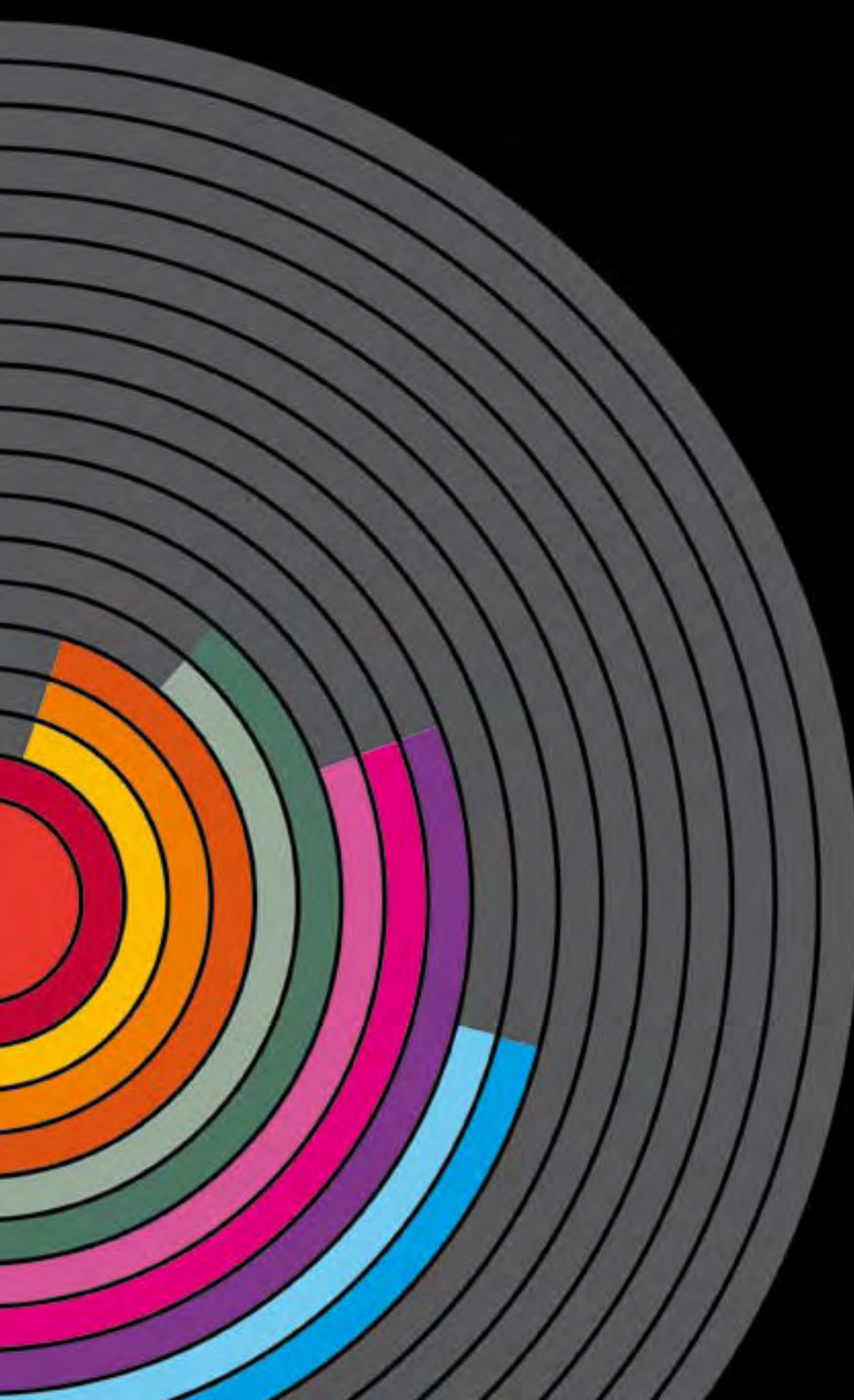




department for
culture, media
and sport

Creative Britain
New Talents for the New Economy



BERR | Department for Business
Enterprise & Regulatory Reform

Unlocking talent

Department for
**Innovation,
Universities &
Skills**

Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

Foreword by Prime Minister



Gordon Brown

Gordon Brown

Britain is a creative country. You can feel it every time you visit one of our great museums, galleries or theatres. You can see it when you watch the best of our television or play our imaginative new computer games. And you can sense it in our music, film, fashion and architecture. Creativity is at the heart of British culture – a defining feature of our national identity.

And today, the force of British creativity is renowned throughout the world. People across the globe are inspired by the sheer diversity of our creative talent and the consistency with which that talent takes the arts in new and exciting directions. They recognise Britain as a hub of creative endeavour, innovation and excellence, and they are drawn to the strength of our creative economy.

In the coming years, the creative industries will be important not only for our national prosperity but for Britain's ability to put culture and creativity at the centre of our national life.

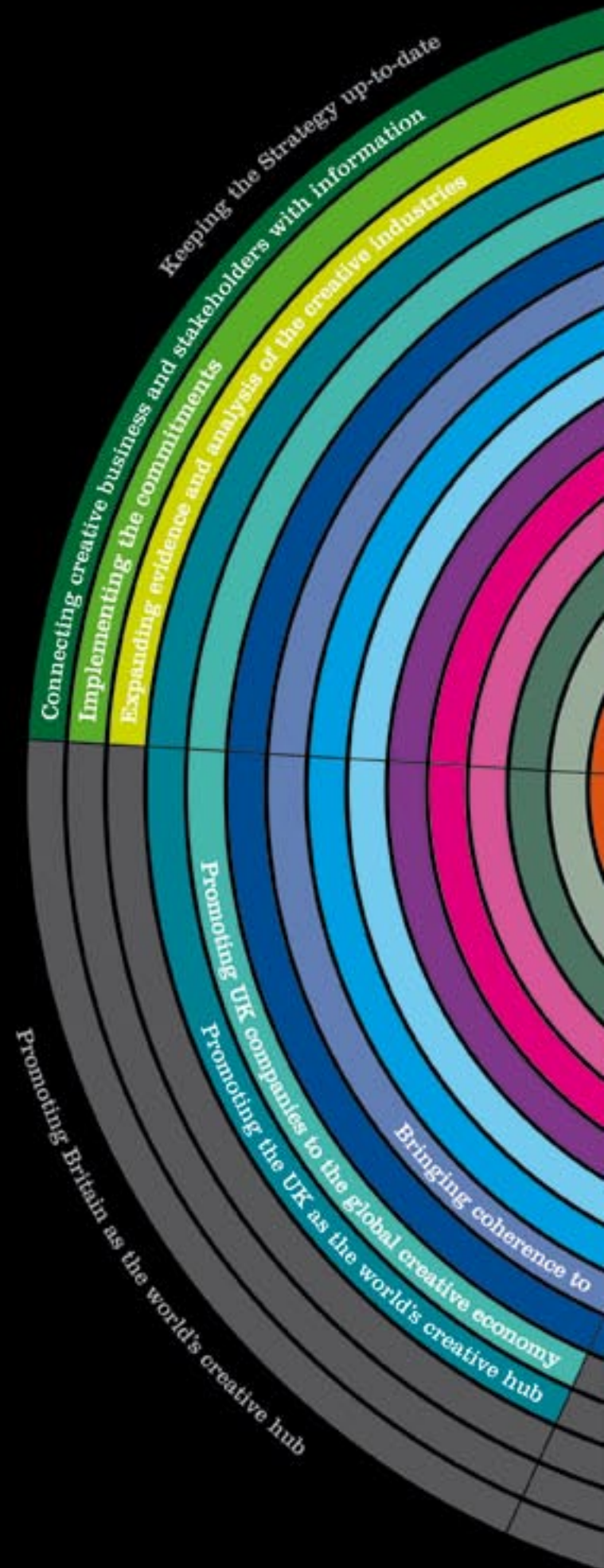
I believe we have a responsibility to give everyone the opportunity to unlock their creative talents. Creativity, culture and the arts improve the quality of all our lives, and I am enormously proud of the talented people in this country who, through their creative gifts, illuminate their lives and ours. So this strategy is intended to help more people discover and develop their talents and to use those talents to build a dynamic and vibrant society, providing entertainment alongside opportunity.

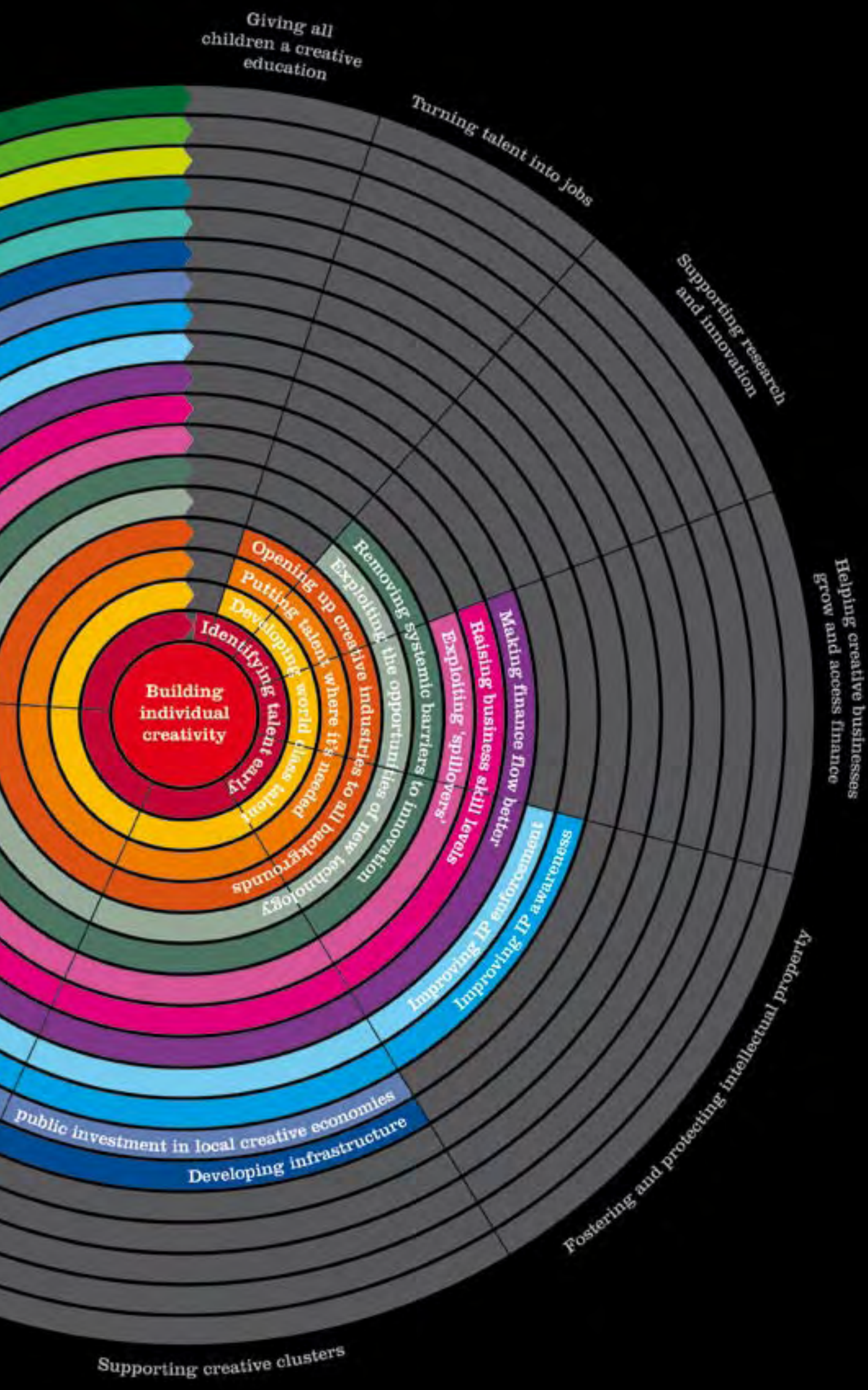
It is also intended to make it easier for creative people to build on their success. In the global marketplace, our capacity to break new ground will be crucial to our future prosperity, and we need to act now to make Britain's creative industries accessible to an even wider pool of talent and to support our creative economy to enable it to grow.

This is a strategy with the flexibility to adapt to and support a sector that is changing faster now than ever, and I hope it will mark the beginning of a fresh new partnership with our creative industries. But it is just a start: the Government can provide the framework, but we must rely on our country's talent and the vision and commitment of all those working in the field if we are to build an even more creative Britain.

The Creative Hub

This Hub, which documents our commitments, takes its inspiration from the diagram within the Work Foundation's 2007 publication *Staying Ahead: the economic performance of the UK's creative industries*. It set out how expressive value was most concentrated in the core creative fields but shows how it permeates into the cultural industries, creative industries and the economy as a whole.





Foreword



Andy Burnham
Secretary of State
for Culture, Media
and Sport

Andy Burnham

Britain is known for its creative talent. Our writers and artists, directors and designers, musicians, comedians and craftspeople light up the lives of people around the world.

Looking to the future, demand for culture and content in English of the highest quality will only grow. This presents a competitive advantage for Britain, but a major challenge too. Countries elsewhere in the world – both developed and fast-developing – are competing ever more vigorously, looking to seize new opportunities.

So now is the time to recognise the growing success story that is Britain's creative economy and build on it. The creative industries must move from the margins to the mainstream of economic and policy thinking, as we look to create the jobs of the future.

That challenge is as much for government as it is for business, but the action plan we put forward here is a sign of our intent. It seeks to provide our creative industries with an unrivalled pool of talent to draw on and the same formal, structural support associated with other industries, such as assistance with infrastructure and skills development.

Our creative industries have grown twice as fast as the rest of the economy in recent years, now accounting for over seven per cent of GDP. If they are to continue to grow in size and significance, we must work hard to maintain the most favourable conditions to stimulate British innovation and dynamism. And we must ensure there are people with the right skills to meet the needs of that expanded creative sector.

Today, the exciting worlds of music, television, fashion and film seem too closed off for many young people. Too often, a fledgling creative career depends on who you know, how far from home you are prepared to travel, or how little you are prepared to work for.

So at the foundation of our strategy are two key proposals: more opportunity for young people to develop creative talents at school; and more structured pathways into creative careers.

Every young person has creative talents, but not everyone is helped to discover them. The new 'Find Your Talent' scheme will give every young person in school in England more opportunities to experience arts and culture of the highest quality – providing good life skills for all and new opportunities for many.



John Hutton
Secretary of State
for Business,
Enterprise and
Regulatory Reform

John Hutton



John Denham
Secretary of State
for Innovation,
Universities
and Skills

John Denham



Margaret Hodge
Minister of State
for Culture, Creative
Industries and
Tourism

To bring that talent on, we need clearer, fairer career pathways into the creative industries and new educational and vocational opportunities. **As a major signal of the Government's intent we are supporting the creative industries to significantly expand apprenticeships to 5000 a year, right across the country** and call on creative businesses to work with us to achieve it. Building on those foundations, we need to do more in the future to protect and nurture our creative businesses.

As ideas are the real currency of creativity, we propose a series of wide-ranging initiatives developed specifically for the sector, like steps to protect intellectual property and support for innovation.

Lastly, we need to give our creative industries a powerful global presence and the opportunity to compare themselves with the very best in the world. The centrepiece of this will be the World Creative Business Conference, a new annual international event, which we hope will become the equivalent of Davos for the creative industries.



Baroness Vadera
Parliamentary
Under Secretary
of State for
Business and
Competitiveness

Britain is a creative leader, but, with the new sense of energy and focus on our country that the Olympic Games will bring, it is a realistic ambition to make Britain the world's creative capital.

London is crucial in that, but our vision is of a creative engine in the heart of our biggest cities as a driver for regional economic growth. It means more creative job opportunities in every region, with clear routes into those careers from local schools and colleges. It means every young person believing they have a real choice to use their talents in a creative career.

We owe an enormous debt of gratitude to all the people from right across the creative economy that have helped bring us to this point. In particular, we acknowledge the Work Foundation, whose seminal *Staying Ahead* report sets out the territory on which this strategy is built.

We will repay that commitment by delivering on the actions promised here which creative industries themselves say they need. Our strategy is backed by at least £70.5m of government support and all government departments are fully committed to it.

Creativity is a dynamic process and we will continue to review and update the commitments in this strategy. But we are confident that it sets down a solid platform of support for creativity from the grassroots to the global stage.



Baroness Morgan
Parliamentary
Under Secretary
of State for
Intellectual Property
and Quality

Photo: Dave Shaw

Executive Summary

Britain is a creative country and our creative industries¹ are increasingly vital to the UK. Two million people are employed in creative jobs and the sector contributes £60 billion a year – 7.3 per cent – to the British economy. Over the past decade, **the creative sector has grown at twice the rate of the economy** as a whole and is well placed for continued growth as demand for creative content – particularly in English – grows.

This is a strong position. But there are major challenges ahead over the next decade. Global competition is growing as other countries recognise the economic value of creativity. To face this, our creative industries need the best possible business support structures in place and an abundant pool of talented people with the right skills to meet the needs of an expanding creative sector.

The challenge is as much for government as it is for business, but the action plan we put forward here is a sign of our intent. Now is the time to recognise the growing success story that is Britain's creative economy and build on that. The creative industries must **move from the margins to the mainstream of economic and policy thinking**, as we look to create the jobs of the future. The bedrock on which the strategy is built is the Government's fundamental belief in the role of public funding to stimulate creativity and sharpen Britain's creative edge. This is reflected in its support for the arts and its commitment to public service broadcasting. These are the threads that connect a country that values excellence in the arts and culture, a population rich in creative talent, and an innovative and flourishing creative economy.

The vision is of a Britain in **ten years' time where the local economies in our biggest cities are driven by creativity**, where there is a much expanded range of creative job opportunities in every region with clear routes into creative careers from local schools and colleges, and where every young person believes they have a real choice to use their talents in a creative capacity. It is a vision of creativity as the engine of economic growth for towns, cities and regions. It's also a vision of dynamic, innovative, successful creative businesses providing prosperity and fulfilling job opportunities right across the country.

The journey mapped out in this plan covers the whole creative process from the grassroots to the global marketplace. It starts in schools, with a new commitment to culture in children's education. It links education and the world of work, and includes a major signal of the Government's intent by supporting the creative industries to expand significantly apprenticeships to 5,000 a year by 2013 right across the country. It continues into the workplace with actions to support businesses and it looks to the future with the promise of a ground-breaking international event for the world's leading creative businesses. Together this journey provides a coherent and comprehensive set of measures to make Britain the world's creative hub.

¹ The creative industries include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.

Unlocking creative talent

Young people benefit from artistic and cultural experiences in many ways. There is the sheer pleasure and enjoyment of seeing, listening and taking part; the building of confidence and presentation skills; the possibility of igniting a life-long passion. For some, the opportunity to experience the highest quality art and culture in schools will be the key that unlocks their creative talents, opening them up to the possibility of a future career in the creative industries. For all those reasons, **we will establish the 'Find Your Talent' programme – piloting five hours of culture a week for children and young people**, building on the national curriculum and the work of Creative Partnerships. Within those five hours – in and outside school – the aim is for every young person in England to have the chance to:

- attend top quality live performances
- visit exhibitions, galleries and museums
- visit heritage sites
- use library and archive services
- learn a musical instrument
- play music or sing
- take part in theatre and dance performances
- produce creative writing, or listen to authors
- learn about and make films, digital or new media art
- make a piece of visual arts or crafts.

We will pilot the programme in ten areas with £25 million over three years, with particular emphasis on gifted and talented young people and those with special needs.

Building on the excellent work of Feargal Sharkey's Live Music Forum, we are launching a new £0.5 million pilot scheme to provide young musicians in deprived areas with opportunities to practice and perform live, starting with the establishment of at least 10 new rehearsal spaces equipped to professional standards.

Helping creative talent flourish

Having unlocked creativity, the vital next stage is to ensure that young people have real opportunities to develop, and that they can see clearly the directions in which their talent can take them. For too many at the moment, the chance to start a career in the creative industries means moving to London, working for free or knowing someone who can get you a foot in the door. The following measures help untangle the complicated and fragmented paths into a creative career and provide new opportunities for training and work experience.

By 2013 we expect that the creative industries will provide up to 5,000 formal apprenticeships a year. As a major signal of the Government's intent, we have challenged creative industries to provide these opportunities across the country and already have commitments from All Out Productions, Bluecoat, BBC at mediacity:uk, Birmingham Repertory Theatre, Centini, Everyman and Playhouse Theatres, FACT, ITV Granada, LOCOG, Monkeydevil Design, Museums, Libraries and Archives Council, Liverpool Biennial, National Museums Liverpool, National Trust, NCSOFT, Objective North, Royal Liverpool Philharmonic, Royal Opera House, Royal Shakespeare Company, Sage Gateshead, Tate Liverpool, UK Unsigned, Unity Theatre and Universal Music Group.

The Department for Culture, Media and Sport will work with its Non-Departmental Public Bodies, and through them with its sectors, to agree actions to promote a more diverse workforce. This will involve education, outreach work, spreading good practice and awards that recognise the most diverse firms.

We will create a talent pathways scheme to support and inspire young people from all backgrounds to pursue careers in the creative sectors. The aim will be for young people to be supported, better informed and guided through each stage of their development from cultural provision in and out of school for children, to better and broader careers advice through initiatives like Creative Choices, and mentoring, talent scouting and national skills camps for young people.

We will conduct research to ensure that academia is equipping students with the skills they need to make the most effective contribution they can to the creative economy. The research will support a challenge to industry and academia to build ever-stronger links in the interests of bridging gaps in skills provision.

We will encourage employers and skills providers to set up ground-breaking new innovative places of learning. In addition to the recently announced Skillset Screen and Media Academy network, the Pervasive Media Studio for digital media, and the Eastside Arts Academy, we are working with the industry to develop a National Skills Academy for the creative and cultural industry, a Centre For Excellence for Computer Games, a new Couture Academy, a Finishing School for Animation in Education and a UK Design Skills Alliance to improve professional standards in design education and practice.

We will explore the impact of a brand new 'academic hub' supporting collaboration between schools, further and higher education to provide end-to-end development of creative skills for people aged from 14 through to 25. This is a new way of working for arts universities, such as the University of the Arts London (UAL). It will enable the sharing of curriculum content, industry contacts and facilities with schools, as well as mentoring of students and exchanges for staff, leaders and governors.

Putting the creative industries at the heart of the economy

Alongside the emergence of a richer, deeper pool of creative talent, the support outlined below for research and innovation, business growth, intellectual property rights and the development of creative clusters will help to bring the creative industries in from the margins to the heart of the economy.

Supporting research and innovation

The Technology Strategy Board will provide £10 million to inspire new collaborative research and development ideas for the creative industries.

This will encourage business to work together to share knowledge and expertise and to jointly develop new ideas, products, processes and services.

The National Endowment for Science, Technology and the Arts (NESTA) will launch a £3 million Creative Innovators Growth Programme. The programme will help identify what specific support is needed by small and medium-sized creative businesses that seek to exploit new technologies.

The Technology Strategy Board will launch a Knowledge Transfer Network for the creative industries. This will help creative businesses access expert knowledge and information by bringing them together with technical experts, suppliers, customers, universities, research and technology organisations and others.

The Department for Innovation, Universities & Skills will commission research to better quantify the economic benefits of the creative industries with special attention to the value added by innovation in those industries. This is likely to be of particular relevance to businesses that rely on copyright rather than patent.

Helping creative businesses to grow

Arts Council England will help deliver the objectives of the Creative Economy Programme with support targeted at projects that combine artistic excellence with commercial potential. Working with Regional Development Agencies (RDAs), Arts Council England will provide venture capital to small creative enterprises. Arts Council England will also expand the management courses in its Cultural Leadership Programme to help small businesses develop business and training plans.

The RDAs will establish a network of regional beacons for the creative industries. The approach will be piloted in the South West, South East, North West, North East and West Midlands regions, and will look at ways in which the business support framework can best deliver benefits for the creative industries.

We will encourage bids for Enterprise Capital Funds (ECFs) from the creative industries and help generate increased investment flows to the sector. We will also welcome economic analysis from the creative industries to demonstrate the existence of particular challenges experienced by them in securing equity finance.

Fostering and protecting intellectual property

We will consult on legislation that would require internet service providers and rights holders to co-operate in taking action on illegal file sharing – with a view to implementing legislation by April 2009. Finding voluntary, preferably commercial solutions, remains the ideal, but the Government will equip itself to introduce legislation swiftly if suitable arrangements between ISPs and relevant sectors are not forthcoming or prove insufficient. We will also explore tougher penalties for copyright infringement. These actions signal the Government's strong support for the creative industries as we move towards a fully digital world.

The UK-Intellectual Property Office (UK-IPO) will put into action a plan on intellectual property (IP) enforcement. The aim is to use the current enforcement regime more effectively through innovations such as a National Centre of Excellence to offer expert police resources to local enforcement. **We will promote better understanding of the value and importance of intellectual property.** This will be delivered through the curriculum in schools and public awareness campaigns.

Supporting creative clusters

The RDAs will pilot creative economy strategic frameworks in two regions – the RDAs will take forward the aspects of the creative economy strategy which apply in the regions, working with creative and cultural agencies and businesses to align plans and resources, find and exploit efficiencies, and invest strategically in priority projects.

The Government is launching a review to identify the barriers to investment in next generation broadband. In addition to growing consumer expectations, innovative new services like online video games, video and music distribution and user-generated content are set to expand. We need to make sure that where possible we take action to remove constraints on future development of the market.

Through the Local Government Association, and with the RDAs, we will develop a 'menu for local infrastructure'. This will be a tool to help local and regional authorities decide which developments – like flexible office and rehearsal space, or protection of existing venues and marketing – they might pursue to attract the creative industries to their areas, kick-starting their own creative hubs.

The UK Film Council, in association with Arts Council England and the Arts and Humanities Research Council will help develop 'mixed media centres'. Popular cultural venues such as Manchester's Cornerhouse, Tyneside Cinema and Bristol's Watershed have the potential to act as hubs of creativity for businesses in their respective cities.

In line with the recommendations of the Live Music Forum, we will encourage the protection of live music venues, building on the example set by the work of the Mayor of London. Our vibrant, diverse and thriving musical heritage depends on the availability of venues of a wide range of sizes and sophistication and our intention is to ensure their future is protected.

The world's creative hub

The UK's location between the US and Asia – and the current vibrancy of Britain's creative economy – places us in a **unique position to become the world's creative hub**, developing and sustaining relationships through cultural exchange. This also promotes the flow of creative talent to and from this country necessary to continually refresh and invigorate our creative economy.

UK Trade & Investment will lead a five-year strategy to enhance the international competitive position of the UK's creative industries. The strategy will promote our reputation as an innovative, dynamic springboard to global growth.

We will initiate the launch of the World Creative Business Conference. This will be an annual event for world leaders in the creative industries and financial sectors. Aspiring ultimately to the global significance of the Davos Economic Forum, we will aim to hold the first event in spring 2009.

We will work with the Mayor of London and other partners to champion London's many creative festivals and forge better, mutually beneficial links with important festivals around the country such as Animex, the International Festival of Animation and Computer Games in Middlesbrough and the Birmingham International Film Festival.

Keeping the strategy up-to-date

This document is valuable as a statement of intent – but the commitments it makes can only be a high-level summary of the many actions currently underway or imminent. To make sure that we are flexible and adaptable to the rapid changes in the creative sector we will establish a new board led by Ministers to implement this programme and respond to changing technology and new demands. We will also continue to gather new evidence and fund new research.

Finally, an interactive website will be launched where stakeholders can signal new pressures and challenges, hold debates and discussions, and access the latest version of the strategy.