

Sam Thomson, April 2013

Bristol City Council/Knowle West Media Centre/
University of West of England, Bristol.



**ENTRY
LEVEL
EMPLOYMENT IN
BRISTOL'S
CREATIVE
INDUSTRIES
SECTOR**

'It's just trying to find a door...'

Final Stage 1 Report

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Introduction to this report

This document reports the outcomes of the *Entry Level Employment in Bristol's Creative Industries Sector (ELEBCIS)* research project, which has taken place between July 2012 – March 2013.¹ The project has included primary research in the form of interviews with:

- Young people working with, and professionals working for, informal education providers across the Bristol area;
- Professionals working in formal education (at school, in Further Education and in Higher Education Institutions);
- Creative and Digital Sector employers and employees in a range of companies of different sizes located in the city;
- Young people in formal education settings in different areas of the city, each with comparatively different intakes and traditions of progression for students into both Higher Education and¹ in to employment in this sector to date.

Secondary research has taken place in the form of a literature review.

Together, these approaches have enabled the development of understandings about a wide range of issues connected to current and future-predicted entry level employment opportunities in the creative and digital industries' (and other) sectors in Bristol, and have enabled the 'reflecting back' of current practice, identification of particular barriers, and potential opportunities for innovation which may help to address these. The process has also enabled the identification of effective (as well as less effective) skills training and development provision which is enabling young people across Bristol to access employment in these industries.

Through this process, it has been possible to develop a series of recommendations and proposals for Bristol City Council's Economy, Enterprise and Inclusion Team – who commissioned this work – for consideration in future planning and decision-making related to skills training provision for these industries in the city.

In this way, this report may contribute to the extensive planning and development activity that is currently taking place across the city and the wider region in response to the ambitious plans for the Local Enterprise Partnership's Bristol Temple Quarter Zone (BTQZ), an Enterprise Zone development in the centre of the city, which are rapidly taking shape.²

In the midst of this significant and strategic skills and training action planning, this report focuses specifically on the potential gaps in provision for training and skills development to enable access to employment opportunities in the Creative and Digital Industries sectors for all residents – specifically young people – in the city. Such gaps could compromise achievement of the Local Enterprise Partnership's ambitions for the future of the region, the future of these industry sectors, and the future opportunities for all young people in the city.

The outcome of the ELEBCIS project to date – presented in this report – has been the development of a series of recommendations and associated areas for future work which may support the achievement in practice of ambitions which ensure that all residents are able to access and benefit from the economic opportunities being developed in the region and crucially that no-one in the city is ‘left behind’³.

Following submission of this report in April 2013 (which will be used by Bristol City Council to consider, respond to and consequently feed in to ongoing planning and decision-making processes in the city and wider region) an academic paper will be produced to present a detailed analysis of the findings of the project, and will be disseminated through a range of fora relevant to a diverse range of academic fields – for example, Urban Studies, Employment Studies, Cultural Policy, Regional Studies, Business Development, Organisational Studies, Creative Industries, Education etc.

The attached *Appendix 5* presents an overview of the sources considered as part of the literature review for this project, and will give the reader of this report a sense of the range of academic, as well as professional sectors’ communities of interest in which issues connected with, and raised through this work are currently and arguably, increasingly, being discussed.

However, rather than contributing to academic debate, the main purpose of this report is to inform decision-making about the future provision of accessible skills training and development opportunities for the city’s current and future young people.

This report, therefore, presents a concise overview of the context for, process of and outcomes to the research project,⁴ focussing on the recommendations that have emerged from it.

1. To date, the project team has undertaken:

- 27 interviews with young people
- 31 professional discussions
- 3 focus group meetings
- 13 employer Interviews.

2. Enterprise Zones (Gov.uk: 2012)

3. West of England LEP Business Plan 2011-13, West of England Local Enterprise Partnership, available at: www.westofenglandlep.co.uk ; accessed on 13 March 2013

4. See Appendix 1 for definitions of the terms Entry-Level, Young People and Creative Industries Sector used throughout the ELEBCIS Project.

Context for the Entry Level in Bristol's Creative Industries Sector (ELEBCIS) Project

The ELEBCIS project has been undertaken during a time of considerable uncertainty and change across all areas of public sector activity in the UK.

Policy, strategy and practices are still emerging at National, Regional and City-Regional levels, which will impact on the scope and content of this report, and on access to the opportunities that exist in the city for the young people and future employees who are the focus of it.

At the time of submission of this report, planning for the economic, educational and social futures of the city continues to evolve iteratively. Whilst this form of development process can be challenging (in that it presents a level of uncertainty for decision-makers - and the associated danger of disconnected or parallel planning processes emerging), it also provides a considerable opportunity for innovative thinking and the development of new approaches to respond to the challenges being presented to the city and the wider region.

The Creative Industries and the City of Bristol

As well as recently being voted the UK's 'best place to live/happiest city' (Western Eye: 2012), the wide-ranging and extensive opportunities being created through developments focussed on the Local Enterprise Zone at Bristol Temple Quarter, suggest that the future for the creative, technology and digital sector workforce in Bristol is bright (fDi: 2012).

The city's growing digital and technology, and creative and cultural sectors – on which the justification for investment in Bristol as the National Lead for Creative Industries through the Local Enterprise Partnership (LEP) network was achieved - are promoted as providing opportunities that can lead the city's recovery from the current economic downturn. The demonstrable strengths of these sectors – including the increasingly visible environmental technologies sector are increasingly being recognised as leading nationally and internationally in creating opportunities for ethical, economic growth and inward investment as well as social, cultural and material regeneration.

In a global marketplace, for both employees and employers in the Creative and Digital Industries Sector, Bristol is increasingly promoted as, and widely considered to be, an extremely attractive city in which to live and work.

The West of England Local Enterprise Partnership (WoELEP) is currently developing a series of action plans, including one for skills and training provision, which make clear how it will achieve the ambitious vision and strategic growth plans that will create a total of 95,000 additional jobs across the region over the next 25 years, including 17,000 in the Creative and Digital Industries sectors.

In Bristol, it is investment in the Enterprise Zone at Bristol Temple Quarter (BTQZ) which is the focus of planning for jobs growth in these industries over that planning period (Bristol Temple Quarter Zone: 2012; WoELEP: 2011).

As well as attracting a highly-skilled workforce from outside of the city to supply the skills requirements that these sectors will need to achieve the growth that is being predicted for the city, a key priority is to plan how the city can most effectively ensure that the initial investment in the region (and subsequent growth in economic and employment opportunities in these sectors⁵) benefits are accessible to all residents – including those living in areas where youth unemployment and access to employment opportunities in these sectors⁶ are a particular challenge (WoELEP:2012).

The ELEBCIS project specifically aims to consider issues connected to and impacting on the opportunities for skills training, development and employment that currently exist in the Creative and Digital Industries Sectors in Bristol. It also aims to explore the opportunities which - it is proposed - will be created over the next 25 years⁷ in these sectors in the city, and seeks to identify, and propose solutions to overcome any barriers to access to those opportunities which are currently, and may in the future be faced by young people living in the city, specifically young people living in areas of the city where youth unemployment is a particular challenge and/or living in personal circumstances which present particular barriers for access including those which are socio-cultural, economic and/or educational.

The ELEBCIS project aims to support the achievement of WoELEP's ambitious economic plans which firmly assert that 'No-one will be left behind.' (WoELEP: 2012)



5. From the initial investment from central government in the LEP itself, through the subsequent and ongoing expected growth in employment and related economic opportunities that this will provide.

6. And that young people across the city will therefore be able to access, and share in the ongoing and considerable future opportunities and benefits that this will provide for the city.

7. Assuming that the outcomes currently being planned for in Bristol and the wider region through the Local Enterprise Partnership strategic planning activities come to fruition.

Aims of the Entry Level Employment in Bristol's Creative Industries Project

In the context of the development of the BTQZ, Bristol City Council commissioned the ELEBCIS project research in order to better understand the opportunities that are currently available for young (and older)⁸ people to progress in to the creative, media and digital industries in Bristol at entry level, and what – if any – barriers there are for young people in the city to access these.

The ELEBCIS project specifically aims to explore how existing opportunities may be increased, and identify ways in which opportunities may be enhanced. Additionally, it aims to explore whether there are additional barriers to access for disadvantaged young people in the city which may prevent them from accessing, and therefore benefitting from the opportunities being offered through Bristol's strategic focus on economic growth and the development of employment opportunities in these sectors. For areas of the city where youth unemployment is a particular challenge, this is of specific concern.

ELEBCIS Research Project Aims

1. To identify the opportunities in Bristol's creative and digital sectors for sustainable employment, both now (2012/13), anticipated and with specific reference to the development of the BTQZ;
2. To identify the range of possible routes for potential employees into these opportunities;
3. To identify the entry level skills that future employers in these sectors will require of their workforce;
4. To identify the preparation and training needed for employment in these sectors;
5. To identify any gaps in existing training provision (in particular for the hardest to reach groups and those from disadvantaged backgrounds);
6. To identify any impediments to young people's progression into these sectors;
7. To identify existing initiatives, programmes and organisations working to address these issues in Bristol;
8. To identify existing models of good practice elsewhere in the UK and/or internationally that can inform future planning and funding decisions;
9. To examine how existing initiatives, programmes etc might be "joined up" and/or augmented to benefit both employers and job seekers in Bristol, to enable the city to sustainably develop its own workforce in these sectors and to maximise opportunities for young people, and other entry level employees from areas of the city which face particular barriers to employment to benefit from the BTQZ and related opportunities in these sectors.

Key Issues emerging from the Literature Review

The literature review for the project highlighted a number of issues. These include:

- The definition of the term 'entry-level' is inconsistent. There is a lack of shared definition of what level this sort of role is actually at (and therefore what skills-set would be needed to access it);
- Attempts to define the scope of the Creative and Digital Industries sectors for statistical purposes in the UK are ongoing; there is considerable disagreement about the range of job roles and arguably the range of sectors that are included/excluded from this definition. This remains subject to challenge from a range of organisations including Arts Council England and NESTA and is currently the focus of an ongoing consultation from DCMS at the time of submission of this report;⁹
- Recruitment practices in the Creative Industries sector are informal and inconsistent with other sectors;
- Large scale Creative Industries-led regeneration projects in other cities in the UK and internationally evidence that building on existing networks to innovate is the most effective way to achieve growth in creative economy activity;
- Vocational Education and Training for disadvantaged groups is most effective when delivered by organisations with a commitment to (core purpose in) this work; when it is closely aligned with employment and employers ; when it also provides the opportunity for participants to develop social capital through building networks and when new and responsive approaches to this are encouraged;
- The Creative Sector in Bristol is currently made up of more than 90% SME and Micro-businesses, many of which are run by 2-3 partners, and have no employees.¹⁰
- There is existing work which illustrates the transferability of creative skills training into other sectors (Ball: 2007), however, there is little work which explores the range of training and career development routes through which individuals working in the Creative Industries sector (across all sub-sectors) have progressed into employment in these sectors. This would be a useful addition to the literature.

9. See Jurisson: 2007 for examples of the debates continuing in relation to the definition of these sectors.

10. Mapping the Creative Industries in the West of England, West of England Mapping Final Report Burns Owen Partnership: 2007

What sorts of jobs will be created at BTQZ?

Noting the issues highlighted through the literature review concerning the ongoing uncertainty over any agreed definition of the Creative Industries as a sector, it is still possible to make some informed predictions as to the sorts of jobs that will be created at BTQZ over the next 25 years.

More than 90% of existing creative sector companies in Bristol are Micro-Businesses or SMEs.¹¹ This reflects the nature of the Creative Industries¹² Sector and as the focus of development at BTQZ is on industries which are in this area of work, it is therefore likely that many of the opportunities created at BTQZ, and in its supply chain will be for self-employment, and/or for enterprise creation, rather than for traditional employment.

The skills needed to fulfil these jobs are likely to be at a range of levels. Whilst there is a common perception that the Creative Industries offer employment opportunities only for graduate level employees, Universities UK data (2006) describes the balance between graduate and non-graduate job roles in the Creative Industries Sector (Fig.1) and it is clear that there are significant opportunities for non-graduates.¹³



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11. Ibid

12. For information, the term 'Creative Industries Sector' is used throughout this report (and throughout the ELEBCIS Project) to refer to a broad range of employment sub-sectors.

Some of these are currently included within the remits of Creative Skillset, Creative and Cultural Skills and the E-Skills Sector Skills Councils. Additionally, the ELEBCIS project definition includes sub-sectors which use and/or develop technology and content for the creative industries (although this does not include companies which solely focus on manufacturing hardware, for example) and also includes employment created through supporting activities – for example jobs in Events, Facilities and in Craft and Technical Roles.

The ELEBCIS definition also includes supporting roles which are necessary for Creative Industries activity (for example skilled trades, sales, front of house, administration) and which can lead to sustainable careers in the sector. It is likely that many of these will also enable the development of highly transferable skill-sets which can support career progression into and through other sectors. This broad definition is able to recognise the full potential of BTQZs focus on Creative Industries employment opportunities for the creation of entry level employment, rather than limiting this by excluding any sub-sectors in which there are potential future opportunities for employment which are currently outside of any one of the many existing definitions for these sectors, but which are necessary for the sectors' industries to operate and/or which may reasonably come into the scope of these in future.

13. This does not address the complex issues surrounding existing recruitment practices and the oversupply of highly qualified entrants who will work in roles in which their skills are underexploited, in order to get an entry point into the industries and the networks that will enable career progression for them.

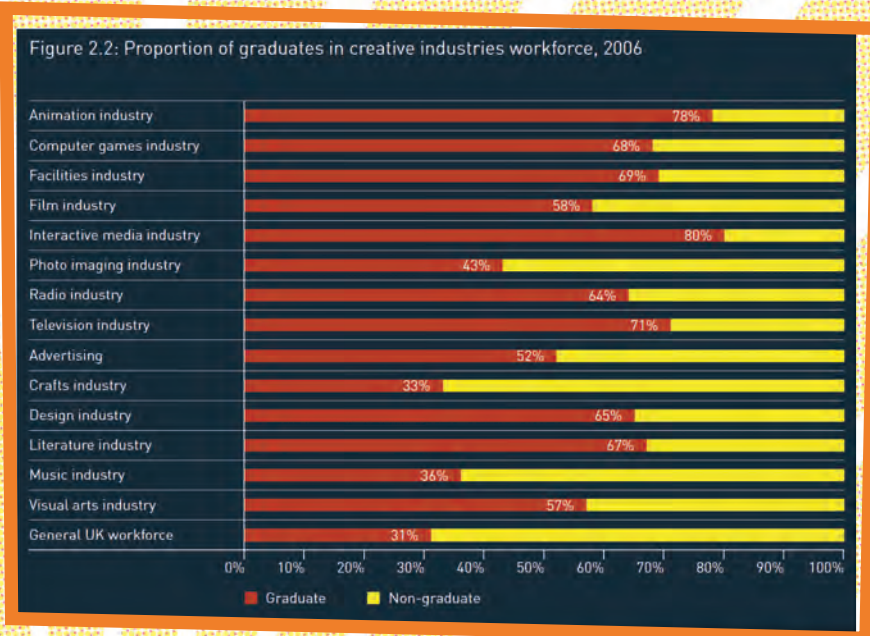


Fig. 1
Proportions of graduates in creative industries employment, 2006. (Universities UK: 2010: 5)

Whilst in sub-sectors including animation and interactive media, graduate level employees are clearly in a majority, in sub-sectors including photo-imaging and advertising this is not the case. It is clear that there are significant opportunities for employment at a range of levels including both graduate, and non-graduate.¹⁴

UKCES (2012) data (see below) describes the range of occupations that exist within the Creative Industries Sector, which again demonstrates the breadth of opportunities that can develop out of these industries, and the significant opportunities that there are (and the demand that there is) for employees with a wide range of skills and expertise, which are not specifically creative, for example, sales, business development, finance etc.

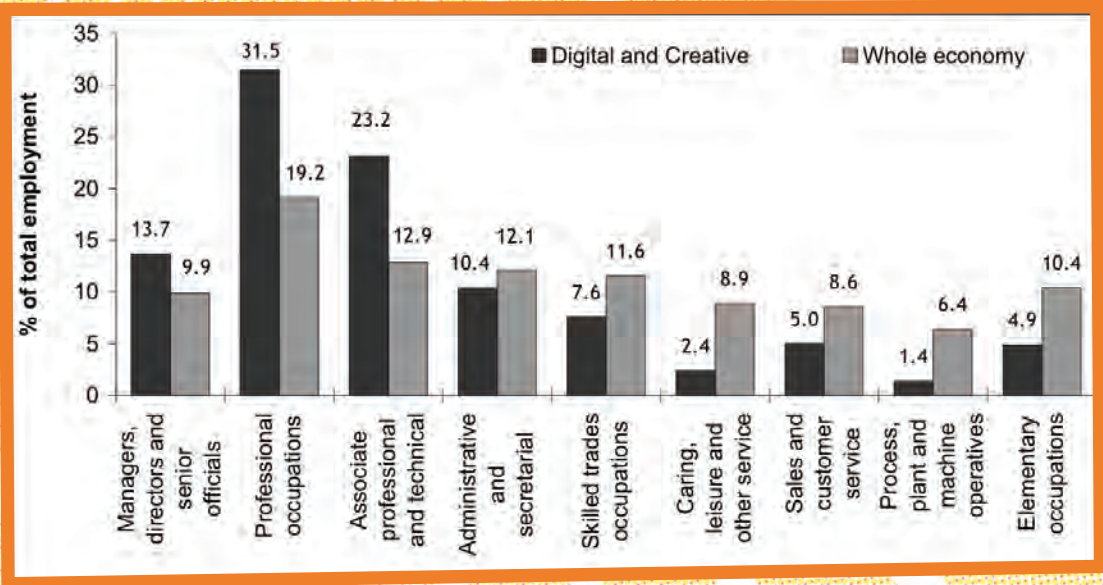


Fig. 2
Digital and Creative Employment by occupation, 2010. (Wilson and Homenidou, 2011 in UKCES, 2012: 9)

14. Whilst there are considerable inter-connections between sub-sectors in the Creative Industries, the opportunities available in Bristol for employment in music would benefit from further, focussed exploration outside of the scope of this report. It is recommended that this work examine the specific differences in progression opportunities for non-graduates into employment in these sectors, highlighted in Fig 1. There is a significant – and increasing - infrastructure for music education in the city. BCC may benefit from a separate piece of work examining the range of entry level employment opportunities in this sub-sector specifically which can inform future decision-making regarding training and skills development in this area.

NESTA and Arts Council England are currently continuing research which explores the reach and impact (including economic) of the Creative Industries Sectors in the UK (ACE: 2009; Bakhshi et al: 2013) and the DCMS are currently undertaking a public consultation regarding the definition of these industries. Therefore, the range of roles which are created in these industries at BTQZ will, by definition, change beyond the lifetime of this project.

As described previously, there is acknowledged disagreement in the literature (see, for example Jurisson: 2007) over specifically what occupations are considered to be part of these industries, but there is a wide range of roles (both creative and non-creative) which are part of the Creative Industries and their supply chains. At BTQZ the sector-skills councils relevant for the roles being created include Creative Skillset, Creative and Cultural Skills and E-Skills. BTQZ companies also include financial and legal sector companies, to date, which offer a broad range of job opportunities.¹⁵

Therefore there are considerable opportunities for employment at BTQZ which extend further than roles which are currently, and which will in the future be defined through official Creative Industries Sector definitions.¹⁶



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15. See, for example: <http://www.burges-salmon.com/Careers/default.aspx> for an overview of the range of employment opportunities offered by Burges Salmon – a Solicitors Partnership already resident in BTQZ.

These include a wide range of general employment roles, for example finance, I.T, Operations and Marketing, alongside those in their core area of business which is legal and business services. How the metrics for the BTQZ will be able to reflect non-creative industries roles and self-employment roles created are subject to ongoing discussion.

16. Within creative companies supporting job roles which include administration, finance, business development and sales, for example will be created.

How will these be termed? If they are within a creative sector business, do these count as creative jobs? If social media management roles are created within a legal firm, how will this be classified?

This report is concerned less with the classification of, and more with the creation of employment roles and therefore focuses on, and uses a broad definition of 'Creative Industries Sector' employment in BTQZ, which is described above in footnote 12.

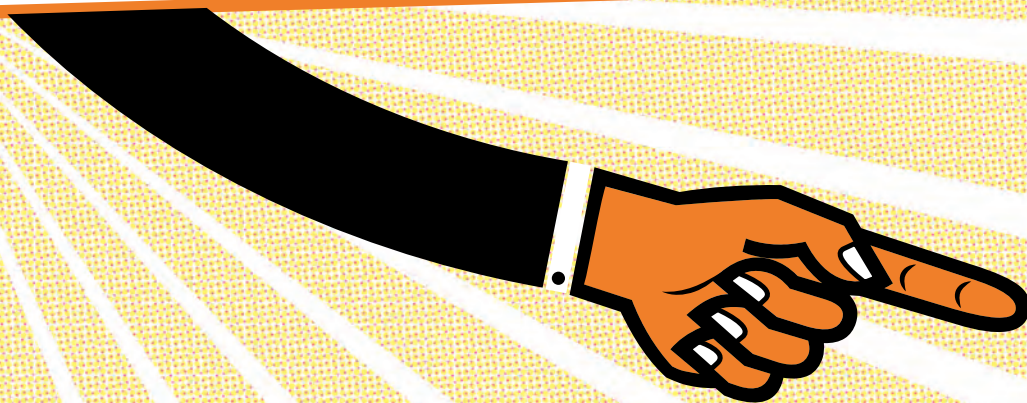
What do Employers want?

Employers frequently used the term 'digital native'¹⁷ to describe the expectation that they had of new entry level employees' skills levels in the use of social and new media.¹⁸

Employers in both creative and digital sub-sector companies expressed surprise at the suggestion that a new entrant at 'entry-level' may not be qualified at graduate level, and 11 out of the 13 employers interviewed said that they did not think that there were any roles within their companies that a non-graduate could fulfil.¹⁹

For employers in creative industries sub-sectors including design, film-making and animation, for example, a portfolio of creative work was crucial, which presented examples of previous work, demonstrated an aptitude for creative work and ability in this. For digital employers, depending on the role being recruited to (e.g. marketing or sales, for example) professional-level written communication skills were considered important (including correspondence during the application process).

All employers said that they would prefer to see references from previous work experience placements or ideally previous employers, and eight advised that they would seek to 'check out' the applicant through existing networks – whether those were college tutors or colleagues in other companies. Three employers said that they would look at the applicants' online 'footprint' e.g. facebook/website to find out more about them prior to making a decision about employment.



17. Whilst outside the immediate scope of this report, this assumption by employers that all young people will have highly developed and advanced digital media and social media skills highlights the impact of digital exclusion for young people in the city in relation to future employment prospects in these sectors, and underlines the importance of addressing this issue city-wide. There is considerable and ongoing work taking place in Bristol which is seeking to address this issue. For an example, see: <http://www.connectingbristol.org/2012/10/15/profiling-the-work-of-work-of-bristol-city-councils-digital-inclusion-co/>

18. This conception highlights employers' association of the term 'entry-level' with an age group, rather than a point in career in these sectors. Please see footnote 21 on page 14 of this report for a brief discussion of the potential equalities issues highlighted through this project related to opportunities for older people in the Creative and Digital Industries' workforce in the city.

19. There is considerable existing work which examines and attempts to define the skills required by employers of graduate level entrants in these sectors. See, for example DEPICT: 2013. Additionally, Creative Skillset: 2013 have developed National Occupational Standards for the skills requirements of non-graduate roles which again attempt to codify the skills required for a range of lower skilled roles in these sectors.

Skills

Additionally, the employers interviewed described a range of skills/attributes that they would expect from an entry-level employee. The frequency of these is detailed below in order from 1-10:

1. Good communication skills
2. Ability to work in a team
3. Basic IT skills (word, e-mail etc)
4. Able to respond constructively to feedback and act on it
5. Social Media Skills
6. Ability to work independently
7. Ability to 'self-learn' (e.g. to learn how to use a new 'app' without instruction)
8. 'Common-sense'/ability to problem solve
9. A sense of humour
10. Willingness to do whatever is asked of them – not to be reluctant to make the tea, for example – to accept that they are in a junior role



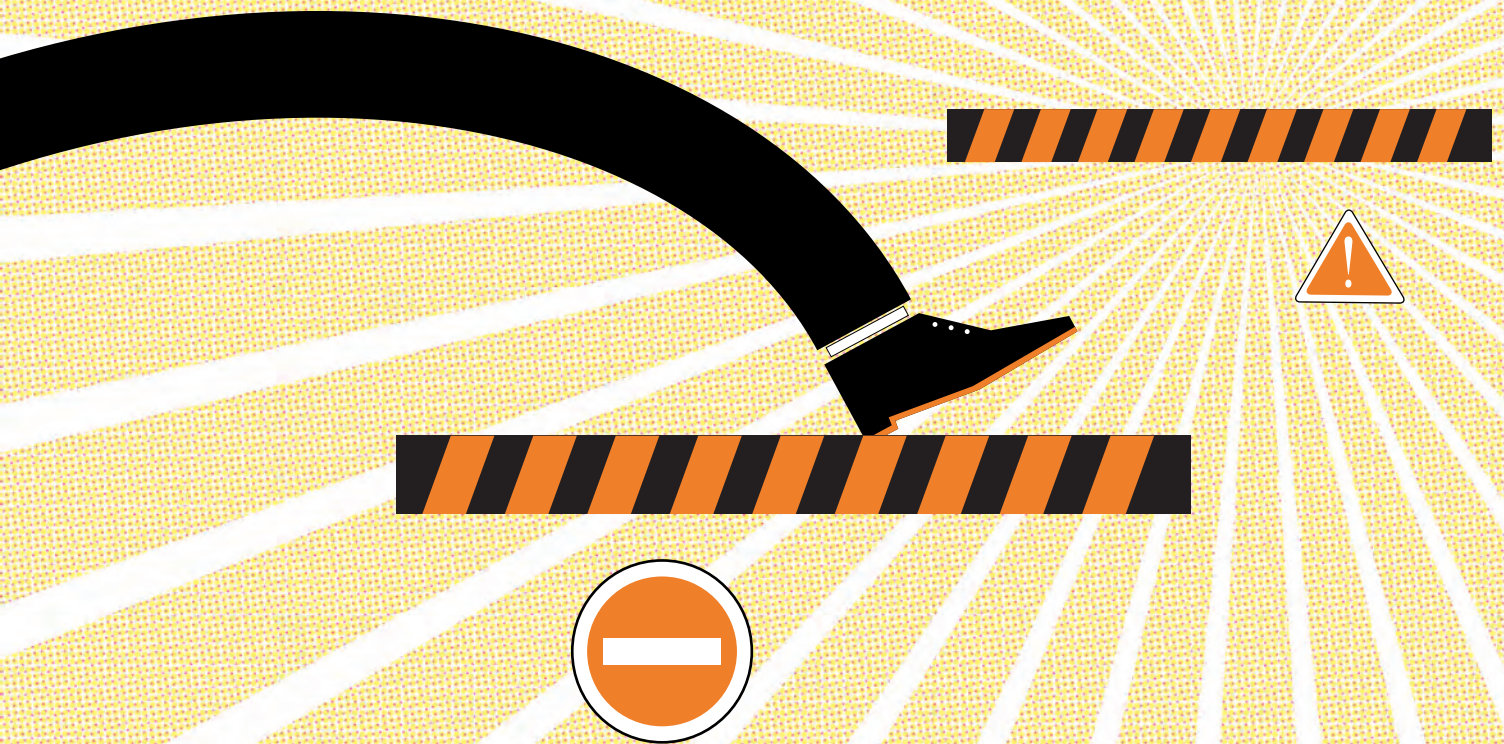
Barriers to access

27 Interviews with young people (aged 14 – 26) in Bristol who would like to work in the Creative and Digital Industries identified a range of barriers for progression into paid work in these sectors:

1. Oversupply of highly qualified young people seeking employment – therefore previous educational experience and lack of opportunities hampering access;
2. Informal and network based recruitment practices – meaning young people need to be active in these networks, and visible in order to achieve paid work;
3. The need to undertake unpaid work experience – sometimes for a significant period of time – to remain visible and in order to demonstrate suitability for entry into the labour market;
4. Lack of available relevant work experience opportunities – there are extremely high levels of competition for unpaid opportunities, and very few paid opportunities (primarily created through schemes such as the now closed ‘Future Jobs Fund’ – which paid young people’s salaries and also included costs for the host company to cover the time needed to supervise a placement in the workplace – considered to be a crucial factor by many sector companies which are SMEs and Micro-Businesses as it recognised the time/resource commitment of the host company);²⁰
5. Financial barriers – not being able to cover living costs at the same time as also accessing opportunities to develop skills and relevant work experience – even if these are available; having to work for free in order to be visible in sector networks in the city in order to be able to obtain paid work; low-skilled minimum wage jobs being more accessible in the immediate term, but not leading to opportunities for career progression. The result is that these sectors are inaccessible to large numbers of young people who do not have alternative/private means to support their living costs and therefore are unable to benefit from the economic opportunities being created in these sectors in the city;
6. Lack of clarity about meaningful routes into jobs in these sectors – what is required in terms of skills and previous experience – this is only available through tacit knowledge and being involved in networks. Related to this:
 - Lack of information about the breadth of opportunities that are available in these sectors. For example, non-creative and supporting roles (e.g. facilities, craft and tech roles, production roles, finance, IP and legal, front of house etc) and how to access them (e.g. Production, Researcher)
 - Lack of independent and impartial careers information and advice;
7. The nature of ‘project-based’ work and freelance culture which does not provide a stable income stream, specifically at entry level.

20. See Appendix 2 for a brief overview of the reasons that employers (interviewed as part of this project) gave for the lack of provision of paid training, paid and/or unpaid work experience and/or entry level employment opportunities in their companies. Whilst this specific question was not identified as one of the research questions for the ELEBCIS project, it is clearly relevant to these issues. The lack of available opportunities for paid and unpaid work experience was repeatedly highlighted in the interviews with both employers and with young people seeking employment in these sectors.

8. Lack of understanding of working practices in these sectors (SME, micro-businesses, freelancing, sub-contracting);
9. Lack of relevant business development support – sensitised and specific to these industries (e.g. creative enterprise development)
10. Lack of understanding of sector recruitment practices and requirements by non-specialists advising job seekers and offering careers advice – this is evident at all levels;
11. Lack of availability of ongoing training opportunities in local areas (postcode ‘barriers’ to accessing provision);
12. Age – school leavers are not perceived by employers to have the maturity to work in these sectors which are highly reliant on interpersonal relationships and communication skills.²¹ Related to this, existing formal education provision at Levels 2 and 3 does not provide a meaningful route into employment in these sectors. Unlike some other industry sectors, there is not an established route directly from school or Further Education into employment, therefore training at these levels is perceived as preparing young people for further study in these subject areas, but not as enabling meaningful access to employment opportunities.



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21. Whilst this report is specifically concerned with the opportunities for young people in the city to progress into sustainable employment in the Creative and Digital Sectors in the city, a significant issue connected to age and the inability for older workers and career changers to access opportunities in these sectors has been repeatedly identified through this work. This should be the focus of additional further work as this potentially raises significant issues for equalities in the city as a result of the decision to focus investment in these industries. If over the next 25 years, the city's economic growth will be led by developments in these sectors – how will older workers in the city be able to access and benefit from the opportunities being created?

Existing Provision

There are a large number of organisations currently working in the city trying to address these barriers.

For those young people who are not able to access Higher Education provision, there is a considerable amount of informal education activity taking place across the city which can offer access to opportunities relevant for the development of skills and experience necessary to access employment in these industries.²²

A mapping exercise undertaken during the project presents an overview of that activity. It can be accessed via <http://tinyurl.com/psw6srz> ²³

Definition in order to include/exclude each of these in what could be considered to be a 'talent development pipeline' for these industries in the city may be useful for Bristol City Council and the LEP at this stage, in order to meaningfully consider how they can best support and augment the opportunities being offered for young people in pursuit of the aims for employment at BTQZ and inclusion for all young people in the future economic opportunities that will be developed through this.²⁴

There is a wide range of organisations in the city whose purpose is to work with different groups of young people, at the same, or different levels of skills development to enable access to more, or less sector-specific skills and experiences, and/or more or less confidence - building, generic employability and/or social and cultural capital (Bourdieu: 1986).

Arguably all organisations working with young people in the city (formally and informally) could be considered to be part of the supporting supply-chain for these industries – in view of the future focus of the city's economic growth in these sectors.

However, pragmatically, it is unlikely to be effective in targeting resources to achieve specific outcomes if this is the concept used.

22. These opportunities are unpaid, and therefore inaccessible to many young people who have to work in minimum wage roles to cover living costs.

23. This is the full address for the link, which leads to a 'googlemap' which presents an overview of existing education and vocational training provision relevant for progression into the Creative and Digital Industries Sectors in Bristol. The mapping exercise was undertaken as part of the ELEBCIS project to identify existing organisations and activity connected with the 'pipeline' to the Creative and Digital Industries: <https://maps.google.co.uk/maps/ms?vps=3&hl=en&ie=UTF8&oe=UTF8&msa=0&msid=212887022258112291287.0004cb01ba3b56d356a27&mid=1366022801>

24. The appropriateness and relevance of the 'pipeline' metaphor for the interrelationships between education and employment in these sectors is subject to considerable debate currently, with suggested replacements for this term, including 'Kaleidoscope' (UKADIA, RCA 27/2/2013) being proposed in attempts to better characterise the range of routes into employment at a range of different levels and with a range of different skill-sets in practice.

The ELEBCIS project has developed a series of categories which attempt to describe each of the organisations participating in, and making up this network of provision.²⁵

These categories are:

- Arts, Cultural and Media Sector Organisations (Publicly funded)
- Arts, Cultural and Media Sector Organisations (Charitably/Grant funded)
- Arts, Cultural and Media Sector Organisations (Publicly/Charitably/Grant funded) delivering formal education
- Arts, Cultural and Media Sector Organisations (Publicly/Charitably/Grant funded) delivering informal education
- Community-Media-Sector-Connector Organisations (Community-based, social purpose and predominantly grant funded)
- Community Media/Arts Providers
- Industry/Employers
- Formal Education Providers
- Commercial Training Organisations

There are a number of organisations which inhabit several of these categories simultaneously, and which it is proposed potentially offer particular scope for ongoing development of their roles in the support of opportunities for progression into meaningful sustainable employment in these sectors, in reference to the focus and aims of this project.

Specifically those which offer education provision, are social purpose organisations, are creative industries sector specialists and employers and which have premises which are physically located in areas of the city where youth unemployment is a particular challenge could be an effective resource in developing opportunities for disadvantaged young people who are currently facing barriers to entry to these sectors.

The existing literature relevant to Creative Industries (there is less directly defined as relevant for the Digital Industries) is emphatic in underlining that the most effective means of developing and growing innovation, workforce and economic activity in these sectors is to build on already existing infrastructure and to support and influence its growth and direction, rather than creating or attempting to create new structures for skills training, development and employment (See for example Commnian: 2010).

The research undertaken through the ELEBCIS project identifies a number of 'blockages' to growth within these existing infrastructures but has also underlined that many of these are cultural, rather than systemic. As these are predominantly connected to the market place that exists for education and skills-training provision in the city, and to the established roles of different actors in that network (Yim: 2009), it may be that the LEP and BCC are able to influence and impact on this using their considerable reach.

Whilst the current landscape for skills-training provision remains in flux, there is significant opportunity for innovation in the conception, as well as delivery, of training (perhaps through innovations in and new models of vocational education and training) which would support increased industry-relevant and industry-linked education and training opportunities in the city. Some of these opportunities are currently the subjects of a range of ongoing discussions, which are reflected in the recommendations at the end of this report.

Useful models of practice Nationally and Internationally

There is a wide range of models of good practice in a range of different sectors relevant for informing future planning and funding decisions. Equally, there are a number of innovations emerging from the considerable experience that exists in the city itself – in response to new opportunities emerging from changes in policy – which are currently being brought together through a range of different formal and informal networks and groupings.²⁶

In terms of models of good-practice elsewhere in the UK and internationally, there are extensive projects, programmes, initiatives and public/private sector activities trying to address the issues that are being explored through this report.

Notable are:

- WAC Arts, London
- MAMA Youth Project, London
- Sheffield LEP Engineering network
- Models presented through EVALVET²⁷
- A range of franchise models for existing FE/HE provision²⁸
- A range of commercial training providers in music and in other sectors²⁹

Europe-wide – similar issues exist³⁰ across sectors in relation to the barriers faced by those young people who do not have existing social or cultural capital to access the labour market in these sectors (EVALVET: 2012).³¹ This raises a crucial issue, which remains to date unresolved, in the different ideological positions of the sector skills councils which each oversee parts of the sectors being considered.

26. One example of these is the recently established (2012) Bristol Cultural Education Partnership, a pilot initiative of Arts Council England, British Film Institute, English Heritage and Heritage Lottery which aims to bring together representatives of all publicly funded Arts and Cultural organisations working in the city, as well as education sector partners to explore how working in partnership can innovate and add value to existing activity in Bristol and the wider region.

27. The EVALVET project aim[ed] to test an international research model for evaluating and measuring qualitative and quantitative participation in the vocational education and training (VET) of disadvantaged groups in 8 countries across the European Union. It concluded that the further development of VET systems to meet the needs of groups at risk of exclusion requires a combination of targeted investments.... and tailored training and learning provision (EVALVET: 2012).

28. There is a wide range of models of partnerships, franchises and/or 'validation only' services managed by FE and HE Institutions nationally to accredit learning delivered by and for alternative providers.

29. See for example Access to Music: <http://www.accesstomusic.co.uk/> which is a national organisation, and N-Gaged Training: www.n-gaged.co.uk/home which is a Bristol-based organisation delivering pre-employment, as well as in-employment training.

30. These are evidenced across a range of sectors, but the Creative Industries could be considered to exemplify them as a result of the informal and network-based recruitment practices, lack of definitive skills-requirements and arguable 'taste-cultures' (for example in style of design work) that characterises them.

31. As well as highlighting issues related to access to, and barriers to access to, economic opportunities for those in disadvantaged groups already living within the city, this point raises a specific concern for the inclusion of young (and older) people moving in to the city, and is an area which could benefit from further work to consider the equalities implications of the focus in the city on economic growth through these sectors for particular disadvantaged groups e.g. refugees.

Creative and Cultural Skills (CCS)³² supports publicly funding training and skills development opportunities for disadvantaged groups in these sectors to enable access (see, for example its current ACE funded Creative Employment Programme in England) whilst Skillset³³ considers the sector as similar to any other form of industry and therefore responsible for training its future workforce, and responsible for addressing issues related to diversity in that workforce. Since reliable diversity monitoring statistics first became available for the workforce in these sectors (and recognising that the definitions of sectors are in ongoing flux, so referencing statistics for both CCS and Skillset sub-sector remits) the diversity profile of the workforce has not improved. In the case of a number of specific minority and disadvantaged groups, representation in the workforce in these industries has reduced.³⁴

Considerable social, cultural and educational inequalities are currently being replicated through these sectors which rely so explicitly on informal recruitment practices, as well as having access to an oversupply of highly qualified young people seeking to work in them who can and will work for free, if necessary, in order to gain access to valuable work-experience opportunities and to the sector's networks.

It is clearly not (politically) welcome, in the UK's current policy climate – to draw attention to the failings of central policy, but the reality for many young people in the city is that they are not able to access training and employment in these sectors as there is not public funding available to them. They are being excluded from access to opportunities in these industries. Apprenticeships, where available in these sectors do not provide a living wage (the £2.65ph minimum apprenticeship wage would not meet the costs of living independently in Bristol)³⁵ and do not provide guaranteed or sustainable employment on completion. Currently, it is clear that for those unable to access Higher Education provision, routes in to these industries are unclear and frequently unviable.



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- 32.** CCS is 'responsible for the UK's creative and cultural industries, including craft, cultural heritage, design, literature, music, performing arts and visual arts.' (CCS: 2013)
- 33.** Creative Skillset 'is the Creative Industries' Sector Skills Council (SSC) which comprises TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles.' (Creative Skillset: 2013)
- 34.** See: Skillset Census Results: 2000, Skillset Employment Census: 2009, Creative and Cultural Skills: The Creative Blueprint: 2013 <http://creative-blueprint.co.uk/statistics>
- 35.** Apprentice Pay and Conditions (Union Learn: 2011) makes clear that in practice, Apprentices are often being paid higher salaries than the minimum Apprenticeship wage of £2.65ph across all sectors. If young people who do not have additional, private means of supporting themselves financially are going to be enabled to access Apprenticeship opportunities, this needs to be more effectively communicated, and full details of the salary that will be available throughout the Apprenticeship, needs to be available at the point at which opportunities are advertised.

Proposals for new forms of vocational education and training are emerging which could enable access to sustainable training and skills development opportunities for young people in the city – particularly when the formal age for participation in education increases to 18 in 2015, which can be financially self-sustaining and which can provide meaningful routes into employment in these sectors, as well as alternatives to existing mainstream provision. However, whilst alternative provision - and providers – could be developed, there are a considerable number of young people currently struggling to achieve employment or to find a way in to paid work experience in these sectors. Support for existing structures to grow and deliver sustainable opportunities – specifically to those key ‘Community-Media Sector Connector (CMSC)’³⁶ organisations which can function to meet the needs of a wide range of different groups in providing individualised opportunities to support them into the labour market - could be considered as an effective and immediate response which will support achievement of the LEP’s aim to grow its own workforce in these sectors.

Additional assistance to develop the relationships between these organisations, the young people they are supporting and the future employers moving into the BTQZ may be highly effective in explicitly addressing the need to enable access to and to increase diversity in these sectors.

Exploring how paid opportunities can be provided is crucial. These need to be accessible to young people without existing high level skills if the inequalities that currently exist in the labour market in the city are going to be addressed. In 2007, Raphael-Reed et al found that at 18, young people across the city can access jobs with similar levels of pay, but by the age of 25 young people in South Bristol, for example, are experiencing significant disadvantages in accessing jobs which have higher levels of pay in the city. This disadvantage is replicated in other areas of the city.



36. See Appendix 3 for a definition of these organisations, which has been developed through the ELEBCIS project.

What Next?

The drivers for diversity of workforce in these sectors in Bristol are clear (although demonstrably poorly recognised in recruitment practices).

For employers: who increasingly need to identify new markets, to innovate and to develop content for diverse audiences.

For the LEP: which needs to recruit a considerable number of employees in these sectors to achieve its ambitious plans for growth.

For the City: which wants to see the potential of all residents realised, to offer opportunities and to address a wide range of social issues connected to, and impacted on by the availability of employment.

The recommendations which follow present an opportunity for Bristol to lead, and to demonstrate innovation and commitment to social inclusion through the provision of increased opportunities for young people across the city.

There are 10 recommendations that are the outcomes of this work to date, and which Bristol City Council is invited to respond to in making future decisions about skills training and provision related to employment opportunities in these sectors in the city. These are detailed on the following pages, and form the basis of the next stage of the ELEBCIS project.³⁷



Recommendations

In order to augment and 'join up' existing initiatives, programmes and activities in the city to:

- a) benefit both employers and job seekers in Bristol
- b) support the city to sustainably develop its own workforce – to fulfil predicted demand for skilled workers in the Creative and Digital Industries Sectors in the city over the next 25 years and
- c) maximise opportunities for young people – and other entry level employees – who face particular barriers to accessing employment in the BTQZ (and related opportunities),

ten recommendations have developed out of the ELEBCIS research to date, which BCC should consider and respond to in planning for how existing and future opportunities for sustainable employment in these sectors will be made accessible to all young people in the city.

1. Recognise and enhance the role being played by existing 'Community Media Sector-Connector' organisations in ensuring that the 'skills and talent development pipelines' for the Creative and Digital sector industries in Bristol meaningfully reach into communities across the city including those within which youth unemployment is a particular challenge; explore how the capacity, skills training role and engagement activities (and associated networks) of these organisations can be recognised and further supported.

2. Work with Arts and Cultural Sector Organisations in Bristol - whose work is highly respected by industry partners in the Creative and Digital Sectors - to support access to sustainable core funding streams which will enable the ongoing provision of innovative and responsive training and skills-development activities for young people in the city.

3. Ensure that structural barriers (including financial barriers) for disadvantaged groups are acknowledged and proactively addressed to ensure that all young people in the city are able to access training opportunities, if the stated ambitions of the LEP - for Bristol to grow its own workforce and to ensure that no young person in the city is 'left behind' – are to be achieved in practice. Acknowledge the need to revisit the provision of formal education in the city for progression into employment in these sectors.

4. Recognise that for young people in the city who are currently furthest away from the labour market, vocational education and training must function to enable the development of social capital, as well as increasing skills levels if it is going to enable access to future employment in these sectors.

5. Explore how the gap identified in the provision of relevant training and support for forms of self-employment in these sectors (including self-employment, freelancing and the development of creative/social enterprises) can be most effectively addressed.

6. Recognise the poverty and inadequacy of existing careers information, advice and guidance resources relevant to these employment sectors (both in the city and nationally). Explore how this can most effectively be addressed for the benefit of young (and older) people across the city.

7. Explore how the future employment opportunities that will become available in these sectors in Bristol and the wider region can be most effectively communicated, and made visible to young – and older people (and the professionals advising them) in areas of the city where unemployment is a particular challenge.

8. Explore whether existing opportunities for work experience (including appropriate volunteering opportunities) across the city can be made more visible and be ‘joined-up’ coherently.

9. Define and facilitate access to differentiated progression pathways into the labour market for young people ensuring that opportunities for skills development can support the achievement or creation of sustainable employment in these sectors, not just access to further training.

10. Facilitate the sharing of best-practice in provision of support to jobseekers in these sectors who are volunteering and/or undertaking unpaid work-experience placements in the city; support access to relevant information, and sources of advice and guidance which can enable meaningful progression into paid employment and/or self-employment.

In the current policy context, there is currently a considerable opportunity to innovate. In many ways the ELEBCIS project has simply been an opportunity to reflect back thinking and practices that have been emerging across the city and to have the space and time to join these up.

Emphatically the literature makes clear that building on existing effective and successful provision, and using this to innovate and grow further more effective action is more likely to succeed and less expensive than developing new solutions which by definition in terms of the nature of the sectors will take time to establish relationships and to impact meaningfully (they may also ultimately not be able to achieve these things, hence the emphasis on those which are proven).

The push for formal education to forge stronger relationships with employers is understandable and seen as crucial through current policy if formal education is to serve the labour market in the way that economic policy conceives.

However, for provision which is currently picking up those young people who fall through the gaps in this (for whatever reason), there is scope to think differently about these relationships. Many of the organisations working in the city involved in this project and included in the mapping exercise presented above are both employers and learning providers.

Sustainable funding can be accessed which would enable them to provide more consistent vocational training for young people. Specific organisations – termed CMSCs – have the potential to be extremely effective in supporting achievement of the particular inclusion ambitions for the LEP, and their roles could be further supported and enhanced to expand their reach through local and neighbourhood networks to as wide a range of young people as possible in the city.

Appendix 1

Definitions of Key Terms used in the ELEBCIS Project

1. Definition of the Term: Creative Industries Sector

For information, the term ‘Creative Industries Sector’ is used throughout this report (and throughout the ELEBCIS Project) to refer to a broad-range of employment sub-sectors.

Some of these are currently included within the remits of Skillset, Creative and Cultural Skills and the E-Skills Sector Skills Councils. Additionally, the ELEBCIS project definition includes sub-sectors which use and/or develop technology and content for the creative industries (although this does not include companies which solely focus on manufacturing hardware, for example) and also includes employment created through supporting activities – for example jobs in Events, Facilities and in Craft and Technical Roles.

The ELEBCIS definition also includes supporting roles which are necessary for Creative Industries activity (for example skilled trades, sales, front of house, administration) and which can lead to sustainable careers in the sector. It is likely that many of these will also enable the development of highly transferable skill-sets which can support career progression into and through other sectors. This broad definition is able to recognise the full potential of BTQZ’s focus on Creative Industries employment opportunities for the creation of entry level employment, rather than limiting this by excluding any sub-sectors in which there are potential future opportunities for employment which are currently outside of any one of the many existing definitions for these sectors, but which are necessary for the sectors’ industries to operate and/or which may reasonably come into the scope of these in future.

2. Definition of the Term: Young People

In practice, the term ‘young people’ is used flexibly across a range of sectors to indicate people of a wide range of ages. These include those under the age of 18 and/or still in compulsory schooling (even if over 18), and those aged 16-24 if in receipt of particular welfare benefits. Those aged 15-24 is UNESCO’s definition and the Commonwealth considers young people to be those aged 15-29.

For the purposes of the ELEBCIS project, the definition of the term ‘young people’ recognises the Commonwealth’s definition at the upper age limit, which enables the highest level of responsiveness to each individual’s circumstances, and encompasses the plethora of different definitions used in practice by education and other community-based organisations when working with groups and individuals in formal and informal education and training.

However, whilst the study explored barriers to employment for young people from the ages of 16-29 in line with the Commonwealth definition, interviews were also undertaken with young people below this age range. An additional five interviews were undertaken with young people under the age of 16 to ensure that systemic and structural barriers which impact before this age were not excluded.

3. Definition of the Term: Entry-Level

The literature review revealed that there is a lack of shared definition or understanding of the term 'entry-level' in these sectors, and in wider employment studies and related literature.

'Far too little is known about the employment opportunities on the first rung of the economic ladder and about the individuals employed in these jobs.' (Bennett: 1993)

An additional issue raised in the literature and related to recruitment practices in these (as well as other) sectors is that the use of the term 'entry level' is discouraged since, to some, it connotes an age rather than experience designation (EMBM: 2006).

For different organisations, entry-level is understood as meaning levels as disparate as postgraduate and research degree qualified entrants, graduate entrants, post FE-level entrants, young people between 16-25, post compulsory schooling level employees, those lacking any formal basic skills qualifications or training and those with severe learning difficulties.

For the ELEBCIS project, the definition of an entry-level position is:

Bottom-level employment in a firm which usually requires ordinary-level of education, training, and experience qualifications. It gives a recruit the benefit of a gainful occupation, opportunity to learn and gain experience, and serves as a steppingstone for higher-level jobs. (Business Dictionary: 2012)

This was defined to ensure that for the target group with whose opportunities this report is principally concerned – young people living in areas of the City of Bristol where youth unemployment is a particular challenge – the exploration of barriers and opportunities in these sectors would comment on opportunities for entry-level jobs which were the start of a meaningful and sustainable career progression pathway, and not simply on opportunities for access to low-skilled work in these employment sectors which offer no chance of meaningful progression, or therefore for economic and/or social mobility.

The lack of shared definition of the term 'entry level' in relation to employment opportunities in these sectors could be considered to be a limitation in terms of the original aims of this study.

However, this uncertainty in definition has arguably led to increased motivation for a meaningful examination of the issues relevant for entry to sustainable employment opportunities in these sectors through engagement with a wide-range of individual and organisational definitions of entry-level employment in the Creative and Digital Industries, which has opened out the scope of the project to examine a wide range of barriers and opportunities in these sectors.

Whilst the uncertainty of definitions of entry-level employment has been a useful means to develop the thinking in the project, and extremely useful in the resulting recommendations which highlight the wide range of points at which there are potential entry-level opportunities into roles in these industries, the immediate concern raised through this lack of shared definition is that despite the considerable activity taking place across the city-region in support of access to opportunities in these sectors, the joining up of opportunities and meaningful progression in the development of routes for young people into roles in these sectors in the city are unclear and unlikely to be as effective as they could be.

The lack of shared definition of the skills set and previous experience expected for access to an entry-level employment role can be difficult for potential employees, employers, learning providers and those aspiring to work in these sectors to understand.

This has a considerable impact on the ability of all stakeholders to effectively plan or impact on increasing opportunities for the target group, and other young people seeking to develop careers in the Creative and Digital Industries Sectors in the city.

For the purposes of the ELEBCIS project, the project definition was circulated to all stakeholders prior to interviews taking place. This raised one specific point that was unexpected.

A number of stakeholders – all working in the formal education sector – deleted the initial project e-mail correspondence because they did not consider that entry-level ('special needs') students' opportunities were a relevant topic for discussion (as they did not have any students in this category).

Additionally, as a result of the lack of shared definitions of this term, all participants in the employer and professional interviews were made aware of the ELEBCIS project definition and asked to describe the meaning of the term from their professional perspectives. Therefore the project took on multiple 'self-defined' meanings of the term across the wide range of industries engaged with and used this to examine further the issues raised for young people seeking to access opportunities in these sectors – and the lack of similarity between the clear, defined and linear routes into the sectors proposed by careers and education sector information and the lived-experience of participants seeking employment in them.

Appendix 2

What are the barriers for Employers in Bristol's Creative Industries Sector:

1. participating in existing schemes to create new entry-level jobs, or
2. offering increased numbers of opportunities for work experience placements?

The Employers interviewed described a number of reasons why they were not participating in existing schemes for creating skills training and development opportunities in these sectors. Additionally, they described the barriers which prevented them from offering opportunities for work experience (paid or unpaid). The frequency of these is detailed below in order from 1-6:

1. The models of funding for training being offered fail to recognise the real-world circumstances of these industries (which in Bristol are made up of more than 90% Micro-Businesses and SMEs). The funding available does not recognise/pay for the time it takes for an existing member of staff to supervise and train an employee who is not contributing to the 'bottom line' of the company.

Paying the salary for a trainee (through the current 'Apprenticeship' job creation scheme for example) on top of this commitment of existing staff time is seen as unviable and as failing to meaningfully recognise the resource that is needed for SMEs and Micro-Businesses to participate in these schemes.

2. Lack of confidence that the qualifications being offered for training an employee in the workplace would, in practice, enable an entry-level employee to meaningfully develop a career in these sectors;
3. Supervising unpaid work experience placements is resource intensive. For this reason, companies offering work experience opportunities and/or participating in sector-education events – for example - are contributing considerable in-kind resources to support training of new entrants. It is not possible to increase the number of opportunities without increased resources being made available to support this, which for SMEs and Micro-Businesses is problematic.
4. Employers frequently described entry-level employment opportunities as being at graduate level, and 11 out of 13 of the employers interviewed said that they did not think that there were any roles within their companies which could be undertaken by a young person without degree level education, or equivalent previous work-based experience. This proposes that for a young person under the age of 22/23 years, there is not an entry route into these industries. This is supported by the data describing age profiles in these sectors' workforce, which demonstrate that there is not currently a meaningful progression route into work in these sectors for school leavers (UKCES: 2012).
5. Six employers advised that even if there were funding available to pay 100% of the costs of an entry-level employee's salary, they still would not employ a member of staff without previous experience in the sector as the in-kind costs of supervising them would be unjustifiable.
6. Four employers advised that their business models function on the basis that they are able to make use of volunteers (predominantly graduates) who are seeking experience in this sector (including in events, animation and media production) when needed.³⁸

38. This specific issue, and the related ethical considerations that this raises for Creative Industries Sector companies was also highlighted by panel members at the 'Education Day: Teaching Creative Skills Creatively' discussion which took place as part of the Digital Bristol Week Skills Conference which was held in Bristol in January (2013).

Appendix 3

Definition of a Community Media Sector Connector Organisation

The term Community Media Sector Connector (CMSC) is a description that has been developed through the ELEBCIS project to describe organisations with a distinct set of characteristics relevant to the development and delivery of training for the Creative and Digital Industries Sectors.

The definition of a 'Community Media Sector Connector' organisation by the ELEBCIS project, draws on the policy guidelines and recommendations from the 2012 Evaluation of Vocational Education and Training in the New Economic Framework (EVALVET)³⁹ project which identifies common characteristics of the most effective vocational education and training opportunities for disadvantaged groups across a wide range of industry sectors across the European Union.

These:

1. Work to develop the workplace (not classroom based) component of vocational training
2. Support the development of social capital through vocational training
3. Improve the fit between training and employment opportunities
4. Improve the long-term impact of vocational training
5. Widen the availability of training tailored to the needs of disadvantaged people
6. Adopt differentiated approaches to stimulating the engagement of future employers (and in the context of the Creative and Digital Industries Sector developments in Bristol, this should be extended to include also differentiated approaches to the creation of employment through self-employment and social-enterprise/enterprise development)
7. Ensure that training covers the full range of content
8. Adopt holistic policies to involved enterprises
9. Build on the enthusiasm of already proactive enterprises
10. Develop the role of training providers and public employment services
11. Remove structural obstacles on the demand and supply sides.⁴⁰ Additionally ELEBCIS builds on these (in response to the outcomes of the ELEBCIS research, focussed specifically on Bristol and the emerging and future employment opportunities in the Creative and Digital Industries Sectors) as:

39. Evaluation of VET in the new economic framework (EVALVET), 2012 – financed by the Education, Audiovisual and Culture Executive Agency of the European Commission. Project Partners: Marchmont Observatory (United Kingdom), LZone Knowledge Systems (Portugal), Universitatea Babes-Bolyai (Romania), Institute for Sociology of the Slovak Academy of Sciences(Slovakia), SERUS Ek.For (Sweden), Academy of Humanities and Economics (Poland), Servicio Andaluz de Empleo (Spain); Project Co-ordinator: Fondazione Giacomo Brodolini (Italy)

40. Ibid, Policy Recommendation Paper Summary

12. Delivering skills-training which is sector specific and which demonstrates understanding of industry practices through innovation in practices
13. Engaging with employment sector partners, networks and opportunities for meaningful work experience and skills development
14. Being recognised by the sector as delivering skills training and access to opportunities which reflect industry needs/standards and practices
15. Being physically located in local areas in which access to employment in these sectors (and wider employment opportunities) is limited
16. Being inclusive
17. Being responsive and flexible to support individual skills development needs
18. Being able to support multiple entry and exit points into, through and out of the organisation into the external labour market
19. Being able to maintain and enhance relationships and networks throughout the city in the mid-long term

The 'CMSC' organisations identified through the project in Bristol are often located in, and working with some of the city's hardest to reach communities. These organisations predominantly deliver their work (which is often enabled by charitable grant funding) on a project by project basis which impacts on their ability to provide (and effectively promote) ongoing and consistent opportunities for skills training and development for young people in those communities. In practice 'CMSC' organisations are meaningfully enabling the achievement of the LEP's ambitious and laudable aims and vision that 'no-one in the city is left-behind' or excluded from the economic opportunities being created for the future of the city and region through the LEP.

Focusing on those 'CMSC' organisations within the City of Bristol boundaries, the established Creative Youth Network provision at the Kingswood Estate in East Bristol, Trinity Centre in Lawrence Hill, Knowle West Media Centre in Bristol South and Ujima Radio CIC in St. Pauls are all organisations whose core purpose is social, as well as providing access to sector-specific and employment focussed skills training opportunities.

These – what the ELEBCIS project is terming 'CMSC organisations' - have demonstrable track records of supporting young people from disadvantaged groups into opportunities for skills training and employment in the Creative, Digital and Media Industries sectors. These organisations have existing and extensive relationships with employers in these sectors which could be effectively enhanced and further exploited to support access for young people in those areas of the city to the employment and creative enterprise opportunities that are emerging.

Additionally, as a result of their geographic location – as well as having immediate access to extensive and active networks in communities within the city where youth unemployment is a particular challenge (through which to recruit young people interested in working in these sectors), these organisations can also function as highly effective communicators of, and advocates for, the opportunities being developed in these sectors across the city. The ability of these organisations to engage effectively with wider networks of working to support the development of opportunities for young people in the areas within which they are working can help to ensure that the reach of the economic opportunities emerging out of the BTQZ and accompanying LEP activity is meaningfully as extensive as possible.

Targeting resources for skills training and education to support existing training providers, particularly those that have proven track records of supporting young people into sustainable employment (including self-employment and creative enterprise) in these sectors will respond to the need to recognise that many young people in the city who are interested in working in these sectors need significant support to develop appropriate skills and experience which will enable them to gain access to mainstream programmes including Apprenticeships and/ or Further and Higher Education courses relevant for employment in these sectors.

These CMSC organisations work with young people who are at a range of levels and who are currently excluded from employment in these sectors for a variety of reasons. Some may be at a considerable distance from the labour market, but for others these organisations function to 'plug the gaps' in provision across the city, providing multiple access points at different levels including those for young (and older) people who may have higher level skills (for example degree level qualifications) and/or some relevant previous experience, but who do not have the social or cultural capital, nor access to networks which can provide opportunities for employment in these sectors. Additionally, for those young people who are closest to the labour market, but who are struggling to 'find a door' CMSCs can provide access to relevant short-term work experience opportunities which enable them to enhance their existing experience and to demonstrate current, relevant experience to employers in these sectors.



Appendix 4

Future of the ELEBCIS project

Following completion of an 8-week skills development and training pilot programme being delivered by Knowle West Media Centre (KWMC), Ujima Radio CIC and Trinity Arts in Bristol between May – July 2013, an academic report presenting the findings from the ELEBCIS project will be produced.

The ‘pilot’ programme is being funded by a range of partners including: Knowle West Media Centre, Bristol City Council, NESTA, Arts Council England, Arts and Humanities Research Council and the University of the West of England. It will enable the delivery partners to further test out a model of collaborative working which aims to offer young people in the areas of the city in which they work (where youth unemployment, and access to employment in Bristol’s Creative and Digital Industries Sectors present particular challenges) additional opportunity to access meaningful employment in these sectors.

The pilot project will build on the outcomes from the research that has taken place through the first stage of the ELEBCIS project, and offers an opportunity to explore and test practical and innovative responses to the recommendations presented here. The learning and outcomes from that pilot project will inform further development of work to support young people to access employment in these sectors.

Additionally, there is a range of schemes, including a city-wide development which offers significant potential for new models of vocational education and training – linked directly to industry in these sectors in the city-region, which is being developed with support from Arts Council England and the West of England Local Enterprise Partnership, in addition to the existing project partners.

Further information about the pilot project and future development of the ELEBCIS project and related outcomes can be accessed at: www.kwmc.org.uk

Appendix 5

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Wilton, N. (2012)	<i>What constitutes employability in the eyes of employers?</i>	Centre for Employment Studies Research, UWE Bristol	UK
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Zuckerman, E. et al. (2003)	<i>Robust identities or non-entities? Type casting in the feature film labor market</i>	American Journal of Sociology, 2003, 108, 1018-74	
Zukin, S. (1982).	<i>Loft Living: Culture and Capital in Urban Change</i>	Baltimore, MD	Johns Hopkins University Press

Events

Accessible Bristol Launch Event	<i>Accessible Bristol</i>	28/11/12	City Hall, Bristol
BTEC Nationals In Art and Design 2012 Curriculum Review: Employer Engagement Consultation meeting/ Seminar	<i>Pearson UK</i>	10/07/12	Geffrye Museum, London
Business Day Conference, Digital Bristol Week	<i>The Future for the BBC in Bristol/Big Opportunities/ Technology Predictions and Challenges/The Collaborative Future – The Media City Experience</i>	01/02/13	BBC Bristol
Final Conference	<i>Evaluation of Vocational Education and Training in the new economic framework (EVALVET)</i>	05/12/12	Brussels: Belgium
Creative Employment Programme Road Show	<i>Creative Employment Programme, Creative and Cultural Skills</i>	05/03/13	Sheffield Ponds Forge International Sports Centre
Skills Conference, Digital Bristol Week	<i>Skills the BBC are looking for/Teaching Creatively in the Digital Age</i>	31/01/13	BBC Bristol
'The Creative Opportunity', West of England LEP	<i>Presentation by Paul Appleby, Creative Sector Chair, Creative Lead BTQ Team</i>	09/07/12	Creative Common, BTQZ
The Future of Apprenticeships	<i>Neil Stewart Associates</i>	27/11/12	Westminster, UK
The Skills Show	<i>World Skills UK</i>	15 – 17 November 2012	The NEC Birmingham
Vision: A Creative Conference	<i>Bristol Media</i>	14 – 15 November 2012	Paintworks, Bristol
What's in the Pipeline?: Fuelling the creative and cultural economy of the future	<i>National Conference of the UK Arts and Design Institutions' Association UKADIA</i>	27/02/13	Royal College of Art, London

Newspaper and Magazine sources

Launch Event	<i>Bristol Cultural Education Partnership</i>	12 October 2012	M-Shed, Bristol
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Positive Action Training Hub (PATH)	<i>Work Experience Conference</i>	13/07/12	UWE, Bristol
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Minutes of Meetings

The Post, Bristol (2012)	<i>Bristol Water announces biggest increase in bills in the country, 1 February 2012</i>	www.thisisbristol.co.uk/ Bristol-Water-announces- biggest-increase-bills/ story-15096120-detail/ story.html#axzz2PfbkOXJa , accessed 4 April 2013
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This is Bristol, 2012	<i>Gas and electricity price rise: Q&A, 12 October 2012</i>	www.thisisbristol. co.uk/Gas-electricity- price-rise-Q/story- 17074884-detail/story. html#axzz2PfbkOXJa
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Research Projects

7 March 2011	<i>Anchor Skills (BBC and City of Bristol) Working Group Notes of Meetings</i>
20 April 2011	
13 July 2011	
20 September 2011	
9 November 2011	
26 January 2012	
20 February 2012	
29 March 2012	
4 July 2012	
13 July 2012	

<http://www.cumbria.ac.uk/Public/Enterprise/Documents/TransnationalConferencePresentations/2013/DEPICT.pdf>, accessed 3 March 2013

Web Resources

DEPICT	<i>European Perspectives on Developing Skilled Graduates for Creative and Cultural Industries</i>
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EVALVET	<i>The EVALVET project aims at testing an international research model for evaluating and measuring qualitative and quantitative participation in the VET systems of the main disadvantaged groups who are at risk of social exclusion.</i>
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www.evalvet.eu

MEDIVA	<i>Media For Diversity And Migrant Integration Consolidating Knowledge & Assessing Media Practices across the EU</i>
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Bibliography Database
mediva-project.eu/db/bibliography

www.eui.eu/Projects/MEDIVA/Home.aspx

2nd Chance Project

www.2ndchanceproject.co.uk

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Arts Council England			www.artscouncil.org.uk
BBC Academy	<i>BBC Academy: What can we do for you?</i>		bbc.co.uk/academy
BBC Careers			www.bbc.co.uk/careers/ home
BBC College of Journalism			www.bbc.co.uk/journalism
BBC College of Production			www.bbc.co.uk/ collegeofproduction
Bristol 80 by 18 Project			www.bristol80by18.org.uk
Bristol Event Volunteers			www. bristoleventvolunteers. co.uk/
Bristol Film Office			www.filmbristol.co.uk
Bristol Living Wage Coalition			www.fairpaysouthwest.org/ livingwage/bristol/
Bristol Media			www.bristolmedia.co.uk
Bristol Media	<i>Vision: The Power of Creative Collaboration</i>		www.visionbristol.com
Bristol Old Vic Theatre School			www.oldvic.ac.uk
Bristol Old Vic, 2013			www.bristololdvic.org. uk/2034.html , accessed 4 February 2013
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Cirencester College			www.cirencester.ac.uk
City of Bath College			www.citybathcoll.ac.uk
Community Resolve	<i>Working with young people</i>	Bristol	www.communityresolve. org.uk
Condé Nast College of Fashion Design			www.condenastcollege. co.uk
Creative Access	<i>Providing Paid Internship Opportunities in the Creative Industries for BME and Asian Backgrounds</i>		www.creativeaccess.org.uk

Creative Alliance	<i>The Leading Independent Learning Provider in the Creative and Cultural Sector in the West Midlands</i>	www.creativealliance.org.uk
Creative Careers Festival	<i>Bright Space, Birmingham</i>	http://vinspired.com/radiu5/opportunities/5499-creative-careers-festival/activities/126781-creative-careers-festival-volunteers
Creative Choices	<i>Creative and Cultural Skills Sector Council Careers Resource</i>	www.creative-choices.co.uk
Creative England		www.creativeengland.co.uk
Creative Industries Inet		http://creativeindustriesi.net
Creative Skillset Careers	<i>Creative Skillset Sector Skills Council Careers Resource</i>	www.creativeskillset.org/careers
Creative Skillset Standards	<i>Creative Skillset Sector Skills Council National Occupational Standards Resource</i>	www.creativeskillset.org/standards
Creativity, Culture and Education	<i>Charity</i>	www.creativitycultureeducation.org/
CSV Training		www.csvavon.org.uk
Duchy College		www.cornwall.ac.uk/duchy/index.php?page=_Home&tab=1
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Joseph Rowntree Foundation	<i>Minimum income standards</i>		http://www.jrf.org.uk/focus-issue/minimum-income-standards , accessed 8 April 2013
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Living Wage Foundation	<i>About the Living Wage</i>		http://www.livingwage.org.uk/
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Media Muppet	<i>Paid and Unpaid Work Experience and Internships</i>		http://mediamuppet.com/
Media Nation	<i>Work Experience, Internship and Paid Opportunities</i>		http://www.mediation.co.uk/content/indiesdetail/Broadcast/Indies/362
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Minimum Income Standard	<i>A Minimum Income Standard in the United Kingdom is an ongoing programme of research to define what level of income is needed to allow a minimum acceptable standard of living in the UK today</i>		http://www.minimumincome.org.uk
Minimum Income Standard Calculator	<i>Minimum Income Standard for the UK</i>	Joseph Rowntree Foundation	http://www.minimumincomestandard.org
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Silai for Skills			www.silai.org.uk
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Skillset	What's the Apprenticeship in Creative and Digital Media all about?		www.creativeskillset.org/uk/cymru/cdm_apprenticeship/article_7981_1.asp
Skillset	Mapping; Classifying; Defining; Qualifications; Standards		www.creativeskillset.org/research/evidence_use/s_and_q/ , accessed 5 April 2013
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Student Finance England			www.direct.gov.uk/studentfinance
The Conservation Volunteers	Employment and Training Opportunities		www.tcv.org.uk/employment
The Gatehouse Centre, Learn for Work	Employed in Business Administration, Retail or Customer Service? Are you 16-24 and interested in an apprenticeship?	The Gatehouse Centre, Bristol	www.hww.org.uk
UK Fashion Intern			http://ukfashionintern.com
Union Learn	Pay for Apprentices		www.unionlearn.org.uk/pay-apprentices
Unison	Living Wage		www.unison.org.uk/livingWage/index.asp
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University of the West of England		www.uwe.ac.uk
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Watershed		www.watershed.co.uk
West of England Local Enterprise Partnership		www.westofenglandlep.co.uk
Young Bristol		www.youngbristol.com
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Presentations of ELEBCIS Project to date


ELEBCIS Project Emerging Findings	<i>West of England Local Enterprise Partnership Creative Sector Meeting</i>	13 December 2012, Watershed, Bristol	Bristol
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ELEBCIS Project Emerging Findings: Learning for Bristol Arts and Cultural Organisations	<i>DIY Bristol Arts Network</i>	7 February 2013, Knowle West Media Centre, Bristol	Bristol
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Discussion fora for project outcomes and recommendations

Bristol Cultural Education Partnership Meeting	<i>12 October 2012</i>	M-Shed	Bristol
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Bristol Cultural Education Partnership: Research Strand Meeting	<i>11 February 2013</i>	University of Bristol Graduate School of Education	Bristol
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‘Entry Level Employment in Bristol’s Creative Industries Sector’ is a collaboration between Bristol City Council, Knowle West Media Centre and the Faculty of Arts, Creative Industries and Education at the University of the West of England, Bristol which aims to support access to employment opportunities in the Creative Industries sectors in Bristol.

For further information contact Knowle West Media Centre www.kwmc.org.uk
or sam.thomson@uwe.ac.uk

