey a number of successful alfresco events have been held, bringing together creatives and other partners like the Guernsey Museum Service which promotes open air events at Castle Cornet in St Peter Port.

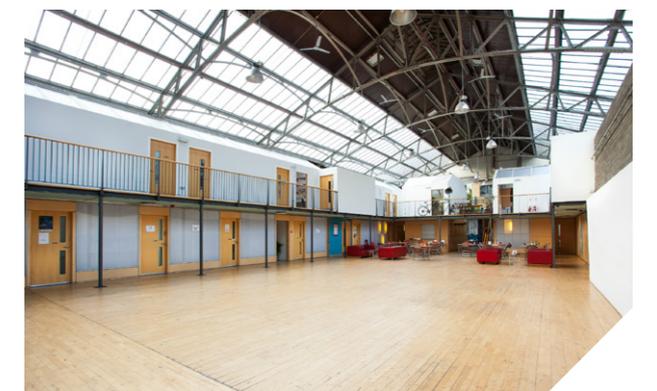
In other initiatives music events are held on the seafront at Cobo Bay, bringing a carnival atmosphere to the Cobo seafront while raising much needed funds for local charities such as the Guernsey Cheshire Home; and on the Guernsey cliffs on the south west coast by the Chaos organisation. The Vale Earth Fair Collective, supported by the Guernsey Arts Council, is a particularly good example of an organisation that has promoted music and the arts in Guernsey since 1976<sup>17</sup>.

The year-long Isle of Architecture campaign in the Isle of Man included a series of gigs in unusual spaces, taking

live music performance and installations to a lifeboat station, a swimming pool, heritage sites, and to the iconic Crow's Nest in the Sea Terminal. Heritage sites in the Isle of Man regularly provide space for other activities such as music and drama performances, for example Shakespeare in Peel Castle.

Similar programmes have run in Jersey where the imposing Mont Orgueil Castle has staged theatre and the major parks are regularly used for creative activity.

These events rely on obtaining the necessary permissions from the relevant authorities but although noise is always a concern for neighbours it does not seem to be an insurmountable problem. All of the events rely on sponsorship and most are run by dedicated volunteers.



Out of the Blue Drill Hall, Edinburgh

photo: Paul Johnston, Copper Mango Photography

(17) [www.valeearthfair.org/about/vale-earth-fair-collective](http://www.valeearthfair.org/about/vale-earth-fair-collective)

## Conclusions and recommendations for the future

The focus of the work sector's inquiries has been broad. This has been valuable because it has allowed consideration of a range of good practice across very different sub-sectors of the industry.

However, the sector proposes a narrower focus on two areas for the next work plan:

- Nurturing a pipeline of development through education;
- Equality, diversity and inclusion.

The focus of the former allows exploration of recent initiatives developed to address the skills issue from the angle of the curriculum rather than later interventions through engagement with industry where the emphasis lay in this second work plan.

There are two aspects to the inclusion agenda: first, measures to encourage diversity among employees within the sector; and secondly, how audiences for the creative industries can be as inclusive as possible. This allows consideration of the impact of social policy on the cultural industries.



Step Inside Programme, Bauer Academy, Northern Ireland



THUMPER Band playing at Workman's Club Dublin