

Committee for Culture, Arts & Leisure

Inquiry on Maximising the Potential of the Creative Industries Volume Two

Written Submissions

**Ordered by the Committee for Culture, Arts & Leisure to be printed 14 February 2013
Report: NIA 98/11-15 (Committee for Culture, Arts & Leisure)**

**REPORT EMBARGOED
UNTIL COMMENCEMENT OF
THE DEBATE IN PLENARY**

Membership and Powers

Powers

The Committee for Culture, Arts and Leisure is a Statutory Departmental Committee established in accordance with paragraphs 8 and 9 of the Belfast Agreement, Section 29 of the Northern Ireland Act 1998 and under Assembly Standing Order 48. The Committee has a scrutiny, policy development and consultation role with respect to the Minister of Culture, Arts and Leisure and has a role in the initiation, consideration and development of legislation.

The Committee has the power to:

- Consider and advise on Departmental budgets and annual plans in the context of the overall budget allocation;
- Approve relevant secondary legislation and take the Committee Stage of the primary legislation;
- Call for persons and papers;
- Initiate inquiries and make reports; and
- Consider and advise on matters brought to the Committee by the Minister of Culture, Arts and Leisure.

Membership

The Committee has 11 members, including a Chairperson and Deputy Chairperson, with a quorum of five members.

The current membership of the Committee is as follows:

Committee Chairperson: Michelle McIlveen

Deputy Chairperson: William Irwin

David Hilditch

William Humphrey¹

Oliver McMullan²

Cathal Ó hOisín

Rosie McCorley³

Karen McKeivitt

Dominic Bradley

Robin Swann

Michael McGimpsey

1 With effect from 01 October 2012 Mr William Humphrey replaced Mrs Brenda Hale

2 With effect from 12 September 2011 Mr Oliver McMullan replaced Mr Gerry Kelly

3 With effect from 10 September 2012 Ms Rosie McCorley replaced Mr Pat Sheehan

Table of Contents

| | |
|---|----|
| List of Abbreviations used in the Inquiry | iv |
|---|----|

Volume 1

Report

| | |
|----------------------------------|----|
| Executive Summary | 1 |
| Summary of Recommendations | 4 |
| Introduction | 9 |
| Consideration of Evidence | 11 |
| Context | 11 |
| Challenges and Barriers | 19 |
| European Union | 34 |
| Collaboration | 37 |
| Comparative Models | 46 |
| Prioritisation within the Sector | 49 |
| Issues Relating to Sub-sectors | 52 |

Appendix 1

| | |
|-----------------------|----|
| Minute of Proceedings | 59 |
|-----------------------|----|

Appendix 2

| | |
|---------------------|-----|
| Minutes of Evidence | 103 |
|---------------------|-----|

Volume 2

Appendix 3

| | |
|--------------------------------------|-----|
| Written Submissions to the Committee | 417 |
|--------------------------------------|-----|

Volume 3

Appendix 4

| | |
|---|-----|
| Northern Ireland Assembly Research Papers | 883 |
|---|-----|

Appendix 5

| | |
|--|-----|
| Additional Information Considered by the Committee | 971 |
|--|-----|

List of Abbreviations used in the Report

| | |
|--------|---|
| A&BNI | Arts and Business Northern Ireland |
| ABC | Arts/Business Commission |
| ACNI | Arts Council of Northern Ireland |
| AFTNI | Association of Film and Television Northern Ireland |
| BBC NI | British Broadcasting Corporation Northern Ireland |
| BCC | Belfast City Council |
| BMC | Belfast Metropolitan College |
| CAE | Culture Action Europe |
| CAFRE | College of Agriculture, Food and Rural Enterprise |
| CAP | Community Arts Partnership |
| CARL | Computer Animation Research Laboratory |
| CBI | Confederation of British Industry |
| CCEA | Council for Curriculum Examinations and Assessment |
| CCI | Creative and Cultural Industries |
| CCS | Creative and Cultural Skills |
| CIIF | Creative Industries Innovation Fund |
| COSLA | Convention of Scottish Local Authorities |
| CPD | Continuing Professional Development |
| DARD | Department of Agriculture and Rural Development |
| DCAL | Department of Culture, Arts and Leisure |
| DCMS | Department for Culture, Media and Sport |
| DE | Department of Education |
| DEL | Department for Employment and Learning |
| DETI | Department of Enterprise, Trade and Investment |
| ESA | Education and Skills Authority |
| ESF | European Social Fund |
| EU | European Union |
| FE | Further Education |
| FLGA | Forum for Local Government and the Arts |
| GCSE | General Certificate of Secondary Education |
| GLA | Greater London Authority |

| | |
|-----------|---|
| GVA | Gross Value Added |
| HE | Higher Education |
| ICT | Information and Communications Technology |
| ILBF | Irish Language Broadcast Fund |
| IOD | Institute of Directors |
| IP | Intellectual Property |
| KTP | Knowledge Transfer Partnerships |
| LDA | London Development Agency |
| LED | London Economic Development |
| LINI | Landscape Institute Northern Ireland |
| NESTA | National Endowment for Science, Technology and the Arts |
| NIDA | Northern Ireland Design Alliance |
| NILGA | Northern Ireland Local Government Association |
| NIMC | Northern Ireland Museums Council |
| NIMIC | Northern Ireland Music Industry Commission |
| NIPR | Northern Ireland Publications Resource |
| NITA | Northern Ireland Theatre Association |
| NITB | Northern Ireland Tourist Board |
| NMNI | National Museums Northern Ireland |
| OECD | Organisation for Economic Co-operation and Development |
| PATLIB UK | Patent Information Centre |
| PSB | Public Service Broadcasting |
| R&D | Research and Development |
| RDA | Regional Development Agencies |
| RPA | Review of Public Administration |
| SCIP | Scottish Creative Industries Partnership |
| SEED | South Eastern Economic Development |
| SME | Small and Medium Sized Enterprises |
| SROI | Social Return on Investment |
| SSC | Sectoral Skills Council |
| STEM | Science, Technology, Engineering and Mathematics |
| STEAM | Science, Technology, Engineering, Arts and Mathematics |
| TSB | Technology Strategy Board |

| | |
|------|----------------------------------|
| USBF | Ulster Scots Broadcast Fund |
| UU | University of Ulster |
| VAT | Value Added Tax |
| WCBP | Weavers Court Business Park |
| WEA | Workers' Educational Association |



Northern Ireland
Assembly

Appendix 3

Written Submissions

Contents

1. Ards Borough Council
2. Arts and Business Northern Ireland
3. Arts Council of Northern Ireland
4. Association of Film and Television Northern Ireland
5. Audiences NI
6. BBC NI
7. Belfast City Council
8. Belfast Metropolitan College
9. Below the Radar
10. Big Telly Theatre Company
11. Carrickfergus Borough Council
12. CBI
13. Channel 4
14. Community Arts Partnership
15. Craft and Design Collective
16. Craft Northern Ireland
17. Creative and Cultural Skills
18. Creative and Cultural Skills and Arts Council Report – Growing the Creative Economy
19. Creative Skillset
20. Cultural Partnership Forum
21. Culture Company
22. Department of Culture, Arts and Leisure written submission
23. Department of Culture, Arts and Leisure: A Collaborative Framework to Support the Creative Industries
24. Department of Education
25. Department for Employment and Learning correspondence
26. Department for Employment and Learning written submission
27. Department of Enterprise, Trade and Investment
28. Department of Finance and Personnel
29. Department for Social Development
30. Digital Circle and Momentum
31. Digital Derry

32. Discovery Glass
33. DoubleBand Films
34. Fermanagh District Council
35. Grand Opera House
36. Inlifesize Ltd
37. Jacki Sleator
38. John Anderson
39. John Edmund
40. Kabosh
41. Landscape Institute Northern Ireland
42. Libraries NI
43. Lyric Theatre
44. McGarry Consult
45. Mike Moloney
46. Mummings Foundation
47. National Museums Northern Ireland
48. NESTA
49. Northern Ireland Design Alliance
50. Northern Ireland Local Government Association (NILGA)
51. Northern Ireland Museums Council
52. Northern Ireland Screen
53. Northern Ireland Theatre Association
54. Northern Visions
55. Ofcom
56. Oh Yeah Music Centre
57. Queens University of Belfast
58. Robert Spotten Fine Designs
59. Spires Gallery Ltd
60. Stendhal Festival of Art
61. Stephen Fullerton
62. The Nerve Centre
63. The Scottish Government
64. The Theatres Trust

65. The Ulster Folk
66. Tony Craig
67. Ulster Orchestra
68. Ulster Theatre Company
69. Una Murphy
70. University of Ulster, Director of Innovation, Tim Brundle
71. University of Ulster, Faculty of Art Design and the Built Environment, Prof. Ian Montgomery
72. University of Ulster, School of Media, Film and Journalism
73. University of Ulster, School of the Built Environment, Prof. Deborah Peel
74. University of Ulster, School of the Built Environment, Prof. Greg Lloyd
75. UTV
76. Verbal Arts Centre
77. Voluntary Arts Ireland
78. Volunteer Now
79. Weavers Court Business Park
80. West Belfast Partnership
81. Womb Productions
82. Workers' Educational Association

Ards Borough Council

Memorandum



ARDS
BOROUGH
COUNCIL

TO Committee for Culture Arts and Leisure
Northern Ireland Assembly

FROM Ards Borough Council

DATE 15th December 2011

SUBJECT **Inquiry into Maximising the Potential of the Creative Industries C137/11**

REF Our Reference: CG3380A562

Dear Sir/Madam,

Thank you for inviting Ards Borough Council to submit comments in relation to the Inquiry into Maximising the Potential of the Creative Industries.

The purpose of the Inquiry was considered at a recent Council Meeting where it was resolved to respond making the following comments including examples of initiatives and considerations that Ards Borough Council wishes to be noted.

Ards Borough Council does not wish to be considered to give oral evidence.

Yours faithfully

Heather Parker

Craft Development Manager
Ards Crafts
Ards Borough Council
31 Regent Street
Newtownards
BT23 4AD
028 9182 6846

Summary

Ards Borough Council values its creative industries as they have contributed to shaping and cultivating a 'creative identity' for the Borough, evoking a sense of pride, belonging and confidence amongst its community.

One of the key objectives in Ards Borough Council's draft Corporate Plan is to 'build a stronger economy' and associated measures will include a proactive approach to the continued development of the cultural and creative economy with key building blocks underpinning these e.g. lobbying, collaborative marketing initiatives, business support and signposting, skills development, exhibitions and festivals. This robust cultural infrastructure built around partnerships has been the key to unlocking the potential of the sector locally, creating opportunity for success and sustainability, regionally, nationally and internationally.

Thus, as an organisation, it will continue to lobby on behalf of this sector, promoting its economic value to buyers, policy makers and support organisations and will work in partnership to attract new investment and new technologies capable of creating and sustaining jobs in this growing industry despite the challenges that this will present in the current harsh economic climate.

Ards Borough Council presents its response to the Terms of Reference of the Inquiry,

Terms of Reference with Evidence and Considerations

1. **The potential of the Creative Industries in terms of their benefit to the local Ards economy has been recognised and is being nurtured.** The prevailing sub sectors are Craft and Visual Arts with over 80 current practitioners. Many of these are either sole traders or micro enterprises. This figure is increasing year on year as more creatives migrate to the region due to its strong cultural support infrastructure. County Down has the 6th largest number of craft businesses in Ireland* of which 21% are located in the Ards Borough (*Crafts Council of Ireland database of registered craft businesses 2011).

This critical mass has the capability of contributing significantly and adding value to the Cultural Tourism economy locally and a number of cultural events such as the annual Creative Peninsula event (www.creativepeninsula.info) have demonstrated just that. It has paved the way for a NI wide Craft Month event and has consolidated the area as a creative region. The value of these Creative Industries to the Tourism economy must not be underestimated.
2. **The major key challenge to the Creative Industries sector is how to sustain and develop in the current recession.** This may present an opportunity nevertheless as more creative businesses are prepared to and must 'think outside the box', to work in Partnership, to embrace new skills and new technologies. The Creative Industries Innovation Fund provided Ards Borough Council with the opportunity to develop a creative community web portal www.ardscreates.com. This is a mechanism to consolidate and enhance the existing creative base, to identify additional creative industries, to build opportunity for business networking, skills and product development and knowledge exchange and to profile a creative region and its talents to regional, national and international audiences. It is vital that this funding stream is maintained.
3. **Many policies, strategies and delivery mechanisms are in place which support the Creative Industries.** It is important that these are visible and accessible but more importantly that there is a collaborative and partnership approach in their development to ensure the most relevant areas of need are addressed. There is also a need for less duplication in their delivery with a greater dynamic therefore, if the sector is to continue to grow. Training and Skills Development, Innovation and Internationalisation are some of the key areas of development need which have been identified and Ards Borough Council is addressing these through programmes supported under the EU Sustainable Competitiveness Programme 'Expanding Our Craft Horizons' (in Partnership with 6 councils within the South Eastern

Economic Development consortium of Councils - SEED) and the EU Lifelong Learning Programme 'Leonardo Sustainable Craft Networks'.

4. **Comparing policies and strategies**, it is evident that there are very dynamic support structures in other UK regions and countries that have been in place for some time and which are driving the creative industries forward. Ards Borough Council recognises that there is a significant amount to learn from other groups and organisations in terms of how they support their businesses and have benchmarked recently with Creative Skills Cornwall. Benchmarking provides the opportunity to test the effectiveness and credibility of current support mechanisms in any region.
5. **Collaboration and Coordination between industry, government departments and academia** should be maximised where possible to ensure that individuals leaving the education system and embarking on a career in the Creative Industries have the **appropriate skills in relation to demand**. There should also be routes to upskilling. Ards Borough Council, through its Craft Development programme 'Expanding our Craft Horizons' is facilitating revenue strengthening opportunities via new technologies (processes and materials), in commercial product development and design thus enabling cross fertilisation with other industry types and new routes to market.
6. **Consideration of Creative Industries at sub-sector in respect of funding and support; prioritising particular industries for support is** reflected in the priority of digital content projects for funding in the Creative Industries Innovation Fund 2 (CIIF2).

Ards Borough Council and its SEED council partners have already established the need for a coordinated digital development programme in the SEED region and as a first step, a scoping study has been commissioned to measure initially the overall size and nature of the digital industry and its economic contribution within the region. This will include an assessment of current skills, the key sectors of the digital industry and the associated programmes to grow these, the current market in NI and on an international basis and any barriers to growth.

Arts and Business Northern Ireland

A response from Arts & Business Northern Ireland to the Committee for Culture, Arts and Leisure Inquiry into the Creative Industries

December 2011

Purpose of Inquiry

To investigate the policies, strategies and frameworks which oversee the development and growth of the creative industries in Northern Ireland, by examining whether these are fit for purpose and have effective support delivery mechanisms, which maximise and harness the economic benefits of the creative industries within Northern Ireland.

Introduction

1. Arts & Business Northern Ireland (A&B NI) welcomes the opportunity to respond to the Culture, Arts and Leisure Committee Inquiry in the Creative Industries in Northern Ireland. The Creative Industries is defined as those sectors which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The sector is defined as advertising; architecture; art and antiques; crafts; design and designer fashion; video, film and photography; music and the visual and performing arts; publishing, software, computer games and electronic publishing; and radio and TV. Most of Arts & Business NI's work with the creative industries is focused on the arts and cultural sector therefore much of our evidence is based on this experience.

Background & History of A&B NI

2. Arts & Business (A&B), formerly known as The Association of Business Sponsorship of the Arts (ABSA), was set up 30 years ago as a UK wide creative network that advocates and facilitates creative partnerships between the private and cultural sectors. Its Northern Ireland office was set up in 1987. Prior to April 2008, A&B NI was funded by the Department of Culture Arts & Leisure. In 2008 it moved under Arts Council of Northern Ireland (ACNI) and is one of its strategic partners.
3. In 2012 A&B NI will celebrate 25 years of successful partnerships sparked between commerce and culture. At this important 25 year milestone, and recognising A&B NI's success and strength in Northern Ireland, the Arts & Business UK Board devolved the operation and set up A&B NI as an independent Northern Ireland charity on 1st November 2011. Arts & Business Scotland and Arts & Business Cymru also became independent charities, strengthening the already strong rootedness within each Nation. Joanne Stuart, Director of Attrus Limited and who, until May 2011, was Chair of the Institute of Directors in NI, is Chair of the new A&B NI Board. Joanne, who has an impressive business network, is committed to working with the A&B NI team and the rest of the A&B NI Board to resolutely advocate the arts to business, to ignite and inspire new partnerships.
4. A&B NI's arts remit covers the performing arts, literature, visual arts and crafts, museums, libraries, heritage and film. We facilitate creative partnerships between business and the arts through research, training and the promotion of culture. With 25 years of experience driving dynamic collaborations in Northern Ireland, we have extensive expertise in the interface between the arts and business. We invest in research to understand the value of collaboration between commerce and culture and we use that knowledge to identify and promote opportunities for outstanding collaboration. At the heart of our work is the belief that the arts have the power to transform and change lives on both an individual and

corporate level. To make this happen, our extensive network connects the arts and business communities. Fundamental to our impact is to provide training and consultancy which will drive best practice and learning for both sectors. All of our work celebrates the courage of business and individuals in supporting the arts and culture of the UK. In Northern Ireland we have 97 arts members and 65 business members.

5. What We Do

- We advocate the power of the arts and engage in business development in order to grow the corporate marketplace for partnerships with the cultural sector.
- We work with businesses to develop a deeper relationship with the arts.
- We offer incentives to new and returning business sponsors in order to grow the range of businesses engaging with the arts on a regular basis.
- We deliver training, advice and support in arts sponsorship and engagement with business to the arts.
- We advocate and broker business based creative development to position the arts as a catalyst to help achieve business solutions, while securing new income streams for the arts and cultural sector.
- We enlist individuals in business through our Board Bank and Young Professionals programme placing them on cultural and arts boards to deliver skills and in-kind resources to the cultural sector.
- We deliver sponsorship training and support to the arts to help build their capacity to develop relationships with, and bring in funding from, the private sector.
- We advocate, train and run programmes designed to increase individual giving for the arts.
- We deliver board & governance training and development to arts and cultural organisations to strengthen and sustain the sector.

Response to Terms of Reference:

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits (ToR 1)

6. We are in an increasingly tough economic environment fuelled by continuing fears over the Eurozone debt crisis, a weak US economic recovery and a new global financial crisis. The economic environment is difficult and for businesses to survive and grow, they need to innovate and think creatively to retain and attract customers and increase their competitiveness on the global stage.
7. NI faces its own particular challenges with slow growth in the economy and its over reliance on the public sector (which accounts for 65% of GDP). PwC's NI Economic Outlook Report August 2011 highlighted the impact of these challenges forecasting NI growth in 2011 to be a lacklustre 0.8%. This forecast has been confirmed by more recent outlooks from Northern Bank and Ernst & Young. Due to our over reliance on public expenditure, our accent out of recession is slower than the rest of the UK. This sluggish growth and the continued Irish financial difficulties are further reducing the prospects for Northern Ireland's exports and recovery, and with such an over reliance on the public sector, impending cuts over the term of the government will have a further detrimental effect on the NI private sector.
8. The debate about how to rebalance the NI economy is on-going and the campaign around devolving powers on corporation tax is seen to be one mechanism but it is agreed that on its own it will not be the silver bullet to drive change. The Executive's Sub Committee on the Economy and its specially appointed Economic Advisory Group (EAG) agree that there is an urgent need to strengthen NI's economic competitiveness.

9. The Programme for Government, Economic Strategy and Investment Strategy has set out the direction of travel and the Creative Industries is recognised as having a growing contribution to make both economically and socially. It is recognised that a vibrant creative and cultural sector helps our efforts to secure foreign direct investment, repositioning NI as a place to live, work, invest, study and visit.
10. The tourism strategy for NI has a target of increasing employment supported by tourism to 50,000 jobs, visitor numbers to 4.5m and to generate £1b for NI economy every year by 2020. A vibrant arts and cultural sector is critical to achieving these targets as cultural tourism is an important part of the tourism offering.
11. We stand on the cusp of an unprecedented year of opportunity. NI 2012 was launched in Belfast and Dublin last year. The major programme of events planned is about showcasing 'our time, our place' and it includes, among many others, the opening of the new iconic Titanic building, the Titanic Belfast Festival and the 50th anniversary of the Belfast Festival at Queen's. This is our year to change global perceptions and reposition Northern Ireland as a place to live, work, invest, study and visit.
12. It is encouraging that in a recent IoD article both the DCAL and DETI Ministers have advocated the value of the creative & cultural industries to the NI economy and recognise that the creative industries in NI are emerging as one of the fastest growing and increasingly important sectors of the economy. From 2001 to 2007, the number of employee jobs in the creative industries in NI expanded by almost a quarter (the total number of employee jobs in NI grew at 11% that same period) 2. When self-employed and those working in the creative occupations outside the creative industries are included the employee job estimates is almost 33,000 people in NI. The total GVA in the creative industries in NI was £582m. This represented an increase of 14% on the previous year (2006). This may not have been sustained in the following downturn.

Gross value added (GVA) of the creative industries¹

| | 2006 £m | 2007 £m |
|--|------------|------------|
| Advertising, Arts & Antiques, Designer Fashion, Publishing, Radio & TV | 148 | 162 |
| Architecture | 60 | 80 |
| Music and the Visual and Performing Arts | 37 | 20 |
| Software, Computer Games & Electronic Publishing | 245 | 294 |
| Video, Film & Photography | 21 | 26 |
| Total | 512 | 582 |
| Share of the NI Economy | | |
| % of GVA in sectors covered buy NIABI | 3.2 | 3.4 |
| % of the whole economy GVA | 1.9 | 2.0 |

1 Does not include GVA of those working in creative occupations outside the creative industries

Source: DETI, NI Annual Business Inquiry

13. The creative industries also contribute to the economy in NI terms of developing innovation, increasing productivity and enhancing the quality of life within NI communities. Sharing knowledge, experience and skills, has proven to deliver significant advantages to industry. Partnership between business and cultural sectors is therefore key to growing a vibrant and dynamic economy for Northern Ireland.

14. A&B NI has been working with both the DCAL and DETI Ministers and ACNI on promoting this to business and further across NI Government. For example for two consecutive years both Ministers have hosted an In Camera dinner in Parliament Buildings with senior business and cultural leaders to explore barriers and benefits of partnership between commerce and culture. Both Ministers have also spoken publicly about the role that arts partnerships can play in delivering creative business solutions and a competitive edge to businesses at a time when innovate approaches to business have never been more critical. Communication of this important message underpins and drives A&B NI's advocacy and business strategy. Many of our business members have supported us in this advocacy work. An example of this business support is detailed below.

“Arts and Culture are hugely important assets to the modern economy and social wellbeing. Regional development should embrace the opportunities offered by cultural activity alongside economic and infrastructure development as these contribute towards education, skills development, competitiveness and tourism. Compared to other sectors of the economy, culture not only creates wealth but it also plays a part in social inclusion, education, self-confidence and the overall community. Culture is also a powerful tool to communicate values and to promote objectives of public interest. The importance of a vibrant urban cultural and arts sector in building and sustaining a unique and competitive 21st Century Belfast and NI should not be over-stated.” Paul Rooney, PwC

A summary of other supporting business quotes are detailed in Appendix 1.

Identify the key challenges currently facing the sector (ToR 2)

Diversification of Income:

15. Many subsidised organisations already know they face reductions in grant income from the public sector. With this in mind, there is a need to move from a grant mentality to become more entrepreneurial and look to other ways to diversify income. A key challenge for the sector in regard to income diversification is stretched resources. Very few arts and cultural organisations in NI have full time development staff and this is a real challenge in regard to investment of time and resources in diversifying income. Planned strategic fundraising takes time and buy in from the top of an organisation down.
16. Another issue is that when resources are stretched training budgets are also often cut first and this in turn can impact on building the skills and confidence needed within the sector to maximise opportunities from other income streams.
17. Funding of the arts and cultural sector in NI comes from a mixture of public and private sources. Each year Arts & Business' Private Investment in Culture Survey (PICS) measures private investment for the arts & cultural sector in the UK (this includes performing arts, literature, visual arts and crafts, museums, libraries, heritage and film). Arts & Business defines private sector investment into three cores areas:
- Business Investment: cash, in-kind sponsorship, corporate membership, corporate donations, and awards and prizes;
 - Individual Giving: donations, legacies and bequests, and friend's' schemes; and
 - Trusts & Foundations.
18. Recent results from the 09/103 PICS survey revealed that the total figure for private sector investment in culture fell by 7% across the UK.

Private investment sources

| UK-wide | 09/10 (£) | % change (above inflation) | % of PI |
|---------------------------------|----------------------|---------------------------------------|----------------|
| Business Investment | 143.1m | -11 | 22 |
| Individual Giving | 359.3m | -4 | 55 |
| Trusts & Foundations | 154.5m | +11 | 24 |
| Total Private Investment | 657m | -3 | 100 |

| Northern Ireland | 09/10 (£) | % change (above inflation) | % of total NI PI |
|---------------------------------|----------------------|---------------------------------------|-------------------------|
| Business Investment | 3.2m | -15 | 46 |
| Individual Giving | 1.3m | -19 | 19 |
| Trusts & Foundations | 2.4m | +63 | 35 |
| Total Private Investment | 6.9m | +1 | 100 |

Business Investment:

19. Investment from business declined across the UK in 2009-2010 falling 11% from the previous year. Business investment to culture now stands at £143m across the UK and accounts for 22% of the overall contribution from private investment. In NI business investment comprised £3.2m which is 46% of the total NI private investment to the sector. Similar to the rest of the UK, NI business investment also declined, falling by 15% from 2008-2009.
20. There are still many good news stories of new and sustained sponsorships of the arts but the business rationale behind these sponsorships is more strategic and focused on delivering business results. The sector needs to work harder to cultivate and retain these sponsors and this takes time and resources.
21. This need for business results can also impact on the type of things that are sponsored for example, it can lead to a more risk averse approach making it harder for example to get support for unknown or tested programmes or companies. Many sponsorships now are focused on addressing corporate social responsibility, community engagement and retaining and motivating staff as opposed to sponsorships linked to corporate entertaining which may have previously been the focus in sectors such as financial services.

Business mentoring & in-kind support:

22. We are finding that business that might be unable to give cash support is willing to give in-kind support in regard to services or skills mentoring. The A&B NI Board Bank and Young Professionals programme places 18 business people onto cultural boards a year. This helps to address gaps in business skills that may exist within an arts organisation. In 2010-2011 A&B NI facilitated pro bono support from a total of 42 business people who offered skills mentoring and support in terms of time and advice to cultural managers. Examples of support within this includes a series of three free recession themed breakfasts hosted by A&B NI business members on topics such as Collaborations & Mergers, Managing Staff in Times of Change and Strategic Business Planning. For example we ran a programme titled Art of the Pitch which aims to help arts fundraisers refine and polish a sponsorship pitch to a business. They had three days intensive training before having to do a real pitch in a boardroom to a panel of senior business people. The business panel then gave feedback to the arts managers on how they perceived the pitch. The winner received a year's mentoring

from Chris O Hanlon, Marketing Manager at PwC. The year before Cahoots NI secured a £13k sponsorship from Tesco based on their pitch to the Tesco representative on the panel.

A&B NI Investment Fund:

23. The A&B NI Investment programme supported by the Arts Council of Northern Ireland provides an exciting route for businesses to try something new with the arts. The Investment programme is an open application scheme designed to support arts organisations to try something new with a business, or to broaden and deepen an existing partnership. In 2010/2011 37 projects between arts organisations and businesses across Northern Ireland received £194,320 of investment through the programme; this was against a business investment of £1,107,450, leveraging £5.70 for every £1 invested from the programme.
24. The following three case studies show how we support investments of different levels that meet different business objectives:
- **EMO Oil and Grand Opera House** is a high level title sponsorship investment made initially to meet branding and marketing objectives for EMO Oil. Thanks to support from the A&B NI investment programme the partners were able to deliver a staff engagement project that helped address internal staff objectives. EMO had recently moved from a siloed working environment to new open plan offices, so this fun initiative that saw staff trained in delivering back stage tours of the Grand Opera House for other staff really helped break down barriers within the team.
 - **Skea Eggs and Cahoots NI** – this regional family business was the sole sponsor of Egg! – a new show from children’s theatre company, Cahoots NI. On the back of this sponsorship, A&B NI was able to support the partnership to develop a series of in store shows and branding opportunities that tied in with the rebrand of one of the Skea Egg products which saw it positioned as the family egg of choice.
 - **Weavers Court & Moving on Music**. This is a low level first time cash investment to reinforce the in-kind support that Weavers Court has provided to Moving on Music in the form of office space. Moving on Music had received some funding to deliver a community project in Sandy Row, and Weavers Court wanted to become engaged with the project to show their commitment to the community in which they work. With help from A&B NI investment programme the partners were able to deliver a series of music workshops in Donegall Pass and Sandy Row areas for children and young people that fed into the creation of New Songs from Sandy Row. Young people recorded songs on issues that were impacting on their lives in a challenging social environment.

Philanthropy / Individual Giving:

25. According to the NI Giving Survey 2010 NI4 remains a very generous society with over eight in ten individuals continuing to make a donation to charity, despite these difficult economic times. 90% of individuals had made a donation in the previous 12 months; with 84% of donors having either increased or maintained their level of giving. There has been continued steady growth in the level of donations made to religious organisations; 15.7% in 2005 and now 26.1%.
26. Individual giving to the cultural sector in NI however lags well behind the rest of the UK. Across the UK it represents 55% (£359.3m) of the total private investment support to the arts; in NI it accounts for 19% (£1.3m) of the NI total private investment support to the arts
27. People give to areas they have a personal interest in and also through individuals they know, particularly in NI individual giving a very personal and private issue. Many of the arts & cultural organisations A&B NI works with have a fear about asking in the wrong way and alienating audiences, and ultimately a barrier to giving is that people are often not asked. This skills gap and fear of asking was also highlighted in a recent report by RSM McClure Watters, titled The Philanthropy Market in NI5. This report also highlighted that donors buy into the passion of the organisation they support. Most arts fundraisers have that genuine

passion for what they do, and an emotional connection with their audiences, so there are certainly opportunities for the arts and cultural sector in this area.

28. Good business models, strong leaders and a capacity to create sustainable cash inflows to support and supplement philanthropic funding were also relevant. There is also a need to raise the profile of the need for and value of philanthropic support for the arts. Arts & Business initiated the Prince of Wales Medal for Arts Philanthropy that saw the Prince of Wales award 5 Medals to Arts Philanthropists across the UK. One of Ireland's leading arts philanthropists Dr Martin and Carmel Naughton received one of these first ever five Medals for their contribution to arts philanthropy, this included recognition for their support for the Lyric Theatre (£1m donation) and QUB's Naughton Gallery in Belfast. Initiatives such as this are important in encouraging other philanthropists to consider the arts.
29. Arts & Business NI works to support the arts & cultural sectors in NI to assist with building the skills and confidence needed to increase levels of support in this area. Last year thanks to funding through the Creative Industries Innovation Fund we were able to move into helping raise the confidence and skills of arts managers embarking on individual giving campaigns. Thanks to our Individual Giving and Major Gifts training programme, Bruiser Theatre Company implemented a highly successful individual giving campaign that funded their outreach programme that year.
30. Motivations for cultural philanthropy are led by passion, interest or need. Whatever cause philanthropists are supporting, they still have objectives, still have hopes that need to be fulfilled and those need to be addressed by their arts partner. A&B NI will be building these messages and guidelines into its continued training and support offer to the arts & cultural sector in NI to help increase income to the arts from private investment. The current economic climate of recession is likely to have an effect on philanthropic giving. This is an ideal time to work on increasing skills within the sector to work on cultivating and building relationships with current and potential donors for the longer term.
31. A&B NI is part of a cross sectoral group, Visions in Philanthropy (ViP), working to grow the cultural of philanthropy across NI. ViP recently ran a Philanthropy Week in NI that featured a series of events and discussions, including a cultural philanthropy master class for the arts and cultural sector and a wealth advisors business breakfast.

Trusts & Foundations:

32. Across the UK the amount of support from Trusts & Foundations continued to increase, reaching £154.5m, experiencing an 11% increase from the previous year and accounting for 24% of the total private investment in the sector. In Northern Ireland private investment support for the arts from Trusts & Foundations increased by 63% to £2.4m (35% of total Private Investment). In regard to this increase in support it is worth noting that this funding stream is usually often project based and time bound and therefore can often not address the long term sustainability of an organisation. This increase was particularly linked to some major capital campaigns, for example the US based Kresge Foundation awarded the Lyric Theatre £500,000 if it raised £800,000 in its capital campaign for the theatre's impressive rebuild.
33. There are certainly opportunities for growth for income to the sector from Trusts & Foundations. A&B NI is working with ACNI to increase support in this area, but as with sponsorship one of the key barriers to maximizing potential in this area is organisations not having the resources, skills and time to focus on this area.
34. This is a time of flux for the UK's arts and cultural sector. We need to work collectively to grow all aspects of the cultural fundraising mix in sustained and rigorous ways. The interdependence of organisations, individual artists, companies and institutions on each other and their sources of funding are often intricate, so cuts to one part of the system will affect another. Our figures dampen the expectations of growth in this mixed funding environment – but Arts & Business' belief is that arts and cultural bodies can engage more

with their audiences and the many people who make up the private sector in order to benefit – financially and creatively– from these relationships.

35. A number of businesses have stayed close to cultural bodies as the increase in in-kind giving testifies. More sectors are seeing the business value of arts engagement more clearly. There are opportunities for growth but we know that this will not be easy, particularly for smaller and regional organisations, which are already challenged in raising levels of private investment similar to those in larger organisations. However, this is most often due to a lack of resources rather than skills as it is always labour intensive and time-consuming to convince businesses to work with the arts; to convince them when times are tight is harder. Proportional resources must therefore be allocated to this end, which will also be difficult considering other sources of income are decreasing too. But we also know that if you get the arguments right, if you focus on the needs of the business, they will eventually return. We need to inspire businesses to collaborate with the arts, not just because it is a worthwhile endeavour, but because there is a clear business rationale for doing so.

Other skills gaps:

36. Strategic business planning, governance and entrepreneurial spirit: As recession spending power reduces, the sector has to respond effectively to customer demand, offer better value for money and improve the effectiveness and efficiency of their organisations. Sound business planning and governance are therefore critical and also underpin any strategic fundraising strategy.
37. A&B NI supports the sector in this area via a number of capacity building programmes such as master classes with business speakers and business mentoring support. Business planning and strategic visioning is the focus of its LINK and Creating Futures programme that offers the sector a University accredited programme in Executive Leadership with an income generation focus. Participants are also offered business mentoring support.
38. This programme has in the past been offered to the broader creative industries. One of the challenges encountered for smaller creative businesses was the time they were able to devote to the programme.

Need for better collaboration re skills sharing

39. Due to the disparate nature of the creative industries it can be difficult to ascertain all of the support that is available to organisations and practitioners. Programmes that have facilitated peer-to-peer support, getting the sector to help each other, have also proved successful and could be developed further. For example, A&B NI, Creative & Cultural Skills (CCS) sector skills council and Audiences NI worked with ACNI on a mentoring programme that saw senior cultural fundraisers and marketing professionals mentor junior cultural managers. This principle could also be applied to senior, experienced creative industry businesses helping younger start-ups.

Lack of coherent voice

40. A key challenge for the creative industries is the disparate nature and variation of the businesses within it. This has contributed to the lack of a coherent voice for the sector particularly within Government. This disparate landscape has impacted on a lack of knowledge sharing due to scale and natural protectionism in a small market.

Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments (ToR 3)

Learning pathways for practitioners:

41. Investment in skills and people is key to economic success. It is estimated that 75% of current creative industries employees are likely to still be in workforce by 2020. There needs to be more emphasis on investing time and resources in the employees within the creative industries. In a fast moving industry developing a more strategic approach to continuing professional development and providing learning pathways to people throughout their careers is crucial to maximising the sectors potential

Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries (ToR 4)

42. CCS recently hosted two seminars on Growing the Creative Economy. There were some useful examples quoted to improve links between university and industry such as Knowledge Transfer Partnerships (KTP). The programme is funded by some 17 public sector organisations, and led by the Technology Strategy Board, an executive Non-Departmental Public Body reporting to the Department for Innovation, Universities and Skills (DIUS) and the Department for Business, Enterprise and Regulatory Reform (BERR) (formerly the Department of Trade and Industry, DTI). Each KTP involves three 'partners'
- a company (this may be a private enterprise, public body or voluntary agency),
 - a knowledge base (this may be a university or other higher education institution, research organisation or further education college), and
 - an associate (a recently qualified graduate)
43. Initiatives such as the National Skills Academy are useful models for collaboration. It is a network of 200 theatre and live music employers and 20 colleges throughout England. Its purpose is to recognise, develop and improve skills opportunities to raise ambition and help people get into the creative and cultural industries.

Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland (ToR 5)**Ensuring vocational and academic qualifications are relevant and industry led:**

44. Organisations such as CCS are working to ensure vocational and academic qualifications are more industry-led and that more focus is placed on creativity in the school's curriculum. Although initiatives such as Creative Choices are excellent at informing young people about careers in the creative industries, use of inspirational NI 'heroes' could be used to excite and inspire career choices in the creative industries.

Business training within creative qualifications and programmes:

45. FE & HE sectors need to strengthen their commercial offering by providing placements in industry. Having more mandatory business skills training within creative qualifications and training would also help graduates to adopt a more commercial approach to driving their future business.
46. There are also currently no formal paid internships for the cultural sector. Such internships coupled with business skills mentoring could prove use to providing drive and inspiration for graduates or young start-ups.
47. A&B NI in the past received funding to run the Artist/Business Commission Programme (ABC) this was a designed to support recently graduated artists to develop their careers through working with the private sector. Each artist was matched with a business to work on a commission of a piece of art for the business. The programme aimed to:

- To have a direct and positive impact upon the ability of individual artists to establish and manage relationships with business.
- To actively encourage business to engage with individual artists and the arts in general, by practically demonstrating the benefits to be gained from participation in arts activities.

48. The programme included a short series of workshops that helped the graduate examine their own professional practice with a view to marketing him/her and their product to business in the future. The graduates were paid for the commissions and worked with a business mentor who provided support and encouragement and advice throughout the process. This ran for four year and elements of this programme are now included in the MA in Fine & Applied Arts in University of Ulster.

'I feel it has bridged the gap between what I have to give as an artist and what I need to do to progress this into a career commercially'

Course participant, ABC3

Strengthened strategic partnerships:

49. Improving strategic partnerships between bodies involved in supporting the creative industries could improve communication of what support is available to businesses operating within the sector. e.g. Invest NI Collaborative Networks Programme, collaboration with Councils, NI Tourist Board, and across industry.
50. Better communication and connectivity with regard to the creative industries is needed across DEL, DETI, DCAL and DE to deliver growth within the sector.

Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support (ToR 6)

51. It is important to highlight the role of artists and creative skills used within the arts and cultural sector in providing the bedrock for the creative industries. Industry and businesses such as advertising and film should be encouraged and incentivised to use indigenous talent.
52. It is also important to highlight the role of the arts and culture delivering on the NI government policy to stimulate innovation and foster a culture of 'imagineers'. Arts and culture and creative skills can provide an innovative platform to help drive the STEM agenda with NI.

The two examples below illustrate a creative approach in this STEM arena:

■ **Northern Bank & Cahoots NI**

Northern Bank was the sole sponsor of Cahoots NI project entitled 'Math-a-Magic' during the 2009-10 academic years. This successful partnership was formed to reflect the value that both companies place on education. Northern Bank's aim was to help children and young people to better understand money and finances by encouraging them to become more confident with maths. Math-a-Magic is an original and quirky educational show for children in the upper primary classes that combine educational learning with an interactive magic show. For the second year, Northern Bank supported Cahoots NI's regional tour of Math-a-Magic, visiting a further 52 primary schools in November/December 2010. This tour allowed more children to access the programme, accommodating schools who were on the extensive waiting list. This project was a great illustration of how a successful arts and business partnership can help engage and develop new young audiences, whilst providing a unique learning environment.

■ Ulster Bank & Ulster Orchestra

mon£y mae\$tro! is a music project specially designed to introduce kids to money matters in a creative and educational way, using musical themes and ideas. Ulster Bank staff members nominated regional schools in the Ballymena area to be involved in workshops that focused on the common theme between music and money, with added investigation of rhythms and timing. Ulster Bank staff visited each of the schools' first workshop, to speak to the children about financial issues. There was a free schools' concert in The Braid in Ballymena, given by the Ulster Orchestra players who had delivered the workshops. This project aimed to show a valuable return on investment in line with a key Ulster Bank CSR objective, financial education. There were also branding, profile and product placement opportunities within one of Ulster Banks' key target markets, rural families.

Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland (ToR 7)

A summary of the key points raised in this submission by A&B NI are detailed below:

54. The Creative Industries makes a huge contribution to the NI economy in regard to employment, increasing our competitiveness by driving innovation in design, cultural tourism and delivering creative business solutions to the private sector.
55. Diversification of income: there are opportunities for increasing income from private investment sources but key barriers are a lack of resources for the sector in terms of development staff and time needed to cultivate and nurture relationships. Time and investment is needed in training to build the necessary skills and confidence in this area
56. Business sponsorship is falling but if pitched in the right way the arts and cultural sector does have a hugely credible offering to business at this time, helping business to increase its competitiveness and deliver creative business solutions. A&B NI has many examples of such successful partnerships and uses these to help inspire others
57. Business skills mentoring and in-kind support is becoming increasingly important
58. The sector needs further skills development in strategic business planning and strong governance.
59. Business skills and entrepreneurship should be mandatory within creative qualifications
60. HE & FE should have stronger links with industry to ensure relevance and strengthen graduates readiness for employment
61. There are no paid internships for creative graduates – this with business mentoring support would bridge the gap between University and employment and enhance creative business acumen of graduates
62. Peer-to-peer mentoring support within the sector can prove extremely beneficial and could be further developed i.e. senior practitioners mentoring junior or start-up businesses
63. Due the disparate nature of the sector it lacks a strong cohesive voice
64. Better communication and connectivity between Government departments would help to maximise the potential of the Creative Industries
65. More investment and focus needs to be placed on the continuing professional development of practitioners within the sector

66. It is important to remember the role of the Arts and arts practitioners in providing a bedrock for many other creative industries, such as film and advertising, and how the arts and creative industries can help drive the STEM agenda.
67. Incentives to encourage industry to use indigenous talent could help retain skills and talent with NI.

References:

1. PwC NI Economic Outlook Report. August 2011
2. ACNI Digest of Arts Statistics 2010
3. Arts & Business Private Investment in Culture Survey 2009/2010
4. Northern Ireland Council for Voluntary Action (NICVA), NI Individual Giving Survey 2010
5. RSM McClure Watters, VIP Report on the Philanthropy Market in Northern Ireland, August 2011

Submission by:

Mary Trainor-Nagele
Chief Executive

Arts & Business Northern Ireland

Contact: m.trainor-nagele@artsandbusinessni.org.uk
Address: Arts & Business NI, Bridge House Paulett Avenue, BELFAST, BT5 4HD
Telephone: DL: 028 9073 5158

Appendix 1

Business Quotes Supporting the Arts and Creative Industries:

Paul Rooney is for PwC NI and Chair of Business in the Community

“Arts and Culture are hugely important assets to the modern economy and social wellbeing. Regional development should embrace the opportunities offered by cultural activity alongside economic and infrastructure development as these contribute towards education, skills development, competitiveness and tourism. Compared to other sectors of the economy, culture not only creates wealth but it also plays a part in social inclusion, education, self-confidence and the overall community. Culture is also a powerful tool to communicate values and to promote objectives of public interest. The importance of a vibrant urban cultural and arts sector in building and sustaining a unique and competitive 21st Century Belfast and NI should not be over-stated.”

Adrian Doran, Head of Corporate Banking Barclays:

“Creative industries are one of the fastest growing sections of our economy and the sector employs over 30,000 people in Northern Ireland. Investment in these industries is generating high economic returns and there is the potential for more.

The arts and business worlds are increasingly recognising the benefits of working together. Barclays NI has worked in partnership with Arts & Business NI on a number of creative projects over the years with significant success. Such events provide an opportunity for our clients and our colleagues to share in a unique experience and draw inspiration from the creativity of others. We also believe that it is important for businesses such as ourselves to continue to support and encourage local creative talent.”

Karen Orchin, Head of Community Relations UK, JTI:

“As a major employer in N Ireland, JTI is committed to making the arts more accessible within communities through its support of the Ulster Orchestra. As a national member of Arts & Business NI, we found the experience and expertise on offer to be invaluable in setting up our programme of cultural support across the UK.”

Mukesh Sharma, McNeill Thriftway Travel:

“Investing in an inclusive and vibrant arts and cultural world within NI has helped our company make long and meaningful relationships with a new segment of the NI market. Our partnership in the arts has opened doors with new communities and has created excellent opportunities. The encouragement and support from Arts & Business NI has ensured that the projects being sponsored are beneficial for all stakeholders. In challenging economic times, it is even more important to maintain a healthy and prominent Arts and Cultural sector.”

Paul McCann, Allianz:

“Investing in a vibrant arts and cultural sector for NI is important because the partnerships that develop and the skills sets that interchange bring a totally different dimension to the workplace and to employees. Arts and cultural contribution and interaction with the business sector bring a totally different dynamic than business to business interaction. It releases creativity into the workplace and harnesses many talents and attributes that might otherwise not be given visibility or opportunity. Allianz have always found that when we work in partnerships with artists or arts bodies whether it be creative training programmes or stand alone projects the results have been positive, beneficial and have underpinned our business strategy.”

Colin Johnston, Clear Pharmacy:

“We are happy to invest in the Northern Ireland cultural sector because we believe that a vibrant arts scene is an essential element of the healthy, stable and prosperous society we need to create in order to attract inward investment and nurture indigenous economic development. We believe that art in the workplace is important in creating a stimulating and pleasant working environment so for many years our buildings have been hung with the work of local artists. The arts have also provided us with the opportunity to engage with the local communities in which we operate and thereby to improve the shared spaces we occupy. We do take our corporate social responsibilities seriously and working with Arts & Business NI has enabled us to develop projects which deliver on these.”

John Bedford, Director, Willis and Company (Financial Services):

“Investing in a vibrant arts and cultural sector for NI is important because the arts help break down cultural or community boundaries. They are a great way of stimulating thought and encouraging interaction between people from all sides of what can sometimes be a divided community. We can all be attracted to, and respond to, the stimulus provided by art, whether it is specific to our own cultural background or comes from further afield. Our business has benefited from partnership with the arts, because it has helped us to meet other businesses and people with similar open minded attitudes to cultural development. We are in a communication business and art often communicates at the most basic levels with our emotions. We have also used our involvement to enrich the working environment and surroundings for our staff and those who visit our premises. Without an organisation like Arts & Business NI encouraging and sometimes facilitating direct involvement with the arts in many different forms, we may not have bothered due to a combination of being ‘too busy’ and too focused on the more mundane aspects of our day to day business activity. Investing in the arts is a bit like marketing – it is something you should do, but often put off because you cannot see an instant return. Also, like marketing, if you make the short term investment

of time and capital you can make the long term return. Arts & Business NI is at cutting edge as an institution encouraging that investment.”

Mike Irvine, Head of Davy NI:

“I think our business is so much more interesting through having a meaningful relationship with the arts. From a practical perspective our brand is much better recognised and our brand has been introduced to a whole new circle of people who have a positive image about our business. These relationships have lasted – they are still incredibly important to us.

Simply put there wouldn't have been a Davy Portrait Award this year without the A&B NI Reach programme. Over £50k was spent on staging, promoting and experiencing the awards – this investment wouldn't have happened without the commitment from Reach. More importantly though is the value of the award to the artists – ask any artist who was exhibited in last year's Davy Portrait Award and they will tell you how important it is.

A&B has stood shoulder to shoulder with us since the concept around the Davy Portrait Awards was first mooted. The team at A&B NI has shown enthusiasm and passion for our involvement from day one – but more importantly has provided practical support and encouragement every step of the way. We are very grateful. Arts and culture lifts us above the humdrum and everyday. It causes us to stop and think; to reflect on what might be and what could be. Do the people of Northern Ireland need to see beyond the humdrum? To top and think? To consider what might be or what could be?”

Selina McElwee, SMARTS:

“Through support from Arts & Business NI we have forged successful and new partnerships for a variety of clients. The organisation has provided us with the expertise that has helped us bring commercial campaigns to life through cultural collaborations; from delivering authentic cultural experiences that connects brands with consumers to delivering world class talent, and identifying local venues steeped in history.”

Peter Holmes, Sheridan Group:

“The arts and cultural sector has an important role to play in promoting both social and economic policies. Support for the cultural sector through the development of links with business, as promoted and championed by Arts & Business, has been a notable success for both sectors. The financial input, thus achieved, has opened up otherwise unachievable opportunities for arts organisations, while business has recognised the value of the cross-fertilisation which the arts can bring to many facets of operation. What has been generated is a win-win outcome which deserves to be fostered and encouraged. From Government's perspective too, the leverage achieved on its input has made a significant contribution to its policies.”

John Reid, Managing Partner, Robinson McIlwaine Architects:

“Investing in a vibrant arts and cultural estate in NI is crucial to raise our minds, eyes and spirit above the everyday. Robinson McIlwaine now see the arts ingredient as a necessity rather than a choice which has complimented, coloured and enriched our architectural designs. Arts & Business have been a champion of the marriage process and may they continue to minister the arts and business partnership and cultural estate.”

Dr Peter Fitzgerald, MD, Randox Laboratories:

I am pleased to continue our association with Camerata Ireland, a group of Irish musicians who are certainly amongst the best in the world. We're grateful for the support of Arts & Business Northern Ireland in sustaining this special relationship.

Karen Hutchinson, Marketing Manager, Coca-Cola HBC Northern Ireland

“Investing in Northern Ireland’s vibrant arts and cultural sector gives Coca-Cola HBC Northern Ireland the opportunity to give something back to the community. Through Arts & Business we have gained access to a diverse range of local arts organisations with which we have partnered to activate exciting and rewarding youth development initiatives which make a positive difference to the lives of young people. Arts and Business plays a pivotal role in partnering businesses and arts organisations, enabling them to achieve common goals and prosper together.”

Jeff Tosh, Tennent’s

“Tennent’s NI has played an intrinsic part of the community and Féile an Phobail from its earliest days, 22 years ago. Much has changed since those earliest days, for both parties. Tennent’s NI has had a number of corporate identities and grown to become the second largest licensed drinks company in Northern Ireland simultaneously in those 22 years Féile an Phobail has grown beyond all aspirations to become Ireland’s largest community arts festival, taking on an international status whilst retaining the spirit of community animation and ownership which are its firm foundations.

Our association with Féile an Phobail runs deeper than corporate philanthropy, however laudable that may be as a pillar of good business practice. Féile an Phobail demonstrates how creativity coupled with commitment and sheer hard work can both enliven and enrich a community. This revitalisation is core to our market leading brand portfolio as we position ourselves at the heart of all sociable occasions and form meaningful relationships with our customers and consumers.

Féile an Phobail demonstrates just how much can be achieved through the combination of community spirit and creativity and, once again, we are delighted to participate in such a festival which can truly be described as world class. “

Arts Council of Northern Ireland

The Northern Ireland Assembly Committee for Culture, Arts and Leisure Inquiry into the Creative Industries

Submission from the Arts Council of Northern Ireland

1. The Arts Council is the development agency for the arts in Northern Ireland, providing support for artists and arts organisations throughout the region through a range of funding opportunities. We distribute Exchequer money and National Lottery Funds to organisations and artists who develop and deliver arts programmes across all of society.
2. The creative industries sector is diverse, consisting mostly of small, heterogeneous micro-businesses and sole traders. They work collaboratively, display extraordinary commitment in pursuit of their craft, and are resourceful and flexible in their working patterns.
3. The Arts Council notes the economic context of this Inquiry, given the recent publication of the Draft Economic Strategy. Stimulating growth and development of the creative sector will optimize economic potential, now and for future generations. While the creative industries as a sector has the potential to make a significant economic contribution, we contend that creativity should be valued as both an economic driver and a force for social good.
4. The Executive has taken the bold step of making the economy its top priority: to achieve long-term growth by improving competitiveness and by building a larger and more export-driven private sector. The creative industries create wealth and jobs through the development, production or exploitation of intellectual property but we must not lose sight of the need for investment in individual creativity, skill and talent.
5. We intend to comment on how skill and talent can be nurtured and developed; how collaboration in the creative industries is accelerating innovation; how the Creatives Industries Innovation Fund (CIIF), managed by the Arts Council and supported by Northern Ireland Screen and Digital Circle, is successfully exploiting new ideas and generating wealth; how creative designers and 'imagineers' are challenging conventional thinking, finding unexpected new directions in their work and adding value, through creativity, to Science, Technology, Engineering and Mathematics. Creative idea generation, flexible thinking and risk-taking are key attributes to economic success.
6. The Arts Council warmly welcomes the announcement of the Committee's Inquiry and looks forward to engaging with its Members in its deliberations on a policy framework that best serves our creative people and creative industries.

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits (ToR 1)

7. Government increasingly provides funding for the arts with the expectation that such support can lever broader social and economic benefits. Creativity, which is at the heart of the artistic endeavour, is increasingly being linked to economic outcomes, notably as a seedbed of innovation, job and wealth creation. With the publication of the draft Programme for Government (2011-2015) and draft Economic Strategy we see a commitment to the creative sector which is identified as having a significant role to play in promoting innovation, R&D and creativity.
8. In this submission we will highlight the importance of constructing a strong, collaborative policy environment which will enable our creative people and creative enterprises to reach their full imaginative and economic potential.

Creative Industries Innovation Fund

9. Creative Industries Innovation Fund (CIIF) was established in October 2008. To date, it has contributed to the growth of Northern Ireland's cultural capital by supporting creativity and creative talent in business activities. The Arts Council commissioned financial consultants, KPMG, to independently evaluate CIIF's performance at both policy and programme levels. One of the key findings of the evaluation was that the Programme supported 133 businesses and provided many examples of the economic potential of the creative sector.
- "There was evidence of tangible economic impacts having been achieved by both Round 2 and Round 3 recipients. The ongoing research suggests modest turnover and employment growth in CIIF assisted companies. However, this is a positive finding when the economy at large was contracting and the creative industries overall were steady (rather than growing) in terms of economic activity over the programme period. Furthermore, a significant proportion of this modest growth was attributed to CIIF, suggesting that the programme has played an important role in sustaining and diversifying activity in the sector to enable it to 'weather' the economic climate and be positioned for a future upturn".*
10. Furthermore, KPMG reported CIIF has played a role in building capacity for export and external sales, 'internationalising' the outlook of participant companies - providing training and skills development. It fostered a wide range of innovation activity and facilitated IP protection.
11. The range and variety of entrepreneurial projects support by CIIF is extensive. Here are some recent examples. Mark Gordon is a composer and producer who started his company, Score Draw Music, in 2004 to provide accompanying music for the moving image. Since then he has composed for all the main UK television channels as well as for clients: Reebok, Skoda and Lidl. CIIF funding was used to purchase equipment and explore opportunities in international markets. Irony is local, high quality design-led contemporary ironworks, producing large structural pieces, furniture and sculpture. The CIIF award enabled Irony to extend its existing processes to include casting and metal plating. Work generated as a result was expected to increase company turnover by 40%.
12. The evaluation of CIIF also found that,
- "..CIIF played a key role in sustaining the economic contribution of the sector over the programme period and the additionality of activity supported by the CIIF has also been high. This again reinforces the message that CIIF has been successful in 'building strength and depth' within the creative industries sector in NI, to build for the future."*
13. We welcome the commitment in the draft PfG to support 200 projects through the continuation of CIIF. Through it we will continue to promote the growth of the creative industries sector; stimulating and encouraging innovation and supporting the emergence of new businesses. However, the Arts Council notes that while the previous phase of CIIF funding of £5m. ran for three years, the current fund has a budget of £4m. to cover four years: a reduction of 40%. The resources pledged for this purpose are critical; we would reiterate the value of the Programme as evidenced by the findings of the independent evaluation and argue that relatively modest sums of investment can make a big difference. The Programme has driven risk-taking and innovation and it can help ensure that our creative industries are strongly positioned for a future economic upturn.
14. The arts are playing a significant role in stimulating growth in the local economy. The strategic investment that the Arts Council has made through its capital programme, highlights the contribution the arts are making to regeneration. New and refurbished arts facilities have been developed, breathing new life into the heart of our towns and cities. Since 1994, the Arts Council contributed over £70m. of capital funding to establish a wide range of dedicated cultural venues. In total, 39 projects have received funding. The Arts Council commissioned an evaluation of the capital programme by Deloitte MCS. The key conclusions of the evaluation relate to 11 of those projects carried out between 1994 and 2008. It shows that:

- Their estimated short-term economic contribution directly supported 464 jobs within the construction industry and a further 580 additional jobs through induced expenditure. Thus, contributing towards almost 1,000 jobs in the construction industry over that period;
- The 11 venues continue to sustain employment for 161 permanent people, with a further 32.5 FTEs supported through induced expenditure, which creates a total employment impact of 192.5 jobs, year-on-year. The majority of these jobs are new or additional jobs to the Northern Ireland economy;
- The growth in arts and cultural venues (outside Belfast) makes a significant economic impact to the local economy. The 11 venues covered by the study contribute an estimated £21.3m. to GVA each year, including Visitor Spend, attributed at £4m. of the overall total;
- The capital projects have created opportunities for community integration, celebration of diversity and assisting in regeneration;
- Education, learning and participation are central strands to the events and workshop programme of each venue; they also provide a physical base that enables the scope and breadth of activity (including outreach work) to increase.

Tourism

15. The Tourism Strategy for Northern Ireland has ambitious aims to increase employment supported by tourism to 50,000 jobs, visitor numbers to 4.5m. and to generate £1bn. for the Northern Ireland economy every year, by 2020. The Investment Strategy for Northern Ireland/ DCAL Review identifies the important contribution of investment in the arts to the tourism sector. It notes that cultural tourism represents between 35 and 40 per cent of all tourism worldwide and is growing at 15 per cent per annum, faster than any other sector within tourism. A strong, vibrant arts sector is crucial to realizing the goals defined in the Tourism Strategy.
16. Culture is an important part of the tourism product: it creates 'standout' in a busy destination marketplace. Belfast, for example, has been voted one of the world's top destinations for 2012 by The National Geographic international travel magazine. Particular mention was given to the Belfast Bred walking tour, performed by Kabosh Theatre Company. Actors involved in the tour bring visitors on a cultural treasure hunt, tracing the city's heritage and landmarks. Northern Ireland is fast becoming a tourism 'energy spot'. With so many events, celebrations and projects planned, NITB is confident that the 2012 programme will put the 'region on the global tourism map'. Market research suggests that 2012 could attract an additional 150,000 visitors, create over 600 new employment opportunities and inject £24m. additional revenue into the local economy.
17. There is a real sense that Northern Ireland is on the cusp of exciting developments with the imminent completion of Titanic Belfast, the opening of the Metropolitan Arts Centre, the international events programme heralded by Our Time Our Place. We intend to highlight the important contribution that culture plays in Tourism's success and to identify actions that need to be taken to consolidate our cultural infrastructure. In particular, we consider there is a need for a National Gallery for Northern Ireland and there is a compelling case for strategic capital investment to add both to our repertoire of cultural venues and to our tourism pull.
18. A further dimension of the potential of the creative industries is their capacity to exploit opportunities arising from increased engagement with the institutions of Europe. 'European Priorities 2011-12' highlights the need to "*promote cross-sectoral collaborations between the creative and cultural industries and with other business and research sectors to stimulate innovation, job creation and expert-focused growth*". It also identifies the need to "*nurture the development and exploitation of new technologies, ideas and ways of working in our companies, universities, the research base and elsewhere in the public sector*". This is to be welcomed.

Europe

19. At an earlier stage the Arts Council responded to the European Commission's consultation on the Culture and MEDIA Programmes which have supported the cultural and audiovisual sectors for more than 20 years. We welcome the recently unveiled proposals for their successor, 'Creative Europe', and the projected budget of €1.8bn. for the period 2014-2020 which represents a 37% increase on current levels. The draft proposals have now been sent to the Council of Ministers and the European Parliament who will now begin negotiations with a view to their adoption in 2012-2013 (a matter interest to our three MEPs). The proposals also include an allocation of €210m. for a new financial guarantee facility, enabling small operators to access up to €1bn. in bank loans and €60m. in support of policy cooperation to foster innovative approaches to audience building and new business models. Local creative people and creative enterprises could benefit from training to gain new skills and to strengthen their capacity to work internationally. This will be a prominent strand of our work in the Arts Council in helping the local sector address some of the challenges it faces when working across the frontiers of Europe.

Key challenges currently facing the sector (ToR 2)

20. Indisputably, there are many challenges facing the creative industries which could stall or hinder growth, or cause it to retrench during a prolonged economic downturn.

Private Sector Finance

21. Access to private sector finance is a challenge for both new and existing creative industries businesses. There is a perception that the level of risk is higher than with other non-creative sectors. Given the significant contribution of SMEs and micros to the Northern Ireland economy, access to equity capital and finance remains a key challenge.
22. A joint report by the Department for Business Innovation & Skills and the Department of Culture, Media & Sport (Access to Finance for Creative Industry Businesses: May 2011) provides analysis on separate sectors within the Creative Industries. Some creative content sectors, in particular: software, publishing, video, film, photography, radio and television are more likely to have their finance applications rejected by finance providers than other creative industries businesses with similar risk profiles. Music/Visual/Performing Arts creative content sectors and the creative service sectors of advertising and architecture, experienced rejection probabilities similar to those of comparable non-creative SMEs. The evidence therefore points to market failures being more acute in the supply of finance for some creative content sectors. This is thought to be largely due to greater uncertainty about their viability, and/or a misalignment of interests with finance providers.
23. Notwithstanding, all creative industries businesses experience the setbacks of financial discouragement and there is evidence that some business owners do not apply for finance in the first place because they believe they will be rejected.
24. A further consideration is that while the respective findings for certain sub-sectors within the creative industries might differ from the findings for the sector as a whole, it is apparent that creative industries business owners are primarily motivated by their craft or the 'creative process', rather than solely by commercial objectives. Therefore their primary interest may be at odds with the commercial objectives of finance providers.
25. Finally, the availability of collateral has been identified as a greater issue for creative industries businesses than non-CIBs in their ability to access finance.

Sponsorship

26. Turning to the question of private sector sponsorship of the creative sector, the success of arts and creative sectors in the last decade can be attributed to the level of public funding, their ability to attract increasing visitor numbers (earned income), and encouraged

by further private investment (sponsorship and philanthropy). Generally, the private sector recognizes the value of a thriving arts and culture sector and wants to contribute in tangible ways. However, recent figures contained in the UK Arts Index (published: December, 2011) provide a gloomier assessment of the strength of the sponsorship market. ("There has been a sustained decline in private sector support. Business contributions and individual giving fell by 17% and 13% respectively from 2007/08 to 2009/10. While recession had an immediate and predictable effect, the decrease became more marked between 2008/09 and 2009/10.").

Business Mentoring

27. It is worth highlighting how in Northern Ireland we have two notable schemes which demonstrate forms of pro bono support by the private sector of creative industries businesses. These strengthen an otherwise fragile skills infrastructure. The first project, supported by the Institute of Directors (IoD) provides a business mentoring service to creative businesses in receipt of a CIIF 2 award. Arts & Business Northern Ireland offers a menu of support which artists and art organisations can draw on as business and entrepreneurial needs arise. The A&B NI Board Bank and Young Professionals programme places 18 business people onto cultural boards per year. This helps to address gaps in business skills that may exist within an arts organisation. In 2010-2011 A&B NI facilitated pro bono support from a total of 42 business people who offered skills mentoring and support in terms of time and advice to cultural managers. Examples of support include: a series of three recession themed breakfast briefings, hosted by A&B NI business members on topics such as Collaborations & Mergers, Managing Staff in Times of Change and Strategic Business Planning. A further programme, The Art of the Pitch, supports cultural managers in helping them to craft and deliver a sponsorship pitch to a business. The winning pitch received business mentoring support for one year from a senior manager within PwC. Schemes such as these are vital and benefit both parties, often bringing about lasting partnerships.
28. While these projects provide access to bespoke services for creatives, there is also a need to develop capacity within the sector by improving the scale, depth and variety of skills provided and publicized. An assortment of skills is required by creative individuals including: flexibility; the ability to 'read' markets; a good understanding of technical requirements and business acumen. The creative and cultural sector is extremely diverse and also relatively new and so, the skills infrastructure, at times, is catching up with the needs of the sector.
29. Investing in international marketing training, is critical for creative entrepreneurs with an export focus. Lack of leadership and managerial skills is also an obstacle across the spectrum of creative industries businesses.

Innovation

30. Compared to other regions, Northern Ireland firms in general tend to exhibit a lower level of innovation activity (Community Innovation Survey). By contrast, the creative sector is rich in its innovative capability but it often encounters difficulties in developing and sustaining effective collaboration. The CIIF evaluation indicated that better systems of infrastructural support are necessary.

Particular gaps in current policies, strategies and delivery mechanisms (ToR 3)

31. The Arts Council welcomes the opportunity to comment on the gaps which exist within current policies, strategies and delivery mechanisms. In conjunction with the sector lead body for skills development – Creative & Cultural Skills, the Arts Council held policy seminars in September and November 2011 to discuss how to effectively harness skills investment, increase diversity in the workforce and address specific skills gaps. Arising from these deliberations we would apprise the Committee of the following points.

- In terms of workforce skills gaps, there appears to be limited subject specialisation within Northern Ireland, with much less specialism across elements of STEM, creative arts & design. *Success through Skills - Transforming Futures 2011* (Department for Employment & Learning) highlights forecasts from Oxford Economics that relative to recent trends, the degree subject requirement will become more skewed in the future toward the subjects noted above.
- It was further noted how creativity is a fundamental attribute to the STEM Agenda and how the arts form an integral part of achieving success.
- The need for better skills infrastructure (paid internships & student placements).
- The opportunities that exist in music distribution whereby local companies have built their own platforms maximizing untapped talent and exploiting the benefits of e-commerce.
- How the CIIF fund has encouraged local entrepreneurs to take risks and exploit market opportunities.
- How the FE/HE curriculum needs to be driven by rapid developments in the market.
- The importance of business thinking to success; the need to better understand the most effective business models and how case studies can be utilized to showcase excellence.
- The requirement for improved skills development relating to export and the international marketplace.
- How strengthened leadership skills are required in the creative industries and media. There is strong anecdotal evidence that the sector needs greater professionalization and that the creative industries are rapidly changing, with a commensurate need for improved understanding of what it takes to succeed.
- How more project-based learning in entrepreneurship is needed bridging between start-up and business success.

Financial and business support

32. As noted above, private sector finance and the need for business support are key challenges facing the sector. Please see references above in paragraphs 19-25.

Incentives

33. Working in partnership with industry bodies, Government has sought to create sustainable, stable and successful conditions for growth in aspects of the creative industries.
34. 'Creative Credits' is a NESTA Programme which aims to support innovation and growth within SMEs through knowledge transfer from creative businesses. It is a voucher scheme and is designed to operate at a regional level in areas where there is a high concentration of creative firms. The long run effects of the scheme on SME innovation and growth will appear in a final report in March 2012. This is an idea that could be adopted in Northern Ireland following consideration of the findings of the report.

Education, training and skills development

35. We have highlighted the skills deficit within the creative sector and would further emphasize the import of a sustained focus on skills and employability. Vocational and academic qualifications need to be relevant and industry-led. FE and HE sectors need to strengthen their commercial offering by providing placements in industry with increased focus on areas such workflow and practices. Links between university and industry – particularly in manufacturing – need to be encouraged through Knowledge Transfer Partnerships.
36. The Arts Council echoes the belief that our people must be at the centre of our plans for growth, agreeing that investment in skills and employability is a vital part of economic

success. Creative professionals work in a fast-moving milieu: they are driven by creative impulse and can readily convert strong ideas into income streams.

37. Other actions which might benefit the sector would be: professional doctorates in creative industries; increased funding for arts-based research; funding for graduate skills training; stronger linkages between industry, education and government; and, better intelligence relating to emerging trends / underdeveloped markets.
38. It is estimated that c. 75% of current creative industries employees are likely to still be in the workforce in 2020. Given that fact, mid-career upskilling is required in areas such as: strategic networking, problem-solving and forging international connections.
39. There should be an increased focus on creativity in the school curriculum, coupled with more information about career choices in the creative industries. To this end, better communication and connectivity with regard to the creative industries is needed across DEL, DETI, DCAL and DE to deliver substantial long-term benefits.

Intellectual Property

40. In relation to the protection of Intellectual Property, some of the main challenges that previous CIIF clients have identified include: the 'fear factor' for businesses seeking to protect their IP; the potentially high costs of defending an IP infringement and the commitment of time required by the process. Consideration should also be given to the provision of short courses on Intellectual Property.
41. Directive 2011/77/EU has extended the term of copyright protection for performers, bringing their protection more in line with that already given to authors – 70 years after their death. This is a welcome development. Many musicians or singers start their career in their early 20's. When 50 year protection ends, they will be in their 70's and likely to live beyond that age (average life expectancy in the EU is 76 years for men and 82 years for women). As a result, performers face an income gap at the end of their lifetimes, as they lose royalty payments from record companies as well as remuneration due for the broadcasting or public performance of their sound recordings. The Directive also contains accompanying measures which aim specifically to help performers and give them more control over their work.
42. We also welcome the recent announcement by the General Assembly of the World Intellectual Property Organization to proceed with a full diplomatic conference aimed at adopting an international treaty to protect secondary use of audiovisual performance in film and television.

Strategies and delivery mechanisms in Northern Ireland, other UK regions & countries and their effectiveness (ToR 4)

43. In relation to policies and delivery mechanisms which support the creative industries, the Arts Council wishes to highlight some of the recommendations outlined in the report 'Creative Survival in Hard Times: A New Deal of the Mind'. In particular, we would emphasize the value of a national mentoring programme and encourage the establishment of a modern enterprise scheme.

Creative Industries Hubs

44. Elsewhere, the value of creative industries hubs have been well documented as an example of an effective delivery mechanism. It is envisaged that the former Ebrington Barracks in Derry~Londonderry will be developed as a creative industries hub. It is hoped that the hub will support nascent creative businesses, generating new jobs, providing incubation space for entrepreneurs, and encouraging collaboration. Collaboration naturally generates fresh thinking. It quickens the conversion rate by which new ideas get to market.

Social Investment Fund

45. There are many ways in which the arts can contribute to supporting communities by building pathways to employment, tackling systemic issues linked to deprivation, increasing community services and addressing dereliction. As such, we welcome the aims of the Social Investment Fund to achieve increased synergy and complement existing programmes. Some programmes which could be considered include: the CIIF2 Programme in relation to building pathways to employment; the Re-Imaging Communities Programme to address issues of sectarianism, racism and prejudice between communities; and the Intercultural Arts Strategy aimed at increasing access to and participation in the arts amongst minority ethnic communities.

Extent & effectiveness of collaboration and co-ordination between industry, government departments and academia (ToR 5)

46. As outlined above, there is a need for better collaboration and co-ordination between the four government departments whose remit touches upon the creative industries. Please see above for earlier references, particularly at Paragraph 38 for the need for stronger collaboration between departments which include Knowledge Transfer Partnerships (Paragraph 33), creativity within the school curriculum (Paragraph 38) and Creative Apprenticeships (below, Paragraph 48).

Theatre (Technical)

47. Many applied skills and disciplines are needed to deliver a quality theatre experience, for example: lighting, sound, set design and stage management. Several of these functions can be applied to vocational work in other industries such as film and television and are highly transferrable. It therefore makes good sense to raise ambition and ensure high standards of excellence in training provision.
48. The National Skills Academy (NSA) is a good model for collaboration and is a possible vehicle for delivering Creative Apprenticeships. By investing in apprenticeships we can address skills gaps and create new entry-level routes into employment. NSA is a network of theatres, live music employers and colleges throughout England. Its purpose is to recognise, develop and improve skills opportunities and to get people into the creative and cultural industries. It is based upon the following principles and practices: supported by government; industry-led; provision of qualifications recognised by employers; and, offering pathways to career progression.
49. Creative & Cultural Skills (CCS) is currently delivering a small Creative Apprenticeship pilot in Northern Ireland which has five apprentices taking the technical theatre pathway. CCS is also exploring how to establish a 'skills academy' model in Northern Ireland.

Creative industries sub-sectors (ToR 6)

50. There are specific circumstances which relate to each of the sub-sectors and given the breadth of the creative industries which covers sub-sectors as diverse as architecture, performing arts and computer games, for the purpose of this submission, we would like to draw the Committee's attention to a number of relevant points.

Music

51. In recent times there have been unprecedented opportunities to showcase the potential of the local music industry with the MTV European Music Awards and Belfast Music Week. Both have demonstrated the benefits of a vibrant music sector to the economy and provide encouraging evidence of growth potential. Music is a crucial component of our creative industries. We welcome the publication of the Invest NI strategy to help grow the local music

sector. The Arts Council commissioned a separate strategy covering the subsidised music sector. When that strategy is complete we will look at the areas of convergence and potential collaboration and work with common cause to ensure a sustainable and vibrant infrastructure for future years.

Craft

52. Some years ago the Arts Council initiated a Sectoral Review engaging with craft producers and key influencers. The review highlighted a range of strategic issues facing the sector. It proposed a development framework, underpinned by appropriate support structures including the formation of Craft Northern Ireland. Today the design-led contemporary craft sector is perceived as vibrant and innovative; a contributor to the social, economic and cultural life of the region. There exists a range of local activity, quality producers and support measures. Craft Northern Ireland works with key partners in government, industry, further and higher education, to develop the Sector and deliver key programmes. Amongst those is the Export Development Programme set up to assist with costs associated with participation in trade and retail fairs, outside of the island of Ireland. In addition, a two-year business programme, 'making it', for designer-makers in craft and applied arts aims to provide support as they take their first steps towards establishing sustainable businesses.

Visual Arts

53. Creative entrepreneurs in the visual arts display remarkable adaptability: moving seamlessly between sub-sectors as opportunities arise. In addition the chain of production requires collaboration within and between creative workers. Natural synergies occur and the conditions of practice are akin to a complex ecosystem where the health and vibrancy of one sector is entirely interdependent upon another.
54. Clusters bolster innovation. Creative workers need to be around other thinkers and knowledge workers. Best practice denotes how places that nurture urban clusters and connectivity are critically important to furthering economic prosperity.
55. In Belfast, the Faculty of Art Design and the Built Environment of the University of Ulster trains visual artists in a number of disciplines: textilists, ceramicists, silversmiths, product designers, architects, graphic designers, animation artists. They produce a body of personal creative work which reflects the highest standards of innovation and professionalism, combining skills in several communication areas. While the School prepares relatively small numbers of graduates, they make a big impact, not just serving the needs of the Northern Ireland but further afield NI since the market is truly international.
56. NI Design Alliance was established in 2009 to grow the capacity of the design sector in Northern Ireland and to engage more strategically with government. Closer working between NI Design Alliance and Invest NI might be explored to achieve these goals.
57. New media such as film and television are particularly visible within Northern Ireland with recent capital investment in the Paint Hall Studio, coupled with access to crew and services. Production of a second season of the HBO series Game of Thrones has cemented Northern Ireland's reputation as a leading centre for film and television production. Similarly, the success of Sixteen South's Sesame Street produced for CBeebies, and made entirely in Northern Ireland, demonstrates the synergy between the producers and the high skill set of local puppeteers. However, it should be noted that film and television are dependent upon core artistic skills found locally (for example: musicians, stage managers, construction workers, lighting and sound technicians, animators, costume and wardrobe specialists, hair and make-up artists). The high standard of our local creative practitioners is part of the reason why they come but it should be borne in mind that film production is mobile and we need to make sure we equally invest in our indigenous artists, recognizing that they are likely to remain in Northern Ireland.

Closing Remarks

58. The Arts Council notes that the Culture, Arts and Leisure Committee will report to the Assembly with its full findings and we look forward to playing a full part in implementing the recommendations.

Association of Film and Television Northern Ireland (previously known as NI Film and TV Trade Association)

Committee Clerk,
Room 344,
Parliament Buildings,
Ballymiscaw,
Stormont, Belfast BT4 3XX.

Formation Committee,
NI Film & Tv Trade Association,
C/o Acorn Film & Video Ltd,
13 Fitzwilliam Street,
Belfast BT9 6AW.

19th December 2011.

Dear Committee Clerk

Re: Call for evidence. Specific to Film and Television sector.

Please find enclosed response to Creative Industries terms of reference.

This is a collective response from a committee which represents film and television professionals in Northern Ireland. Over the past two years a number of established professionals and business owners in the sector have been discussing the formation of a trade association. We have consulted widely within the industry and have received 100% support.

A stimulus for the initial discussions was the potential impact of the CIIF round 1 grant programme on freelance careers and already established businesses within the sector. Studying the grants from round 1 we see little benefit to the sector other than individual gain. In fact it has undermined some areas and over developed others.

We welcome the opportunity to be part of the enquiry and to influence future support of the film and television sector. The attached response gives an outline of our thoughts on the development of the film and television sector. We would like to meet the committee or individual members to expand further.

I am sure you will agree that this is a perfect opportunity for the committee to benefit from our collective years of experience developing and sustaining businesses and careers within the Northern Ireland film and television sector.

Yours Faithfully

The committee

Members of the formation committee of the NI film and TV trade association.

Roger Fitzpatrick . MD Acorn Film & Video Ltd.

Northern Ireland's longest established camera crewing camera hire post production facility. Lighting cameraman with over 25 years experience credits include HBO Game of Thrones "The Making of Game of Thrones" documentary. And DVD extras, Universal "Your Highness" making of documentary and DVD extras, national and international credits for BBC, National Geographic, Discovery, ABC, CNN, SBS Australia, Aljazeera and many more.

Contact: roger@acorntv.com ph: 02890240977

David Kilpatrick.

As a producer and director I have over twenty years experience in broadcasting at all levels of production in documentary film and live radio. I am also a professional sound recordist, working locally and internationally on documentary, drama and commercials.

TV Production Credits include

- 'Talking To Billy' BBC1 NI 1x30 (executive producer) transmission 29th Jan 2012
- 'Route 66 Challenge' 1x60 RTE1, (producer) TX 3rd Jan 2012
- 'A Family Trial-The Murder Of Máire Rankin' 1x40 BBC NI (executive producer) TX 31st Oct 2011
- 'Cara Dillon-Live at the Grand Opera House Belfast' 1x60 min TG4, transmission 26th Dec 2011
- 'Mícheál' 1x60 min TG4 (executive producer) 2011
- 'Stephen Boyd-The Man Who Never Was' BBC1 NI 1x30 (producer/director) 2011
- 'Special Olympics' Belfast games for BBCNI 1x30 (producer/director) 2006
- 'American Country Music Awards'. Keith Urban, Live satellite broadcast to U.S.
- Universal Records (producer/director) 2005
- 'Mr Chelski' profile of Roman Abramovich for BBC2/4 1x30 (director) 2003
- 'Firewatch' Observational documentary series on NI Fire service for BBCNI (producer/director) 2001
- 'A La Carte' documentary series for BBCNI (producer/director) 2000
- BBC Radio

I have produced many of Radio Ulster's current on air presenters and am very familiar with the station's output.

Radio credits include;

- 'Alan Simpson Show' - Radio Ulster 2006/2007, Clean Slate production

Contact: dave@cleanslatetv.com ph: 02890323244

Michael Quinn

Cameraman/ director, Michael is co-owner of Clean Slate Television an Independent Production Company based in Belfast. He works regularly as a cameraman and programme director for many leading production companies on projects for the BBC, RTÉ, Channel 4, National Geographic and Discovery Channel.

Michael has a background in medical photography and film editing. He has extensive experience of filming a range of documentary and television series' at home and abroad.

Contact: michael@cleanslatetv.com ph: 02890323244

Gerard Brady

Cut his first documentary in London in 1990 for Channel 4 and has gone on to edit Network Programmers for all the major broadcasters including the BBC, ITV, Sky, Discovery, RTE, TG4, TV3, and major Independent Production Companies like Talkback Thames & Carlton Television.

Began freelancing in Northern Ireland in 1996 and set up Offline Central in 2003. The company now edits a wide range of TV shows and documentaries for both local and International clients.

Current productions include "The David Meade Project" a Wild Rover Production for BBCNI. "Belfast Blues" a Landmark documentary for Northern Ireland Screen and a history of Hip Hop in Northern Ireland for Channel 4.

Contact: offlinecentral@btconnect.com ph: 02890682211

Mark Garrett

Director of Photography

(Partial List)

FEATURES / TELEVISION DIRECTOR:

DHULM: YEARS OF TORMENT Najdat Anzour Rossellini Films /Italy

GAME OF THRONES (DP 2nd Unit) Thomas McCarthy HBO

YOUR HIGHNESS (DP 2nd Unit) David Gordon Green Universal

AMUSEMENT John Simpson New Line

FREEZE FRAME John Simpson Universal Pictures

Winner: IFTA Award 2004 - Best Cinematography

THE GOOD SON Sean McGuire British Screen / Fillum Ltd.

Winner: Grand Jury Award, Best First Film - Taormina Film Festival 2004

AS THE BEAST SLEEPS Harry Bradbeer BBC

Edinburgh Film Festival: Showcase - Best Film

NATIONAL POETRY DAY Paul Yeats BBC

SCAPEGOAT Michael McDowell BBC

UNITED Michael Magowan BBC

Winner: Best Children's Drama - BAFTA 1998

LISA LOOKS BACK Pete Lawrence BWPL Productions

SHORT FILMS / DOCUMENTARIES: DIRECTOR:

HUNGER (SHORT) Sean McGuire Irish Film Board

Winner: UIP Award, Best Short Film – Cork Film Festival

TALKING TREES (SHORT) Lionel Mill BBC

Winner: Silver Spire Award – San Francisco International Film Festival

SUFFERING (SHORT) Gary Mitchell BBC

Winner: Best Short Film – Belfast Film Festival

FIELD OF BONES (SHORT) Carol Moore Straight Face

Winner: Celtic Film Award Productions/NIFC

HIDDEN HISTORY Michael Hewitt DoubleBand / RTE

20TH CENTURY BATTLEFIELDS: YOM KIPPUR Paul McGuigan BBC /

Discovery Channel

SHORT FILMS / DOCUMENTARIES: DIRECTOR:

20TH CENTURY BATTLEFIELDS: AMIENS Paul McGuigan BBC / Discovery

Channel

MOUNTBATTEN Marcus Kiggell BBC

BATTLEFIELD BRITAIN Paul McGuigan BBC

THE LAST STORYTELLER Desmond Bell RTE / Besom Productions

THE LUNATIC Bruce Batten BBC

RYAN'S DAUGHTER RETURNS Paul McGuigan BBC

DAVID HOLMES: GRITTY SHAKER Sean McGuire BBC

COMMERCIALS: DIRECTOR:

ANTI-LITTER Phil Corruthers

ANTI-SMOKING Phil Corruthers

TRAINS Colin McIvor

BENEFIT FRAUD Damien Elliot

BBC TRAILS Tim Newell

Contact: mgfilms@02.co.uk

Response to terms of reference

We have answered all points relevant to our sub sector:

Potential:

For the past forty years the film and tv sector in NI has been sustained largely by the coverage and interest in the troubles and the subsequent peace process, this has allowed the development of many freelance careers with skills in news and current affairs and at a higher level documentaries.

With the 1990 Broadcasting Act we saw the development of many independent broadcast production companies working at many levels on a wide range of productions. Some of these

have high production values and have managed to make some inroads to the national BBC and Channel 4 markets and international markets. Unfortunately many have not, still relying on the local grant aided production market in Irish or Scots Irish or the occasional BBC NI , UTV or RTE commission.

Recently we have seen a vast increase in the production of film and tv drama in NI, much of this stimulated by NI Screen incentives. The film and tv sector has vast potential to bring economic benefits to NI. Last year HBO's Game of Thrones series 1 spent some \$100 million on the production and it is said that up to 1/3 of this remained in the local economy. With improved local services this fraction could be increased significantly.

Within the independent broadcast sector those that have seen success have exploited the national and international marketplace, producing childrens programmes documentaries and series. With further support there is vast potential within this subsector to develop on a national and international basis.

There is great excitement about digital media. Certain areas such as post production, animation and graphics are proving very successful with several companies producing world class work. This area needs careful development so as not to duplicate resources. The key to success is developing people and not hardware. We need a focused approach combining development of existing professionals and top quality vocational training for new entrants. As for internet based film and television media publishing operations it is difficult to see how these can translate into wider economic benefit.

To conclude, with the existing skills and professionalism in NI and careful development and training there is no reason that NI cannot become a centre of excellence for film and television production, developing and sustaining current careers and businesses and developing new ones for the future.

Key Challenges:

Within the NI film and tv sector we have many opportunities unlike many other areas within our economy. There is a risk that these opportunities will go to waste if we are unable to provide the level of expertise and services to satisfy the requirements of larger films and tv dramas and broadcasters.

Our major area of concern is training. We have many courses in NI but none of them train people for jobs that exist. We need more vocational training for specific departments editing, camera, sound, wardrobe, art, lighting, grip, visual effects etc. This training will have to be to a high level and be supported by suitable work placement in NI and elsewhere. This will be a true apprenticeship allowing an individual to find their true forte and develop their skills in a real life situation. Perhaps with this approach we can develop NI to become a centre of excellence for training in this sector.

With this we will develop a pool of highly employable disciplined individuals to exploit the opportunities of the developing film and tv sector.

Current Policies:

The areas of current policies that mostly affect the film and tv industry are financial and business support, education training and skills, development and leverage into international markets.

Current policies of financial and business support have been based on grant programmes rather than strategic investment in the sector. Grants are awarded in response to an application with minimal assessment or knowledge of need or gaps in the market. This has the potential to give an unfair competitive edge to individuals, who become skilled at grant application rather than film and tv production.

Education and skills development must be focused on the needs of the sector. Currently it seems to be on the achievement of qualifications in subjects that are unlikely to lead to employment. The more vocational courses are not to a high enough practical standard, leading to ill trained individuals with unrealistic aspirations.

Leverage into international markets seems to be rather uncoordinated and has not sufficiently capitalised on our recent successes.

Policies NI and elsewhere

We are not experts in this field. We feel it is important that when incentives are given to companies from outside NI that we get as many NI people involved as possible. In the future we would like to see more of our key workers in better positions in each department, we may need to subsidise this or opportunities for them to broaden their experience elsewhere to make them more employable. This developing and stepping up of already skilled individuals will open opportunities for new trainees at lower levels producing a logical progression from stage to stage and ultimately a pool of highly experienced and employable people.

Incentives to bring productions to a country ultimately run out, and without policies that ensure local people and an infrastructure of services, develop the industry will not grow. We need to ensure we have policies that take advantage of our current opportunities and create that centre of excellence in film and tv, so in the future productions will come here because of our services and skills rather than our incentives.

Collaboration:

We do not see much evidence of joined-up thinking in regard to policies that affect our sector. NI needs to define more realistic policies and all sectors must work together to support this fast moving and highly profitable sector.

Productions have come to expect a standard of infrastructure we have not yet supplied. This can be from location catering to transport and logistics, health and safety and many other ancillary services. For these services to be developed a coordinated and fast reacting interdepartmental approach must be adopted and sustained.

Audiences NI



Inquiry into the Creative Industries

For the attention of the Committee for Culture, Arts and Leisure, Room 344, Parliament Buildings, Ballymiscaw, Stormont, Belfast BT4 3XX

Inquiry Terms of Reference: Purpose

To investigate the policies, strategies and frameworks which oversee the development and growth of the creative industries in Northern Ireland, by examining whether these are fit for purpose and have effective support delivery mechanisms, which maximise and harness the economic benefits of the creative industries within Northern Ireland.

Introduction to and history of Audiences NI

Audiences NI is the Audience Development Agency for Northern Ireland, a sector-wide membership-based agency which works with clients across the arts and cultural sector to increase, broaden, maintain, understand and diversify audiences. Our mission is 'to enable arts and cultural organisations to increase and diversify their audiences', to nurture creative, sustainable arts organisations which deliver maximum public benefit. The Agency endeavors to achieve its mission by fostering collaboration and enabling arts organisations to practice effective audience development through the provision of services, training, consultancy and support. Audiences NI is uniquely positioned to understand the challenges and specific needs of the sector, and is the only organisation of its type in Northern Ireland.

In early 2003 consultants were commissioned to compile a feasibility study into the establishment of an Audience Development Agency for Northern Ireland, and to explore the most appropriate means of obtaining accurate market intelligence. They recommended the establishment of Audiences NI alongside the widespread purchase of computerised ticketing systems for all appropriate arts organisations, enabling the extraction, collation and analysis of audience data. Audiences NI was established by the Arts Council in 2004, as an independent agency, and is a key strategic delivery partner for the Arts Council, delivering on key priorities set out in the ACNI Five Year Plan and relating to diversifying and growing audiences for the arts.

In its initial incarnation, Audiences NI was predominantly focussed on building-based performing arts organisations and the establishment of an electronic 'data architecture' across their newly introduced Box Office systems. This was part of a long-term strategic aim to enable, for the first time ever, the reporting and recording of accurate, collated transactional data across the sector. Whilst only a limited number of larger-scale organisations would be able to participate in the project, the benefits to the wider sector were clear – a detailed, evidence-based mapping of ticketed NI arts attendance, which could be used for everything from business planning to advocacy. This aim could be said to have come to fruition in 2011 with the publication of our Audiences Review (2011), which contains a wealth of data and analysis on purchase patterns, frequency and recurrence of attendance, and the ability to accurately map actual arts attendance against MLA constituencies, Local Government Areas and Super Output Areas .

Throughout its existence, Audiences Northern Ireland has consistently developed a range of products, projects and services for NI arts organisations. This delivery has been developed over time via a combination of consultation with members, funders and stakeholders and by utilising an extensive UK-wide peer network to enable us to bring Best Practice work, case studies and practitioners to Northern Ireland. These services include general support in the form of consultancy, extensive on-line resources via our website, training opportunities, and

a bespoke research and analysis service. The agency also seeks to increase collaboration between arts organisations through forums and collaborative projects.

Such a project, Test Drive the Arts NI (www.testdrivetheartsni.org), is the largest audience development project ever undertaken on the island of Ireland. Initiated in 2010, by May 2011 Test Drive had seen its 5000th User attend the arts for the first time, with an anticipated 10,000th User in January 2012. The project currently involves 73 arts organisations, has U105 as Official Media Partner and has recaptured value on otherwise unsold seats in excess of £144k. Test Drive was recently Highly Commended at the Chartered Institute of Marketing Awards (2011).

Our strategic development involves a decisive shift toward the development and delivery of shared, centralised resources. This shift is driven by a detailed analysis of the external environment and also by our comprehensive assessment of need from working with in excess of 100 arts organisations over the past year. To this end, Audiences NI also offers free e-marketing for all ACNI clients who join, including bespoke online stationery, account set-up and management and campaign reporting benchmarked against other arts organisations in the sector. We are currently delivering e-marketing for over 40 arts organisations. We are now seeking to build on our recent success, and to develop current and new services and projects to satisfy the need evident both within our ever-growing membership and the wider sector. We aim to develop a new social economy model shared ticketing service for the sector, with a working title of BTickets, and to begin the much-needed development of a digital engagement strategy. Both of these major initiatives will enable all arts organisations to be fully equipped to engage with the marketing and communications platforms, and audiences, of the twenty-first century.

The Chief Executive and Board of Audiences NI are happy to be considered to give oral evidence to the committee.

Our definition for defining the creative industries in our submission originates from the DCMS Mapping Document of 2001. In particular, we are concerned with the 'Music and the visual and performing arts' sector, which includes artistic and literary creation and interpretation, operation of arts facilities, and other entertainment and recreational activities.

Response to Inquiry

The creative and cultural sector received recognition of its role in the UK economy when the first Mapping the Creative Industries publication was produced by the Department for Culture, Media and Sport in 1998.

It has now been identified as a Government priority across the UK, most prominently in the published Plan for Growth in July 2011, at a point in time when Governments across Europe are struggling for answers to the economic downturn.

- The creative and cultural industries now represent over 74,000 businesses and make up over 800,000 jobs,
- Between 2004 and 2010 the industry grew by 11% and Gross Value Added (GVA) contribution per head is more than 10% higher than the national average.
- The industries contribute £28 billion to the UK economy each year.
- Up to 2020 the creative sector is forecast to produce GVA growth of 31% and employment growth of 33% (in comparison with an average of 6% growth across the UK economy, a figure which is currently being revised down).

The UK Dept of Business identifies the Creative and Cultural Industries as a potential key sector for growth and job creation in the 21st century. However, the 2007 report 'Staying Ahead' by The Work Foundation argues that the Creative and Cultural Industries are followers of wealth generation, but not themselves generators of wealth. The analysis by The Work

Foundation puts at the heart of the UK economy scriptwriters, computer programmers, designers and musicians. It brings into focus institutions like the Victoria and Albert Museum, the British Library, the BBC and the National Theatre. In doing so it recognises not just their cultural influence but also their critical economic value.

Similar organisations, of national cultural standing, could and should exist in Northern Ireland, and yet the comparative discrepancies in funding for NI equivalent organisations are shocking. The National Theatre in London received an Arts Council England grant in excess of £18million in 2011/12, over eighteen times greater than that given to the Lyric Theatre, Belfast, and more than the TOTAL Arts Council NI ASOP allocation. With such funding, the National was able to achieve two things: (1) it produced great art which delivered significant economic and social benefits, and (2) it was able to maximise the business opportunities afforded by the production of great art, namely its digitisation and economic exploitation:

War Horse, an adaptation of Michael Morpurgo's 1982 novel, opened at the NT in 2007. More than 1.4m audience members have since seen performances in London and New York. The £3m-a-year profit from the West End version more or less balanced a loss in grants from Arts Council England. The play is doing well in the US, where the NT hopes to generate about £2m a year. The rollercoaster could continue after the release of Steven Spielberg's film version, scheduled to be released in cinemas on Christmas day in the US and in January in the UK.

One Man, Two Guvnors, starring James Corden, opens in the West End in November for 16 weeks and has already taken £2m in advance ticket sales. Total paying audience for NT productions in 2010-11 was 1.6 million and £70.6m was generated in a year that included Rory Kinnear in *Hamlet* and Danny Boyle's production of *Frankenstein*.

The scale of the current demand for creativity, alongside a desire to participate in producing and creating it, is on an extraordinary and under-reported scale. For example, there are 7.5 million active musicians in the UK, one-quarter of a million play in bands. There are reckoned to be over 4,500 live gigs every evening. Similarly, there is strong growth in art fairs and literary festivals.

As the Audiences NI report, Audience Review 2011, notes, at least 17% of households in Northern Ireland booked tickets for arts events in 2010, with at least 31% of households in NI having booked tickets for arts events between 2008 and 2010. There were 342,902 visits to 5,935 performances of arts events in NI in 2010, equating to just over 1,000,000 tickets worth over £15.5 million.

The NI Assembly agreed in March 2011 that the arts would lose £1.4m over 4 years rather than the initial proposal of £4.2m. An extra £1.4m was also made available for capital development. Given that there was little change in the makeup of the sector from the funding round of 2011/12, with the majority of organisations on standstill funding, it is clearly possible that organisations will be cut, either partially or completely, in the coming three years. Within the traditional European 'mixed economy' model of arts funding there are three sources of income: public funding, (in decline), sponsorship and fundraising (in decline) and income from audiences (potential for growth). From data analysis undertaken by Audiences NI, we know that:

Across 15 ticketed NI arts organisations in 2009, 724,000 seats worth £10.3 million pounds remained unsold

Across 25 ticketed NI arts organisations in 2010, 870,000 seats worth £13 million pounds remained unsold

We work in a sector where there is an on-going increase in supply, in the face of a decline in demand. Audience Development in NI is at a low state of development, and lacks much of the sophistication of practice elsewhere in the UK. Yet at the same time, Audience Development is an ever more imperative need for all arts organisations. Doing nothing is not

an option, and it is vital that policy focus and funding are aligned to grow and develop new collaborative services to deliver savings and develop audiences across the sector. This will drive efficiencies, deliver savings and enable much greater commercial exploitation of the work being produced.

Including craft, cultural heritage, design, literature, music, performing arts and visual arts, the sectors have proven themselves resilient and adaptable to change. This can only be maintained if employers have access to the following:

- the right tools to help them develop their skills,
- the right people to build their businesses
- the right knowledge to understand where their businesses are heading.

We would agree with the findings of the NIA Research and Information Service paper, 'The Creative Industries: background, definitions and recent policy developments' and would note the following key point:

Wales and Scotland have both produced updated creative industries strategies with a conspicuous focus on a strong support infrastructure

The focus on a strong support infrastructure, in our view the correct approach, goes against the current policy fashion of 'protecting frontline services' and recognizes that without adequate infrastructure provision SMEs and micro-businesses will fail. This is doubly true in the NI cultural sector, where we would not consider a single arts organization to be adequately resourced as regards business development and commercial exploitation/ audience development.

The Creative & Cultural Skills skills audit (undertaken in NI in 2008) identified the following skills as key to developing the sector: leadership and management; governance; fundraising, marketing; audience development; strategic business planning. This analysis remains accurate in 2011/12 and more needs to be done to ensure that these skills are embedded in the cultural and creative industries.

We would identify the following as key drivers of success in the creative economy:

1. Demand

The growth and productivity of the UK's creative economy is closely related to the growth and character of demand. The more that educated and discerning demand is evenly and broadly based around the country, the more local creative and cultural activity will be stimulated, increasing the number of both performers and entrepreneurs. Early exposure to culture, higher levels of education, developing the audience development capacity of arts and cultural organisations to offer the full spectrum of cultural and creative experiences to promote access will all contribute to this end.

2. Greater diversity

Diversity is critical to the continuing success of the creative industries. The more diversity, openness and contestability are encouraged, the more likely it is that creativity will be fostered and productivity increased. The industries need to address diversity issues urgently, and think more systematically about the internal processes that foster creativity. Interdisciplinary innovation – which brings together talent from the arts, sciences and wider society – should also be promoted.

3. Networks – harnessing capacity

Very few (if any) NI cultural organisations have the critical mass of in-house skills and market knowledge fully to exploit market opportunities or generate creativity through in-house teams of sufficient diversity. They need to be able to network with others to fill gaps in their

knowledge and skill sets. There is a strong case for greater brokerage, especially through the internet, to enable this to happen.

Factual Information from which the committee might be able to draw conclusions

Audience Review 2011

Produced by Audiences NI and based on actual data drawn from key arts organisations across NI with computerised ticketing systems, this report reflects real people engaging with real arts organisations, showing who is coming to the arts, how often, how much they're spending and how this is changing over time. Looking at frequency of attendance and crossover by venue and artform, it looks to assess the size of the current market for the arts in Northern Ireland and how they behave.

Available to download from:

http://www.audiencesni.com/download/files/AudienceReview_Final.pdf

Recommendations for action that Audiences NI would like the committee to consider

The development and delivery of shared, centralised resources

Recognition of not just the cultural influence but also the critical economic value of arts and cultural organisations.

Capacity building, via sectoral infrastructure, within existing cultural organisations via increased levels of funding

With such funding, the achievement of two things: (1) great art which delivers significant economic and social benefits, and (2) maximising the business opportunities afforded by the production of great art, namely its digitisation and economic exploitation

Recognition that the extent of the current demand for creativity, alongside a desire to participate in producing and creating it, is on an extraordinary and under-reported scale.

Developing the audience development capacity of arts and cultural organisations to offer the full spectrum of cultural and creative experiences and to promote access across society.

For further information please contact:

Steven Hadley | Chief Executive

Audiences NI | 20 Mount Charles | BELFAST | BT7 1NZ

t: 028 9043 6482 | f: 028 9023 1429

e: steven.hadley@audiencesni.com | w: www.audiencesni.com

BBC NI



BRITISH BROADCASTING CORPORATION
 Broadcasting House
 Ormeau Avenue +44 (0)28 9033 8000
 Belfast, BT2 8HQ +44 (0)28 9033 8800
 Northern Ireland

15 December, 2011

Lucia Wilson
 Committee Clerk
 Committee for Culture Arts and Leisure
 Room 344
 Parliament Buildings
 Belfast BT4 3XX

CAL Committee Inquiry - Maximising the Potential of the Creative Industries

I am pleased to enclose a short submission to the Committee from BBCNI.

We have sought to describe the nature, range and cultural impact of the BBC's work in Northern Ireland and the significant multiplier effect of licence fee investment across the creative industries. We believe that BBCNI plays a critical role in nurturing and showcasing writing, performing and production talent. Our output reflects community life in all its aspects and diversity and includes different styles and types of programming - drama, entertainment, comedy, music, documentaries, news and current affairs. All of this work is driven by a commitment to audiences. It is informed by the highest production and editorial standards and owes much of its critical and popular success to innovation, technical and creative expertise, and a close understanding of audience needs. It's our ambition to build on these strengths, harnessing the benefits of new technologies and developing partnerships that will allow us to make even better programmes and to optimise the benefits of BBC funding at local level.

Our responses to the key points identified in the Committee's terms of reference are BBC-specific. We have not commented on Government policies or the work of other agencies and organisations. Our submission is intended as a starting point for further discussion. It describes the headline principles and considerations underpinning the BBC's work in Northern Ireland and some of the key challenges and opportunities that we face over the coming period. The planned growth of network programming (to 3% of the BBC network television total by 2016) is a significant development for BBCNI and the wider broadcast/creative sector. We will also have to respond to (and more effectively plan for) the impact of technological change - with all of the cost, training, infrastructural and creative issues involved. A real-terms reduction in licence fee expenditure on local BBC services (consequent upon the most recent licence fee settlement with Government) will present some challenges for us in the next few years and will require some difficult decisions on editorial priorities. It needn't however, foreclose on creativity or on the opportunities to develop new talent, ideas and ways of working - all of which will help secure BBCNI's continued role at the heart of community life and creativity.

I hope this is useful. If you would like any additional information, or wish to discuss further, please do not hesitate to get in touch.

Yours sincerely

 A handwritten signature in black ink, appearing to read 'Peter Johnston'.

Peter Johnston
 Director - BBCNI

CAL Committee Inquiry on Creative Industries - BBC Northern Ireland Submission

Background and Context

BBC Northern Ireland provides a range of programmes and services for local and network audiences. Its output extends across radio, television and online. All of its activities are intended to fulfil the BBC's six Public Purposes. These provide a framework for editorial decision-making and help to describe the distinctive contribution which BBC programmes make to broadcasting and society. BBC Service Licences provide additional detail and specific commitments around the characteristics of individual channels and areas of output. Service Licences are reviewed on a periodic basis through a formal consultation process. The BBC Trust is also involved in an ongoing dialogue with licence fee payers, industry stakeholders and others about the BBC's performance and priorities. This reflects its role in setting the strategic direction for the Corporation's work. The views of local people and organisations are represented to the BBC Trust through the BBC's Audience Council for Northern Ireland. It is chaired by a National Trustee, Rotha Johnston, who is also a member of the BBC Trust.

BBCNI's programming seeks to reflect the needs, interests and circumstances of local communities. It provides a diverse mix of output including: news and current affairs; documentary and magazine-style programmes; coverage of politics; cultural and language programming (much of it with assistance from the Irish and Ulster-Scots Broadcast Funds); comedy and entertainment, including large-scale events and outside broadcasts; specialist music; religion and ethics; and audience-led debate about topical issues and concerns. BBCNI is also responsible for a developing portfolio of programming for network/UK-wide audiences. This has included current affairs, documentaries, drama, entertainment programmes and a returning series about religion and ethics. Production activity in this area has grown in recent years and will reach 3% of the BBC television total (by volume and value) by 2016. This represents a significant enhancement of BBC expenditure and creative opportunities within the region. It should also improve cultural representation and portrayal.

Creativity and Partnerships

Broadcasting (in all its different forms) is a creative and collaborative enterprise. Its success depends on the skills, talents and ingenuity of writers, technicians, engineers, performers, producers, journalists and administrators. It also requires constant innovation - finding new and better ways of doing things, and harnessing the potential of technological change for the benefit of all audiences. BBC programmes provide a showcase for local creativity and contribute to wealth and well-being of society. They are a concert hall, theatre, debating chamber and meeting place of the airwaves - providing points of connection and celebration and helping to explore and explain the world around us. Everything that the BBC does is focussed on audience need and a concern to provide something of value for everyone. Our local programming delivers consistently large and appreciative audiences and complements the BBC's network services. It is characterised by quality, range, editorial integrity and ambition. All of this is made possible by licence fee funding, the BBC's unique Charter-defined role, and the commitment and talent of local programme-makers.

BBCNI (through its main production centres in Belfast and Foyle) has an important enabling role within the wider creative/cultural sector. It commissions high volume/value output from the local independent production sector; provides industry-standard training opportunities across a range of broadcast specialisms; remains a large-scale employer, with the associated benefits of size, scale and diversity; works with local groups and organisations in creating programmes and events, including media literacy opportunities; nurtures writing and performing talent through script, musical and other commissions; takes a purposeful and pro-active approach to skills development within the broadcast sector through its role in Skillset NI and the creation of be-spoke apprenticeship-type opportunities; provides broadcast and financial support to the Ulster Orchestra; and works in partnership with NI Screen in securing BBC network commissions and on

developments that will assist the long-term development, economic benefits and sustainability of the local independent production sector. BBCNI has also been working with National Museums and Libraries NI to unlock the public value and benefits of its archive and with QUB as part of a BBC Writer in Residence initiative.

Broadcast technology and the wider media environment is fast-changing. This involves resource challenges and places a premium on skills acquisition and development. Digital television switchover in 2012 will mark a significant transition in the local marketplace. It is being accompanied by the extension of HD services and the increasing consumption of BBC programmes through online and mobile devices. Flexibility, responsiveness to change and partnership-working on areas of mutual interest are the key means by which the BBC can best fulfil its remit in an increasingly digital world. Freeview, Freesat and the new radio Player are all examples of the BBC working with others to make digital benefits accessible to the widest possible audience. We have also played a key role in facilitating the uptake of online services and in assisting audience familiarity with/use of social media - all increasingly prevalent features of life in 21st century Northern Ireland.

BBC Services and Funding in Northern Ireland

In 2010/11 BBCNI delivered 656hrs of programming on local television and 9470hrs of output on BBC Radio Ulster/Foyle; commissioned 68.7hrs of television programmes from the local independent production sector (with a value of £6.35million); invested c£52 million in BBC services and activities within the region; provided employment (full-time equivalent) to 688 staff; invested £750k to support the work of the Ulster Orchestra; and continued efforts to make its work more cost-effective and efficient as part of a 5yrs savings plan (equivalent to 25% savings in the period 2007/08-11/12).

The BBC's new licence fee settlement (which extends until 2016/17) will require savings estimated at 15% from its local service portfolio in Northern Ireland - equivalent to £6.9million and involving between 50-70 post closures. These savings will be achieved through a mix of relatively modest output changes, further efficiency measures and work to secure a reduction in overhead costs. We will want to maintain the reach, quality and distinctiveness of BBCNI's service offering and to prioritise effort and (reducing) resource in ways that will maximise audience benefit and the impact of licence fee investment in Northern Ireland. Partnership working will be a key means by which we can achieve this objective, helping the licence fee to go further, work harder and with multiple benefits for everyone involved. It also has the potential to enhance the reach, impact and visibility of work being undertaken by other organisations. BBC management's proposals are currently the subject of a formal consultation exercise by the BBC Trust (concluding on 21.12.11). If approved, BBCNI savings will begin to take effect from 2013/14.

BBC services and investment add considerable economic and cultural value to the work of the creative sector in Northern Ireland. Such activities also have important social benefits - providing access to diverse views and experiences; explaining political and other developments; creating events that celebrate local talent and creativity; reflecting different cultural traditions; and bringing local stories and community events to the widest possible audience, through outside broadcasts, or news reports from the BBC's region-wide network of District Reporters.

Local Creative Industries - Challenges and Opportunities

The creative industries have a potentially important role to play in securing the future prosperity of Northern Ireland. We believe that the BBC services and investment provide a core foundational basis for the local broadcast sector - providing employment across a range of genres and specialisms, showcasing talent, reflecting the diversity of community experience and creating a credible (and still developing) portfolio of network opportunities. We have been working with the independent production sector on issues around its competitiveness and its long-term sustainability. A significant % of local BBC television programming is sourced from independent companies and our network ambitions are critically dependent on this sector. Training initiatives,

such as Aim High, which we have developed in partnership with Skillset, NI Screen and the local independent production sector will facilitate the identification and development of new talent and will complement other media-related courses and training opportunities. A co-ordinated approach in this area is essential. Training for a multi-media and digital world must be aligned with industry needs. It should reflect, and help define, best practice, combining technical skills with the development of creative thinking and approaches.

A real-terms reduction in licence fee expenditure on BBCNI programmes and services will require some difficult choices over the next period. We will need to prioritise editorial and investment decisions, whilst maintaining a clear focus on quality and audience need. BBC investment within the region will, however, remain significant. Joint-working with other organisations (many of which are also facing financial challenges) has the potential to deliver creative, practical/logistical and financial benefits. Keeping pace with changes in technology and the associated costs involved in training, upgrading equipment and studios will require ongoing investment. Collaborative approaches may help to offset some of these costs, with benefits that could extend to the sector as a whole. We will want to play an active and enabling role in ensuring that the local broadcast industry has the infrastructure, equipment and specialist skills that will allow it to compete, and remain effective, in a fast-changing environment.

BBCNI's designation as one of the BBC's main UK production centres (five locations have been identified in this way) is an important recognition of its place as a creative and cultural hub. We will want to maximise the local economic, cultural and creative impact of increased network production within Northern Ireland and to secure the long-term viability of programme-making activity in this area. Securing returning strands and business, growing skills, maintaining competitiveness, developing commissioning relationships with the BBC networks, and exploring co-commissioning opportunities with RTE, BBC Scotland and other broadcasters will all be critical to achieving this objective. Much has been achieved in recent years. This momentum needs to quicken and be sustained. We are committed to doing everything that we can to help make this happen.

Partnerships are the core of much of our work. They can facilitate creative synergies and unlock financial, cultural and audience benefits. It's always important for the BBC to maintain its editorial independence, but this needn't foreclose on opportunities for closer working with other organisations and in ways that are mutually beneficial. We are interested in developing a small number of strategic partnerships over the coming period, building on existing relationships, as a means of delivering key BBC priorities within Northern Ireland.

ends

Belfast City Council

Inquiry into the Creative Industries

Belfast City Council has been playing a key role in the development of the creative industries since 2004 and the sector has been identified as a priority area of work for the council's Economic Development team.

Council's activity to date has been focused on the following three broad areas:

'Creative Economy' - covering issues such as increased start-up and growth initiatives for target companies.

'Creative Talent' - covering issues such as supply and demand, training services and facilities, increased liaison between university and industry, mentoring approaches, retraining and attracting indigenous talent.

'Creative Space' - covering issues such as incubation and all aspects of physical and cyber networking and clustering.

Since June 2004, Belfast City Council has delivered over 35 industry specific projects covering areas such as game development, intellectual property, trade missions and meet the buyer events, targeting specifically the film, tv, digital media, music and design sectors.

To date, Belfast City Council has developed a large number of strategic partnerships and networks to assist with programme financing, content, delivery and overall strategic development for the sector from both the Public and Private sectors. The commitment from these networks has further strengthened Council's position as a key organisation in the development of the Creative Industries in Belfast and Northern Ireland

The aim of Council in relation to the creative sector is to provide a supportive business environment to allow the industry to develop, to establish new collaborative networks, provide business mentoring, support innovative product development and the design and implementation of appropriate infrastructure to assist in sector growth and overall economic development within the City.

Belfast City Council are currently updating their research and developing a new Creative Industries strategy and action plan for the next three years. This is due to be complete in March 2012.

(1) Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

On the 20 October 2011, the Department of Culture, Arts and Leisure issued updated statistics for the Creative Industries in Northern Ireland, summarised below:

- Gross Value Added (GVA) for the creative industries was £737million in 2008. This was equivalent to 4.2% of the region's total GVA.
- The estimated number of businesses in the creative industries sector was 2,200 in 2010. This represented 3.2% of all business units.
- The number of people in creative employment in 2009 was estimated at 31,000. This represented 4.1% of total employment in the region.

Previous research undertaken on the creative industries in Belfast (2008) show the importance of the creative industries to Belfast's economic development, these are summarised as follows:

- Over 1,200 creative industries businesses based in Belfast.

- 55% of creative industries businesses in Northern Ireland are based in Belfast.
- 35% of creative enterprises in Belfast work in the Design related field (267 in total)
- 61% of creative enterprises in Belfast work in the Media related field. (486 in total)
- Average of 16,000 people employed in the creative sector (full-time, part-time & freelancers)
- 68% of the Belfast companies are micro–businesses with less than 10 employees.
- 10% of Belfast businesses have more than 50 employees.
- 97% of jobs are full-time.
- Turnover levels for Belfast companies ranged from between £30,000 to £14,300,000.

By creative industries, we mean **“those industries which have their origin in individual creativity, skill, and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”**.

Three key areas of intervention into the sector, under which the Council’s programme of support is benchmarked are outlined as follows:

Business development and growth - **‘Creative Economy.’** Covering issues such as increased start-up and growth initiatives for target companies.

Capability development – **‘Creative Talent.’** Covering issues such as supply and demand, training services and facilities, increased liaison between university and industry, mentoring approaches, and attracting indigenous talent.

Infrastructure development – **‘Creative Space.’** Covering issues such as incubation and all aspects of physical and cyber networking and clustering.

Since June 2004, Belfast City Council has made significant progress in developing and supporting this high growth industry in Belfast through a number of initiatives and actions.

Key results to date of that work include:

1. 35 Creative Industries Projects designed and developed.
2. 836 companies assisted.
3. 36 new positions created.
4. Estimated over £3,000,000 in sales generated by private sector.

Alongside, the above, numerous partnerships have been developed to help drive the creative agenda for Belfast forward and to ensure a collaborative and joined up approach to the development and support of this innovative sector.

Over the past 3 years, Belfast’s creative industries have experienced unprecedented growth. From large scale Hollywood productions to innovative new company start-ups, from animation to comic book design, video games to documentaries, our creative sector is now considered key in relation to economic development, providing new jobs and spreading greater wealth around the city.

Our primary focus is on film and television, digital media, music and design. As well as providing a range of structured programmes of support, we play a key role in acting as a broker between the sector and other business support organisations at home and abroad.

The key benefit for Belfast from an expanding and developing creative industries sector is clearly an economic one. By playing a key role in the strategic support and development of

Belfast based creative industries, local companies, providing jobs and spreading new wealth around the City, will establish a stronger economic base for all of the citizens of Belfast.

Belfast City Council is committed to the support and development of the creative industries and the impact they can have on Belfast both economically and socially. As a result, we are in the process of developing a new creative industries strategy and action plan, with the view of providing bespoke and fit for purpose support to the sector in Belfast, taking account of the interventions of our partner organisations.

We have identified four priority sub-sectors within the creative industries sector in which to focus our support. These sectors have been identified as those which will offer the maximum return on investment and are key to driving the local economy:

Film and television

Includes:

- feature film
- short films
- television production
- visual effects

Digital media

Includes:

- animation
- web development
- media technologies
- mobile content
- games design

Music

Includes:

- singers and songwriters
- bands
- music business
- distribution and promotion

Design

Includes:

- graphic design
- fashion design
- branding

This research and action plan is scheduled to be complete by March 2012. We are keen to work with DCAL and other partners in both its development and implementation.

(2) Identify the key challenges currently facing the sector.

The most recent research carried out by Belfast City Council highlighted the challenges and barriers to growth for the sector such as access to funding, bespoke export initiatives, access to product development opportunities and specialist mentoring from business leaders in the creative sector. This is largely due to the nature of the sector and the fact that their needs and business structures are different to that of more traditional industries. While some support is available, such as through NI Screen and existing Invest NI programmes, the sector has issues in accessing this support given that it is still relatively new and given that it is still relatively new and under developed and companies tend to be micro businesses or sole traders.

Key interventions and support required by the sector are as follows; Business Start; Sales and Marketing; Research & Development; Product / content development; Recruitment; Export development; Collaboration and networking; Business infrastructure; Funding.

It is also important to note that 'generic' projects did not provide the support required and that focused and bespoke programmes relevant to the Film, TV, Digital Media, Music and Design sectors were essential.

At present, the sector – like all business sectors – is finding it particularly difficult to access finance – given the often risky nature of the support and the fact that many companies are young and do not have a track record of business.

While the Venture Capital support may be relevant, this too is reduced in the current financial climate.

Skills is another key challenge for the sector particularly in some key sub-sectors such as gaming. There is a need for greater synergy between academia and industry on this challenge.

(3) Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments.

Research undertaken by Belfast City Council in 2008 identifies areas where specific support is required and identifies some potential support mechanisms. These include:

Marketing

- Need to provide support for accessing industry specific contacts in export markets;
- Need to organise networking events with other businesses and areas outside Northern Ireland;
- Need to bring new buyers to Northern Ireland to meet the industry and outline their purchasing criteria.
- Need to provide support for product Marketing, since businesses lack specific in-house skills.

Recruitment

- Need to develop an apprenticeship model to give employers more confidence about making long term investments in new, inexperienced recruits;
- Need to provide better incentives to retain the best talent within Northern Ireland e.g. competitions; awards.

Skills Development

- Skills development should include input from industry experts outside of Northern Ireland – this needs to happen on an ongoing basis, rather than ad-hoc interventions.

Funding

- Need to focus funding on R&D activity, as the ultimate growth and success of the sector will flow from its investment;
- Need to improve private sector understanding of the creative industries to make investors less wary of the sector and promote more informed decision-making for both investors and business owners;
- Need to help the industry to move away from its grant driven culture – to date there has been too much emphasis on finding a project to fit the fund, rather than a flexible funding arrangement where the fund can fit around the project.

Partnerships/Clusters

- Need to encourage collaboration as a way of reducing the individual business investment in R&D and creating a stronger proposition for both investors and clients;

Infrastructure

- Need to continue to invest in fibre optic network – rollout of Project Kelvin;
- Need to create more shared resources for creative industries businesses e.g. shared working spaces;

Communication

Need to develop specific channels to communicate to under-graduates and graduates – to excite them about the sector and stimulate increased interest from the best talent available;

While there is some provision on these issues, support remains ad-hoc, patchy, inconsistent and subject to calls for application. The framework is reactive as opposed to having a forward-looking, developmental focus.

With budgets to support the growth of the creative industries spread out across a number of government departments, we would advocate strongly for an integrated strategy to promote the sector, supported by ringfenced budgets at an enhanced level compared to the current provision.

(4) Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.

Global Context

The Lisbon European Council 2000 set out a ten-year plan of economic reform for the EU, which focused on developing a competitive, knowledge led economy. In 2005 the strategy was re-launched with increased focus on knowledge, innovation and human capital as the drivers for sustainable economic growth. In relation to knowledge and innovation, the Council called for development of innovation policies by member states.

The rationale for this focus on knowledge-led economic policy was to encourage the generation of increased demand for well-designed products and services. The 2005 plan encouraged member states to consider how to establish support mechanisms for innovative SMEs, promote better collaboration between the private sector and universities and promote better access to risk capital.

This document also refers to Finland as an example of a member state having developed innovation structures to encourage the development of collaboration within the creative industries, ultimately to contribute to stronger innovation performance at a national level.

Creative industries therefore must be recognised as an important driver for economic reform towards a knowledge-led economy; few other sectors embody all three of its characteristics – knowledge, innovation and human capital.

National Strategic Context

In *Staying Ahead: the Economic Performance of the UK's Creative Industries* - undertaken by The Work Foundation in 2007 – it is noted that the UK has the largest creative sector in the EU and probably in the world. This position is attributed at least partly to the positioning of London as a creative hub, as well as the undeniable advantage of English as the universal international language.

The creative and cultural industries in the UK employ circa 1 million people; a further 800,000 are employed in creative occupations. The report comments on the changes in the structure of consumer and commercial demand, contributing to the growth of the knowledge economy, which is closely linked with creativity.

The report goes on to identify 8 potential drivers of growth within the Creative Industries sector:

- i. Demand - Greater emphasis on distributing creative and cultural activity across the regions; the report also suggests that higher education levels also drives demand for more creatively discerning services.
- ii. Greater Diversity – This will result in greater inter-disciplinary innovation, but requires more systematic thinking about the internal processes that foster creativity.
- iii. A Level Playing Field – if distribution channels are too narrow or too few, the creative potential of SMEs is likely to be inhibited.
- iv. Educational Skills Ensuring Balance and the Appropriate Supply - there is a shortage of industry specific creative skills and of knowledge about how to commercialise creative ideas.
- v. Networks for Harnessing Capacity – the report points to unexploited market opportunities resulting from a lack of critical mass within individual creative industries businesses. This can only be overcome by joining forces with others to fill gaps in the knowledge and skills sets of creative industries SMEs.
- vi. Public Sector – Cox called for more encouragement of creativity in public procurement. The Work Foundation identifies the need for better developed public support and reform of some public support. It also calls for more strategically organized support to maximize the impact of grants.
- vii. Intellectual Property – The Staying Ahead report argues that a successful creative industries business model depends on capacity to copyright expressive value. At policy level decision-makers need to focus on implementation of existing copyright recommendations (e.g. Gowers report) and to continually review the copyright implications as new technologies emerge.
- viii. Building Greater Business Capacity – There are many creative industries businesses with potential to grow, but which cannot overcome blockages such as lack of management skills, lack of funding, limited resources.

Scotland is of interest because of the establishment of Creative Scotland. This is an umbrella initiative involving artists, cultural producers, the education sector, broadcasters, local authorities and Investment Agencies. In Wales a very technological sectoral definition of the creative industries is used, based on music, film & TV and digital content, but Wales has created a £7 million Creative IP Fund and the support to the creative industries in Wales has been brought together in a single 'Creative Industries Support Service', called 'The Hub'.

Ireland does not have a creative industries policy, as such, but gives extensive support to key sectors such as the crafts, film & TV, music and design related industries.

Best Practice Models for Creative Industries

1. Creative London

In London alone, creative industries generate some £21 billion each year and employ over half a million people. Not only is London the acknowledged leader in creative industries in the UK, and the major draw for creative industries talent, it is also recognized as (arguably) the global leader in stimulating economic performance from within the creative industries.

A good example of how support for the creative industries can be co-ordinated successfully is the Creative London strategy.

Creative London was launched in 2004 by then Mayor of London Ken Livingstone. Creative London was led by the London Development Agency and was established in recognition of the sector's importance to the city. The sector was and continues to be the third largest employment sector and growing in terms of employment numbers, sales and output in London.

Creative London was established to act as the strategic agency for creative industries. It was established to address some of the barriers identified for creative industries businesses:

- access to property on reasonable terms and negotiating those terms;
- access to markets, people and industry information;
- lack of showcasing and international promotional opportunities;
- lack of start-up and Intellectual Property advice; and
- lack of seed capital and mentoring to guide businesses and help them become investment ready.

The role of the agency was to:

- Support Creative Industries businesses;
- Promote and showcase the sector nationally and internationally
- Strategically plan for the sector and represent the sector to training and education bodies.

Its key services involved introducing creative talent to business mentors, investors, providing affordable studio space and free temporary venues to exhibit work and perform live.

In June 2010 the Government announced that Regional Development Agencies (RDAs) were to be abolished, including the London Development Agency (LDA) by 31 March 2012.

In response to the Mayor of London's proposals on devolution, the Government agreed that the functions of the LDA should be folded into the Greater London Authority (GLA) along with its assets and liabilities.

The Economic Development strategy of the GLA has identified the creative industries as a key sector for the economy and states that 'over the span of this strategy, new global markets, and new opportunities and threats will emerge. A key aim of London's promotion efforts will be to ensure that business decision-makers around the world are fully aware of the breadth and depth of London's advantages as a business location.'

Should Belfast begin to brand itself as a creative city – Creative Belfast – and raise the profile of creative industries here on a national and international basis? The Council has already committed significant resources and support to the sector. Should it follow in London Development Agency's footsteps and develop a separate brand for the sector, which would have its own website and separate resources for the sector e.g. a free recruitment / matching service similar to that provided by Creative Ireland?

2. Digital Hub Development Agency

The Digital Hub Development Agency is an Irish Government initiative to create an international centre of excellence for knowledge, innovation and creativity, focused on digital content and technology enterprises in Ireland.

Established in July 2003, the Digital Hub Development Agency (DHDA) is the statutory government body charged with developing The Digital Hub.

The Digital Hub

The core Digital Hub campus of nine acres is located a 10-minute walk from the city centre within the historic Liberties area of Ireland's capital city, Dublin. The long-term strategic vision

for The Digital Hub is a mixed-use development, consisting of enterprise, residential, retail, learning and civic space.

The Digital Hub is a community of people – artists, researchers, educators, technologists, entrepreneurs and consumers – all working together to create innovative and successful digital media products and services which support their future.

Companies established in The Digital Hub have gone on to achieve international acclaim in a wide variety of digital fields, including but not limited to: e-commerce, mobile applications and security, video gaming and technology, film and digital media and online marketing and advertising.

To date, over the lifetime of the project, a total of 167 companies have progressed through The Digital Hub with 85 organisations resident in the cluster on 31 December 2010. These organisations employed 550 full-time staff and 283 part-time staff.

Despite the severe challenges posed by the continuing economic recession, 2010 saw a number of Digital Hub companies gain in stature and win a number of accolades, both nationally and internationally. These included: Twelve Horses, Vstream and Kavaleer being nominated for the Digital Media Awards in a range of categories.

Kavaleer Productions won best use of film or animation and the prestigious Grand Prix. Sentry Wireless and Decawave among the seven all-Ireland companies to have been shortlisted in the prestigious Irish Technology Leadership Group Innovation Awards at Silicon Valley and go on to secure substantial investment. Twelve Horses winning the Academic Collaboration of the Year award at the Irish Software Association's Awards.

The Digital Hub also runs a series of learning and training schemes, involving over 1200 participants annually. These include:

WebActivate – helping SMEs with an effective online presence, while simultaneously giving practical training to hundreds of unemployed people throughout the country and improving their employment prospects. During the 18-week training programme, participants are trained in The Digital Hub for six weeks before progressing onto a 12-week structured work placement programme. This programme has already helped almost 600 small businesses develop or expand their web presence, whilst allowing 200 unemployed people to develop their digital skills.

Best in Show – The “Best in Show” competition for final year creative students continued provides five students - specialising in different aspects of digital content – a valuable work placement with a leading digital company.

(5) Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland

The creative industries has been identified as one of the key sectors for growth over the coming years and as a key sector to help tackle the issues surrounding the current economic climate by many organisations in Northern Ireland. Belfast City Council see the creative industries key to the development of not only the City but to the wider region.

In light of the current economic climate, it is now more crucial that future support is designed to address the common needs of the creative sector on a collaborative and cross cutting basis. The overall aim – to provide an integrated support programme from SME's and graduates, through the provision of a unique and highly innovative programme to ensure economic growth and sustainability within the creative industries.

Belfast City Council has been successful in developing and running effective collaborative projects ranging from film and television projects with Northern Ireland Screen, Music projects

with Invest Northern Ireland, DCAL, Arts Council and FFWDNI and digital media projects with Digital Circle, Queens University, University of Ulster, Belfast Metropolitan College and Skillset.

The key element of the above collaborations is that of integrated development and delivery, not only in the management and implementation of the project, but between the participants on the various programmes, creating new networks, product ideas, companies and collaborative working infrastructures, which will lead to a highly innovative, creative and lucrative private sector,

With the economy still very much in recovery, it has become vitally important that local regions work together to assist with the development of their key sectors in terms of economic growth.

While the creative sector has been identified as key to economic growth by Government departments locally, nationally and internationally, for it to grow, measures need to be put in place to ensure that the right support is given at a time when they require it.

(6) Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support

As stated earlier, Belfast City Council has been supporting the creative industries since 2004 and is identified as a priority action area for the Council.

Three key areas of intervention into the sector, under which the Council's programme of support is benchmarked are outlined as follows:

Business development and growth - **'Creative Economy.'** Covering issues such as increased start-up and growth initiatives for target companies.

Capability development – **'Creative Talent.'** Covering issues such as supply and demand, training services and facilities, increased liaison between university and industry, mentoring approaches, retraining and attracting indigenous talent.

Infrastructure development – **'Creative Space.'** Covering issues such as incubation and all aspects of physical and cyber networking and clustering.

Since June 2004, Belfast City Council has made significant progress in developing and supporting this high growth industry in Belfast through a number of initiatives and actions reinforcing Belfast City Council's role in the Creative Industries.

Initially, Council support focussed on all areas of the creative industries, ranging from art and crafts to film and e-learning products. At the end of the first three year period of interventions, an evaluation was carried out in relation to the impact of these interventions and in turn highlighting the sectors which benefited most and offered the best return on our investment.

Coupled with the emphasis and changes in digital platforms and technologies and the investments made by HBO, Playtone and MTV, it has become clear that for the sector to fully develop and be in a position to compete with the likes of London, San Francisco, LA, New Zealand and Scotland, bespoke support should be targeted at the following key sectors:

Digital media

Includes:

- animation
- web development
- media technologies
- mobile content
- games design

Music

Includes:

- singers and songwriters
- bands
- music business
- distribution and promotion

Design

Includes:

- graphic design
- fashion design
- branding

These sectors are considered to present greatest opportunity for return on investment and are also those which demonstrate the greatest potential for growth.

Contact Information:

Brendan McGoran
Creative Industries Officer

Belfast City Council
Cecil Ward Building
4-10 Linenhall Street
Belfast BT2 8BP

Tel: 02890 270453
E: mcgoranb@belfastcity.gov.uk

Belfast Metropolitan College

Belfast Metropolitan College Response to Committee for Culture Arts and Leisure Inquiry into the Creative Industries

Belfast Metropolitan College welcomes the opportunity to respond to the Northern Ireland Culture Arts and Leisure Assembly Committee Inquiry into the creative industries.

Background and Summary

Belfast Metropolitan College (Belfast Met) is the largest provider of further and higher education in Northern Ireland and the fourth largest in the UK. Its significance in the life of the city is enormous as it touches the lives of so many assisting them to enhance their skills and in doing so increasing their chances of employment or helping them to improve their chances of promotion and career development in their workplace.

With its position as a capital city and regional economic centre of activity, Belfast has a significant impact on the wider environment; and similarly Belfast Metropolitan College with its location in the capital city, turnover of almost £60 million and enrolling some 30,000 students every year is ready to play its part in the recovery and growth of the region. The College size, its location in the capital city and its existing influence and reputation enable it to be a major influence in the wider environment.

Belfast Met operates and delivers its courses and services across the whole of the city. We provide education and training at every level and have programmes and courses to address the skill needs of everyone in the city - from learning a new skill for leisure purposes through learning basic reading and ICT to undertaking degree and post graduate study.

No other institution offers such a range catering for every level of need and it is this offer that makes Belfast Met so important to the future of the city.

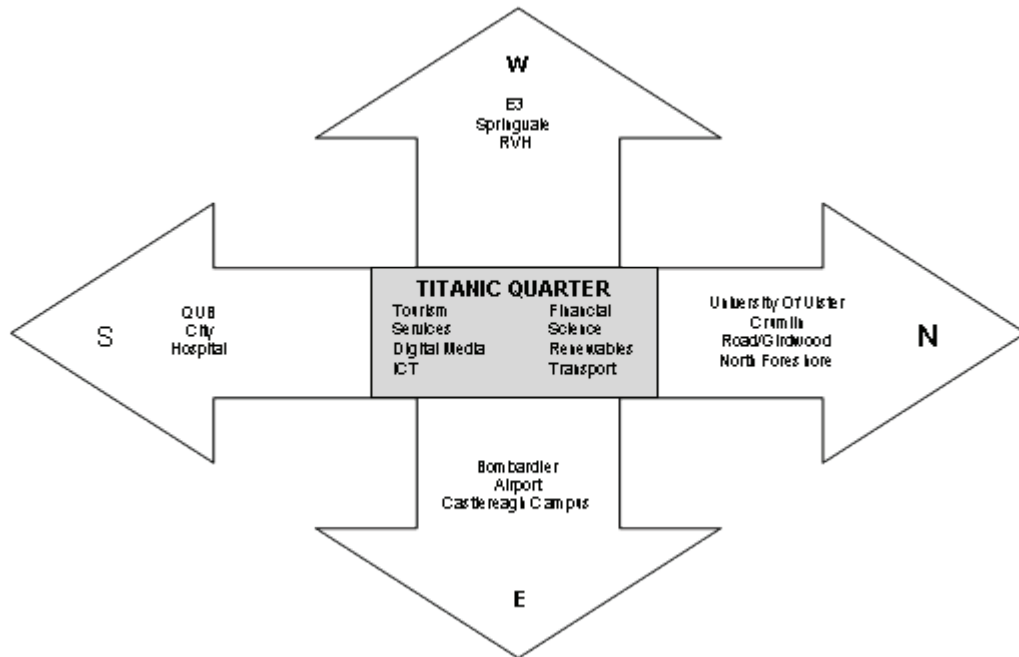
A central priority for Belfast Met is to support the delivery of the Department for Employment and Learning's (DEL) FE Means Business Strategy which clearly states that the role of the FE sector should be a key driver of local, sub-regional and economic development.

Over recent years Belfast Met has played an increasingly important role in supporting economic development both in terms of providing quality provision for learners in priority skill areas as well as engaging directly with employers to address their business needs. The College directly meets the needs of local and international companies and plays a key role in supporting inward investment. It provides a full suite of business support services and is one of the largest providers of professional and technical training.

Our biggest campus is at Titanic Quarter; fast becoming the epicentre of new economic growth in the city. The concentration of the 'new' industries at TQ including tourism, ICT, financial services, science, technology, digital media, creative industries, transport and renewable is building a new powerhouse for the city. This facility supports the College to promote and drive Employability, Enterprise and Economic Development in the Belfast region. The building provides specialist facilities to support industry sectors including creative multi-media, hospitality and catering, IT, manufacturing engineering/product design and renewable energies.

Titanic Quarter successfully opened in September 2011 in spite of the economic downturn and Belfast Met is on target to open another state of the art £16 million facility at Springvale on the peace line in West Belfast in April 2012.

Titanic Quarter sits at the centre of two knowledge axis across the city from west to east and from north to south. Our location uniquely places us to support and enhance this drive but also to ensure the spread of innovation and success outwards from this centre.



We work with key partners in the community, public and private sectors to push knowledge, skills and innovation along these corridors.

By igniting these corridors we are playing our part in creating real economic success across the city. We will also recognise that while Belfast requires skills at the higher levels it also needs to work to increase skills at the lower levels also and in particular to assist individuals to enter the labour market for the first time.

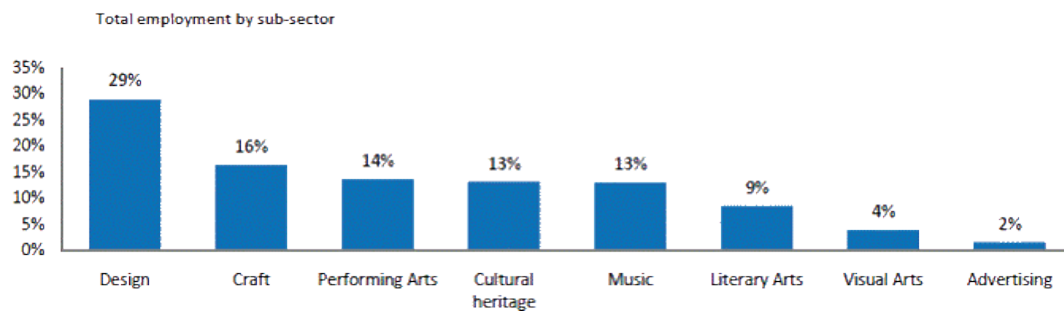
Inquiry Questions

Identify the Potential of the Creative Industries in Northern Ireland, with Particular Emphasis on the Economic Benefits

There are over 1,000 creative businesses, primarily small companies employing less than 5, in Northern Ireland employing 11,640 people. The sector contributes £245 million (GVA). It is a young workforce with 50% under the age of 39.

It is a relatively skilled sector with 1/3 having level 4+ qualifications however it also provides opportunities for those with no formal qualifications: 13% have no formal qualifications with a further 10% qualified to level 2 or below.

The sector is broken down as follows:



A study carried out by Oxford Economics in summer 2009 clearly defined the misalignment of the NI economy vis a vis the creative sector.

It showed that there is an underrepresentation of specialist degrees including STEM and the creative industries and an over representation of business and administration degrees and medical degrees.

The impact of creative industries on local economies has varied according to the characteristics of local areas. Areas with higher levels of employment in software, designer fashion, and computer games and electronic publishing which: across the UK grew fastest in the last 10 years: have seen more direct economic benefits from creative industries than other sectors.

European research published by Compete demonstrates creative industries improve the economic performance of cities. The study suggests that cities with a strong creative industries sector as well as a more diverse, tolerant and 'cool' atmosphere will outperform other places – although aspects of this theory remain controversial.

Although London and the South East continue to be major magnets for the creative industries, there is growing recognition in Northern Ireland (especially following the highly successful MTV EMA awards and with the global spotlight of 2012 poised) of their important contribution. This contribution ranges from wealth generation and employment opportunities, to social inclusion and regeneration strategies.

1. Film and digital media.

The Northern Ireland film industry has the potential to contribute £95 million to the NI economy over the next 4 years.

Northern Ireland and Belfast in particular are fast becoming recognised as excellent film locations. The upsurge in projects being made there is also due to investment by Northern Ireland Screen of up to £125m between 2007 and 2010 and, since last year, a further £108m that was put into productions principally in the area of employment.

Through that public investment £4.80 went back into the Northern Ireland economy for every £1 invested.

This rapidly growing sector has focused and positioned itself as a job creating sector. Skills have been a key focus and a formal third level education sector has considerably improved its relevance and relationship with the screen industry.

Software, computer games and electronic publishing has had the highest average growth, at eight per cent a year. The software industry has massive economic potential but industry leaders have made reference to the fact that having the right skills is a constraint on growth. There needs to be a joined up approach to inward and local investment, education and training.

2. Events and tourism.

Northern Ireland tourism is viewed as an area of significant opportunity for the economy with income derived from tourism doubling to £1 billion by 2020. According to Mintel, the market size for all cultural tourism was worth over £100 million in 2008.

- i. One way to attract tourists is to promote places as a creative and cultural, for example through a festival or event. Recent evaluation undertaken by Visit Scotland demonstrates that large scale events generate a return on investment of £8 for every £1 invested.
- ii. Creative industries-related investment, for example in events or festivals, may not generate jobs directly in creative industries but may encourage greater tourism.

- iii. Events are set to grow significantly and tourists are prepared to travel for events. We must ensure the infrastructure, customer service, language and sales skills are in place to maximise their impact.

3. **Music Tourism.**

There are now over 300 music events and festivals in NI each year generating more than £32 million in 2008.

4. **Craft.**

According to a 2007 study commissioned by Craft Northern Ireland, there are 500 craft businesses in Northern Ireland, with turnovers in the region of £8 million. It is estimated that the value of the sector could rise to £23 million.

It is a young workforce (7 out of 10 between the ages of 25 and 49. It is female biased (69%) and supports the rural economy (68%).

5. **Export potential**

- Tourism is an export sector. The goods and services may be consumed in destination however the revenues generated are from outside the destination. In 2010 £336 million of tourism revenue was generated to the Northern Ireland economy from 1.8 million out of state visitors.
- The film and digital media sectors should be considered as export sectors. The Northern Ireland film industry has the potential to contribute £95 million to the NI economy over the next 4 years and as with tourism the services will be used in Northern Ireland however the revenues (direct and indirect) are from outside the Northern Ireland.
- 68% of Northern Ireland's 300 craft businesses are exporting.
- Thirty-one per cent of the UK's total creative industries exports were contributed by the software, computer games and electronic publishing sector.

To set this in context and to help determine the scale of the potential for Northern Ireland we can look to the UK. According to the UK Government's Department of Culture, Media and Sport the creative industries have had a significant impact on the economy of the UK, in particular on employment and on business creation. DCMS states that the UK has the largest creative sector in the EU:

- More than 7% of UK companies are in creative industries – that's 157,400 companies.
- Creative industries contributed £57.3 billion to the UK economy in 2006 – 6.4% of GVA.
- Creative industries grew faster than the UK economy as a whole between 1997 and 2006 - +4% pa.
- Creative industries account for nearly one in 20 UK exports - £14.6 billion or 4.5% of total exports: 1/3 of which came from the software, computer games and electronic publishing sector.
- Around two-thirds of the businesses in the creative industries are contained in two sectors; software, computer games and electronic publishing: 75,000 companies: and music and the visual and performing arts – 31,200 companies.
- Creative industries contributed nearly 10 per cent of all UK earnings or £40 billion of salaries.

Identify the Key Challenges Currently Facing the Sector

In 2007 Belfast City Council and DCAL jointly commissioned a study of the creative industries in Belfast and in Northern Ireland more generally. The findings included:

- 77% of Belfast businesses are micro-businesses (i.e., with fewer than 10 employees), rising to 82.5% for the rest of Northern Ireland;
- Belfast businesses are less export focused, 79% of their sales are domestic, but just 68% of sales from the rest of the category;

The key issues reported by study from the creative businesses surveyed were:

1. Leadership and Management
concern at gaps seen at graduate and at mid level skills
2. Limited technical skills
development training and education was not perceived to be linked to industry needs
3. Affordability of skills development
the affordability of training and education was also seen as a barrier
4. Management skills development
often too focused on traditional business models
5. Marketing
tends to be stop/start, ad hoc and project based. Businesses were found to be hesitant about targeting new markets. Future export growth requires tailored support adapted to the needs of the creative industries offering generic support not linked to the particular circumstances of creative businesses
6. Creative industries saw themselves as losing out on private sector funding and perceived a lack of mutual understanding between creative entrepreneurs and the financial and support institutions with which they dealt.

Investigate Whether Particular Gaps Exist in Current Policies, Strategies and Delivery Mechanisms, in Areas Such as: Financial and Business Support; Tax Credits; Education, Training and Skills Development; Leverage into International Markets; The Protection of Intellectual Property; and Legislative Developments

This input will focus primarily on the issue of training and skills development. In addition to all of the above, in 2011 the Sector Skills Council for the Creative and Cultural Industries published the Sector Qualifications Strategy for the Creative and Cultural Industries.

The strategy was based on the premise that the skills' offer was not fit for purpose. It acknowledged that there is an oversupply of graduates and an undersupply of those with level 4 vocational qualifications; that the provision is supply rather than demand led and that there is a lack of employer engagement in the design and development of qualifications.

The resulting strategy is founded on 4 key strategic objectives:

1. Increasing employer confidence in the qualifications system by ensuring the availability of qualifications and other learning provision that are fit for purpose and responsive to current and future industry need.

2. Support the shift from a supply-led to a demand-led qualifications system by ensuring employers can influence qualifications design and development.
3. Work with stakeholders to deliver a process of rationalisation which inspires confidence in more meaningful qualifications system and supports increased demand for qualifications and training.
4. Ensure transparency around qualifications that provide entry to employment, progression within employment, and progression to future learning and training.

Calling on the Committee:

Belfast Met encourages the CAL Committee to consider and review these strategic objectives with a view to developing a strategy and protocols in partnership with Department for Enterprise and Learning.

It should be noted that Northern Ireland is alone in the UK in having no Level 4 or 5 Apprenticeship provision. Northern Ireland would benefit from exploring the potential benefits of advanced apprenticeships at Level 4 and 5 and to promote advanced apprenticeships linked to existing priority areas and to new and emerging industries. This would go some way to addressing the strategic objectives identified above.

Research undertaken by Belfast City Council in 2008 identifies areas where specific support is required and identifies some potential support mechanisms.

These include:

Marketing. Need to:

- provide support for accessing industry specific contacts in export markets;
- organise networking events with other businesses and areas outside Northern Ireland;
- bring new buyers to Northern Ireland to meet the industry and outline their purchasing criteria.
- provide support for product Marketing, since businesses lack specific in-house skills.

Recruitment. Need to:

- develop an apprenticeship model to give employers more confidence about making long term investments in new, inexperienced recruits;
- provide better incentives to retain the best talent within Northern Ireland e.g. competitions; awards.

Skills Development. Should:

- include input from industry experts outside of Northern Ireland – this needs to happen on an ongoing basis, rather than ad-hoc interventions.

Funding. Need to:

- focus funding on R&D activity, as the ultimate growth and success of the sector will flow from its investment;
- improve private sector understanding of the creative industries to make investors less wary of the sector and promote more informed decision-making for both investors and business owners;
- help the industry to move away from its grant driven culture.

Partnerships/Clusters. Need to:

- encourage collaboration as a way of reducing the individual business investment in R&D and creating a stronger proposition for both investors and clients;

Infrastructure. Need to:

- continue to invest in fibre optic network – rollout of Project Kelvin;
- create more shared resources for creative industries businesses e.g. shared working spaces;

Communication

- develop specific channels to communicate to under-graduates and graduates. While there is some provision on these issues, support remains ad-hoc, patchy, inconsistent and subject to calls for application. The framework is reactive as opposed to having a forward-looking, developmental focus.

Calling on the Committee:

With budgets to support the growth of the creative industries spread out across a number of government departments, we would advocate strongly for an integrated strategy to promote the sector, supported by ringfenced budgets at an enhanced level compared to the current provision.

Examine the Extent and Effectiveness of the Collaboration and Co-Ordination Between Industry, Government Departments and Academia, in Maximising and Harnessing the Full Potential of the Creative Industries in Northern Ireland.

In Higher Education Belfast Metropolitan College is a major provider of skills for the creative industries. Belfast Met at Springvale campus on the Springfield Road is due to open in April 2012. This £16 million state of the art building, named e3, is a unique hub for innovation, creativity and business support with seven zones dedicated to media, technology, teaching and learning, catering, business incubation, training and meetings and the demonstration of renewable technology. Equipped to industry standard the facilities are as follows:

Zone 1: Media

- Fully soundproofed recording studio with retractable seating for 80
- Mixed media and news studio
- Radio studio
- Production control room
- Sound and vision control room
- Audio and post production facilities
- 3D animation suite
- Green room.

Zone 2: Technology

- Renewables workshop
- Testing and demonstration of solar panels, combined heat and power units and wind turbines
- Composites workshop

- Rapid prototyping area
- Light current and product development workshops focused on programmable logic and control, multimedia and software engineering.

Zone 3: Flexible Teaching and Learning

Zone 4: Catering

Zone 5: Incubation

- Nine incubation units equipped with office furniture and IT equipment

Zone 6: Training and Meeting

- Six fully equipped professional training rooms including an Apple Training suite

Zone 7: Roof

- Solar panels and water storage on the roof are available as a learning facility for environmental and technology students.

The North West Regional College has a games incubation centre and has participated in the national Dare to be Digital competitions.

Both Universities in Northern Ireland offer some form of support to creative businesses which are formed or developed by either students or staff. The support system is more fully developed in the University of Ulster, which has a Creative Industries Officer in position and has run the NESTA Insight Out programme on a number of occasions.

The University's business development company – UUTECH Ltd has access to business incubation facilities but is very resource constrained and support cannot be given to all companies which seek it. The 'hot spots' for the creative industries in University of Ulster are:

- In the Faculty of Art, Creative Design and the Built Environment at the Belfast campus.
- At the Magee Campus in the School of Creative Arts and the Centre of Excellence in Intelligent Systems.
- At the Coleraine campus in relation to film, TV and journalism courses.

Queen's University Belfast is becoming more active in support of the creative industries. It has used the mechanism of Creative Industry Fellowships to bring leading international figures in the creative industries to Belfast to work with local creative businesses, in association with Belfast City Council. Its strengths include film and TV provision, the Sonic Arts Research Centre and its Master of Engineering in games, which emphasises the technological aspects of games production.

There is good collaboration, best exemplified by the creation of the Skills endorsed Northern Ireland Media Academy led by the University of Ulster and including Belfast Metropolitan College, the North West Institute and South Eastern College. This Academy has its roots in the University of Ulster's MA in Film & Television Management, created by Northern Ireland Screen and supported by funding from DCAL.

The Creative Industries sector is represented by 3 of the UK's 25 Sector Skills Councils - Skillset, which informs policy in relation to the audio-visual sector, Skillfast, which represents Fashion and Textiles and the Creative and Cultural Group, which has responsibility for advertising, crafts, cultural heritage, design, music, performing, literary and visual arts. The E-Skills Sector Council will also influence skills development within the Creative Industries, albeit to a lesser extent, given the much wider remit of this group.

The 3 key Sector Skills Councils for Creative Industries are all included in the Creative Industries Working Group, although only Skillset currently has a Northern Ireland based representative.

All 3 of the Sector Skills Councils have produced Sector Skills Agreements for Northern Ireland and, although not developed at the same pace, all have now received Stage 5 approval from DEL.

Whilst all 3 Sector Skills Councils have provided an independent analysis of the skills gaps at their sector level in Northern Ireland, there is a welcome degree of commonality in relation to both the gaps identified and the actions proposed to address these gaps.

For ease of analysis, the skills gaps identified have been summarised into 2 areas - gaps at the academic level and gaps at the business level.

Gaps within the academic sector:

- Employers are concerned about the relevance of skills provision at Further and Higher Education levels.
- Whilst there is a ready pool of graduates available to the Creative Industries sector, employers consider their skills to be too generic.
- All 3 Sector Skills Agreements refer to the inconsistent or even poor careers advice available at both further and higher education levels (although this is also identified as a failing within the wider DEL Skills Strategy and not limited to Creative Industries), coupled with a limited understanding of career development paths for graduates hoping to enter the Creative Industries sector.
- There is concern that the overall curriculum (up to 16 years) does not yet sufficiently embrace the development of creative skills and cultural understanding.
- An underlying theme across all 3 sectors relates to quality of creative output (at graduate level in particular) and suggests that the funding stream drives numbers rather than quality of provision.

Gaps at the business level:

- Given the dominance of micro-businesses within the Creative Industries sector, the lack of any formal induction process as a new entrant is particularly acute.
- Employers report that attracting and retaining the best people is a huge problem for the sector, exacerbated at the micro-business level.
- Few micro-businesses actually have formal training budgets for employees; training is undertaken on an ad hoc, largely project driven basis.
- There is a need to up-skill the Creative Industries sector in general business and enterprise skills.
- Within sub-sectors of Creative Industries the potential for creating and protecting IP is not sufficiently well understood.
- Businesses skills gaps exist in terms of the management and leadership skills necessary to harness potential growth opportunities, to exploit international trade opportunities and to identify new and emerging business models created by changing technology and new distribution methods.

Conclusion

There is a myriad of research but all research draws similar conclusions:

1. The potential of the sector is largely untapped.
2. The sector is diverse and largely unstructured.
3. The composition of the sector, largely micro-businesses results in limited investment in skills' development.
4. The creative sector does not feature sufficiently in the pre 16s curriculum.
5. There is a skills gap in relation to vocational skills' development.
6. There is a supply gap in skills TAILORED to sector specific export marketing and leadership.
7. Employers must be engaged to determine and develop DEMAND-LED skills' curriculum.

Belfast Met, through its School of Creative and Service Industries currently offers more than 100 full and part time courses for the creative sectors. In addition can provide tailor made programmes to support the sector in our state of the art facilities. We have long standing relationships with employers and would welcome the opportunity to work with you to define a demand led Skills' provision that is needed to help take the sector to the next level of success.

Belfast Met welcomes the opportunity to input to the CAL Committee Inquiry and offers the Committee and Civil Service Colleagues any support required to develop the final report.

Below the Radar



Submission to Northern Ireland Assembly's Committee for Culture, Arts and Leisure

December, 2011

From Trevor Birney and Ruth O'reilly

Below the Radar Ltd, Belfast, Northern Ireland

Introduction

Trevor Birney and Ruth O'Reilly founded the award-winning production company Below The Radar in 2006. Previously, they both had worked in UTV in both news and current affairs.

Below The Radar produces documentaries for the Northern Ireland, GB and Irish markets in both English, Irish and Ulster Scots. It has delivered high-end documentaries for BBC, Channel 4, RTE, the History Channel, Sky TV and TG4.

The company became part of the Ten Alps Plc group in February 2009. In March, 2011, with funding support from Atlantic Philanthropies and Screen Northern Ireland, the company launched investigative and analysis website, The Detail.

Since 2006, Below The Radar has received financial support from Screen Northern Ireland. The company has a relationship with the Oscar-winning director, Alex Gibney's New York production company, Jigsaw which, in part, was initially funded through the Creative Industries Innovation Fund.

Summary

In this submission, the authors make a number of proposals, primarily:

- The establishment of a Northern Ireland Production Fund to secure and support the future of public service content of all genres on television and radio.
- A sub-committee of CAL to specifically engage with, support and monitor the supply of content to UK network channels including the BBC and Channel 4.

We argue that this will complement the good work already under way within the screen sector while addressing long-standing challenges of finding quality, sustainable platforms which allow the development of talent from a variety of creative backgrounds here.

1. Potential

1. When we established Below the Radar, we quickly discovered through dealings with commissioners, regulators, promoters and other independent producers that the TV industry conversation was dominated by excitement about the "potential" which existed over here. That was six years ago and there's still a sense that the solid framework needed to realise this potential is yet to be established.
2. Over those six years the debate primarily fed into the centre – London and DCMS – given that UK broadcasting remains a reserved matter and given that the broadcasters' regulator Ofcom was consulting on the future of Public Service Broadcasting throughout the UK. This was subsequently followed by the DCMS Digital Britain consultation. It was felt that the UK public service channels – BBC, ITV and Channels 4 and Five at a national level – were where Northern Ireland's potential could and should be mined; these channels had large sums of money to spend on the creative industries but they also had a statutory imperative to spend it throughout the UK.

3. The network broadcasters' record on either commissioning work from indigenous Northern Ireland producers or for reflecting Northern Ireland has not been good. This sorry state of affairs is already well-documented and we do not wish to dwell on the figures which reflect it. But we believe that, for the first time, during the PSB/ Digital Britain debate a solution emerged from within the Northern Ireland screen sector which really could make a difference.
4. Below The Radar first raised the idea of creating a Public Service Broadcasting Fund and it was subsequently adopted by Northern Ireland Screen and the local Ofcom office as the Northern Ireland contribution to the formal PSB consultation. BTR drew up the plan after experiencing the success of the Irish Language Broadcast Fund in (a) leveraging commissions from broadcasters who might otherwise prefer to work with their established suppliers; and (b) imposing sufficient Northern Ireland cultural input into films (in the case of ILBF the northern dialect must feature) and also local supply input – be that translators, camera operators, editors, sub-titlers. The result, we could see from our ILBF experience, was a quality product which brought work and developed skills locally and which also 'normalised' the Northern Ireland brand on the relevant channels. It is an initiative which has turned the Irish language creative sector into a serious player in broadcasting throughout Ireland.
5. The Ulster Scots Broadcast Fund is now up and running and is already demonstrating that it, too, will make its mark, culturally and in terms of getting hard cash into circulation. Next year, 2012, will see major documentaries funded by the USBF and produced by local production companies, including BTR, airing on the BBC.
6. Against that background, we suggested that a single fund could be established which covered ALL public service output in Northern Ireland outside BBC NI, including productions about history, arts, religion or science films; children's programmes and news and current affairs. The proposal encountered no real opposition; it was clear to the policy figures we met in London that it was an incentivising solution to the London-centric bias of the TV networks, rather than a punitive one.
7. However three years on no changes have come from London. The BBC is decentralizing although the impact this will have on Northern Ireland remains unclear. Meanwhile the PSB review plans withered away with the arrival of a new government last year but it was clear before then that Northern Ireland had slipped off the radar: while Northern Ireland had first suggested a PSB fund, when DCMS agreed to pilot a watered-down version – independently-funded regional news consortia – Northern Ireland was not part of the plan.
8. Levels of engagement between DCMS and its agents with the media throughout this important discussion have been poor. In six years there have been two ministerial visits to Northern Ireland, described as part of a consultation, each lasting approximately half-a-day.
9. What has become clear to us is that the "potential" of Northern Ireland's creative industries is being petrified by a fundamental structural flaw: its peripheral position from the perspective of decision-makers in London who remain uninterested and unwilling to acknowledge its creative and cultural base.
10. The UK network channels still offer the greatest opportunity for a sustainable cultural and creative renaissance in Northern Ireland. However because it simply doesn't matter in London, there is no leadership, strategy or vision to make this happen.

2. Markets elsewhere

- 2.1 Over the same timescale, though, the local creative sector has found outlets in other markets – which are supposed to be tougher to break into than London. This point is critical in evaluating the sector here; it proves that creatives based in Northern Ireland are capable of delivering quality products to demanding mass markets in difficult times. In the past few months alone, a Belfast company has had a major breakthrough series premiere on an American network. Another company based in Lisburn has just been nominated for an Oscar

for a short film. These examples speaks to the entrepreneurship and talent in the local sector and its ability to create inward investment through international sales.

- 2.2 We ourselves have developed a relationship with an Oscar winning director in New York, Alex Gibney and with a number of other significant players in theatrical documentary production in the US.
- 2.3 Funded through the Creative Industries Innovation Fund (CIIF), this has helped a young researcher from Northern Ireland work on a major HBO documentary to be released in 2012.
- 2.4 Through this initiative, we have attempted to gain insights into this particular market and hope to learn both business and craft skills that can be applied locally.

3. Northern Ireland Screen

- 3.1 Northern Ireland Screen has also performed strongly, attracting major international productions to Northern Ireland to produce top-end highly-specialised productions which have garnered critical acclaim as well as bringing a much-needed confidence boost to Northern Ireland at this stage.
- 3.2 Screen reports that local talent is finding employment on these projects and that they bring substantial economic benefits to Northern Ireland. Local TV production sectors like ourselves have not benefited directly from the arrival of HBO films to Northern Ireland – as we would not expect to be, given that their projects require skillsets which indigenous production companies had been in no position to develop on their own over the years here. In a practical sense, we have seen no evidence that craft skills developed on Games of Thrones are improving the skills base in Northern Ireland.
- 3.3 Any initiative which boosts the sector is welcomed and Screen deserves great credit for making this happen – it is an appropriate response to the failure of UK network TV stations' failure to work in Northern Ireland. But this international presence on its own is not a strategy on which a long-term future for the broad creative sector can be envisaged.
- 3.4 Meanwhile both the ILBF and USBF continue to be operated successfully within Screen.

4. The Future

- 4.1 What is needed now is a plan, backed up with resources and political backing which makes Northern Ireland media production a sustainable industry which eventually will be in a position to make ambitious large-scale projects in the Paint Hall like HBO and other international productions.
- 4.2 We believe that if we can now harness the progress that has been made by Screen NI that we will begin to see a very positive spillover out of the creative industries into our many other areas of our local cultural, social and business sectors.
- 4.2 At the centre of this plan should be the local establishment of a Northern Ireland Production Fund of the sort we first suggested to DCMS three years ago. We would argue that this is, firstly, feasible: DCAL has already set up ILBF and USBF and, while it is early days for USBF, ILBF can be easily described as one of DCAL's great successes in terms of building a viable and respected production base in Northern Ireland.
- 4.3 This venture would have the immediate effect of propelling the Northern Ireland creative sector in through the doors of broadcasters worldwide, enabling them to get a serious hearing and leveraging business which the industry has already demonstrated it is capable of doing. In setting up a fund and doing so quickly, as DCAL has done in the past, it would be the only nation in the UK to be doing so, and so would position Northern Ireland favourably in this field and steal a march on the other nations.

- 4.4 From this base, the local creative industry can mature; as work starts to flow in and build, greater effort can go into professionalising the industry: training local talent in high-end skills and also on marketing – an essential piece of the jigsaw which is often treated as an afterthought within the industry locally.
- 4.5 At the same time political figures in Northern Ireland must start applying pressure on those in the centre who have failed Northern Ireland to date; essentially providing the stick to accompany the NIPF's carrot. We suggest the establishment of a sub-committee of the CAL committee to follow the output of the UK's public service broadcasters, to determine if they are fulfilling their remit for Northern Ireland and to hold them to account as far as is possible – the devolved administration in Scotland has done so in the past.
- 4.6 We believe this initiative would be relatively low-cost but would produce huge dividends for Northern Ireland, in terms of boosting the local creative industry, boosting Northern Ireland's confidence in its own creativity in the broader sense and also, crucially, in promoting "Brand Northern Ireland" around the world.

Trevor Birney

Ruth O'Reilly

December 19th, 2011

Big Telly Theatre Company

Lucia Wilson
Committee Clerk,
Committee for Culture, Arts and Leisure
Room 344,
Parliament Buildings,
Belfast BT4 3XX

19th December 2011

Dear Sir/Madam

Re: Response to CAL Inquiry into “Maximising the Potential of Creative Industries”

Big Telly Theatre Company welcomes this opportunity to contribute to the CAL inquiry into the creative industries. At a time when many Northern Irish industries are in decline, the Creative Industries stand out in their continued growth and increasing global recognition.

The creative industries are usually defined as consisting of: advertising, architecture, publishing, radio and TV, design, film, music, software and computer services, computer games, designer fashion, crafts, performing arts, and the arts and antiques market.

These individual creative industries are intimately linked, with professionals moving fluidly between them to implement their skills and knowledge. Big Telly’s response to this inquiry will discuss the terms of reference in relation to the creative industries and more specifically from a theatre perspective.

Big Telly hopes that this inquiry will bring a forth a sustainable long-sighted approach to supporting the Creative Industries which recognises their vital economic contributions, their socio-cultural value, the interconnectedness of the various different elements that make up the Creative Industries and their interdependence upon each other for economic success and creative inspiration.

1. Introduction to Big Telly Theatre Company

About to celebrate its 25th year, Big Telly is the longest established professional theatre company based in the regions of Northern Ireland. The company designs and delivers theatre productions, interactive workshop programmes and community creativity projects, which it tours mainly throughout Northern and Southern Ireland but also internationally. We concentrate on the visual potential of theatre through fusion with other art forms such as dance, music, circus, magic and film to create a unique sense of spectacle.

Our outreach work is about using theatre skills within educational and community contexts in order to engage and empower a wide range of participants. We work with a broad



**The Town Hall
The Crescent
PORTSTEWART
BT55 7AB
Northern Ireland**

T/F + 44 (0) 28 7083 2588

T + 44 (0) 28 7083 6473

info@big-telly.com

www.big-telly.com

Artistic Director
Zoë Seaton

General Manager
Louise Rossington

Associate Director
Jill McEneaney

Patrons
John Godber
Fiona Shaw
Frank McGuinness
James Nesbitt

Board
Karl Doherty
Julienne Elliott
Bernard Fitzpatrick
Chris Hurd-Wood
Gerda King
Cara MacMahon
Tom Maguire

Registered in Northern Ireland
No. NI22539

VAT Registration No.
909 5679 77

Big Telly Theatre Company is a
company limited by guarantee

Accepted as a charity by the
Inland Revenue under
reference XR 22007

range of professional freelance artists and it is a priority to make this expertise available and accessible to the wider community, by specifically catering for the needs of individual groups. Although the main focus of our work is broadly arts-based, we use a wide range of skills and techniques to develop creativity and active participation in many areas including cultural heritage, the natural environment, health and well being.

The combination of Big Telly's regional location, its high output both in terms of productions, outreach and touring, and the fact that it is Northern Ireland's longest established professional company means that it plays a crucial role both regionally and nationally. It is one of the leading and most consistently successful arts organisations in the North, and an important example of arts activity outside Belfast.

Over the past twenty years, Big Telly's commitment to education and outreach work has accessed over 15,000 pupils through its curriculum-based workshop projects and 7,000 young people in out-of-school projects, largely through its Theatre Skills Workshop Programmes in rural and inner city areas across Northern Ireland. Audience figures are consistently high, ranging from 10,000 – 20,000 people annually.

2. The potential of the creative industries in Northern Ireland

The investment potential of the Creative Industries has been recognised by governments across the globe. This includes the Northern Ireland Executive who outlined in their report on European Priorities 2011–2012 their objective to *“Harness the potential of the creative and cultural industries to support export-focused economic growth, job-creation and positive spill-over impacts into areas such as health, education and social cohesion.”*¹

The creative industries are one of Northern Ireland's most visible and internationally recognised assets. We will look at the potential of the creative industries, with specific reference to the performing arts, under the categories of economic growth, job-creation, health, education and social cohesion.

Economic Growth

The Gross Value Added (GVA) to the economy by the Creative Industries in 2007 was £582m, an increase of 14% since 2006.² Strategic investment and support would enable GVA from the Creative Industries to continue to increase. In addition, with creativity being heralded as having “replaced raw materials or natural harbours as the crucial wellspring of economic growth...”³ and as the “driver of social and economic change during the next century”⁴ this would seem to be a sustainable investment for the future.

The creative industries contribute both directly and indirectly to the Northern Irish economy. For instance, the performing arts contribute to the Northern Irish economy on a number of different levels. Not only do they generate income through tickets sales, they also give back to the wider Northern Irish Economy.

There are numerous indirect ways in which the performing arts help to contribute to the economy, these include:

- Supporting local business
- Attracting foreign direct investment
- Driving cultural tourism

1 Northern Ireland Executive. 2011, European Priorities 2011–2012. pp10

2 Arts Council of Northern Ireland, 2010, Digest of Arts Statistics 2010, pp96.

3 Gertler, M.S, Florida, R., Gates, G., Vinodrai, T., 2002, Competing on Creativity : Placing Ontario ' s Cities in North American Context: in Mosaic: A Journal For The Interdisciplinary Study Of Literature Issue: November 2002, Publisher: The Urban Institute, pp: 1-43

4 Hartley, J (Ed.), 2005, Creative industries, Blackwell Publishing Ltd.: Oxford, pp 1

Supporting Local Business

Cultural events and performances benefit businesses through increased spending on:

- Transport
- Marketing and PR
- Printing and Advertising
- Catering
- Accommodation and Hospitality

Attracting Foreign Direct Investment (FDI)

In addition to Big Telly's consistent prolific output across Northern Ireland, the company has an enviable track record of international touring and is consistently invited to remount its new work for the UK/international markets. The combination of a recent West End profile (Puckoon), previous International/UK success (The Little Mermaid), our next show about to play at The Tron, Glasgow (Melmoth the Wanderer), several European enquiries regarding The Scarlet Web (Autumn 2012) and an unprecedented level of international interest in Otherworld (planned to launch in 2013), make the forthcoming year a crucial time to actively promote the company and Northern Irish culture within the global market.

Otherworld will be a flagship project for the Northern Ireland arts, design and construction industries stimulating employment and building a reputation for innovation. It presents a unique opportunity to place NI arts on the world stage and attract European profile and funding. The company's programme for the forthcoming year is not only ambitious and imaginative, but proves it to be businesslike, enterprising and astute, focussed on using existing opportunities to open up a world of new relationships, artistic possibilities and economic development.

To maintain and increase our international touring success more support is required to develop capacity, conduits and market intelligence.

In addition, we would like to see the development of a Northern Irish platform for the creative industries to effectively engage with the international market place.

Driving Cultural Tourism

Increased tourism offers opportunity for long-term economic recovery and stability. Thus, growth in NI tourism is understandably a government goal. The Department of Enterprise, Trade and Investment (DETI) has set an ambitious target of increasing visitor numbers to Northern Ireland to 4.5 million and revenue to £1 billion by 2020.

Cultural tourism represents between 35-40% of all tourism worldwide and has been growing at 15% per annum – faster than any other tourism sector⁵. As such, generating cultural tourism is a priority.

The performing arts are recognised as a forceful driver of travel and an essential component in promoting Northern Ireland's image as a vibrant cultural destination. Aubrey Irwin at Tourism Ireland notes that *"The capacity of actors, musicians, craftsmen and women to engage audiences at our international travel promotions is recognised and increasingly built into our (Tourism Ireland) plans."*

In 2010 and 2011, Big Telly produced a **'Live Ad'** for the **'Ulster Bank Belfast Festival at Queen's'**, a 5 minute abridged version of the entire festival performed in the company's mini-Victorian Portable Theatre. This toured to various locations around Northern Ireland and Dublin including airports, train stations and shopping centres. Pop-up versions of the piece

5

Arts Council of Northern Ireland, 2010, Digest of Arts Statistics 2010, pp 79.

were also performed on the Enterprise train to Dublin and the P & O Ferry to Scotland. The positive impact of the Live Ad on both the Ulster Bank and the Belfast Festival at Queen’s was summed up in the following words by Laura Wells, Ulster Bank, Sponsorship and Events:-

‘Congratulations on delivering such an innovative marketing exercise. Live Ads provided the unique positioning of fulfilling both our UB objectives and those of the festival - a perfect alignment’. Tourism Ireland is keen to use this project model again to promote Northern Ireland as a tourist destination in 2012 and beyond.

The company is currently in discussion with the Derry 2013 UK City of Culture team and NI tourism agencies about how to maximise our role as cultural ambassadors, using our exposure in RoI, UK and Internationally to actively promote NI as a tourist destination.

Job Creation

In 2007 there were 15,000 jobs in the creative industries and a further 18,000 jobs in creative occupations outside the creative industries. Thus the overall total number of jobs in creative occupations was 33,000. This accounted for around 4.2% of the regional economy in 2007, comparing favorably to agriculture at 4.0%⁶

As old Northern Irish industries move into permanent decline, employment and employability must rest on new areas of industry. The Creative Industries have the potential to expand and grow, generating new jobs within Northern Ireland.

Big Telly is the largest theatre employer in the North with a diverse and far-reaching programme expanding year by year, projected to employ 140 creative personnel in 2012-13 (4% increase from 2011-12).

Over the past two years the company has been able to lever more than twice its Arts Council core funding with half of this coming from non arts sources. The table below details the level of expansion, showing how Big Telly contributes to the key government goal to grow the creative industries by 15%.

| | Perform- ances | Profess- ional Theatre Audience | Other Audience | Creative Personnel | Partici- pants | Work- shops |
|---------------------------------------|---------------------------|--|---------------------------|-------------------------------|---------------------------|------------------------|
| 2010-11 | 66 | 5,602 | 2,338 | 112 | 2,834 | 602 |
| 2011-12 | 98 | 7,900 | 6,313 | 135 | 5,972 | 523 |
| 2012-13 | 175 | 9,000 | 32,120 | 140 | 13,615 | 1,127 |
| % increase from 2010-11 to 2011-12 | 48% | 41% | 170% | 21% | 111% | -13% |
| % increase from 2011-12 to 2012-13 | 79% | 14% | 409% | 4% | 128% | 115% |

Social Cohesion

Theatre is a powerful art form and is able to challenge, provoke and inform audiences. In relation to social cohesion, the “capacity of a society to ensure the well-being of all its members, minimising disparities and avoiding marginalisation”⁷, the performing arts have an important role.

6 Northern Ireland Assembly, Research and Information Service, 2011, The Creative Industries: background, definitions and recent policy development, pg 11

7 Report of the High Level Task Force on Social Cohesion in the 21st century

“Theatre and the arts reflect our shared gift of self expression, our capacity for reinvention and can act as a catalyst for change. They provide a medium to reconcile our past and imagine our futures, and educate people in the values we share as a society.” (Community Relations Council)

The extensive nature of Big Telly’s outreach work means that the company is able to target areas of TSN. The broad geographical spread and increased levels of output of the company’s work demonstrates the commitment to accessibility which underpins our entire programme, ensuring the widest possible opportunity for people to express their own, and have access to other cultures.

Sharing material generated through the Spring Chickens Utopia 2010 and 2011 Shows with Age NI policy department to support their lobbying at the N. Ireland Assembly on ageing issues and judicial advocacy.

The Spring Chickens Shows continues to attract considerable media attention. With the total pr value for the Shows over the past three years at £118k (£36.2k printed press & £81.7k TV & radio), this proves that the high profile, public nature of Big Telly’s arts based work with older people can not only help raise awareness about the positive impact on older people to be creative, but that older people should be treated with dignity, respect and fairness, with equal access to a society culture where everyone’s rights are respected and protected.

Big Telly is proactive in lobbying with public sector officials, politicians and stakeholders who work or are involved in the ageing sector, advocating for change by promoting feedback about the positive impact (social, physical and emotional benefits) on older people to be creative, challenging public perceptions on equality, tackling negative attitudes and outdated stereotypical issues surrounding older people.

Through Spring Chickens older people have informed us they have become involved in brokering and negotiating to advance the interests of older people, such as the Ballymoney Evergreens and Irvinestown Trendsetters, who have gone to the Northern Ireland Assembly to join their peers in lobbying politicians on ageing issues such as age discrimination in the areas of goods and facilities, and on the provision of services such as health care and social services to older people.

Many Spring Chickens throughout Northern Ireland attended meetings and took part in discussions around age policy and legal issues affecting older people with their peers in the new NI Pensioners Parliament set up by Age Sector Platform in the summer.

Spring Chickens were invited to give a performance by *Volunteer Now* at the launch of a new policy booklet called, ‘*Safeguarding Vulnerable Adults,*’ in conjunction with the DHSSPS in the N. Ireland Assembly on the 7th October 2010, at which the Key note speech was given by the then Health Minister, Mr Mc Gimpsey MLA to an invited audience of over 60 from a wide range of N. Ireland community and voluntary groups.

The Spring Chickens programme promotes independent living by supporting older people as active and useful participants in today’s society. Depression and social isolation affect one in seven older people over 65. For men, there is also a positive relationship between cultural participation and depression, in that there is less depression among men who participate in cultural activities. While the majority of Spring Chickens participants over the past year were female, male participants made up 20%. As engaging older males in this type of activity is seen as a recognised challenge by all organisations, this increase is viewed by the company as significant progress to date.

There is increasing recognition that social isolation, both in their own homes (57% of our new older participants (from 300 feedback forms) stated they lived alone) and in residential and care homes, has the ability to adversely affect long-term health. The majority of participants (98%) pointed to the social interaction they were able to have with peers, the fun and humorous element to the workshops, and the change from the norm that Spring Chickens

provided, were regarded as key elements to their overall enjoyment. This was supported by external consultees who also felt the participants not only thoroughly enjoyed Spring Chickens, but highlighted how it was a relatively unique experience for all of their group members. The external evaluation for the Spring Chickens Programme 07-09 reports a development of confidence and a sense of well being, amongst older people as a direct result of their participation in the programme.

*'Lonely older people are different individuals with different needs and different expectations,'
Professor Mima Cattan, 2010.*

Big Telly Spring Chickens is a partner in the Campaign to End Loneliness, by raising awareness to our groups, promoting the project through their website and spreading the word among local stakeholders.

In 2010 the UK Department of Work and Pensions (DWP) in partnership with the British Heart Foundation in support of the 2012 London Olympics produced a 'toolkit' in support of its 'Full of Life' getting and staying active in later life campaign. The campaign aims to make International Older People's Day (October 1st) the focus of a wide programme of activity that celebrates later life. The toolkit was produced by DWP as a key resource to assist groups and organisations generate ideas for, and plan their own Older People's Day activities. The toolkit provides eight examples of best practice 'successful events' from throughout the UK with a view to assisting ideas generation, one of those eight examples (the only example from N.I.) is Big Telly's Spring Chickens Shows. This year Big Telly continued to support the Full of Life Campaign with the 2011 Spring Chickens Shows under the theme 'Spring Chickens in Full Flight'.

Big Telly Spring Chickens has secured a place to promote the Spring Chickens project in the charity stands at the World Congress on Active Ageing in Glasgow, 13 -17th August 2012.

Education

Over 70,000 children and their families per year attend performances for children and young people in venues and schools across Northern Ireland. These performances not only give many children their first taste of theatre but also tackle important and challenging issues, including:

- Bullying
- Alcohol/ Substance Abuse
- Healthy eating
- Mental Health
- Social Inclusion
- Cultural Identity and Diversity

Case Study: Theatre responding to the need to address alcohol/substance abuse issues with young people.

On 18th November 2011, Big Telly delivered Operation Blitzed in nine local post primary schools in the Coleraine Borough. Its main aim was to raise awareness about the consequences of alcohol consumption by young people.

The project included a piece of invisible theatre delivered simultaneously in all 9 schools each involving 2 actors who were dressed in the relevant school uniform. Actors delivered their scripted drama in the main assembly hall of the school unannounced as if the incident was taking place in real life.

Following the drama each Principal made an announcement explaining the context of the drama and its purpose in raising awareness of alcohol consumption by young people.

Pupils were then involved in a series of workshops involving the actors who explained the purpose of the performance. Actors also facilitated a structured discussion to ascertain the degree of impact the performance had on pupils and any significant impact it had on their attitudes to alcohol consumption.

Pupils were also encouraged to complete an online survey to measure individual impact and the potential that their experiences of invisible theatre might have on their own attitude and behaviour to alcohol consumption. Survey results are analysed in section 2 and 3 of this report.

Big Telly also staged a mobile exhibition in the town centre, presenting to the general public a range of facial injuries sustained as a result of alcohol abuse.

Outcomes:

The majority of pupils indicated (95%) that they preferred the use of invisible theatre as a medium for engaging with young people. Furthermore, over half of pupils who participated in Operation Blitzed had shared their experiences with friends or family within 24 hours of experiencing the performance.

A significant number of pupils (70%) participating in discussion workshops have indicated that Operation Blitzed has changed their attitude and thinking towards alcohol consumption. Only 9.5% of pupils indicated that invisible theatre had not changed their attitude towards alcohol consumption.

Over 80% of young people who witnessed Operation Blitzed would recommend the experience to their friends/peers or family.

Health

Theatre companies in Northern Ireland have a long history of addressing health related issues and performing in a range of healthcare settings for different audiences/participants from all generations.

In January 2011, the new three year Big Telly Spring Chicken's older people's programme (2011 – 2014) commenced. Now in its fourth year, this project combines an exciting variety of creative and theatre based skills which help older people to have fun, build confidence, combat isolation, raise awareness and establish active roles for themselves within their own communities through workshops (older people and intergenerational), performance programmes and coaching and mentoring programmes. To date, over 4,500 older people (aged 50 – 103 yrs) from a wide range of independent older peoples groups, residential and care homes, assisted living and sheltered accommodation communities, health trust day care centres, community centres, church and council venues, from 25 of the top 36 Neighbourhood Renewal Areas and 26 Areas at Risk throughout Northern Ireland, have engaged in this year round programme.

The *Strengthening Voices* programme once again is the keystone of our new Spring Chickens programme. As well as adding interest and quality to the lives of older people, this one off participative drama workshop is used to engage with new groups and encourage further participation in other programmes, such as, Golden Gangs and the Spring Chickens Shows. Having reached our target of thirty new older peoples groups since January (five in Belfast and the rest in rural locations), participant targets were surpassed by over one hundred, with the largest age profile group in their 70's (33%), followed by 80's (24%), 60's (23%) and 90's (5%).

While the new three year Spring Chickens Intergenerational Programme is still centered in and around the five key Spring Chickens areas throughout the six counties; Belfast, Derry and three towns in the centre of largely rural populations - Armagh, Coleraine, and Omagh, it aims to retain inclusion with core and new participants in 25 of the top 36 Neighbourhood Renewal Areas and 26 Areas at Risk.

Following the success of the Puckoon cameo workshop tour with two actors from Big Telly's professional touring production facilitated by the full time Spring Chickens creative facilitator in February/March to eight new sheltered housing communities, there will be another cameo workshop tour in Feb/March 2012 based on the theme of Big Telly's next professional touring production of *Melmoth the Wanderer*, along with storytelling workshops for older people's groups and schools *The Web of intrigue* in October 2011.

The company will commission a new play in 2011 for a professional tour of sheltered housing communities and small venues in 2013. Spring Chickens groups in 2012 will have the opportunity to engage with the writer who and stage their own piece as part of the overall Spring Chicken 2012 Show performed in their area. The Strengthening Voices programme will continue to attract 30 new groups over the course of 2012. New groups from 2011 and 2012 who took part in the Strengthening Voices programme will also be invited to support or perform in the 2012 Shows.

The intergenerational programme will roll out Golden Gangs (older people train as after school leaders in primary schools) throughout Northern Ireland and Cultural Envoys, where post 16 pupils will be trained to communicate with immobile older people in residential and care homes by attending Big Telly's next professional production and presenting the story using a range of theatre skills in ten towns throughout Northern Ireland.

Within a decade 40% of the Northern Ireland population will be 75 years and over. While this can be attributed to modern medicine's ability to extend lifespans, it also presents huge challenges for those who work with and support older people. While it is accepted there is need for urgent action, to support future health and social care requirements of our older people, they also need access to services which can help them retain and support the social, mental and well being aspects of their life. *'Older people should have access to educational, cultural, spiritual and recreational resources of society.'* United Nations Principles for Older People.

The success of the Spring Chickens programme to date can be attributed not only been Big Telly's strategic approach but their ability to develop a programme which provides creative opportunities for older people irrespective of age, physical health, residence or geographical location. While the basis of the new three programme is the result of our experiences of working with older people and feedback from those support and care for them, Big Telly Spring Chickens continues to provide and inform about its range of creative opportunities for older people and its ability to not only promote but accomplish social inclusion with older people.

3. Key challenges currently facing the sector with reference to gaps in policies, strategies and delivery mechanisms.

Creative Industries Network/ Platform/ Hub

The potential of the creative industries is vast but to fully exploit this potential our capacities must be harnessed. Very few creative organisations have the critical mass of in-house skills and market knowledge to fully exploit market opportunities. We need to be able to network with others to fill gaps in our knowledge and skill sets.

Challenge: Lack of a critical mass of in-house skills and market knowledge within the creative industries to fully exploit market opportunities.

Recommendation: Creation of a Creative Industries network/ platform/ hub.

Financial and Business Support

Paradigm Change

The Creative Industries are increasingly being recognised for their potential in driving economic growth. In the past investment in the arts and culture has been perceived as a diversion of capital and labour into essentially unproductive activities. The legacy of such

attitudes is still evident, influencing the way in which some perceive the Creative Industries and in turn having the power to impact on strategy and policy.

A recent Oxford Economics report identified Manufacturing and the Creative Industries as future growth areas for Northern Ireland's private sector economy. However, this is not reflected in government policy. Spending plans for the next four years will provide Manufacturing with a continuation of the cap on industrial rates for a further four years. In marked contrast, the feed sector of the Creative Industries has received one of the largest cuts to funding.

A paradigm change is required in the way the Creative Industries are perceived and talked about – moving from 'funding' terminology to 'investment' terminology. The potential of the Creative Industries needs a cheerleader and advocate to communicate its vital contribution in developing the future of the Northern Irish economy and society.

Challenges: Perception of the creative industries and the subsectors that feed the Creative Industries as a less sound investment in comparison to more traditional industries.

Recommendation: Creation of a specific body to cheerlead and advocate the creative industries.

A Joined Up Approach to Investment and Support

It is important for investment in the creative industries to take into account the big picture in order to prevent substantial investments being undermined.

Northern Ireland has invested millions in capital infrastructure for the Arts. It has:

- supported the Derry City of Culture 2013 bid;
- invested £9.8 million in the new Lyric Theatre;
- invested £10.76 million in the new MAC (Metropolitan Arts Centre);
- invested £33 million in regional theatres across Northern Ireland over the last 15 years.

Such commitments suggest a clear recognition of the future role of the arts in Northern Ireland. However, to ensure the potential of these investments are fully recognised core investment and support for the arts in Northern Ireland is required. Without further core investment indigenous programming would be reduced, resulting in a devastating indigenous talent drain as people move abroad to find work and in addition leaving fantastic new venues standing as mausoleums to indigenous theatre.

Challenge: Taking a big picture approach to funding which ensures that previous investments are not undermined through lack of investment follow-through.

Recommendation: Tackle under-investment in arts by re-investing a small percentage of each departmental under spend into a dedicated Arts Development Fund.

Streamline the process for applying for Multi-annual funding for long-term Arts Council ASOP clients, freeing clients from extra bureaucracy and allowing internal resources to be focused on securing alternative sources of income.

Reliance on the Private Sector

The Creative Industries are, by their very nature, high risk. In a risk adverse environment this creates great challenges for creative industries seeking funding. The business model for the creative industries is different to the bank model for business and this means that banks are cautious in providing financial support.

The private sector cannot be relied upon to fill in the financial gaps created by cuts in government spending, as seen in a recent study from the National Campaign for the Arts. This study showed big falls in business contributions to the arts in the UK - down by 17% over

3 years from 2007/08 to 09/10 - and individual giving - down by 13%. Grants from trusts and foundations were also shown to be down by 8%.

Challenge: Lack of funding for the Creative Industries from the private sector, especially in consideration of their high risk nature and the current economic climate.

Recommendation: Encourage private sector financial support for the creative industries.

Education, Training and Skills Development

A consistent approach to creative skills and the creative industries is required from the classroom to the university lecture theatre and into the workplace. This should be reflected in policies and strategies at a governmental level.

Education: Moving from STEM to STEAM

Skilled, innovative creative people are the creative industries' greatest asset. Companies increasingly look for skill sets in their new employees that are much more arts/creativity-related; workers who can brainstorm, problem-solve, collaborate creatively and contribute/communicate new ideas.

The Northern Ireland Executive's Report *European Priorities 2011–2012* states as a long term goal to "Enhance STEM initiatives to fuel the emergence of creative people and innovative businesses"⁸ We welcome the Executives desire to fuel the emergence of creative people. However, these current educational models must be changed from a focus on STEM (the teaching of science, technology, engineering, and mathematics) to STEAM (which includes the arts).

To build creativity, experimentation and innovation into every level of the Northern Irish educational system the arts must cease to be seen as an educational 'add-on'. The arts must become an integral educational component, enabling Northern Irish industry, both creative and otherwise, to flourish.

Challenge: The arts are often seen as an educational 'add-on' and not as a central element of education, this has a negative knock on impact for the creative industries and beyond.

Recommendation: Insert the 'A' into STEM.

Skills Development, Retaining Skilled People, Nurturing New Talent

The Northern Irish Creative Industries sit within a highly competitive market place and, to a degree, have to play catch-up with the professionalisation of the sector as a whole. In order to successfully compete we need to ensure that we invest in people and skills to manage the process of bringing ideas to export.

In order to do this there is a need to:

- Re-skill and up-skilling talented people already working within the sector.
- Research whether educational establishments are skilling their students appropriately – this goes hand in hand with a need for greater understanding career paths in the creative economy.
- Look at different ways in which skills can be learnt and honed, such as creative apprenticeships and mentoring schemes.

Skills in areas such as business acumen, finance methods, book-keeping and office management are important. However, it is also essential to ensure that the skills required to generate a 'creative product' are also invested in. For example, Big Telly provides work placement and mentoring opportunities on an annual basis. We are cognisant of the need to make public funding go further, so that each project safeguards and improves the skills base

of the industry for future projects, and we therefore incorporate shadowing or training into all of our work.

To be successful in this emerging creative age “regions must develop, attract and retain talented and creative people who generate innovations, develop technology- intensive industries and power economic growth.”⁹ We have looked at the development of talented creative people but unless this is followed through with investment elsewhere, such as performing arts programming, Northern Ireland will not be able to retain these individuals due to a lack of job opportunities.

Challenge: Professionalising the Creative Industries; ensuring that skills within the creative industries are developed to enhance their ability to both create and market their creative ‘product’; retaining skilled individuals in Northern Ireland.

Recommendation: Investment and research into re-skilling and up-skilling those currently working within the Creative industries in areas required in order to ensure the efficient and effective realisation of creative ideas.

Work with educational institutions to ensure that students are being taught the skills relevant to their chosen career pathways the creative industries.

Ensure a continuing commitment to develop talent and organisations through a dedicated seed fund for new artists and companies.

Leverage into international markets

It is important for the Creative industries to engage internationally and effectively exploit the international market place.

We welcome the signing of an MOU between the British Council Northern Ireland and the Arts Council of Northern Ireland and their pledge to work together to ensure that Northern Ireland’s arts organisations, artists and arts can connect internationally through profiling work, exchanging ideas and developing relationships and opportunities for international collaboration and learning.

To maintain and increase our international touring success more support is required to develop capacity, conduits and market intelligence.

In addition, we would like to see the development of a Northern Irish platform for the creative industries to effectively engage with the international market place.

Challenge: Lack of a recognised platform from which the Creative Industries can engage the international market place.

Recommendation: Support the creative industries’ engagement with the international market through developing:

- Capacity
- Conduits
- Market intelligence
- A recognised Northern Irish Creative Industries platform

Data Collection and Analysis

In order to ensure effective policy making, data needs to be generated and analysed to show what drives the creative industries collectively and at a sub-sector level. Such data would

enable better identification of the mechanisms through which creativity spills over into the wider economy and society. Too much information about the creative industries has either not been collected on a comparable basis, is significantly out of date, or has not been collected at all. For example, there is very little information available about the impact of the performing arts on the night time economy.

Challenge: Insufficient up to date data collected on a comparable basis for the creative industries.

Recommendation: Collection and analysis of up to date data collected on a comparable basis for the creative industries.

4. Analysis and comparison of policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

Historically Northern Ireland has suffered from a significantly lower spending on the arts than other regions. Even after the recent cuts in other regions the per capita arts spending in Northern Ireland is lower than any other region of the UK.

- Scotland £13.67
- Wales £11.48
- England £8.34
- N. Ireland £7.79 (as of Jan 2011)

The Executive's budget plans for the next four year period will see the Department of Culture, Arts and Leisure (DCAL) face one of the largest cuts despite having the smallest annual budget of just 1% of total government spending. It is set to lose over 8% of its budget over the four year budget period.

The planned reduction of 24% in current investment, £4.2m in cash terms, would have devastated the arts sector. The eventual £1.4m reduction agreed by the Executive will still damage the industry's current economic contribution and curtail its future potential.

Creative Scotland: Talent Hubs and Incubators

Creative Scotland has been looking at ways to foster the right environment for talent to emerge, to work with others to identify talent and to instigate and support initiatives that will accelerate its development for maximum potential.

They see it as their responsibility to ensure that their investment in talent dovetails with skills development. They act in areas of specific need such as initiatives to promote the acquisition of technical skills, business skills, leadership skills or in areas of professional practice for creative practitioners.

Recognising that perceptions of talent can be subjective and that this can lead to talent being supported in line with the dominant cultural norms or within current economic constructs, they have devolved investment (where appropriate) to a range of partners to enable greater plurality of decision making and a wider range of approaches to developing talent and skills.

For more information see: <http://www.creativescotland.com/investment/investment-programmes/talent-development>

The Hub

The concept of 'hubs' has now been embraced globally. The social initiative The Hub, originally started up in London now has offices across the world. It sets out to "create places that borrow from the best of a member's club, an innovation agency, a serviced office and a think-tank to create a very different kind of innovation environment. Places with all the tools

and trimmings needed to grow and develop new ventures. Places to access experience, knowledge, finance and markets. And above all, places for experience and encounter, full of diverse people doing amazing things.”¹⁰

5. The extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industries in Northern Ireland;

Communication of information, ideas, strategies and policies needs to be improved both between industry, government departments and academia but also internally within these sectors.

In order to harness the full potential of the creative industries in Northern Ireland there needs to be a consistency in approach and openness to new ideas.

In the performing arts sector a common frustration comes from the duplication of data generation to evidence the outcomes of their activity to different bodies. To prevent time being taken up with unnecessary bureaucracy the creation of a centralised bank of information, holding data showing the outputs from the creative industries could be created.

6. In consideration of the creative industries at sub-sector level in respect to funding and support available; assess the validity of prioritising particular industries within the sector for this support.

Big Telly understands the financial reasoning behind prioritised funding and support for creative industries assessed to have the considerable economic potential in terms of generating high returns on investment made. However, such strategising could negatively impact upon the creative industries as a whole, including prioritised sub-sectors.

The creative industries are interconnected and interdependent. Professionals move fluidly between the creative industries. They learn, refine, transfer and utilize their skills and knowledge as they pass from sub-sector to sub-sector on various different projects.

For example, creative teams for large scale TV and film productions (such as Game of Thrones) have developed their skills through work with theatre venues and producing companies. If creative industries are not sufficiently funded and supported as a whole there will be negative implications for many creative industry professionals.

Investment in Northern Irish theatre has greatly enriched the development of a large pool of skilled arts professionals working in our industry; actors, directors, designers, technical crew, playwrights etc. However, if the employment capacity of both venues and producing companies is significantly reduced, these skills and talents will rapidly be lost as workers are forced to look elsewhere for employment opportunities. This would not only be a huge loss for the performing arts in Northern Ireland but also for the TV and film sectors.

The people and work of those involved in the performing arts positively impact on both the creative industries and the community sector. Therefore, by providing funding and support for the performing arts you are also investing in the creative industries and community arts.

Conclusions

Big Telly's work places the arts at the heart of society by creating high profile theatre work and programmes which use theatre as a mechanism for social development, both of which will improve recognition of the contribution creative industries make to society. Our projects with unique strategies for engagement all respond to needs identified by other sectors, and are subsequently bringing more money into the industry from those sectors. Our annual programme rolls out previously piloted programmes, facilitates experiment through additional pilots and forges new relationships with non arts funders. The theatre sector, as part of the creative industries, meets government targets and ACNI strategic objectives,

¹⁰ <http://the-hub.net/index.htm>

promotes the arts within NI, increases opportunities for audiences to experience the arts in NI and develops audiences. It also makes a significant contribution to tourism, community regeneration, social development, education, health and inclusion.

Theatre and the performing arts for potential export must be included as a key driver within the Creative Industries sector.

Collaboration amongst key stakeholders across all sectors is vital to the development and growth of the Creative Industries in Northern Ireland.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Louise Rossington', written in a cursive style.

Louise Rossington

General Manager

Carrickfergus Borough Council

Memo

Response from Carrickfergus Borough Council:

Carrickfergus Borough Council is a strong advocate for the creative industries.

We support a number of projects within the field including and for example, community radio. Additionally, as part of our extensive, annual programme of arts and events activity, we showcase a wide variety of creative talent including music and performing arts.

Carrickfergus Borough Council's Tourist Information Centre also sources and sells a wide range of locally-produced arts and crafts which helps to promote our cultural tourism offering.

We are also working towards the development of a comprehensive Ulster Scots education programme which will also assist with the development of the creative industries in our region.

Carrickfergus Borough Council believes that supporting the creative industries in Northern Ireland is vitally important to ensuring the lifeblood of the local economy as well as to improving the health and well-being of many of our residents and visitors alike, many of whom directly benefit from exposure to the creative industries.

We believe that our support for projects whether through direct financial support (for example, community radio) and to profiling as part of an event and the selling of arts and crafts produce, helps to build capacity within the sector as well as job creation and volunteer opportunities.

Carrickfergus Borough Council would recognise that the lack of a fundamental strategy to assist with the development of creative industries in Northern Ireland as well as the lack of funding for the sector would be growth inhibitor.

Confederation of British Industry (CBI)

Dear Lucia

I'm responding to the letter you send to our Director, Nigel Smyth, on the committee's inquiry into maximising the potential of creative industries. The CBI nationally has a very strong campaign on this issue and has helped influence the Whitehall government's strategy on a number of important areas such as the Hargreaves review of IP and their approach to creative skills in the Growth Review.

We do not have quite as much resource here to do the in-depth level of work that our colleagues in London do, though are nonetheless very keen to work with Stormont and other players to ensure NI's creative industries can be supported and grown. I would therefore like to suggest that the committee peruses our material on the topic, all of which is recent and hopefully relevant in some way or another to the inquiry. It is available on our website. <http://www.cbi.org.uk/business-issues/creative-industries/in-focus/what-we-have-said/>

Please do let me know if you'd like clarity on anything therein.

Best wishes

Aoife

Aoife Clarke | Senior Policy Adviser | CBI
2nd Floor, Hamilton House
3 Joy Street
Belfast | BT2 8LE

☎: 02890 101105

✉: aoife.clarke@cbi.org.uk

www.cbi.org.uk

CBI Northern Ireland Breakfast Briefing on Navigating the Choppy Waters of New Employment Regulation on Wednesday 30 November. To register your free place [click here](#)

Channel 4

Channel 4 response to Northern Ireland Assembly Committee for Culture, Arts and Leisure inquiry into the creative industries in Northern Ireland.

1. Channel 4 is the UK's only publicly-owned, commercially-funded public service broadcaster, with a remit to be innovative, experimental and distinctive. In addition to the main Channel 4 service, our portfolio includes E4, More4, Film4 and 4Music, as well as an ever-growing range of online activities that includes channel4.com, Channel 4's bespoke video-on-demand service 4oD and standalone digital projects. Through Film4, Channel 4 also plays an important role in the development and production of British film through Film4.
2. Channel 4 is a network broadcaster with no opt-out functions, and is therefore dedicated to producing content for the UK as a whole. Nonetheless, Channel 4 has a significant role to play in reflecting the diversity of the UK's culture across its output, and seeks to ensure that all parts of the UK's nations and regions are represented within our programmes. As a publisher-broadcaster Channel 4 commissions all of its content from the independent production sector, and it therefore also plays a pivotal role in supporting creative talent from across the UK.
3. The creative sector is one of the fastest-growing in the UK, and can play a vital role in both the UK's and Northern Ireland's cultural and economic success. Northern Ireland's creative sector already has many success stories, providing a source of growth, innovation and employment for many people in the nation.
4. Channel 4 is therefore grateful for the opportunity to respond to the Committee's inquiry into Northern Ireland. Channel 4 is committed to supporting the wealth of creative talent that exists in the devolved nations of the UK, and works closely with Northern Ireland Screen and other industry partners to support the creative industries in Northern Ireland.

Channel 4's contribution to creative industries of UK

5. Channel 4's investment in content across television, film and digital media has a significant, and catalytic, impact on the UK's creative economy: a recent report showed that Channel 4's activities generate £1.1 billion for the UK economy each year and support 28,000 jobs across the UK. Our investment supports a diverse range of businesses—in 2010 we commissioned content from over 350 suppliers across TV and digital media, from all parts of the UK.
6. As a publisher broadcaster, Channel 4 does more than any other broadcaster to support the independent sector outside of London – spending more than £100m in the nations and regions annually. This includes many of our highest-profile series, including *Hollyoaks*, *Embarrassing Bodies* and *Location Location Location*.
7. In 2010 Channel 4 spent £13.4m on network programming outside of England (4.5% of network spend, compared to our quota of 3%). This is an increase of more than £8m over the last two years.
8. While these figures reflect substantial increases in Channel 4's work outside of London, in themselves these network spend figures still do not fully capture the scope of Channel 4's investment. In addition to the main channel, Channel 4 also commissions original programming for its digital channels, is a major investor in digital media, film and graphics, as well as providing development funding and training for independent companies based outside of London.

Channel 4's Creative Diversity strategy

9. Channel 4 recognises the cultural and economic importance of working with creative talent from across the different nations and regions of the UK. It has a reputation for distinctive, innovative content that reflects contemporary life, and to maintain this it is important to ensure it is open to the most original, most creative ideas – wherever they come from.
10. To achieve this ambition, in his first keynote speech as CEO of Channel 4, David Abraham stated that Channel 4 must work even harder to diversify its supply base, to ensure it is not dependent on a narrow group of suppliers to provide its content. This included becoming more open to ideas from new and emerging companies as well as companies based outside London.
11. To help address this, Channel 4's nations and regions department has been incorporated into a new division entitled 'Creative Diversity', headed by Stuart Cosgrove, which has promoting diversity of supply as its central aim. The Creative Diversity team includes several dedicated project managers based across the country, who will work at the 'coal-face' of commissioning and sourcing talent. The team manages the Alpha Fund, a £2m development and production fund aimed at supporting emerging talent at a grassroots level, and only invests in new and emergent small independent production companies.
12. In addition to the work of the Creative Diversity team, further broadening access to commissioners is a key aim across Channel 4. Jay Hunt, Channel 4's Chief Creative Officer, has given every commissioning head formal objectives to visit at least two different creative cities a year, and develop relationships with at least one new indie.
13. Digital media is also broadening the spread of Channel 4's commissioning – and in 2011 Channel 4 introduced internal targets for digital commissioning to match the regional quotas it has in television production.
14. This new strategy has significantly increased Channel 4's engagement with new and regional companies. So far in 2011 the creative diversity team has met with more than 350 new or emergent companies so far and in Jay Hunt's first 4 months she met with 110 indies. 12 commissioner briefings have been held in cities outside London, including one in Belfast which 20 production companies attended - ranging from companies of scale such as Waddell Media and Green Inc to burgeoning companies like Below the Radar.
15. This approach has already led to commissions for television companies Channel 4 has never worked with before, as well as a significant increase in the number of digital companies being commissioned. 54 digital creative companies working with Channel 4 in 2011 are based outside London, compared to 33 last year.
16. It is important to note that the focus of the creative diversity strategy is to commission the best ideas from the widest possible range of creative suppliers – rather than meeting narrow targets or requirements. While quotas can be useful tools, Channel 4 does therefore not have per capita targets based on specific nations or regions, as it is important that it retains the flexibility to commission the best ideas, wherever they come from.

Channel 4's work in Northern Ireland

17. In recent years Channel 4 has worked with Northern Ireland Screen on a number of critically acclaimed commissions from and about Northern Ireland – including Steve McQueen's compelling feature film about Bobby Sands, *Hunger*, and the Emmy-award winning drama about Mo Mowlam, *Mo*.
18. Since 2010 Channel 4 has also worked with Belfast based company Waddell Media to run its long-running ethics and religion strand, *4thought*. The strand covers viewpoints from different faiths and cultures on issues ranging from abortion, sexuality, marriage and euthanasia, and contributes the equivalent of 24 hours of programming from Northern Ireland across the year. The programme is also supported by a dedicated website, provided by two other Northern

Ireland-based companies, Johnston North and Atto, neither of which had worked for a UK broadcaster before.

19. Factual specialists DoubleBand have had three commissions from Channel 4 in 2011, including acclaimed documentary *The Perfect Murder*, which explores the remarkable story of County Londonderry residents Colin Howell and Hazel Stewart and their convictions for murdering their spouses.
20. In film, 2011 saw the release of Film4 and Northern Ireland Screen's *Behold the Lamb* – a comic road movie set across Northern Ireland's bible belt, directed by Belfast director John McIlduff. Irish and Northern Irish talent have also featured across Channel 4's film and drama output, including Michael Fassbender in *Hunger* and the forthcoming *Shame* and Belfast-born Michael Smiley, who recently won a British Independent Film Award for his performance in Film4's *Kill List*.
21. The creative diversity team will be seeking to build upon this legacy and develop a new generation of talent. A total of 15 companies in Northern Ireland are currently being supported by the Alpha Fund to develop exciting new ideas for Channel 4. These include documentary film-maker Alison Millar, who has been supported to develop a project about Belfast Women, as well as funding for a unique project, *Belfast Now*, which showcases some of Belfast's most outstanding new creative talent from the worlds of film and photography.

Supporting the creative sector in Northern Ireland

22. While Channel 4 believes that the creative diversity strategy outlined will have a significant impact on its engagement with creative companies in the devolved nations of the UK, it is important to note that as a publisher broadcaster it is wholly dependent on the size and strengths of the independent sector. While the creative sector has many areas of expertise, such as factual documentary, as it is a relatively small sector it inevitably lacks capacity in other genres.
23. Channel 4 does not have the same flexibility as the BBC to move in-house production, and instead has sought to grow investment organically, through the support and development of indigenous companies. Channel 4 believes this is the right approach for the sector long-term, but it does mean that Channel 4's ability to significantly increase spend in a short space of time is more limited.
24. The challenges outlined above are issues for the sector as a whole, and it is important that Channel 4 works with other broadcasters, regional partners, national bodies and the independent sector on initiatives that tackle these challenges and can build companies of scale. Channel 4 alone is not large enough to grow and support the creative community in the devolved nations by itself.
25. The main source of public support for broadcasting, film and digital media in Northern Ireland is the screen agency Northern Ireland Screen. Channel 4 has found NI Screen to be a highly effective, forward looking organisation and a helpful collaborator on many projects. It has successfully attracted external investment from companies such as HBO, which has energised the local sector. It has also been able to move quickly, with efficient, straight-forward processes - which is crucial for a fast-paced sector like the creative industries. Channel 4 would note the importance of this speed and flexibility, as at times other agencies have been hindered in their ability to make decisions quickly.
26. Finally, Channel 4 would note that Northern Ireland would benefit from a strategic focus on growing digital media expertise in the nation. While Channel 4 does work with several digital agencies based around Belfast, it is still a comparatively small sector, and there is less focus on developing a dedicated digital strategy and providing support to emerging businesses compared to places such as Scotland. There is therefore a danger of a digital skills gap opening up, with Northern Ireland falling behind other parts of the country.

Ends December 2011

Community Arts Partnership



community arts partnership

connecting creativity and community

3-5 Commercial Court | Belfast | Northern Ireland | BT1 2NB
tel: +44 (0)28 9092 3493
fax: +44 (0)28 9092 4545
www.comartspartner.org

Submission to the Committee for Culture Arts and Leisure

Inquiry into the Creative Industries

December 2011

Introduction

Community Arts Partnership was formed in 2011 and is the new trading name of New Belfast Community Arts Initiative (New Belfast), after its merger with Community Arts Forum (CAF).

Community Arts Partnership builds upon the strengths of New Belfast and CAF, two major organisations at the forefront of community arts in Northern Ireland. We take the lead in the **promotion, development and delivery of community arts practice**, in the belief that the arts can transform our society at cultural, social and economic level.

New Belfast supported community development through the arts for over a decade. The organisation had a track record of working with communities to develop and run inspiring arts projects, mainly focusing its work in the greater Belfast area. As Community Arts Partnership we continue to deliver arts projects, while extending our arts provision across Northern Ireland.

CAF was the umbrella body for community arts in Northern Ireland and led a significant growth of the sector for almost twenty years. CAF strived to provide greater access to community arts to individuals and communities through various initiatives - support to develop community arts programmes, training in community arts, information and research about community arts, and advocacy for the sector. Community Arts Partnership has now taken over these areas of work, which combined with project delivery will allow the organisation to offer a comprehensive range of services to support community arts in Northern Ireland.

We continue to support communities through our arts workshop programme, with a focus on those most disadvantaged in our society. Our programme provides real opportunities for growth and renewal and celebrates the creative innate talent of the participants. The programme spans across different art forms - visual, performing and verbal arts, and traditional and digital media, and it includes a variety of projects, such as dance, drama, film-making, fashion, crafts, painting, art in public, poetry and story-telling. We encourage as many participants as possible to find their space within the spectrum of community arts, and we promote inclusion and accessibility to our creative workshops, regardless of age, gender, beliefs, ethnicity, political opinion, and sexual orientation.

principal funder



Supported by
The National Lottery
through the Arts Council of Northern Ireland



Our work has been highly valued by its stakeholders. Our arts programme has been prized by individuals, community groups and schools, and attracted the support of major funders, including Arts Council of Northern Ireland (ACNI), Belfast City Council (BCC), Department of Foreign Affairs (DFA), the European Social Fund (ESF) and the European Regional Development Fund (ERDF).

Community Arts Partnership is continuing to develop and implement a variety of services and initiatives in order to support, promote and advocate the community arts sector in Northern Ireland and beyond. Indeed, it was CAP that hosted the recent seminar on the Creative Industries attended by a host of organisations with discursive input from Stephen Magowan (DCAL) and Nick Livingston Director of Strategic Development (ACNI).

These services and initiatives will comprise:

- Advocacy
- Information
- Research
- Platforms for networking and sharing experiences
- Professional training
- Other initiatives to promote engagement with community arts

These services will primarily benefit community arts organisations, community groups/organisations and artists. They will also benefit educational, public, other arts and voluntary organisations, and the general public. Even if these services are mainly targeted to individuals, communities and organisations in N Ireland, they have a wider geographical appeal at national and international level.

Advocacy

Community Arts Partnership is committed to fulfil a prominent advocacy role in Northern Ireland for community arts. We will promote the profile and the status of the sector, and will aim to inform policy and resource allocation decisions within public institutions.

We will advocate for the sector through:

- contact with Government, councils, arts authorities, centres of learning, community groups, arts organisations and artists;
- fora for advocacy, learning and cultural development;
- information and research about provision and positive impacts of community arts on society;
- attending and hosting events providing opportunities for networking and sharing experiences;
- public talks;
- acting as a central point of contact for the community arts sector

Information services

Community Arts Partnership disseminates information about / relevant to the community arts sector with a focus on N Ireland. This information includes news, issues, initiatives and opportunities (e.g. funding, training, work, volunteering).

This information is available through

- weekly and monthly e-newsletters
- on-line news pages
- our staff, mainly from the Information Officer
- on-site and on-line library

Research

Community Arts Partnership will provide and grow a research base for community arts in N Ireland. Research projects will include a large-scale review of the N Ireland sector via consultations. We will collaborate with other organisations in order to ensure that research is relevant to the sector, and complement and integrate existing research activities. Research papers will be produced and disseminated at local, national and international level.

Platforms for networking and sharing experiences

We will organise a variety of initiatives focussing on community arts, including conferences and symposia in order to offer opportunities for networking, sharing experiences, facilitating and prompting debates. Local, national and international practitioners will be invited to take part.

Professional training

At present we provide training opportunities through our workshop programmes at different levels. Participants from community groups and schools can acquire or improve their creative skills, as well as developing their life and work skills. Community leaders and teachers gain or grow their confidence, abilities and knowledge to deliver creative projects. Artists with a limited experience of working on community arts activities can learn on the field from more experienced artists and build on expertise in this field in view of working as facilitators themselves.

We also offer professional development opportunities to artists working in community settings. These include seminars and workshops a range of topics, e.g. disability awareness, conflict mediation, and working with ethnic minorities.

Over the next few years we will develop additional professional development opportunities with the aim of encouraging and supporting practitioners in the sectors of community arts, arts, community development and education, to design and deliver community arts projects to complement and integrate their activities.

Other initiatives to promote engagement in community arts

We will promote engagement with community arts also through other initiatives, including

- surgeries about funding opportunities for community arts
- on-line database with details of artists interested in working with communities
- signposting
- direct support to those interested in becoming involved in community arts
- placements and volunteer opportunities.

Response

Following the publication of the 2011 Programme for Government and budget, the Northern Ireland Executive provided the full outline of spending plans. The Department for Culture Arts and Leisure will be faced with an 8% decrease in funding spread over three years from the Northern Ireland Executive. This department will receive the fourth largest cut out of the 12 Government Departments.

The Arts sector is all too familiar with public cuts and has lobbied for over thirty years for recognition within the sector and the benefits that the arts bring to people from Northern Ireland and beyond. With this in mind CAP strongly welcomes the chance to provide a submission to this Inquiry. Whilst we predominantly represent the community/ participatory arts sector it is important for the committee to recognise the more general ecology of the full spectrum of creative practice in which community arts organisations and practitioners are inextricably allied and indeed, work.

Terms of reference

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

The definition of creative industries has a particular emphasis on digital technology and CAP is concerned about the broadest representation of creative practice. Whilst there is emphasis on infrastructure and obtaining a tighter definition, there is no specific mention of community or participatory arts. The community arts organisations and practitioners form the foundations of the creative industries and it is together we form the very necessary economic synergies that create a dynamic arts sector.

The arts sector is particularly robust in the face of adversity and creative abilities lead to creative methods of coping with financial shortages. Research commissioned by the Arts Council of Northern Ireland showed that the average salary for an artist in the island of Ireland in 2008/09 was under £7,500¹ just over half the national minimum wage. Artists do work across the sub sectors and possess creative transferable skills. Within the CAP pool of artists, individual artists are not only involved in community-based workshops but are also working within the film and television industry and other skill sets such as arts festivals and art therapy for a variety of organisations across N Ireland and indeed beyond. Artists have to survive by working with sometimes up to six separate organisations. It is essential that the creative industries are protected in Northern Ireland so that valued artists will not leave to find employment possibilities elsewhere.

Research carried out by Community Arts Forum illustrates how community arts practice and associated outcomes can be relevant to achieving broader high level policy goals:

‘The cultural and creative shift in society and the economy places a growing emphasis on cultural and creative competencies which, if encouraged within communities, have benefits to individual and community wellbeing. Community arts represents a key asset for policy makers to use in achieving changes needed for future social and economic development.’²

Identify the key challenges currently facing the sector

In the paper ‘The Creative Industries: background, definitions and recent policy development’ Dr Dan Hull specified the 20% reduction in the second Creative Industries Innovation fund from £5million over 3 years to £4million over 4 years. There is no sector that has escaped the recession and as mentioned, the arts sector has built up resilience to this climate but unfortunately the lack of opportunities leave many artists working in a different field or moving elsewhere. It has already been said that the private sector in Northern Ireland is behind the rest of the UK. The economic outlook published by PWC shows that Northern Ireland GDP growth is forecast at 0.6%.

Access to finance has become more problematic and the most common reason for banks refusing to lend was because the project had ‘insufficient potential or was too risky’³ It is important that there are support mechanisms for individuals and businesses in order for more creatives to exploit market opportunities and take risks. The Programme for Government includes a Liquidity fund for small and medium sized enterprises worth £50m in potential loans to companies. While this is undoubtedly welcomed by the private sector, there is still a great deal of unmet need. Many creative businesses find it difficult to meet Invest NI client criteria because of the particularly fragmented nature of the sector.⁴

-
- 1 The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland; commissioned by Arts Council of Northern Ireland and An Chomhairle Ealaíon.
 - 2 The impact of community arts on communities and community development; Research report March 2011 produced for Community Arts Forum (Part of Belfast City Council’s Creative Legacies Programme)
 - 3 Northern Ireland Economic Outlook, November 2011; PricewaterhouseCoopers
 - 4 Department of Culture, Arts and Leisure. 2008. Strategic Action Plan: Creative Business in Northern Ireland: p27
-

In turn the contributions made by the business sector to the creative sector have fallen by 17% between 2007/08 and 2009/10.⁵ With these unavoidable outcomes it is clear that the recommendations made by Dr Hull of cross sectoral collaboration should be implicated. CAP is endeavouring to meet the information gap within its own sector by advertising and disseminating opportunities, employment and tenders outside the community arts sector.

Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments.

Advice and Information: As an example model, CAP provides an advice and information service to organisations and individuals in the community and wider arts arena which deals with queries ranging from setting up an organisation and constitution to accessing funding. The service is well utilised but there are limitations. It has been acknowledged by Dr Hull that *Northern Ireland does not have an agency providing a wide range of business development support specifically to creative businesses and it does not have an active business angel and venture capital market focused on the creative sectors.* It would be comparatively inexpensive to have one-stop-shop for the self employed and small businesses which offered free impartial and practical advice on tax, business law, and associated legalities. Business Link⁶ is an online website for England which has a specific section devoted to the creative industries and users have access to advisers therefore a similar service would be a good starting point.

Intellectual property: IP is a very complex area of law and requires knowledge of copyright law and design rights which are governed by domestic legislation and European law as well as international agreements between different countries. There is a need to dispel the myths and provide readily accessible information on all aspects of copyright on a pro bono basis for emerging creatives and strengthen the training for practitioners and IP producers.

Skills: A report commissioned by DELNI on skills needs in Northern Ireland actually showed that Northern Ireland had the lowest rate of employees with arts degrees. The evidence utilising the latest 2008 LFS data is similar to the results reported in the previous report. The NI economy has 3,000 less STEM graduates and 7,000 less arts and design graduates even after adjusting for the structure of the NI economy.⁷

There is a diverse range of academic and practical studies at tertiary level available from the existing further and higher education establishments. Student debt and accessing higher education can be an obstacle for some interested in creative professions. There has been an increase in government funded training available for young and unemployed people which has improved in certain areas predominantly in digital media and the music industry. Further bursaries for employment based qualifications would assist individuals in the long term.

Interns: Throughout the UK there has been much debate and reportage about unpaid interns with very mixed opinions. Some interns value the experience achieved by getting access to creative jobs at very junior levels and building their skills from this. Other interns feel that there is an element of exploitation from companies getting free or cheap labour which runs the risk of experienced talented creatives being replaced by volunteers. It has got to such extremes that the Arts council England has issued guidance to concerned organisations about their obligations.

Job security and longevity – many creative professions are on a freelancing and self employed basis. A major issue raised by artists and people in creative industries is that there

5 UK Arts Index, An annual measure of the vitality of Arts and Culture in the UK; A report by the National Campaign for the Arts, December 2011

6 www.businesslink.gov.uk

7 www.delni.gov.uk/future-skill-needs-addendum-july-2011

are gaps in the support mechanism for issues like employment, finance tax, training etc. CAP provides and is endeavouring to widen the remit of services to artists by support mechanisms in the areas of funding, governance and psychological support. Prior to the merger, Community Arts Forum provided business skills training to artists that encouraged artists to develop strategic plans and cash flows for the year and identifying a vision for their careers. The point of the training was to assist community artists to stay within the sector and lead to a strengthened sector. This training model could be duplicated across the creative sector.

Trade unions: With the exception of Equity, there is no official trade union for artists and many others in creative industries.

Tax Relief: It would be worth considering the artists exemption from income tax scheme which is currently in the Republic of Ireland. Up to €40,000 of income earned by writers, composers, visual artists and sculptors from the sale of their works is exempt from tax in Ireland in certain circumstances.

Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.

As mentioned, hundreds of ‘jobbing’ artists in Northern Ireland work across sectors moving from community arts to film crews. Northern Ireland is a small pond and there is already a robust infrastructure throughout the arts sector in terms of sharing information and resources. The policies and strategies which are there to support the industries could look at improving mentoring schemes and mirror the enterprise allowance scheme currently available in England. Artists are astonishingly creative at making small amounts of funding go a long way. Research has shown that while organisations are working with fewer staff; the output from arts organisations is stable: ‘Employment in the Arts fell by nine points between 2008/09 and 2009/10; at the same time earned income scores went up. Since private sector income has fallen and public sector funding stayed level, it’s possible that earned income has been raised through belt-tightening. This could also suggest that arts organisations are working harder to produce great art with fewer people.’⁸

Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland.

NESTA in England is working with the Local Government Group and launched the Creative Councils programme this year with the aim of supporting local authorities in England and Wales develop transformational new approaches to local services. 17 councils were shortlisted to work with and help develop their ideas. This will lead to funding and further support to scale the ideas in the hope that councils in other areas can learn from them. Invest NI is already funded by DETI and there is an existing element of cross collaboration throughout the different skill sets. It would be useful to have a portal for creatives with cross sector input. Northern Ireland is already going through the Review of Public Administration and it would be timely to have a forum which would closely examine the working relationships between industry, academia and government.

CAP is developing a series of training opportunities, co-writing MA modules with Goldsmith’s College London, so that our creative practitioners have the best opportunity of developing their professional skills and ambition in the workplace. We will be rolling a programme where academic advancement is achieved through community arts practice, assessed in situ i.e. community. Further opportunities are being currently investigated with the University of Ulster at York Street to co-develop initiatives. Both these areas of professional and academic development need to be underpinned with realistic and flexible resource support from the

8 UK Arts Index, An annual measure of the vitality of Arts and Culture in the UK; A report by the National Campaign for the Arts, December 2011

DCAL if we are to develop the multi-faceted training environment required for a dynamic, fit for purpose local industry.

Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support.

Any organisations reliant on public sector funding or indeed funding from other beneficiaries will not escape the cuts. A large part of the arts sector is dependent on the continued renewal of funding and the associated quantifying and application process involved. Many smaller organisations or individuals do not have the resources to continually source and apply for funding. There may be need for a study on provision within sub sectors to ensure that funding has not been provided disproportionately in certain areas.

Craft and Design Collective

Raising the Profile of Craft, Applied Art & Design



craft & design collective

Inquiry Into Maximising The Potential Of Creative Industries

Written Submission by The Craft & Design Collective



1. Introduction

About the Craft & Design Collective

2. The Craft & Design Collective is an independent membership organisation formed in 1997 by Artist/Designer/Makers for Artist/Designer/Makers to help raise the profile and manage and facilitate the development of Craft, Applied Art and Design in Northern Ireland.



Supported by the Creative Industries Innovation Fund

3. Apart from Craft Northern Ireland, the Sector Lead Body, the Craft & Design Collective is the leading Craft Network in Northern Ireland and one of the leading Craft Networks in Ireland. With over 150 members it has a considerable reputation in the Craft Sector and an admirable track record for delivering a Programme of Activities of direct relevance to Artist/Designer/Makers.
4. An important characteristic of the Network has been the commitment of its Membership and Management Committee (made up entirely of Artist/Designer/Makers) to make things happen. Also, the wealth of experiences, both good and bad, and the pool of skills and personal connections that individual Members bring to the Group is invaluable.
5. Membership of the Craft & Design Collective is open to any Artist/Designer/Maker who practices a Craft Discipline recognised by either the Crafts Council (UK) or the Crafts Council of Ireland.
6. **What does the Craft & Design Collective do?**
 - organises events and develops opportunities to facilitate sales, networking, social contact and the sharing of information, experiences, knowledge and resources amongst the Membership and others who wish to do so
 - has a Shop, Gallery and Exhibition Area (Space CRAFT) which provides a focal point for the commissioning, exhibition, promotion and sale of Craft, Applied Art and Design in Northern Ireland
 - gives information and help to individuals and organisations with an interest in the Craft, Applied Art and Design Sector
 - makes representations and lobbies on behalf of Artist/Designer/Makers
 - co-operates with statutory bodies, local authorities, private and voluntary organisations whose objectives compliment those of the Craft & Design Collective
 - endeavours to support Craft Northern Ireland in its efforts to build an integrated, coherent, co-ordinated, sustainable and vibrant Craft Sector in Northern Ireland that avoids duplication, fragmentation and inefficient use of resources
7. Our approach has always been to build upon the foundations already laid down by previous Regional and Local Authority Craft Development Initiatives. The Craft & Design Collective is an excellent example of Artist/Designer/Makers working in partnership; channelling energies, knowledge, resources and expertise into a joint programme and is a cost-effective way of delivering Craft Development. As a result the Craft & Design Collective is well placed to help bring about successful and sustainable Craft Development in Northern Ireland.
8. Key elements of our approach are:
 - to develop tailored solutions which not only meet Artist/Designer/Makers' needs but also complement existing market provision by meeting service provision gaps
 - not to duplicate work that is already being done in the Sector
 - signposting links to additional external sources where more appropriate
 - to work with groups and individuals already working in the Sector
 - to work with Craft Northern Ireland to act as a catalyst for co-ordinated strategic development in Northern Ireland
 - to bring in 'outside expertise' only when really necessary and cost-effective
9. The key benefits that we see to our approach include cost and information sharing, the adoption of best practice policies and procedures and the non-duplication of initiatives and projects.

10. Our attitude is: “If we want to see more of the good news than the bad, we will have to do it for ourselves. It is no good waiting for some unidentified ‘they’ to fix our world for us”. (Charles Handy)
11. In 2005, the context for the Craft & Design Collective's existence changed with the establishment of a Sector Lead Body, Craft Northern Ireland. The Craft & Design Collective worked for many years to help bring about the establishment of Craft Northern Ireland.
12. The Craft & Design Collective aspires to be a prime marketing and sales partner for the Craft Sector in Northern Ireland and an effective voice for Artist/Designer/Makers. It provides direct marketing, sales and exhibition opportunities that contribute meaningfully to the building of long-term sustainable businesses.
13. There is potentially a good fit between what Craft Northern Ireland does and what the Craft & Design Collective does. Accordingly the Craft & Design Collective has repositioned itself so as to maximise its impact in marketing, sales and exhibition opportunities where its strength lies whilst leaving Craft Northern Ireland to work on advocacy, developing partnerships and infrastructure and raising quality awareness.
14. The Craft & Design Collective currently receives around £40,000 annually from the Arts Council of Northern Ireland and employs a Co-ordinator to work 4 days per week and a Retail & Administrative Assistance to work 3 days per week.
- The Craft & Design Collective receives ‘in-kind’ funding of approximately £30,000 annually from a local businessman.
- Earned Income typically equates to around £70,000 annually.
15. It is widely commented upon that the Craft & Design Collective ‘does a lot with very little’. If we were better resourced we could do even more...

16. **What They Say About CDC**

Joe Kelly: Director, Craft Northern Ireland

“Craft Northern Ireland fully recognises the very significant contribution made by the Craft & Design Collective to the Craft Sector in Northern Ireland both today and over many years. Craft Northern Ireland hopes that this contribution can be focused, developed and sustained in the long-term.”

While different stakeholders have variable degrees of overlap with a regional strategy for craft development there are, in reality, only a couple of craft-specific organisations with a depth of skills, knowledge, experience and credibility within the sector that can act effectively in supporting Craft Northern Ireland’s development strategy. The Craft & Design Collective is one of these organisations.”

Kim Mawhinney: Head of Art, National Museums Northern Ireland

“Since the Craft & Design Collective was formed I have been overwhelmed with admiration for their continued development of the network and the work that they have done to date. Not only have they impressed me with their total professionalism they have also raised the benchmark for Craft in Northern Ireland.”

Until the Craft & Design Collective opened their premises in the Fountain Centre there had not been a dedicated exhibition space in central Belfast for solely home-grown craftspeople.

The unique way that Space CRAFT is run makes the craftspeople aware of their markets and how they need to further develop their products. The Craft & Design Collective has single-handedly changed the perception of locally made craft into something that the people of

Northern Ireland should be proud of and support by buying and commissioning craft from local makers.”

17. Recommendations for action by the government departments and/or others that you or your organisation would like the committee to consider for inclusion in its report.

18. Whilst some progress has been made the Craft Sector in Northern Ireland remains fragmented with a range of players and interest bodies.

The significance of the sector lies in its current and potential contribution to the social, economic, cultural and tourism fabric of Northern Ireland.

The diversity and potential of its component parts makes it a sector ready for development and growth.

19. The Craft & Design Collective believes that it is most important for the Craft Sector to continue to have it's own Sectoral Lead Body, alongside ourselves as the representative body or 'voice' for Artist/Designer/Makers.

20. Maximising and harnessing the full potential of the Craft Sector within the Creative Industries requires strong sectoral leadership from Craft Northern Ireland, a coherent vision, strategy and action plan for the development of the Craft Sector in Northern Ireland and most importantly 'buy-in' by all the agencies and stakeholders involved in the development of the sector.

21. What has been missing for the last 30 years is a committed, co-ordinated and consistent approach to the development of Craft in Northern Ireland. What is now required is an Action Plan for the next 10-15 years and of course the necessary funding to develop the appropriate mechanisms and initiatives to make it happen. We look forward to being part of it...

22. As the largest membership organisation for Artist/Designer/Makers in Northern Ireland (over 150 members) we feel that it is not unrealistic for us to expect to be included in any efforts to formulate/develop strategy for Craft in Northern Ireland.

23. We feel that there should be equal emphasis/concentration given to the economic aspects of the craft sector relating to turnover, employment and value added as well as to the aesthetic and quality aspects of the sector.

24. There is a lack of new Craft Enterprises starting up in business with the necessary craft skills/techniques and business training. We are concerned about the lack of preparedness of Graduates in particular. May-be it's not the job of Universities or Educational Establishments to prepare them but it is certainly someone's responsibility, not just their own. The Craft & Design Collective is not resourced to do this work but seems to spend a lot of time doing it.

25. Craft Enterprises are often accused of not being very good at business, therefore they need training. On paper all the business training exists, what seems to be missing is training that really works for Craft Enterprises. Instead of providing yet more costly training programmes, perhaps we should review the existing ones to find out what really works. It is our experience that a lot of money has been spent and continues to be spent in a fragmented and duplicating manner and that in a lot of instances it is the same people being trained over and over again.

26. We find that a lot of Craft Enterprises start up in business without sufficient funds behind them to get them through their first 3-5 years in business. It is hard for Craft Enterprises to receive bank loans, their turnovers are relatively small in comparison to other Industries. In most cases we are not talking about a lot of money that would make a difference (£5,000 to £10,000).

27. We also feel that some Craft Enterprises receive funding to attend events that their business is not actually appropriate for and/or ready for. May-be application/selection processes need to be reviewed to make sure that this does not happen.

-
28. Some Craft Enterprises seem to be able to access funding through Local Enterprise Agencies that other Craft Enterprises can't through other Local Enterprise Agencies.
29. There needs to be more information of a practical nature disseminated in regard to financial and business support, tax credits, protection of intellectual property and legislative development.
30. The Craft & Design Collective would be very interested to see the results of a break-down of government investment/funding in each Sub-Sector in relation to the size of the Sub-Sector. We anticipate that the Craft Sector in Northern Ireland suffers from lack of investment/funding in comparison to other Sub-Sectors.
31. During this period of negative economic background noise that we are currently passing through the Craft Sector can benefit from current environmental and ethical concerns that encourage people to buy locally produced hand-made products. The Craft & Design Collective recommends that Government Departments and Agencies, Local Authorities, etc. play a key role in the Craft & Design Collective's 'Give Made BUY Hand Locally' Campaign by setting an example and choosing to give locally made craft over imported brands as gifts on the occasions where they find that gift giving is required. Contact the Craft & Design Collective at Space CRAFT to get your 'Made BUY Hand Locally' gifts for you to give...
- 32. Terms of Reference for the Inquiry**
33. The Craft & Design Collective is a 'Craft, Applied Art and Design Specific Organisation' therefore our responses addressing the 'Terms of Reference for the Inquiry' are 'Craft Sector Specific'.
- 34. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits**
35. According to 'A Future In The Making – Why the crafts matter', an advocacy document for the Craft Sector in Northern Ireland, produced in 2007 by Craft Northern Ireland;
- The current sectoral turnover is estimated to be around £8million annually. With the assistance of appropriate interventions it is anticipated that the turnover could rise to over £23million annually.
- There are more than 400 craft businesses in Northern Ireland employing over 500 people
- 69% of makers are aged 25-49
 - 68% are female
 - 57% work full-time
 - 68% are exporters
 - 34% sell on the Internet
 - 68% live and work in a rural location
 - 56% have taken a full-time art or design course
 - 80% are aiming to expand their business
36. The Craft Sector makes an enduring contribution to the cultural, economic and social regeneration and tourism infrastructure of any country.
37. Given the size of the Craft Sector and the assured supply of high quality graduates from the University of Ulster and other educational facilities annually to provide for future growth there is every reason to believe that the Craft Sector in Northern Ireland can grow at an increasing rate to provide a significantly larger number of jobs than at present and to increase significantly the value of its turnover.
-

38. Identify the key challenges facing the sector

39. Craft development initiatives and funding come and go but the one enduring factor is the existence of Artist/Designer/Makers and their need for some kind of assistance.
40. The reason that most Artist/Designer/Makers will always need some kind of assistance was appropriately pointed out in 'The Report to The Department of Economic Development on The Craft Industry in Northern Ireland' in the 1980s.
41. This report concluded that a Craft Enterprise, to be successful, had to be proficient in a number of skill sets. These include design skills, making skills, skills in the use of technology and machinery, marketing, sales and administration, etc. It is extremely rare that all these skills are embodied in one person and even, on the rare occasion that they are, it is nigh on impossible to keep it all together for any length of time.
42. It is unusual to find a company that employs more than 20 people in any Industry which does not have a specialist sales person and an administrator/book-keeper to perform those functions. The fact that 73% of Craft Enterprises employ between 1 and 2 people should be kept in mind when trying to address the problem of how best to assist them.
43. It also illustrates the importance of having a strong network such as the Craft & Design Collective that supports Artist/Designer/Makers and understands and appreciates how difficult it is to not only run a business single-handedly but to design and make the product that you're trying to sell yourself as well...
44. Economic Conditions are likely to worsen significantly in the short-medium term resulting in less disposable income and spending prioritised on essential items. This may affect sales of Craft, Applied Art and Design and sponsorship opportunities.
45. The availability of funding has been significantly reduced from October 2010. This situation is likely to worsen over the next two-three years, with the result that there will be less money for the Craft Sector. It is therefore more important than ever that there is an integrated, coherent, co-ordinated plan for the development of the Sector that is sustainable and avoids duplication, fragmentation and inefficient use of resources.
46. There is a lack of new Craft Enterprises starting up in business with the necessary craft skills/techniques and business training. We are concerned about the lack of preparedness of Graduates in particular. May-be it's not the job of Universities or Educational Establishments to prepare them but it is certainly someone's responsibility, not just their own. The Craft & Design Collective is not resourced to do this work but seems to spend a lot of time doing it.

47. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as:

- Financial and business support
 - Tax credits
 - Education
 - Training and skills development
 - Leverage into international markets
 - The protection of intellectual property
 - Legislative developments
48. Craft Enterprises are often accused of not being very good at business, therefore they need training. On paper all the business training exists, what seems to be missing is training that really works for Craft Enterprises.

-
49. The Craft & Design Collective is constantly amazed by the fact that many Craft Enterprises who have completed various Training Programmes still seem to be unequipped with the necessary business skills/processes to run a business. We can either conclude from this that Artist/Designer/Makers really are not very good at business for whatever reason or that the training provided is not appropriate to them.
50. Instead of providing yet more costly training programmes, perhaps we should review the existing ones to find out what really works. It is our experience that a lot of money has been spent and continues to be spent in a fragmented and duplicating manner and that in a lot of instances it is the same people being trained over and over again.
51. We find that a lot of Craft Enterprises start up in business before they actually have a product that sells.
52. We find that a lot of Craft Enterprises start up in business without sufficient funds behind them to get them through their first 3-5 years in business. It is hard for Craft Enterprises to receive bank loans, their turnovers are relatively small in comparison to other Industries. In most cases we are not talking about a lot of money that would make a difference (£5,000 to £10,000).
53. We also feel that some Craft Enterprises receive funding to attend events that their business is not actually appropriate for and/or ready for. May-be application/selection processes need to be reviewed to make sure that this does not happen.
54. Some Craft Enterprises seem to be able to access funding through Local Enterprise Agencies that other Craft Enterprises can't through other Local Enterprise Agencies.
55. There is a lack of new Craft Enterprises starting up in business with the necessary craft skills/techniques and business training. We are concerned about the lack of preparedness of Graduates in particular. May-be it's not the job of Universities or Educational Establishments to prepare them but it is certainly someone's responsibility, not just their own. The Craft & Design Collective is not resourced to do this work but seems to spend a lot of time doing it.
56. There needs to be more information of a practical nature disseminated in regard to financial and business support, tax credits, protection of intellectual property and legislative development.
- 57. Analyse and compare, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries**
58. Evidence from other areas of the UK and Ireland suggest that the development of the Craft Sector is materially assisted by the existence of a central administrative unit or focal point co-ordinating the activities of the sector. Although we now have a sectoral lead body (Craft Northern Ireland), what is missing is strong sectoral leadership from Craft Northern Ireland, a coherent vision, strategy and action plan for the development of the Craft Sector in Northern Ireland over the next 10-15 years and most importantly 'buy-in' by all the agencies and stakeholders, involved in the development of the sector.
59. There are a wide range of functions performed by comparable bodies in the UK and Ireland;
- Crafts Council (UK) www.craftscouncil.org.uk
 - Craft Scotland www.craftscotland.org
 - Wales Crafts Council www.walescraftscouncil.co.uk
 - Crafts Council of Ireland www.ccoi.ie
60. These range from the provision of data banks relating to buyers, sellers, producers of craft products, production of literature, organisation of trade and retail fairs and the provision of permanent showroom or retail outlets/galleries, funding opportunities, training, et al...
-

61. We suggest that the inquiry examine the relevance to Northern Ireland's circumstances of appropriate support mechanisms elsewhere.
62. It is important to point out that autonomous bodies were set up with Government funding throughout the rest of the UK and Ireland in the late 1970s for the purpose of assisting the development of the Craft Sector and in the main these autonomous bodies still exist, in one form or other, to this date.
63. In Northern Ireland many reports have been commissioned since the late 1970s all well researched and comprehensive in their findings. They remain to-day required reading for anyone interested in developing the Craft Sector in Northern Ireland and most of their conclusions remain valid.
- These include, but are not limited to;
- 1981, Provision for the Crafts in Northern Ireland
 - 1986, Report to the Department of Economic Development on the Craft Industry in Northern Ireland
 - 1998, Craft in Northern Ireland – The Future
 - 2000, A Review of the Craft Sector in Northern Ireland
 - 2006, A Future in the Making, a Socio-Economic Survey of the Craft Sector in Northern Ireland
64. What has been missing for the last 30 years is a committed, co-ordinated and consistent approach to the development of Craft in Northern Ireland. What is now required is an Action Plan for the next 10-15 years and of course the necessary funding to develop the appropriate mechanisms and initiatives to make up for all the years that have been lost.
65. The Craft & Design Collective looks forward to playing it's part...
- 66. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland**
67. Maximising and harnessing the full potential of the Craft Sector within the Creative Industries requires strong sectoral leadership from Craft Northern Ireland, a coherent vision, strategy and action plan for the development of the Craft Sector in Northern Ireland and most importantly 'buy-in' by all the agencies and stakeholders involved in the development of the sector.
68. We believe that to-date a lot of money has been spent trying to develop the Craft Sector in Northern Ireland, but that there is actually very little to show for it. What has been missing for the last 30 years is a committed, co-ordinated and consistent approach to the development of Craft in Northern Ireland. What is now required is an Action Plan for the next 10-15 years and of course the necessary funding to develop the appropriate mechanisms and initiatives to make up for all the years that have been lost.
69. As the largest membership organisation for Artist/Designer/Makers in Northern Ireland (over 150 members) we feel that it is not unrealistic for us to expect to be included in any efforts to formulate/develop strategy for Craft in Northern Ireland.
- 70. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support**
71. According to the 'The Creative Industries In Northern Ireland', a Strategic Action Plan published jointly in 2008 by DCAL, ACNI, DEL, DETI and Invest NI, the Creative Industries are emerging as one of the fastest growing and increasingly important sectors of the economy.

-
- The most recent estimates indicate that there are 2,500 creative enterprises in Northern Ireland, employing some 34,600 people.
72. The lead in relation to the development of policies for the Creative Industries in the UK was taken by the Department of Culture, Media and Sport (UK) which has determined that there are 13 Sub-Sectors that constitute the Creative Industries Sector and that these Sub-Sectors can be grouped into 3 broad categories:
- **Design Related Industries** – Includes Architecture, Craft, Design, Fashion, Antiques
 - **Expressive Industries** – Includes Music, Performing Arts, Visual Arts
 - **Media and Information Industries** – Includes Advertising, Film, Multimedia & Games Publishing, Software, Television & Radio
73. According to 'A Future In The Making – Why the crafts matter', an advocacy document for the Craft Sector in Northern Ireland, produced in 2007 by Craft Northern Ireland, there are more than 400 craft enterprises in Northern Ireland
74. Simple mathematics gives validity to prioritising 'Craft' as a Sub-Sector;
- 2,500 creative enterprises divided by 13 Sub-Sectors equals 192 creative enterprises per Sub-Sector
 - The Craft Sub-Sector currently equals more than 400 creative enterprises and represents at least 16% of creative enterprises in Northern Ireland – more than double the 192 creative enterprises or 7.7% that might have been expected...
75. The Craft & Design Collective would be very interested to see the results of a break-down of government investment/funding in each Sub-Sector in relation to the size of the Sub-Sector. We anticipate that the Craft Sector in Northern Ireland suffers from lack of investment/funding in comparison to other Sub-Sectors.
- 76. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland**
77. Not Applicable.

Craft Northern Ireland



Craft Northern Ireland

Submission to the Northern Ireland Assembly
Committee for Culture, Arts and Leisure

Contents

Craft Northern Ireland – Background summary

Craft industry in Northern Ireland – Summary and key statistics

The potential of the creative industries in Northern Ireland

Key challenges currently facing the sector

Gaps in current policies, strategies and delivery mechanisms

Policies, strategies and delivery mechanisms in Northern Ireland, other UK regions and countries and their effectiveness.

Supporting documentation and research

Craft Northern Ireland – Background Summary

Introduction

Craft Northern Ireland has 3 FTE staff and is the sector lead body for the development of the craft industry in Northern Ireland. It was established in 2005 by the Arts Council of Northern Ireland through consultation with the sector and its stakeholders and in response to the inter-departmental NI Government strategy, 'Unlocking Creativity – A Creative Region'¹. Craft Northern Ireland's mission is:

To build an integrated, entrepreneurial and vibrant contemporary crafts industry in Northern Ireland, actively supported by regional and local stakeholders, that contributes increasingly to the creative, cultural and economic life of Northern Ireland.

Strategy

Craft NI's current strategy, *Opportunity Craft*, is aimed at identifying and developing creative and business opportunities for craft makers, businesses and organisations in Northern Ireland. Craft NI's three core strategic objectives are:

- **Advocacy and profiling** – raising the visibility of craft practitioners and businesses and highlighting the relevance of craft practice to the cultural, social and economic life of the region;
- **Partnerships and infrastructure** – developing strategic and operational relationships that support local, regional and inter / national delivery;
- **Raising Quality Awareness** – raising awareness of quality practice, both creative and business, within the sector and among arts audiences and the general public.

1 'Unlocking Creativity Strategy – A Creative Region', published in 2004 jointly by DCAL, DETI, DE, DEL and Invest NI. http://www.dcalni.gov.uk/unlocking_creativity__a_creative_region.pdf

Craft Industry In Northern Ireland – summary and key statistics

Sources for statistics:

- *Craft in an Age of Change* – UK Impact and Mapping Study (Crafts Council UK, Craft NI, Creative Scotland, Arts Council Wales (2011))
- *Socio-economic survey of the craft sector in Northern Ireland* (Craft NI, 2006)

The main craft media practised in NI are: ceramics, textiles, jewellery, metal, wood and glass. Product / work includes decorative arts, interiors, tableware, furniture and wearables.

Makers work in partnership with other creative industries including: architectural, interior and industrial design, fashion, retail and advertising, and film and television.

Makers work within the formal education system as well as in non-formal environments such as community settings.

- The craft sector in Northern Ireland comprises approximately 1,050 craft businesses (4.6% of UK total), of which 88% are sole traders. The sector also includes retailers, writers, curators and educators.
- The average income per maker is £21,402 (UK av. £23,485). Of this, £18,925 (88%) is derived from craft-related activities. In turn, 66% of this comes from sales of contemporary craft objects.
- Makers in NI receive 57% of their income from private and corporate commissions (UK av. 51%). Other main income channels are directly through studios / home, craft fairs, commercial galleries, direct to retailer / craft shops.
- Total annual, craft-related income for makers in Northern Ireland is £20M.
- Digital technology - 50% of makers use ICT in practice/production (UK av. 56%).
- Gender - 66% of businesses are owned and run by women.
- Rural economy - 67% of businesses are located in rural areas.
- Exports - 68% of craft businesses in Northern Ireland export their work for sale outside of Northern Ireland and 38% export outside the UK (UK av. 28%).
- Age - average age for a maker in NI is 45 yrs (UK av. 49 yrs).
- Education - 56% of makers have a degree in art, craft / applied art or design. (UK av. 61%). 26% have no craft qualifications (UK av. 16%).
- Career profiles - for 29% of makers, craft is a second career; 14% are artisans without a qualification in art / craft / design or with no qualifications; 18% are 'returners' to the industry having initially pursued a non-craft-based career; and 38% are 'craft careerists' – developing their business directly from formal education..

The Potential of the Creative Industries in Northern Ireland

1. Given the nature of craft businesses (88% sole traders), the availability of National Lottery funds from 1995 onwards did not provide the same support as was received by the arts sector in general. Therefore, in comparison to other arts / cultural sectors, the craft industry has not had access to the opportunities for growth that have been available to others since 1995. The recent availability of funds through the Creative Industries Innovation Fund has provided essential capital for business growth and has encouraged makers and businesses to plan and implement much needed investment. The ongoing availability of these funds will help support makers and businesses in achieving their potential.
2. Craft businesses in Northern Ireland have historically made a significant contribution to culture, arts and industry, including the linen industries, construction and architecture, and

engineering. Craft businesses continue to contribute in these ways, to varying degrees, and opportunities exist for further development and exploitation of potential partnerships.

3. Arts and culture

The recent development of regional partnership programmes for the craft sector, such as August Craft Month, has increased levels of visibility for the industry among both the NI population and tourists. This profile has led to increased sales of products and services and has improved access to culture, arts and leisure for wider audiences. Such partnerships should be further encouraged and enabled to develop support and opportunities for craft makers and businesses in local areas.

- 3.1 Individual and corporate collectors have always had an important role in stimulating the arts economy. A vibrant market in Irish fine art flourished until recently and potential exists within the contemporary craft sector to develop a market for collectable craft as initiated through Craft NI's C3 – Collecting Contemporary Craft programme.

4. Tourism

Craft has long made a significant contribution to the cultural identity of Northern Ireland - the world famous Irish linen industry being a foremost example. Opportunities exist for considerable exploitation of the growing tourism market through increasing direct sales of craft product and services as authentic cultural experiences of Northern Ireland. A small number of services, for example, courses / workshops in pottery/ceramics and glass, already exist but there would appear to be room for significant expansion. These can be offered through makers' own studios (where such facilities exist) and also through partnerships with arts, heritage and cultural organisations. Craft makers can significantly contribute to building a positive, contemporary image of Northern Ireland abroad.

5. Retail

Retailing craft is a very difficult market on the High Street. While private studios, galleries and shops will evaluate local market potential, opportunities for additional craft sales exist through partnerships with arts, cultural and heritage organisations across Northern Ireland. Shops similar to that at the Ulster Museum offer the possibility of increasing sales of craft product as would partnerships with organisations such as the National Trust.

6. Exports

Craft businesses are strong exporters. Most recent studies into the craft sector in Northern Ireland report that a high percentage of makers export craft for sale outside of Northern Ireland. Craft NI's 2006 study reports a figure of 68% of businesses exporting outside of Northern Ireland. The most recent 2011 UK study reports a figure of 38% (10% more than the UK average) of businesses exporting outside the UK. The island of Ireland is an established market place for businesses based in NI and the Republic of Ireland is the destination for the majority of exports. The potential exists – with appropriate support, e.g. Craft NI's Export Development Programme - for further exploiting the Irish market but significant opportunities exist in developing exports to GB and Europe; markets which are currently less developed by NI businesses.

7. Rural Development

A very significant number of craft businesses (68%) are located in rural areas. In addition to sales of craft and craft-related services, these businesses provide focal points for the local community - coffee shops / restaurants, holiday-lets, craft studio hubs, and local employment; examples include, Eden Pottery (Millisle), Ballydougan Pottery (Gilford) and Priory Cottages and Art School (Benburb). Opportunities exist for further expansion of such facilities serving both local communities / audiences and inter / national cultural tourists.

8. Portfolio working and female entrepreneurship

Just 27% (UK av. figure) of makers derive all their income from the making and sale of contemporary craft objects. This means that the remaining 73% engage in other sorts of craft-related activities, including teaching or curating exhibitions, and/or in non craft-related activities. However, even though most makers take on these other activities, the sale of objects is still the largest single source of income.

- 8.1 The flexibility encouraged by the portfolio-working nature of the sector supports makers with dependants and other responsibilities and is a factor in encouraging more people into the workplace and employment. Given that 66% of craft businesses in NI are owned and run by women, the craft industry offers the potential of engaging more fully with these demographics.

9. Creative industries

Craft makers work in partnership with other creative industries including: architectural, interior and industrial design, fashion, retail and advertising, and film and television; these partnerships offer potential for further cooperation and exploitation. In particular, the recent rise of the film industry in Northern Ireland has offered new opportunities for makers.

10. STEM: Science, Technology, Engineering and Maths

'Craft makers today work in a far greater range of contexts than is widely realised, collaborating – like other creative people – with scientists, technologists and engineers. Innovations – in biotechnology, engineering, materials science, manufacturing and digital & communications technology - demonstrate the distinctive value added to these collaborations, by makers.'

'For scientists, engineers and technologists, collaboration with artists and other creative professionals brings particular benefits, capable of producing new scientific thinking. These benefits can be summarised in a three-part model:

Thinking style: Creative idea generation, flexible thinking and risk-taking complement scientific thinking with its focus on investigation of known problems. Creative people bring cyclical thinking to the scientist's more linear approach, and their capacity for lateral thinking complements the scientist's deeper, narrower focus.

The human element: Creative people engage with society, the human condition and our place in the wider world. Intellectually and viscerally – as well as creatively – they can help to connect abstract, scientific or technological developments with the needs of the real world.

Skills: Creative people have high level skills in visualising, recognising and modelling patterns and systems in ways that can advance scientific thinking. For many, this work is supported by superior manual dexterity and observational skills, acquired through drawing and model making.'²

These examples illustrate some of the potential partnerships between makers and other industries. Given appropriate opportunities for innovative relationships, through education, KTPs, etc, the potential for makers to contribute more widely to our economy could be realised.

11. Well-being, sustainability and re-generation

The craft sector, historically, has a strong connection to environmental sustainability and the green agenda – 52% of makers source environmentally sensitive or sustainable materials for their work. Opportunities for participation in craft practice offer potential improvements in personal well-being, social and community engagement, sustainable development and culturally-focussed rural and urban hubs.

Key Challenges Currently Facing The Sector

12. Craft-making skills, curation, critical writing

Craft is a major contributor to artistic and cultural practice in Northern Ireland and the potential exists to increase engagement with public audiences across the region and beyond.

There is currently a significant shortfall in capacity, both staff resources and funds, to deliver cultural programmes and activities of sufficiently high quality. This shortfall exists within Craft NI and throughout the sector.

It is important to maintain and strengthen the development of craft skills and knowledge through formal and non-formal education and training and through life-long learning opportunities. Investment in HE, FE, primary and secondary curricula and teacher education is essential in preserving subject areas which are increasingly endangered within curricula reform and budget restrictions.

13. Cross-disciplinary exchange

It is important to enable recognition and application of craft skills and knowledge in and through cross-disciplinary exchange in order to benefit both craft and other industry sectors and to stimulate innovation. This engagement is rooted in training and education and further focusing of the curriculum is required to address current trends.

14. Business capacity – scaling-up

There is a traditional default towards the sole-trading model (88%) and business capacity is therefore a perennial issue for many makers wishing to develop their creative practice and business. This default exists for a variety of reasons but the challenge exists for many makers to grow their practice. Targeted and resourced support can assist in addressing and alleviating some of these pressures. This can be achieved through support organisations and by engaging partnerships within the craft, arts, cultural, education and heritage sectors, e.g. Craft NI's making it business start-up programme and access to other industry development programmes, such as that provided by NITB. Wider awareness of business models and options can be supported through strengthening career advice.

14.1 Management

With the predominance of sole-trading businesses the sector is rich in practitioners but lacks managerial capacity to lead the development alternative business models.

15. Business skills and professional development

A sizeable proportion (UK av.43%) of makers report they have had some business training with 47% (UK av.) saying they want to further develop their business skills. Some of these needs are met through courses such as Craft NI's Business Development Programme however, other industry-specific development initiatives, e.g. NITB, RDP, are more generic and accessing such support can be problematic for makers. There is a need to bridge the gap between craft businesses and such initiatives with appropriate expertise and 'interpretation'.

In the evaluation of Craft Council UK's Hothouse programme makers identified sector-specific expertise and support as being their number one priority in this area.

15.1 There is a need for formal and non-formal education to raise awareness of career options for practitioners and to deliver training in business skills for a variety of business models in addition to the sole-trader model.

16. Access to investment capital

Craft makers are rarely in the position to invest in their business and lack of access to investment capital is a significant barrier to growth: the CIIF has provided valuable

opportunities for small-scale investment. It is important to maintain this access to capital although further consideration should be given to how this can be successfully targeted.

17. Access to government support

Government support is available through a number of departments and agencies. A significant increase in bureaucracy and auditing procedures are proving to be considerable barriers to accessing these funds given the capacities of micro- and sole-trading businesses and small organisations such as Craft NI.

While proper accountability measures for public funds are essential, risks in accessing smaller sums of public money should be assessed proportionally with commensurate auditing and accountability procedures.

18. Exports and internationalisation

While improvements in the home market are necessary to support the growth of craft businesses, the size of the Northern Ireland market has limitations for niche products such as craft. Developing and supporting export channels through international exhibitions and trade shows are important mechanisms through which Northern Ireland's quality brand can be showcased internationally. Support is also required in helping makers to identify and meet international quality standards.

Gaps in Current Policies, Strategies and Delivery

Mechanisms

19. While the creative industries have received targeted support through the CIIF, Invest NI and others, as well as direct and indirect support through other Arts Council funding streams, the region lacks a cohesive understanding of creative industries within our own context, and our relationships with inter / national agendas. The arts, cultural and creative industries, while sharing commonalities maintain significant differences.

Appropriate strategic vision and expertise is required in order to achieve the full potential of the creative industries. Craft NI anticipates that this is the key aim of the Committee's inquiry and therefore welcomes this initiative.

20. The creative industries is a generic term for a collection of very different industries that have a common 'creative' characteristic. Sub-groups of industries within the sector share other commonalities, e.g. a predominance of sole-trading businesses etc. One of the key challenges to maximising the potential of the creative industries will be to address strategic support to the specific needs of individual sectors. A one-size-fits-all strategy and mechanisms for support and delivery are likely to be blunt tools in successfully addressing the needs of different industries.
21. As a sector support organisation Craft NI finds that the understanding of its remit and role is not shared across government departments and agencies. This creates difficulties in accessing sufficient resources to implement a range of different strategic objectives. A more cohesive and agreed understanding across government and agencies would enable sector lead organisations, such as Craft NI, and others to deliver more effective support to the sector.
22. There is a need to develop a stronger and more visible Northern Ireland quality brand, through Craft NI and others, similar to those recognised in GB and ROI by the Crafts Councils, Object in Australia, and Ornamo in Finland.
23. The CIIF has been a very valuable fund through which craft businesses have been able to access investment capital. There is a need to improve the targeting of this fund and to access effective sectoral / industry expertise in developing the strategy, aims and objectives of such funding.

24. In the interests of stable business planning and maximising value for government money, funding streams, such as CIIF, should aim to provide longer lead-in periods of 3-6 months along with notice of the criteria and deadlines for application. This would encourage improved business and organisational planning and discourage knee-jerk applications which may be less likely to maximise the use of available funds.

Policies, strategies and delivery mechanisms in Northern Ireland, other UK regions and countries

25. **Endangered subjects**

Northern Ireland has existing strengths in subjects that sector bodies recognise as 'endangered' – particularly in craft-making courses – which are being progressively reduced elsewhere in the UK. These skills and knowledge have the potential, if recognised and developed, to contribute to distinctive regional capacity.

26. Belfast and Derry-Londonderry are strengthening their identities as culturally-driven cities. Craft products and services, knowledge and skills are essential components for developing creative hubs, for example, at Ebrington.

27. **Making and creativity as factors in well-being**

Action-research projects within the craft sector in England have identified craft classes in the formal curriculum as being a major incentive to the engagement of teenage boys at school. Other research in Norway, Palestine and the US, among the general population and in prisons, has associated participation in craft activities with mental health, well-being and social benefits. The reduction in the availability of craft classes through FE colleges and, in particular, the WEA, has detrimentally affected the advantages and benefits to wider educational and social gains.

28. **Access to production facilities**

There is a need to develop knowledge, skills and improved mechanisms for production with industry regionally, nationally and internationally. Provision of access to existing technology and equipment in FE and HE institutions – equipment which makers are not able to afford for themselves – as well as knowledge and access to specialised production facilities through outsourcing, are both areas which would offer significant support and development opportunities if realised appropriately.

Supporting Documentation and Research

- Why the crafts matter (Craft NI, 2006)
- *A socio-economic study of the craft sector in Northern Ireland* (Craft NI, 2006);
- *Craft in an Age of Change (2011)* – a comparative study of contemporary craft in England, Northern Ireland, Scotland and Wales
- *Crafting Capital – New Technologies, New Economies* (Crafts Council UK, 2011)
- *Impact and Footprint* (Creative and Cultural Skills, 2008-09)
- Craft and Rural Development advocacy document
- Craft and Tourism advocacy document
- Craft and Film advocacy document
- Business Guides

Creative and Cultural Skills

Northern Ireland Assembly, Committee for Culture, Arts and Leisure:

**Inquiry into the Creative Industries
Creative & Cultural Skills Submission of Evidence**

Contents

About Creative & Cultural Skills

1. Executive Summary
2. Key Recommendations for the Inquiry
3. The potential of the creative industries in Northern Ireland
Future projections for the creative and cultural industries in Northern Ireland
4. The key challenges
Skills needs for the creative and cultural industries in Northern Ireland
Migration of skilled graduates away from Northern Ireland
Growing entrepreneurialism in the creative and cultural industries in Northern Ireland
5. Gaps in policies, strategies and delivery mechanisms within Northern Ireland
6. Comparing policies, strategies and delivery mechanisms between Northern Ireland and the UK
Leading on the creation of the Skills Academy model to Northern Ireland
Future Plans for Northern Ireland
Design Policy
7. Collaboration between industry, government departments and academia in the creative and cultural industries
8. Prioritising individual industries within the creative and cultural sector

Figure 1: Employment growth of the creative and cultural industries and the UK economy 2010-2020

Figure 2: GVA Growth comparisons between the creative and cultural industries in Northern Ireland and the UK economy

About Creative & Cultural Skills

Creative & Cultural Skills is the sector skills council for the UK's creative and cultural industries, including craft, cultural heritage, design, literature, music, performing arts and visual arts. Founded in 2004, we were granted a new licence from Government to operate in January 2010. Our goal is to enable the creative and cultural industries to reach their economic potential through relevant skills and training. We deliver through the National Skills Academy for Creative & Cultural, a network of 20 Founder Colleges and over 200 employers working in partnership, and through our offices in Scotland, Northern Ireland and Wales. For further information, please visit www.ccskills.org.uk

1. Executive Summary

The potential of the creative industries in Northern Ireland

- 1.1 The creative and cultural industries (CCIs) in Northern Ireland are a high growth area of the economy. Creative & Cultural Skills covers the craft, cultural heritage, design, literature, music, performing arts and visual arts sectors, in which 13,850 people are employed. These sectors also contribute £5.93 billion in GVA to the Northern Ireland economy. Furthermore, the CCIs are expected to experience significant growth, with both employment and GVA set to double in the period between 2010 and 2020.

The Key challenges

- 1.2 **Skills needs in Northern Ireland:** There are significant skills shortages and gaps within the creative and cultural industries. Approximately a third of businesses experience problems recruiting staff, due to a lack of specialist skills and experience. 41% of businesses have skills gaps within their workforce, which often leads to lost business for a particular firm.
- 1.3 **Migration of skilled workers:** Northern Ireland has issues with retaining highly skilled and talented workers, in particular graduates, as many of them seek to migrate to other parts of the UK or European Union countries. The overall skills profile of Northern Ireland is therefore lower than other OECD countries. This challenge relates to all areas of the NI economy, but more must be done to ensure that skilled workers in the CCIs remain in NI.
- 1.4 **Growing Entrepreneurialism:** 45% of those working in the creative and cultural industries in NI are self-employed. The Creative Industries Innovation Fund (CIIF) is a welcome initiative to encourage entrepreneurialism; however more needs to be done to teach the necessary skills to individuals in this sector to own and operate businesses.

Gaps in policies, strategies and delivery mechanisms in Northern Ireland

- 1.5 **Creative Apprenticeships:** Creative & Cultural Skills believes that there is currently a lack of diversity in terms of the entry routes to work within the creative and cultural industries. Creative & Cultural Skills will seek to build on the success of the Creative Apprenticeships programme in the UK to deliver this alternative pathway in NI. A small pilot project involving five apprentices is currently underway.
- 1.6 Recent research into Creative Apprenticeships suggests that they are valued extremely highly by employers, and also create a significant long-term economic benefit, both for the economy and for the individual.

Comparing policies, strategies and delivery mechanisms between Northern Ireland and the UK

- 1.7 **Development of a new Skills Academy model:** The development of a Skills Academy model for Northern Ireland, supported by funding from the Employer Investment Fund, will provide the capacity for further links between businesses and the education and skills system to be expanded. The three primary functions of this expansion will be to provide:
- Apprenticeship development and delivery
 - Careers Information, Advice and Guidance
 - Continuing Professional Development – ensuring employers have access to the right tools and training.
- 1.8 **Design Policy:** The Northern Ireland Assembly (NIA) could take the lead from countries such as Iceland and Wales, in finding a place in government for strategic design to flourish. While the design industry is growing in Northern Ireland, there also needs to be recognition that it can be a significant tool in addressing large-scale policy challenges within government.

Collaboration between industry, government departments and academia in the creative and cultural industries

- 1.9 Collaboration between government departments, industry and the education and skills system is vital to the ongoing success of the creative and cultural industries in Northern Ireland. There are a number of examples of good practice in this area; however there is further scope for a much more strategic approach from government. Creative & Cultural Skills also anticipate that the Skills Academy model will provide a useful means to driving collaboration.

Prioritising individual industries within the creative and cultural sector

- 1.10 Creative & Cultural Skills is investing in a new Skills Academy model for Northern Ireland in 2012. While this will be for all of the creative and cultural industries, initial funding is targeted at the music, theatre and design sectors in the period up to 2015. Despite this, it is believed that convergence between sectors, cross-platform innovation and other complexities mean that picking government-endorsed 'winners' may prove difficult, and that at the top level of intervention, investing in an overall structure to promote creativity is significant.

2. Key Recommendations for the Inquiry

- 2.1 Creative & Cultural Skills have the following nine recommendations for the creative industries inquiry, based on our full submission:

- Creative & Cultural Skills recommends that the Northern Ireland Assembly moves towards a consistent long-term approach to measuring, valuing and investing in the creative and cultural industries, along with the related digital industries. The NIAES identified only 'Digital and Creative Media' as a priority skills area for Northern Ireland in 2010. This type of research leads to inconsistent policy making when a joined-up approach is needed across all departments to maximise the growth potential of these industries.
- Creative & Cultural Skills will work with key bodies within the NIA and external stakeholders to support the following four areas for skills development within the creative and cultural industries:
 1. Qualification development
 2. Careers information, advice and guidance (IAG)
 3. Higher and Further Education
 4. Continuing Professional Development

These areas should work towards the goal of cultivating an appropriately skilled workforce within Northern Ireland. Where other stakeholders are involved a collaborative approach to the provision of services should be encouraged.

- Creative & Cultural Skills recommends that the NIA may want to conduct research into whether alternative entry routes into the creative and cultural industries are less likely to lead to the outward migration of talent to the rest of the UK and the European Union. As employment growth is high in this area, fostering routes such as Creative Apprenticeships that lead directly into work may be more viable than graduate routes.
- Creative & Cultural Skills recommends that The NIA and the Department for Employment and Learning (DELNI) should examine ways in which to further ingrain entrepreneurialism into the education system for the creative and cultural industries. Creative & Cultural Skills will support this recommendation by working with Further and Higher education to build links with industry for student placements and project based learning.
- Creative & Cultural Skills will continue to engage The NIA and DELNI on current and future plans to promote Creative Apprenticeships in Northern Ireland, building on best practice from the successful model in the UK.

- Creative & Cultural Skills recommends that the relevant government departments should stay engaged with the formation of a Skills Academy model for the creative and cultural industries in Northern Ireland, and we look forward to working closely with our stakeholders to deliver on this in 2012 and beyond.
- Creative & Cultural Skills believes that the government should, in the long term, move towards creating a national strategy for design. A first step would be to recognize the importance of the NI Design Alliance, which is currently working with Creative & Cultural Skills to develop a three year strategy for the NI Design Alliance and the design sector in NI.
- A creative and cultural industries conference should be held annually in Northern Ireland. This would address common barriers to growth and to keep raising ambition so that the potential of the sector can be maximised. This initiative could be held as part of 'Creativity Month' in March each year. This work could build on the conferences held by Creative & Cultural Skills and Arts Council Northern Ireland.
- Creative & Cultural Skills believes that the Northern Ireland Assembly should focus on creating a vibrant and competitive environment for all of the creative and cultural industries. However, where it invests in specific areas or sub-sectors, it should be transparent on the reasons for making those strategic interventions.

3. The potential of the creative industries in Northern Ireland

- 3.1 The creative and cultural industries are a growing success story in Northern Ireland. This has culminated in them being rightfully positioned as a key sector by the Northern Ireland Executive, in the *Economic Strategy: Priorities for Sustainable Growth and Prosperity* paper. Along with tourism, the social economy and the rural economy, the creative industries are now seen as a key sector to add a strong and growing contribution to the NI economy. It is the belief of Creative & Cultural Skills that this endorsement needs to be backed by further investment and sustained focus, in order to capitalise on the growth potential of this sector.¹
- 3.2 The creative and cultural industries (CCIs) in Northern Ireland have been growing rapidly over the past ten years. Between 2000 and 2010 they have grown by 11% in GVA, almost double that of the NI economy as a whole. In employment terms, the CCIs in Northern Ireland have grown by 53% between 2004 and 2010. This compares favorably with the UK average for the CCIs, which stands at 11%.
- 3.3 The CCIs in Northern Ireland covered in research by Creative & Cultural Skills currently employ 13,850 people (in design, music, craft, literature, performing arts, visual arts and cultural heritage). This is a small but important part of the total economy in Northern Ireland, which employs 757,434 people.²
- 3.4 The creative and cultural industries contribute £5.93 billion in GVA to the economy as a whole, constituting a high value added sector for the economy. However, wages in the creative and cultural industries in Northern Ireland are lower than the CCIs in the UK as a whole, and the broader UK economy. Wages for CCIs in NI stand at £7.58 per hour, less than the £8.60 that people in the CCIs in the UK as a whole earn. This is also lower than the UK economy as a whole, which stands at £8.69.³
- 3.5 There is significant scope for the performance of the creative and cultural industries in Northern Ireland to improve, both in infrastructure and in the value added to the economy. The CCIs in Northern Ireland only contribute £1950 in tax per employee. This does not compare favorably to the Northern Ireland economy as a whole, where the tax per person stands at £2380 per employee. It is also far below the rate for the UK economy as a whole, where tax per employee is £3700. Greater support for the CCIs in Northern Ireland could potentially bring the tax per employee up to UK creative and cultural industry standards, and reap further rewards for the country.⁴

Future projections for the creative and cultural industries in Northern Ireland

- 3.6 Occupational, skills and productivity forecasting research conducted by TBR and Creative & Cultural Skills points to a bright future for the creative and cultural industries in Northern Ireland. In the UK as a whole, the creative and cultural industries are expected to considerably outperform the rest of the economy. CCIs in the UK will grow in employment terms by 32%, compared to just 6% for all of the economy. GVA for the CCIs in the UK is expected to increase by 31%, 6% higher than the UK economy as a whole.⁵ However, in light of the recent forecasts by the Office of Budget Responsibility, this may be slightly revised.⁶
- 3.7 The research by Creative & Cultural Skills is particularly pertinent as it points to large growth areas that are not wholly immersed in digital areas. This is important as the ‘core creative arts’ of literature, music, performing arts and visual arts, as Professor David Throsby describes them, are sometimes under-invested in favour of the platforms and means of their

1 NIE, *Economic Growth: Priorities for Sustainable Growth and Prosperity – Building a Better Future* (2011).

2 Creative & Cultural Skills, *Impact and Footprint 2010/11* (2010).

3 Ibid.

4 Ibid.

5 Creative & Cultural Skills, *Occupational, Skills and Productivity Forecasting* (2010).

6 OBR, *Economic and Fiscal Outlook – Quarter 3* (2011).

dissemination.⁷ NIAES's Identification of Priority Skill Areas for Northern Ireland is one report to make such a divide, which could potentially lead to under-investment in certain parts of the creative and cultural industries.⁸

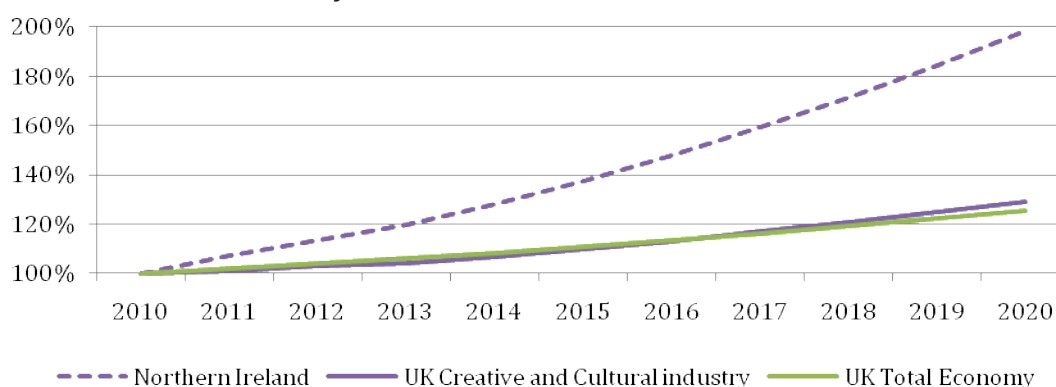
- 3.8 Future projections for the creative and cultural industries in Northern Ireland go far beyond even the CCI projections for the UK as a whole. However, these figures need to be treated with some caution, as in certain instances the sample size is relatively small for this research. Nevertheless, they still cast light on the growth potential of CCIs in Northern Ireland. Employment is predicted to double in size by 2020. The performing arts sector could potentially see the largest growth, with projections putting employment growth at 196% cumulatively from 2010 to 2020.⁹

Figure 1: Employment growth of the creative and cultural industries and the UK economy 2010-2020



- 3.9 The Gross Value Added (GVA) from the CCIs in Northern Ireland is also expected to approximately double by 2020 from 2010 levels. This would lead to a considerable change in the importance of the CCIs to the NI economy as a whole.¹⁰

Figure 2: GVA Growth comparisons between the creative and cultural industries in Northern Ireland and the UK economy



- 3.10 While these future projections create an optimistic outlook for CCIs in Northern Ireland, the economy is still in a fragile state, and any governmental or stakeholder interventions will need to be carefully considered in order to maximise on this growth potential. The figures also only

7 David Throsby, *The Contribution of Culture to Europe 2020: Some Key Issues* (2010).

8 NIAES, *Identification of Priority Skill Areas for Northern Ireland* (2010).

9 *Creative & Cultural Skills, Occupational, Skills and Productivity Forecasting* (2010).

10 *Creative & Cultural Skills, Occupational, Skills and Productivity Forecasting* (2010).

present a baseline scenario for CCIs. With the correct intervention and funding, employment and GVA could surpass these figures.

Recommendation: *Creative & Cultural Skills recommends that the NI Assembly moves towards a consistent long-term approach to measuring, valuing and investing in the creative and cultural industries, along with the related digital industries. The NIAES identified only 'Digital and Creative Media' as a priority skills area for Northern Ireland in 2010. This type of research leads to inconsistent policy making when a joined-up approach is needed across all departments to maximise the growth potential of these industries.*

4. The key challenges

4.1 Northern Ireland faces significant challenges to the creative and cultural industries. Some of these challenges are generic, and can be seen across CCIs in the UK as a whole. However some issues relate solely to Northern Ireland. This submission focuses primarily on the research specialism of Creative & Cultural Skills, namely the skills needs of the country. However it will also touch upon other areas related to migration and entrepreneurialism.

Skills needs for the creative and cultural industries in Northern Ireland

4.2 The creative and cultural industries in Northern Ireland face a particular set of skills needs compared to the rest of the economy. Research suggests that while qualification levels are generally much higher than the rest of the UK economy as a whole, there are skills shortages due to the fact that qualifications do not equip individuals for work. Approximately a third of creative and cultural businesses in Northern Ireland have difficulties recruiting into roles that they advertise for. Of these, 74% find it difficult due to the fact that applicants lack the specialist skills to do the work. This is far higher than the CCIs in the UK as a whole, where this stands at only 38%. Applicants in NI also lack experience, with 73% of employers stating this as a reason for the skills shortages, in comparison to 43% of UK employers.¹¹ As the pool of workers is much smaller to draw from in NI, these statistics are not surprising, but they do show an urgent need to re-align qualifications and training to what employers need within their organisations. It should also be noted again that the sample sizes for Northern Ireland are much smaller than those used for the UK as a whole. Therefore, while the trend of skills gaps and shortages is robust, there may be some variation in the exact percentages.

4.3 The skills mismatch occurs due to the fact that the creative and cultural industries recruit from a highly qualified, but not specifically skilled, talent pool. Over 60% of occupations in the creative and cultural industries in the UK are in level 3 'associate professional and technical roles', rather than being aligned to the skills of many graduates. It is therefore vital to ensure that hands-on skills and specialist centres of expertise are maintained in any skills development proposals for the CCIs in Northern Ireland.¹²

4.4 Skills gaps in the creative and cultural workforce in the Northern Ireland fall into the same pattern as skills shortages, in that the problems faced in NI are potentially larger than in the UK as a whole. 41% of businesses in Northern Ireland have skills gaps within their workforce (i.e. staff lack skills within their roles to conduct their work), in comparison with 36% in England. Of these businesses, the most common skills gaps were in 'administrative skills' (42% of those experiencing skills gaps), 'marketing/advertising/PR skills' (34% of those experiencing skills gaps) and 'technical skills' (34% of those experiencing skills gaps). All of these rates are far higher than the UK creative and cultural industries, suggesting that problems within the NI workforce are more deeply ingrained.

4.5 While there is a widespread understanding of how to fill these skills gaps, most businesses cite financial constraints, or variations of, as the reason they cannot train people. A limited amount of time for training, a limited budget for training and a lack of experience were the most cited reasons why businesses do not move to eradicate the skills gaps within their workforce.¹³

4.6 The implications of skills gaps and shortages for businesses in Northern Ireland are concerning, during a period where economic productivity and employment are a key focus. 68% of businesses with skills gaps in the workforce had lost business due to this over the last year, with a knock-on effect on innovation, as 55% had delayed the development

11 Creative & Cultural Skills, Sector Skills Assessment for the Creative and Cultural Industries: An Analysis of the Skills Needs of the Creative and Cultural Industries in Northern Ireland (2011).

12 Ibid.

13 Creative & Cultural Skills, Sector Skills Assessment for the Creative and Cultural Industries: An Analysis of the Skills Needs of the Creative and Cultural Industries in Northern Ireland (2011).

on products and services. Skills shortages have also had a significant effect. Of those businesses that experienced shortages, 27% noted an increased workload for others in the organisation, and 26% had turned away business.¹⁴ Clearly a step-change in training and skills development for the creative and cultural industries would go some way towards maximising the economic potential of the sector.

- 4.7 Partly due to skills gaps and shortages in the workforce, there is also a potential problem with the scale of businesses in the creative and cultural industries. In Northern Ireland businesses in the creative and cultural industries are made up primarily of micro-businesses that employ fewer than five people. 78% of businesses within the CCIs employ five or less people, while 21% of businesses employ between five and 50 people.¹⁵ While this is not a problem in itself, this may lead to skills issues that will mean businesses are less likely to be able to tap into export opportunities, or feed their own innovation and practices into the wider NI economy.
- 4.8 There are a number of priority areas where the skills needs of the creative and cultural industries in Northern Ireland must be addressed, as identified by Creative & Cultural Skills' *Sector Skills Assessment* in 2011. These are:
- 4.9 Qualification development: Further development work needs to take place in order to create vocational qualifications that meet industry standards, in order to drive down the number of skills shortages across occupations in Northern Ireland. The development of National Occupational Standards, Apprenticeship pathways and piloting apprenticeship schemes all feed into this.
- 4.10 Careers Information, Advice and Guidance: It is crucial that potential entrants to the sector, and those already in work, receive accurate information about the skills and abilities that they need to get into, and progress, within the CCIs. The over-supply of graduates with non-specific qualifications within these industries at the moment points to the need for specific interventions here. Creative & Cultural Skills have developed a number of websites to specifically address issues around Careers IAG.
- 4.11 Creative Choices provide information and opportunities for people throughout all stages of their career. The site provides links to jobs and opportunities, details the skills that you need at all stages of a career and provides content on the various creative industries. This resource is currently being used by approximately 40,000 visitors a month.¹⁶ Creative & Cultural Skills also runs two sites for those attempting to gain entry into the live music and technical theatre sectors.
- 4.12 Higher Education and Further Education: Businesses within the CCIs need to be able to articulate their skills needs to the HE and FE sector in NI much more clearly, so that courses can be aligned to industry needs. Along with this, more needs to be done to forge business-university and business-college links, in terms of internships, work experience and sandwich placements.
- 4.13 Continuing Professional Development (CPD): Given the skills gaps within the NI workforce, both formal and informal CPD is essential in order to up-skill the workforce to compete in a rapidly changing and competitive market. There is sometimes a lack of consistency of external training, and an inconsistent approach to how CPD is implemented across organisations, so this area needs to be addressed.

Recommendation: *Creative & Cultural Skills will work with key bodies within the NIA and external stakeholders to support the above four areas (Qualifications development, Careers IAG, Higher and Further Education links with businesses and CPD) within the creative and*

14 Ibid.

15 Creative & Cultural Skills, *Impact and Footprint 2010/11* (2010).

16 See, <http://www.creative-choices.co.uk/>

cultural industries These areas should work towards the goal of cultivating an appropriately skilled workforce within Northern Ireland. Where other stakeholders are involved a collaborative approach to the provision of services should be encouraged.

Migration of skilled graduates away from Northern Ireland

- 4.14 One key challenge facing the creative and cultural industries in Northern Ireland is that of the outward migration, either to the UK or the euro zone, of highly skilled individuals who could drive innovation and economic growth for the whole economy and within the CCIs. The NI Executive recognises that the skills profile of Northern Ireland is weaker than other OECD countries, due to the outward flow of talent. This is reflected in the qualification make-up of workers in the creative industries, with 48% of these workers in Northern Ireland being qualified to level 4, while 54% are qualified to this level in the UK economy as a whole.¹⁷
- 4.15 The Northern Ireland Executive recognises that progression routes have to exist throughout the economy, and that highly skilled jobs need to become available for people to come back into the workforce after a period in another country. There are a number of opportunities here for the creative and cultural industries. For those entering the workforce in the creative and cultural industries in the UK as a whole, unpaid work and graduate level qualifications are now standard. Through opening up work-based progression routes into businesses within the creative and cultural industries in Northern Ireland, it may be possible to limit the outward migration and talent drain from those industries. Sandwich years in degree courses, apprenticeship routes and correctly advertised and paid internships could lead to young people in Northern Ireland growing with SMEs and micro-businesses within the country, rather than seeking to migrate to London or other cities.
- 4.16 Slow growth and a lack of employment opportunities in the UK as a whole should act as a catalyst to providing routes into work in Northern Ireland. Competition for work in the creative and cultural industries, particularly in England, is fierce. Unpaid work, often for periods exceeding six months is also now a normal part of entering the job market, although evidence on the prevalence of unpaid work is still primarily anecdotal.¹⁸ If routes into employment in Northern Ireland in the CCIs were more transparent, and provided both for graduate and non-graduate entry, there may be a move away from the default position of highly qualified or trained young people leaving the country in search of work. As an example of this, in a recent study of Creative Apprenticeships in England, 57% of apprentices stayed with their employer after they finished their qualification.¹⁹

Recommendation: *Creative & Cultural Skills recommends that the NI Assembly may want to conduct research into whether alternative entry routes into the creative and cultural industries are less likely to lead to the outward migration of talent to the rest of the UK and European Economic Zone. As employment growth is high in this area, fostering routes such as Creative Apprenticeships that lead directly into work may be more viable than graduate routes.*

Growing entrepreneurialism in the creative and cultural industries in Northern Ireland

- 4.17 The recent Growing the Creative Economy seminars run by Creative & Cultural Skills highlighted the need to place entrepreneurialism at the heart of the creative and cultural industries. During a period where opportunities with ordinary businesses may decrease due to a lack of growth, people must have the ability to start their own businesses. This is already the case in Northern Ireland. 45% of people working in the CCIs are self-employed, compared to 44% for the CCIs in the UK as a whole, and 15% in the UK economy as a whole.²⁰

17 Creative & Cultural Skills, Impact and Footprint 2010/11 (2010).

18 Low Pay Commission, National Minimum Wage Report (2011).

19 Creative & Cultural Skills and Baker Tilly, Creative Apprenticeships: Assessing the Return on Investment, Evaluation and Impact (2011).

- 4.18 The Northern Ireland Executive has gone some way to help nurture entrepreneurialism. The Creative Industries Innovation Fund (CIIF) has been a welcome source of funding for businesses and we are pleased that DCAL has allocated £4 million to support this fund for another four years. The emphasis on commercially viable projects within the creative industries to stimulate innovation, R&D and creativity in the economy, demonstrates the confidence in the sector to not only create wealth for the creative industries, but also across other areas of the economy.
- 4.19 However, more needs to be done to place entrepreneurial and business skills into FE and HE courses, so that arts graduates and those taking creative courses have the skills to succeed on their own. Government support for both start-up organisations and skills delivery in the field of entrepreneurialism is vital. Despite this, funding should not be seen as a constant supply for the economy. Instead, strategic investment should be attempted, with the goal of self-sufficiency within government funded projects.

Recommendation: *Creative & Cultural Skills recommends that The NIA and the Department for Employment and Learning (DELNI) should examine ways in which to further ingrain entrepreneurialism into the education system for the creative and cultural industries. Creative & Cultural Skills will support this recommendation by working with Further and Higher education to build links with industry for student placements and project based learning.*

5. Gaps in policies, strategies and delivery mechanisms within Northern Ireland

- 5.1 As an organisation, Creative & Cultural Skills focuses on the education and training and skills needs of the creative and cultural industries. We believe that there are gaps in current strategies for delivering entry routes into the CCIs, in comparison to the UK as a whole. Creative & Cultural Skills began developing apprenticeship pathways into the CCIs in 2008, and there are now over 900 Creative Apprentices who have either completed or are currently in work-based learning. Creative & Cultural Skills strongly believe in, and are acting to implement, a similar scheme of Creative Apprenticeships in Northern Ireland.
- 5.2 Creative & Cultural Skills has been working in partnership with DELNI on a first pilot for this scheme. Five Creative Apprentices have been placed with cultural venues, including the Grand Opera House, to undertake the Technical Theatre apprenticeship pathway. The pilot is currently over six months into its one year cycle, and has been running successfully so far – although as with any new process there have been some issues over the respective roles that Colleges and employers have with regards to the delivery of the apprenticeships.²¹
- 5.3 Creative Apprenticeships have been a successful venture in England, Wales and Scotland. Now that we are close to 1000 apprenticeship starts, we have been able to conduct some detailed Social Return on Investment (SROI) research on a cohort of learners from 2010. It has been shown that the cohort of 210 apprentices will contribute a net gain of c£2.4 million to the UK economy over 10 years.²² There is no reason why this model cannot be successfully transferred to NI, following the pilot programme.
- 5.4 Within the SROI research on Creative Apprenticeships an employer survey was also conducted. The top-line results indicate what employers think of Creative Apprentices, in comparison to other employees recruited at a similar age:
- Over 70% felt that Creative Apprentices (CAs) have better or significantly better industry experience
 - Over 70% felt that CAs have more appropriate skills
 - 78% felt that CAs are more effective in the workplace
 - 55% felt that CAs have a better level of skills
 - 63% felt that CAs are more useful from day one
 - 63% felt that CAs are more productive.²³
- 5.5 There is therefore a sound endorsement that Creative Apprenticeships provide a viable route to enter the creative and cultural workforce. Speculatively, it may also be of interest to consider the loyalty to an organisation of an apprentice, in country where graduate migration is so high. Building people up in terms of their skills and position within an organisation may be more helpful from a lower qualification level, as it may engender a level of trust in the employer.

Recommendation: *Creative & Cultural Skills will continue to engage The NI Assembly and DELNI on current and future plans to promote Creative Apprenticeships in Northern Ireland, building on best practice from the successful model in the UK.*

21 Creative & Cultural Skills, Sector Skills Assessment for the Creative and Cultural Industries: An Analysis of the Skills Needs of the Creative and Cultural Industries in Northern Ireland (2011).

22 Creative & Cultural Skills and Baker Tilly, Creative Apprenticeships: Assessing the Return on Investment, Evaluation and Impact (2011).

23 Creative & Cultural Skills and Baker Tilly, Creative Apprenticeships: Assessing the Return on Investment, Evaluation and Impact (2011).

6. Comparing policies, strategies and delivery mechanisms between Northern Ireland and the UK

- 6.1 Creative & Cultural Skills would like to use this opportunity to discuss a number of future initiatives that it will be leading, in order to help drive up the skills of the creative and cultural industries in Northern Ireland.

Leading on the creation of the Skills Academy model to Northern Ireland

- 6.2 Founded in 2008 by Creative & Cultural Skills, the National Skills Academy for Creative & Cultural currently operates as a network of employers, freelancers, and industry trade associations, working together with initially 20 education providers across England to develop, improve and recognise skills. The Skills Academy model is a membership model of committed employers working in partnership with subscribing Training Providers including Further and Higher Education and independent training providers to provide skills solutions for the creative and cultural industries.
- 6.3 To-date it has focused on responding to the skills needs of the live music and theatre industries, creating new programmes of vocational training. It has created over 900 apprenticeship places in the industry for young people, it runs a programme of careers events across the country reaching over 3,000 young people a year, and is opening a specialist centre for backstage training in 2012 as part of a major Thames Gateway regeneration project.

Future Plans for Northern Ireland

- 6.4 The recent success of Creative & Cultural Skills in securing funding from the Employer Investment Fund (EIF) will allow for the expansion of the Skills Academy model into Northern Ireland. This academy will have a focus on three primary functions:
- Apprenticeship development and delivery
 - Careers Information, Advice and Guidance
 - Continuing Professional Development – ensuring that employers have access to the right tools and training.
- 6.5 At this moment in time, the specific products and services have yet to be determined, and Creative & Cultural Skills will work closely with industry bodies and stakeholders including: Arts Council Northern Ireland; NI Department of Culture, Arts & Leisure; Department for Employment and Learning; Belfast City Council; Smalltown America [music label]; Oh Yeah Music Centre; Free Range Music, Grand Opera House; Northern Ireland Theatre Association; Strule Arts Centre (Theatre), Burnavon Arts & Cultural Centre, Down Arts Centre; Whitespace2 [design agency]; Designwriter [design agency]; NI Design Alliance; Arts & Business; University of Ulster; Belfast Metropolitan College; North West Regional College and South Eastern Regional College, in order to develop our business plans.
- 6.6 Products and services will focus on a number of areas, initially prioritising:
- Driving forward our apprenticeship programme into Northern Ireland, building on the current apprenticeship pilot being conducted
 - Developing nation-specific IAG support, building, in part, on the online strength of Creative Choices²⁴
 - Course finders, in order to map provision in the sector
 - Accredited CPD activity and courses for experienced professionals in the creative and cultural industries.²⁵

24 See, www.creative-choices.org.uk

25 Please note, this phase of work is currently in an exploratory phase, and this should not be seen as the final list of products and services available for Northern Ireland through Employer Investment Funding.

- 6.7 This sustained investment in the skills needs of the creative and cultural workforce in Northern Ireland will help to create an internationally competitive labour force.

Recommendation: *Creative & Cultural Skills recommends that the relevant government departments should stay engaged with the formation of a Skills Academy model for the creative and cultural industries in Northern Ireland, and we look forward to working closely with our stakeholders to deliver on this in 2012 and beyond.*

Design Policy

- 6.8 Design is a vibrant sector in Northern Ireland, making up 52% of CCI employment in NI. Overall the GVA contribution from the design industry has grown by 25% since 2004, and most significantly in the last 2 years.²⁶ Despite this strong performance, design can often be seen by government as simply as a useful ‘add-on’ to other areas of the economy. Creative & Cultural Skills would like to work with the NIA in order to implement a step-change which would see ‘strategic design’ as a crucial part of a modern economic and social policy.
- 6.9 There are global examples to demonstrate the positive impact of placing design at the heart of decision making in government. These initiatives recognise the strategic role of design thinking as an approach to problem solving and stimulating innovation and growth. For example; Design Wales, the Iceland Design Centre, Helsinki design lab and the European Design Innovation Initiative (EDII) which the European Commission set up to strengthen the connection between design, innovation and competitiveness.
- 6.10 The Welsh Government has invested significant money to establish ‘Design Wales’ to increase the business potential and capacity of the Welsh design community.²⁷ Design Wales has a strong advocacy role and is currently calling upon the National Assembly for Wales to urge the Welsh Government to consider the potential significant role for design in future innovation, public service and social enterprise policies and programmes. This is in light of an increased commitment to the design agenda by other nations around the world and in preparation for the new Innovation Policy published by the European Commission. Creative & Cultural Skills suggest that Northern Ireland should be participating in this agenda to see how it can help deliver our economic strategy.
- 6.11 However, current government support for a design agenda is unclear, because design spans across every industry and therefore does not fit ‘neatly’ within one government department. Invest NI have a design programme which is very useful for introducing businesses to design services, however it does not address the issues of either investing in the design industry itself or using strategic design processes to address large-scale policy issues within government.
- 6.12 As part of our commitment to developing the design sector, Creative & Cultural Skills established the NI Design Alliance in 2009 with funding support from the Department for Employment and Learning.²⁸ The NI Design Alliance is an industry-led body which has delivered a programme of activity over the last 2 years to support and develop the potential of the NI Design Industry. With additional funding to formalise staffing structures, this organisation would be well positioned to build the capacity of the design industry and engage with government to offer strategic support.
- 6.13 Creative & Cultural Skills believes that repositioning the importance of design within government and developing a design policy, could help the NIA achieve their wider ambitions of using ‘creativity to stimulate innovation’ (NI economic strategy).

26 Creative & Cultural Skills, Sector Skills Assessment for the Creative and Cultural Industries: An Analysis of the Skills Needs of the Creative and Cultural Industries in Northern Ireland (2011).

27 See, <http://www.designwales.org/>

28 See, <http://www.nidesignalliance.com/>

Recommendation: *Creative & Cultural Skills believes that the government should, in the long term, move towards creating a national strategy for design. A first step would be to recognize the importance of the NI Design Alliance, which is currently working with Creative & Cultural Skills to develop a three year strategy for the NI Design Alliance and the design sector in NI.*

7. Collaboration between industry, government departments and academia in the creative and cultural industries

- 7.1 Collaboration and co-ordination between a range of stakeholders, both within the creative and cultural industries and between industry, government departments and academia are essential to the ongoing health and growth of the sector. However, often due to the complexity of government related bureaucracy (e.g. navigating the education system), it can prove difficult for the industry to lead on these matters.
- 7.2 Creative & Cultural Skills has a unique role in attempting to foster collaboration between CCIs, the education system and government, indeed this is fundamental to our work and embedded in our business strategy. Our local advisory board, which steers our activity in NI, comprises members from both industry and education and works closely with the Department of Culture, Arts and Leisure. Creative & Cultural Skills also works closely with the Department for Employment and Learning to specifically develop and report on skills investment in the creative and cultural sector.
- 7.3 In NI Creative & Cultural Skills regularly works in partnership with other sectoral development bodies to enhance the performance of the CCIs. For example, through funding from the Department for Employment and learning, Creative & Cultural Skills has delivered a leadership programme (with additional support from the Arts Council of Northern Ireland (ACNI)), professional development through mentoring (in partnership with ACNI, Arts & Business NI and Audiences NI), ‘across-industry’ networking events (in partnership with Skillset) and established the NI Design Alliance.
- 7.4 The NI Design Alliance is a collaboration between government (initial funding), industry and education. The steering committee has representatives from both universities as well as key players from the NI design sector. Since it began in 2009, the NI Design Alliance has created a professional network of designers (now over 500), demonstrating a clear demand for activity and credibility within the sector to work on behalf of the industry. There are still gaps in collaborative practice between relevant stakeholders. For example, the NI Design Alliance would like to work much more closely with Invest NI, both to develop their ‘Design programme’ and to add value to the work they do across other industries through strategic design, product development and innovative thinking.
- 7.5 Beyond Northern Ireland, the National Skills Academy for Creative and Cultural²⁹ is a great example of collaboration to harness the potential of the Creative Industries. It links together over 200 employers with 20 colleges to provide pathways into work, careers guidance and CPD. As already stated in this paper, Creative & Culture Skills are planning to develop a Skills Academy model in Northern Ireland and anticipate that it will prove an ideal vehicle to form collaborative networks between industry, government and academia.
- 7.6 Creative & Cultural Skills are keen to encourage more collaboration between government, industry and education at a strategic level, as well as delivering projects which add value through skills development.
- 7.7 A recent outcome from discussions with the Creative & Cultural Skills advisory board has been to run two events in partnership with the Arts Council to specifically encourage collaboration between industry, government and education. These events invited representatives from all 3 areas together to discuss the issue of ‘Growing the Creative

29 See, <http://nsa-ccskills.co.uk/>

Economy'. These events proved a very useful forum to encourage collaborative thinking within a sector which is extremely diverse and a separate summary report of those discussions will be submitted as further evidence to the CAL inquiry

Recommendation: *A creative and cultural industries conference should be held annually in Northern Ireland. This would address common barriers to growth and to keep raising ambition so that the potential of the sector can be maximised. This initiative could be held as part of 'Creativity Month' in March each year. This work could build on the conferences held by Creative & Cultural Skills and Arts Council Northern Ireland.*

8. Prioritising individual industries within the creative and cultural sector

- 8.1 Creative & Cultural Skills conducts research into the creative and cultural industries at sub-sectoral level. Looking at economic projections for the CCIs we are therefore able to point out particular areas where high growth and/or employment are likely. The statistical data points to a view that prioritising certain 'winners' could reap long term benefits for NI. However, due to the convergence of sectors, the following should act as a guideline of what may occur in individual areas of CCIs, rather than a cast-iron view of how the CCIs will look in a number of years.
- 8.2 Historically the sectors that have grown the most in GVA terms in the period between 2004 and 2010 are design, performing arts and visual arts. Design grew 25% in GVA contributed during this period, while performing arts and visual arts grew 20% and 15% respectively.
- 8.3 Employment growth by sub-sector in the CCIs is also of interest, with a view to prioritising certain sectors. While employment has increased by 53% in the NI CCIs between 2004 and 2010, certain sectors have even higher employment changes. The performing arts sector experienced a percentage growth of 202%, compared to just 38% in the UK CCIs as a whole. Literature and visual arts grew by 114% each, also far outstripping the rest of the UK. Naturally the sample sizes for Northern Ireland are much smaller than those for the UK as a whole, which may lead to some variation in the data, however a trend of high employment growth should still be taken from these figures.³⁰
- 8.4 The music sector is also ready for sustained investment at a sub-sectoral level. The launch of the Music Industry Strategy for Northern Ireland represents a welcome move for the industry.³¹ The music industry in Northern Ireland contributes almost £70 million in GVA to the NI economy, and employs just over 3,000 people.³² Festivals such as the Belfast Music Week show the growing importance of this sector, and international endorsements such as the hosting of the MTV European Music Awards in November. Creative & Cultural Skills will continue to work closely with the DCAL and Invest Northern Ireland to deliver on the Music Industry Strategy.
- 8.5 Creative & Cultural Skills have recently been successful in winning funding through the Employer Investment Fund, to launch a new Skills Academy model for the creative and cultural industries in Northern Ireland (as described elsewhere in the submission). Initially, the Skills Academy will focus on a number of sub-sectors, namely design, theatre and music. However, as the model expands in the future there will be scope to address other sectors within the creative and cultural industries.
- 8.6 While investment will always have to be focused towards specific projects and initiatives, as funding is finite in all areas, looking at the creative and cultural industries from a silo-based approach should be treated with caution. Despite the figures suggesting that it might

30 Creative & Cultural Skills, Sector Skills Assessment for the Creative and Cultural Industries: An Analysis of the Skills Needs of the Creative and Cultural Industries in Northern Ireland (2011).

31 DCAL and Invest Northern Ireland, Music Industry Strategy for Northern Ireland (2011).

32 Creative & Cultural Skills, Impact and Footprint 2010/11 (2010).

be possible to simply 'pick winners' with regards to certain sub-sectors in the creative and cultural industries, the reality is much more complex.

- 8.7 The convergences of sub-sectors (e.g. design, digital and media platforms) are leading to rapidly changing occupations. In this sense, planning for the future does not constitute picking current occupations and investing in them, but in creating a pipeline of talent and overall conditions to allow for a flexible and rapidly changing labour market. It is not just possible but highly probable that preparing for a 2020 workforce means being ready to conduct work that have not yet been thought of.
- 8.8 As the Work Foundation stated in their 2010 report *A Creative Block: The Future of the Creative Industries*, investment and policy should not just be geared towards driving up employment figures. The CCIs also drive exports from Northern Ireland and the UK more generally, the creation of intellectual property and more general innovation and knowledge transfer across the economy.³³

Recommendation: *Creative & Cultural Skills* believes that the Northern Ireland Assembly should focus on creating a vibrant and competitive environment for all of the creative and cultural industries. However, where it invests in specific areas or sub-sectors, it should be transparent on the reasons for making those strategic interventions.

33 The Work Foundation, *A Creative Block? The Future of the UK Creative Industries* (2010).

‘Growing the Creative Economy’ Seminars Report Creative and Cultural Skills and Arts Council of Northern Ireland



Northern Ireland Assembly, Committee for Culture, Arts and Leisure:
Inquiry into maximising the potential of the Creative Industries

Submission of Evidence

This submission of evidence is based on the outcomes from 2 seminars (‘Growing the Creative Economy’) which had a mixed audience comprising representatives from government, education and the creative industries. Please see the attendance list (section 5) for full details. These seminars were jointly organised by Creative & Cultural Skills and the Arts Council of Northern Ireland. This report presents a summary of the discussion, highlighting some key issues faced by the creative industries and priority actions for ‘growing the creative economy’.

The point of contact for this submission is Sara Graham, NI Manager for Creative & Cultural Skills; sara.graham@ccskills.org.uk.

1.0 Background to seminar series: Growing the Creative Economy.

1.1 The creative industries are increasingly moving centre stage in Government’s efforts to rebuild and rebalance the economy. However, there are barriers to realising the sector’s potential. These include a fragmented industry with insufficient scale and access to international markets; and diverse initiatives, which although support the sector, can at times lack a joined-up approach.

2.0 Purpose of the seminars

2.2 To encourage a strategic and collaborative approach between industry, education and government to developing the creative industries in NI and to submit the conclusions as evidence to the CAL inquiry.

2.1 Objectives

2.2 To provide an overview of current government activity and emerging policy relating to developing our creative industries.

2.3 Identify where there are gaps to developing the sector .

2.4 Identify priority actions which will shape and inform government policy, education practice and industry growth.

3.0 Outcomes of discussion - Terms of reference: ‘Identify the key challenges currently facing the sector’

3.1 Current restrictions on growth identified as:

3.2 Lack of scale.

- 3.3 Lack of knowledge sharing - due to scale and natural protectionism in a small market.
- 3.4 Need to move from grant mentality to become more entrepreneurial.
- 3.5 Lack of a coherent voice in government.
- 3.6 Specific challenges identified as:
- 3.7 Business growth & entrepreneurialism.
- 3.8 Improving education-industry channels.
- 3.9 Skills investment - nurturing new and existing talent.

4.0 Priority actions to address challenges

- 4.1 This section addresses the following terms of reference: Investigate whether particular gaps exist; Analyse and compare policies, strategies and delivery mechanisms; Examine the extent and effectiveness of the collaboration and coordination between industry, government and academia in maximising and harnessing the full potential of the creative industries.

4.1 Key messages

- 4.2 Improve business skills, business thinking and entrepreneurialism across the creative sector. This needs to begin in education with case studies and project based learning to encourage entrepreneurial thinking and create a healthier culture of risk-taking as part of creative education.
- 4.3 Encourage education to exploit opportunities to work with industry, for example, maximising 'Knowledge Transfer Partnerships (KTP)' which are a government-funded programme to encourage collaboration between businesses and universities to help businesses improve their competitiveness.
- 4.4 Essential to encourage collaboration within the creative industries and between the creative industries and other sectors to drive innovation and business growth across the economy. For example applying design skills across engineering, manufacturing, marketing, automotive or science based technologies.
- 4.5 Government can be too focused on digital media & games industry. These are extremely important sectors, however, the full breadth of the creative industries are required to provide content for the wider digital platform e.g. writers, actors, musicians, fashion designers, textile artists, graphic designers, illustrators etc. The creative industries are interdependent and therefore require a holistic investment across the whole sector to maximise their potential.
- 4.6 Northern Ireland needs more 'heroes' within the creative industries. There is a lack of aspiration within NI culture that should be addressed by identifying our 'stars' at an early stage and investing in them.
- 4.7 Improve communication & connectivity in implementing plans between government departments with responsibility for the creative industries (DEL/DETI/DCAL/DE).

4.8 Practical actions:

4.9 To encourage business growth & entrepreneurialism

- 4.10 Increase visibility and communication of what business support measures are available for the creative industries to access.
- 4.11 Increase the exposure of NI creative industries to international markets e.g. trade fairs.
- 4.12 Increase opportunities for strategic networking with smaller numbers.

-
- 4.13 The justification required for public funding acts as a block to enterprise. Recommend the introduction of 'proportional' business cases according to the level of risk and money involved to ease administrative requirements.
- 4.14 Introduce 'Creative Credits' - a NESTA Programme to encourage enterprise/innovation and help businesses to develop their ideas by teaming up with creative firms. 'Creative Credits' are used to purchase services from local firms and that idea could be adopted in NI, in areas such as linking with 'export ready' companies.
- 4.15 Business and Education working together to drive cross-sectoral innovation and business development by accessing KTP funding to help businesses improve their competitiveness.
- 4.16 The creative industries in NI have many practitioners, but not enough managers, particularly within the music and digital content industries. Most micro-businesses cannot afford someone 'to manage', but need these skills to grow their business model. Need to devise a mechanism for developing management skills and entrepreneurialism which works for the creative sector and which strengthens the overall infrastructure.
- 4.17 Learn from how other countries use creativity and design to stimulate innovation and growth. For example; Design Wales, the Iceland Design Centre, Helsinki design lab and the European Design Innovation Initiative (EDII) which the European Commission set up to strengthen the connection between design, innovation and competitiveness.
- 4.18 Look for opportunities to bring creative people 'into the boardroom' in government decision making. This would help 'creativity stimulate innovation' (as identified in the NI economic strategy) by creating a better dialogue with government.
- 4.19 Continued support for the Creative Industries Innovation Fund - this funding allows businesses to buy-in talent and deliver a specific project, however, restrictions mean an individual can't pay themselves. This can be a limitation for creative business development as what is often required is time and space to create IP, and the creative practitioner is often best placed to do this themselves, rather than pay someone else to do it.
- 4.20 We need more 'heroes'. There is a lack of aspiration within NI culture that needs to be addressed by identifying our 'stars' at an early stage and investing in them. This will require closer collaboration with education, more seed funding for high potential start ups and encouraging greater ambition from the outset - embedding 'international' into the vision of a creative business/individual.
- 4.21 The creation of IP is fundamental to the creative industries, but often businesses can get too focused on protecting their IP rather than exploiting it. Need to encourage creative businesses to capitalise the maximum potential from their idea before someone else does.
- 4.22 **Within education**
- 4.23 Emphasise the importance of business thinking within creative education through case studies and project based learning to build an understanding of business models. Student's need to leave better equipped for industry and believing 'I can do this is a career'.
- 4.24 More project-based learning in entrepreneurship required; bridging the gap between start-up and business success.
- 4.25 Provide more information, advice and guidance about career choices.
- 4.26 Invest in the 'stars': FE/HE needs to identify those who can succeed at an early stage in their career and help them to flourish.
- 4.27 Opportunity for FE/HE to strengthen commercial offering by delivering flexible and relevant CPD courses in response to industry need.
-

- 4.28 Closer links with industry required to facilitate increased student placements which are key to learning about industry practices.
- 4.29 Create a greater culture of risk at undergraduate level - encouraging creative students to formulate ideas on risk earlier. Risk taking and failing gracefully can happen at university/ college.
- 4.30 Increase cross-disciplinary learning - encourage more collaboration at FE/HE level to explore new opportunities from working across disciplines. e.g. the use of digital tools in jewellery design, or projects which bring together design and engineering students.
- 4.31 Academia should develop lifelong skills and creative problem solvers (industry want creative problem solvers).
- 4.32 'Train the trainers' - need to facilitate getting lecturers back into industry to keep up-to-date with current industry practice.
- 4.33 Incentivise education and industry working more closely by, for example, government funding for part-time, industry based Masters degree.
- 4.34 **To facilitate skills investment**
- 4.35 Expand Creative Apprenticeships offering - need to raise employer awareness & increase the numbers involved.
- 4.36 Accessible and targeted CPD to meet industry needs. Priority areas identified as:
- Forging international connections - how to make an impact/break into international marketplace
 - Leadership and Management skills required across the sector
 - Business Skills
 - Technical innovation - staying ahead
 - Understanding the market
 - Legal requirements and professional practice
 - Intellectual Property: patents, trade marks, licences, copyright, commercial awareness and maximising ongoing value.
- 4.37 Encourage employers to invest in skills development. The drive for excellence is fundamental to the success of a creative business.
- 4.38 Need to retain creative talent within NI, for example, great animators have left because employment opportunities are limited here, therefore we need to increase the number of successful businesses in order to create more progression routes.

5.0 List of attendees across both seminars

- 5.1 In total 55 individuals contributed to the outcomes listed in this report, with an average of 40 people at each seminar.

Growing the creative economy Seminar Attendance - 29th September & 7th December 2011

| Name | Surname | Organisation |
|-------------|----------------|------------------------------------|
| Nikki | McQuillan | Alliance of Sector Skills Councils |
| Mary | Trainor-Nagele | Arts and Business NI |

| Name | Surname | Organisation |
|-------------|----------------|--|
| David | McConnell | Arts Council Northern Ireland |
| Lorraine | McDowell | Arts Council Northern Ireland |
| Nick | Livingston | Arts Council Northern Ireland |
| Roisin | McDonough | Arts Council Northern Ireland |
| Mark | Taylor | BBC |
| Brendan | McGoran | Belfast City Council |
| Carolyn | Mathers | Belfast City Council |
| Patricia | Flanagan | Belfast Metropolitan College |
| Susan | McCambridge | Belfast Metropolitan College |
| Patsy | Horton | Blackstaff Press |
| Aoife | Clarke | CBI |
| Alan | Blair | Colleges Northern Ireland |
| David | Hood | Community Faculty |
| Seanin | Passi | Community Faculty |
| Joe | Kelly | Craft NI |
| James | Evans | Creative & Cultural Skills |
| Pauline | Tambling | Creative & Cultural Skills |
| Sara | Graham | Creative & Cultural Skills |
| Simon | Dancey | Creative & Cultural Skills |
| David | Lewis | Culture NI |
| Michael | Gould | Department for Employment and Learning |
| Mervyn | Langtry | Department for Employment and Learning |
| Stephen | McGowan | Department of Culture, Arts and Leisure |
| Adrian | Arbuthnot | Department of Education |
| Ciaran | McGarrity | Department of Enterprise, Trade and Investment |
| Eoin | McFadden | Department of Enterprise, Trade and Investment |
| Matt | Johnston | Digital Circle & Momentum |
| Ross | Graham | Fast Forward |
| Michael | Ockwell | Grand Opera House |
| Martin | Adair | Invest NI |
| Ian | Graham | Momentum |
| Cara | McLaughlin | National Museums of Northern Ireland |
| Nicola | Thompson | National Museums of Northern Ireland |
| Dan | Hull | NI Assembly |
| Katrina | Walsh | NI Assembly |
| Basil | Dalton | North West Regional College |

| Name | Surname | Organisation |
|-------------|----------------|--------------------------------------|
| Briony | Crozier | Northern Ireland Museums Council |
| Bernard | McCloskey | Northern Ireland Screen |
| Moyra | Lock | Northern Ireland Screen |
| Charlotte | Smith | Northern Ireland Theatre Association |
| Declan | Keeney | Queens University Belfast |
| Michael | Alcorn | Queens University Belfast - SARC |
| Ian | Kennedy | Skillset |
| Andrew | Ferris | Smalltown America Records |
| Shiona | Croft | South Eastern Regional College |
| Meabh | McCaffrey-Lau | Studio On |
| Pearse | Moore | The Nerve Centre |
| Dr. Colm | Murphy | University of Ulster |
| Fiona | McElroy | University of Ulster |
| Prof. Ian | Montgomery | University of Ulster |
| Greg | Maguire | University of Ulster & Zoogloo |
| Colin | McKeown | Whitespace2 |
| Carole | Kane | Workers Educational Association |

Creative Skillset (previously know as Skillset)

The Sector Skills Council for the Creative Industries

**Response to the Inquiry undertaken by
the Northern Ireland Assembly's Committee for Culture, Arts & Leisure:**

“Maximising the Potential of Creative Industries’.

www.skillset.org

December 2011

Skillset is the UK Sector Skills Council for the Creative Industries.

Skillset Northern Ireland seeks to raise skills levels throughout the Creative Media Industries in Northern Ireland, and works with a number of partners to achieve this goal, particularly Northern Ireland Screen, the local agency with responsibility for the development of the screen industries in Northern Ireland. Our other public sector partners include the Department of Culture, Arts and Leisure (DCALNI), Invest NI, and the Department for Employment and Learning (DELNI).

At the heart of the Creative Industries, the Creative Media sector includes companies involved in: TV, Radio, Film, Interactive Media, Animation, Computer Gaming, Facilities (including Visual Effects), Commercials and Promotions, Corporate Production, Photo Imaging, Publishing, Advertising and Fashion and Textiles.

These Creative Media Industries are a major contributor to the Northern Ireland economy and employers remain confident that they will grow at a faster rate than the wider economy in the coming years, particularly with activities that are export focused.

In a small marketplace of Northern Ireland's size, skills need to be flexible and easily transferrable (between film and television, for example) and the increasing demand for content from here presents a unique opportunity and challenge for the media sector to create the next generation of up-and-coming talent who will be creative, knowledgeable, innovative, multi-skilled, flexible, digitally-aware and able to work across different platforms and genres.

Skillset's work in Northern Ireland is guided by the Northern Ireland Industry Skills Panel with membership drawn from leading employers as well as representatives from unions, trade associations, further and higher education, DELNI, and public agencies including Northern Ireland Screen and Invest NI. The panel is Skillset's formal advisory committee in Northern Ireland.

Ian Kennedy
Head of Stakeholder Partnerships, Skillset NI

3rd Floor, Alfred House
21 Alfred Street
Belfast
BT2 8ED

Tel: 02890 434075

Email: iank@skillset.org

Executive Summary

1. Skillset's vision is to help the UK's creative industries to be world-beating and our mission is to lead the sector's skills and talent drive. We are ambitious, aspirational and determined for our industries in Northern Ireland to rise to, and exploit, the new challenges and opportunities ahead.

Though our industries are operating in uncertain economic times we believe there are strong grounds to be positive and we have identified key drivers for growth, optimism and ambition:

- the potential created by the BBC's Network Supply Strategy which points to dramatic increases in the levels of expenditure on network programming in NI over the next 5 years;
- the continued and growing success of Northern Ireland Screen in attracting productions from all over the world to locate in NI;
- the growing commitment from Channel 4 to move more production out of London and into the Nations and Regions of the UK;
- the growth in the number of local companies working in the computer games market, from 1 to 17 in the last 4 years; and
- the growth in the number of companies and individuals developing and creating smart phone applications (apps);
- the potential to reach new markets across the globe through the continued development of our digital infrastructure (e.g. Project Kelvin).

Content is King – and the challenge is to create demand for Northern Ireland-produced content around the globe.

2. A common strategic direction is vital. For example, the increasing spends in television and film production here have the potential to fuel opportunities and growth in related content-producing sectors such as computer gaming, interactive media, post-production, visual effects, animation, publishing, digital content design and provision, and merchandising.
3. In order to meet these challenges and opportunities we need to ensure that our workforce and local companies are equipped with the right skills to innovate, create and communicate. We need to:
 - break down silos
 - develop business and entrepreneurial skills
 - develop knowledge of the global marketplace
 - encourage collaboration across a variety of delivery platforms
 - develop multi-platform delivery skills
 - encourage our experienced 'exiles' to return home
 - find the next generation of creative talent
 - re-energise and up-skill the current generation
 - tackle the 'credibility' and 'geography' factors
 - tackle our diversity issues, especially those affecting women
 - continue to strengthen links between industry and academia.

Skillset will continue to make training, learning and development more accessible and more focussed on employers' actual needs. In particular, we will bring forward proposals to develop business and entrepreneurial skills in recognition of the fact that it is in the export market (i.e. anywhere outside of NI) that any meaningful potential for growth lies.

HM Treasury published its ‘Plan for Growth’ earlier this year and it recognised that the creative industries ‘have the potential to drive significant growth in the UK.’ In Northern Ireland this potential will be realised by all partners – employers, professionals, industry bodies, education institutes, public agencies, trade unions and skill providers – coming together with a strong sense of strategic direction and commitment, and a willingness to invest in the growth of the sector.

Skillset welcomes this inquiry by the Committee for Culture, Arts and Leisure because, based on experiences in Wales and Scotland, we believe the Northern Ireland Assembly should be encouraged to strengthen its support of, and engagement with, the creative industries and continue to help develop their potential to create prosperity and growth in the local economy.

Inquiry Terms of Reference

A. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

1. In Northern Ireland, 10,900 people work in the Skillset footprint of the Creative Media Industries. Significantly, Skillset’s 2009 Employment Census (which excludes Publishing, Photo Imaging and Advertising) showed a significant increase in Creative Media employment in NI from 3,200 in 2006 to 6,300 in 2009. This trend is broadly supported by data from the NI Department for Enterprise, Trade and Investment (DETI) Census (2007), which has also shown increases in NI Creative Media Industries employment in recent years. In contrast, between 2006 and 2009, the UK witnessed a decrease in employment in the sector.

2. **Therefore, the Creative Media Industries in Northern Ireland have been identified as a significant opportunity for wealth and job creation.** These industries make an important contribution to Northern Ireland’s economy and to the cultural development and heritage of the country, as well as helping to diversify the economy and support the transition towards a high value-added knowledge-based economy.

3. **According to Skillset’s assessment, there are a number sub-sectors in particular which have the potential to drive growth and deliver considerable economic benefits:**

Digital Content Creation: the greatest employment growth in the Creative Industries sector has been witnessed in software development, computer games, interactive media, photo-imaging and electronic publishing: nearly 3,300 people now work across these sub-sectors in Northern Ireland. It is important to note that the 2nd Creative Industries Innovation Fund, recently announced by DCAL and administered by the Arts Council of NI, has indicated the primacy of the digital industries and digital content projects.

Film: the UK is one of the three major Film Production Industries in the world, and attracts significant inward investment from overseas. While in Northern Ireland the Film industry is less mature than the UK industry, it is fast becoming of growing strategic importance and has potential spill-over impacts on the tourism sector. Around 350 people operating in the key sub-sector of Film Production live in Northern Ireland, of which the vast majority (around nine in ten) are freelance. Central to future potential will be the continued success of the Northern Ireland Screen Commission in attracting international productions to locate here (‘A Game of Thrones’, ‘Your Highness’) and also in supporting a range of local film and network television drama (‘Hunger’, ‘Hidden’, ‘Good Vibrations’).

Television: approximately 1,650 people work in the Television industry in Northern Ireland which includes Terrestrial Broadcast, Cable and Satellite and Independent Production. The sector includes the BBC and UTV. Three in ten (29%) of the workforce are freelancers. Though the sector has experienced strong recent growth, Northern Ireland is still significantly

under-represented in terms of TV network production – in 2006, the investment in network production across all five terrestrial channels was lowest in Northern Ireland at less than £4 per capita compared to a UK-wide figure of £32. However according to Network Supply Review targets for NI, provided by the BBC, these figures show that investment in network production is set to increase significantly from a total expenditure of £6.3m in 2009/10 to £17.1m in 2011/12. The most significant increase in expenditure over the period 2009/10 to 2011/12 was on commissioned drama productions (increase of £3.4m). Other genres of increased expenditure include commissioned entertainment and factual productions and by 2016 the BBC aims to spend, on an annual basis, 3% of its network budget on productions based in Northern Ireland, on the basis that NI represents 3% of the UK's population. Some estimates put this spend at approximately £30m per annum.

4. **As the Film and Television sectors experience growth in the future, other sub-sectors within the creative Industries will certainly benefit indirectly. Iconic film or broadcasting brands have the potential to break-out on a variety of delivery platforms (mobile devices) and to encourage the development of a range of associated products – books, magazines, computer games, apps, websites, toys, general merchandising.** The challenge facing both television and film producers and digital content designers and providers is how to form effective and commercially viable collaborative relationships in order to fully-exploit the potential of these imminent opportunities.
5. **The Radio sector in Northern Ireland is particularly vibrant despite the current economic conditions, currently employing over 2,000 people.** According to the latest research from OFCOM, in the year ending Q1 2011, BBC Local/nations stations attracted a 22% share of radio listening hours in Northern Ireland, significantly higher than across the other nations (the UK average was 9%). This is consistent with findings in previous years and is explained by the relatively high share of Radio Ulster/ Foyle. Conversely, the BBC's networked services attracted a market share of 27%, much lower than in any of the other nations (the UK average share was 46%). The share of other stations, which includes small community and commercial stations, was 9% - higher than the rest of the UK (where the average was 2%). OFCOM estimates that revenue generated by the commercial stations in Northern Ireland reached £12m in 2010. Adjusting for population size, Northern Ireland has revenue per head of £6.71, a £0.29 decrease on 2009, but above the UK average of £6.58 (which rose by 4% year on year). There are currently 13 community radio stations broadcasting in Northern Ireland with almost 1400 volunteers more than the number employed in public and commercial radio combined (approx. 700). The Community Media Association, in recognising that many volunteers view community stations as a gateway into the employed sector, has adopted the National Occupational Standards developed by Skillset as the basis of its new training programme for volunteers here.

However, the current tough economic climate is taking its toll on community radio, with nearly half the stations who returned financial results to OFCOM reporting a deficit. The average income of community radio stations in the 12 months to the end of March 2011 fell 19% on the previous year to £63,000. The most common difficulty cited by community radio stations has been the lack of available funding.

For many community operators the day to day running of the station is down to a huge level of voluntary effort from, in some cases, a small group of people.

B. Identify the key challenges currently facing the sector.

1. The digital future relies heavily on the Creative Media Industries and their capacity to generate compelling educational, entertainment, commercial and public service content and services which can engage citizens, learners and consumers around the world.

2. **We need to equip the workforce of today and the workforce of the future with the right skills to innovate, create and communicate in a global digital environment.**

As the processes of convergence progress, competitive boundaries will become increasingly blurred. The common feature of the global opportunities presented by new and developing technology is that they will be beyond the scope and scale of almost all single companies, even large established multinationals or conglomerates.

3. **Alliances and partnerships will therefore need to be formed for opportunities to be realised, commonly with companies in technology and telecoms, and sometimes with companies that will be competitors in other markets.**

Learning how to navigate through this increasingly complex competitive environment may well be a distinguishing feature of companies which survive through the current economic downturn, and those which do not.

4. **It is felt that in Northern Ireland, both the extent and intensity of collaboration and networking between Creative Media firms could be improved, as achievement of the tangible benefits this can provide has to date been limited.**

It was clear from the qualitative phase of research conducted by Skillset Northern Ireland in October 2010 that the size and scale of the Creative Media Industries in Northern Ireland created barriers to growth. For digital content providers the lack of a Computer Games industry of scale in Northern Ireland means a lot of home grown talent exits for opportunities outside the country. The average small size of digital companies stops economies of scale being created which means that development opportunities are scarce and insufficient development is therefore conducted. Many practitioners in digital technologies are self-taught.

There is an urgent need to break down silos and to encourage greater collaboration and more effective synergies between different silos; for example, between independent television producers and on-line digital content designers and providers.

Therefore Skillset, in collaboration with Creative & Cultural Skills, was successful in bidding for funding to DELNI to run a series of seminars through 2011 designed to promote and highlight the benefits of collaboration between independent television producers and digital content designers and providers.

5. **There is also the clear need for greater collaboration between industry and education in NI given the historical lack of engagement between the two.**

The foundations for the future generations of talent that will shape and lead the Creative Industries and on which their competitiveness depends, are laid in schools. This breadth and opportunity for a wide range of creative experiences in the early years should be built upon later by more ambitious and rigorous teaching, which maintains a strong emphasis on practical skills and the importance of actually making creative products. In order to help achieve this, there should be a rich level of interaction between schools and creative businesses, so that children and young people are much more aware of the wide range of opportunities that can follow from studying Creative Industries subjects.

In Northern Ireland there is an oversupply of aspiring entrants who struggle to find employment in the sector. As the costs of higher education rise, it's increasingly important that prospective students and parents are able to make informed choices about courses and institutes.

A vital signpost is the 'Skillset Tick' – a kite mark accredited by industry which acts as a mark of quality for HE and FE creative media courses, enabling prospective students to choose those courses most valued by employers and hence likely to lead top employment.

The role of the Skillset Media Academy is of particular relevance in this regard. The Academy brings together a range of courses offered by the University of Ulster, the North

West Regional College and Belfast Metropolitan College and since its inception it has encouraged much greater interaction between key industry figures and organisations and the student body, with regular lectures and/or Q & A sessions, visits to studios, work placements and internships. It is now taking a leading role in developing a range of CPD training programmes which it hopes to offer to industry on a commercial basis within the next 2 years, taking account of the need to up-skill and re-skill the Province's workforce.

6. **A particular challenge is the 'Credibility Factor' facing NI practitioners.** Something of a paradox facing the Creative Media sector in Northern Ireland is that to establish credibility and a reputation, individual employees and firms must frequently secure experience working on projects in the traditional Creative Media clusters of southern England, particularly London. Even if the actual work undertaken – whether creative or technical in nature – is extremely similar, projects outside London may carry less weight on a CV and therefore make it harder for a firm or a freelancer to develop their business successfully at home. A related issue is of course the natural 'talent drain' whereby young workers showing promise will often follow the better career prospects (and remuneration) available by moving to London.
7. **The challenge facing NI is therefore twofold: firstly, to ensure more experienced professionals who may have left are able to return home to continue a successful career; and secondly, in the longer term, to develop a base of employers capable of attracting and retaining the best young talent.**
8. **Perhaps the biggest challenges are those faced by the Publishing industry in NI with the threat to the very survival of some of the Province's smaller companies. There are serious question marks over the sustainability of some NI local newspapers given the large number of them and their relatively small readership.** 1,200 people work in the Publishing sector in Northern Ireland, predominantly from the newspaper sector where there are some 51 publications, located throughout the province. Figures suggest a significant decrease in the size of the workforce from 4,000 in 2006 and 2,250 in 2007. This dramatic decline in employment is a consequence of pressures brought about by the reduction, in common with the rest of the UK, in advertising revenue in local newspapers; and also by the growth of alternative sources of information, the internet in particular, for younger consumers. **The challenge facing local and regional newspapers here in Northern Ireland is to find new, viable business models which allow them to develop an on-line presence in addition to their print product.** However, a strength going forward for the industry is that journalism in the Province is considered to be well-developed in terms of supporting infrastructure: the University of Ulster, for example, was the first full multimedia MA course to gain dual accreditation from the Broadcast Journalism Training Centre (BJTC) and the National Council for the Training of Journalists (NCTJ).
9. **As with other sectors of the economy, the creative industries sector is challenged by issues of diversity.**

Representation of women is much lower in NI Creative Media than across the economy as a whole (22% compared with over 47% across Northern Ireland). Research has also shown that female representation is falling (from 34% in 2006). The NI figure of 22% for female participation compares unfavourably with those for England (39%), Scotland (33%) and Wales (29%). Within the Creative Media workforce across the UK the average is 38%.

Research has also repeatedly shown that representation of older women is extremely low and has identified the cause of this to be the particular challenges of balancing starting and raising a family with working in the Creative Media Industries, for example due to long and unpredictable hours.

Just 1% of the NI Creative Media Industries workforce is from a Black, Asian or Minority Ethnic Background (BAME). This compares to 2% across the wider Northern Irish economy and 7% across the UK Creative Media workforce.

Fewer than one in ten (8%) in the NI Creative Media Industries workforce is disabled. This is slightly higher than the 5% of those employed across the wider economy in NI that are disabled.

10. **A further specific challenge is that posed by the geographical location of Northern Ireland, separated from the rest of the United Kingdom by the Irish Sea.**

Interestingly, this has the effect of facilitating retention, especially by the larger employers such as BBC NI; but here, the career pyramid sharpens very quickly with fewer opportunities for advancement to senior level. This means that employees have to choose between sitting in the same job for a much longer time or moving across the Irish Sea (with all the implications for family disruption – new schools, etc.) to gain advancement. Unsurprisingly, many choose not to move. Of course, if one works for the BBC in London or Manchester, for example, it's possible to climb the career ladder without having to move house; but in Northern Ireland, this lack of opportunity, and movement, adds to the problems of people trying to gain employment or find the next rung on the career ladder. In the qualitative phase of Skillset's research conducted in October 2010 some expressed a serious concern that the lack of career mobility can lead to stagnation and a lack of energy to develop new ideas and innovate.

C. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as:

financial and business support, tax credits, education, training and skills development, leverage into international markets, the protection of intellectual property, and legislative documents.

1. Demand for learning and development remains high across the UK Creative Media Industries, though numerous barriers remain a challenge. In 2008, slightly less people in the NI Creative Media Industries workforce (85% compared to 90% in the UK) reported barriers or obstacles to learning and development.

Overall, the most common barriers were the difficulty in assessing the quality of courses (38%), available learning and development was in 'inconvenient places' (33%), and that fees are too high (31%).

Compared to the UK-wide responses [from Skillset Research], less NI employees and freelancers claimed that employers were unwilling to pay for learning and development. For many NI employers there is a perennial conflict in terms of resourcing. Time and budgets are usually tight – a problem exacerbated by the fact that most NI firms are very small – and the high opportunity cost of senior staff time even provides a barrier to important forms of in-work learning and development for less experienced employees, such as mentoring and work shadowing. Research revealed that there were considerable differences between the experiences of employees and freelancers in learning and development participation.

2. **A far higher proportion of NI freelancers than employees reported virtually every type of barrier.** For example, NI freelancers were more likely to fear losing work due to committing time to learning and development (47% v. 4%), and the possible loss of earnings too high a risk (36% v. 5%).
3. **In fact, a key skills development issue in NI is almost certainly to provide greater recognition and consideration of the needs of freelancers, on whom so much of the Creative Media sector's performance depends.**
4. 41% of Creative Media employers in NI reported that they had funded or arranged learning or development for their workforce in the past 12 months. 24% of these employers did not make it available to freelancers.

58% of employers in NI cited barriers that restricted their ability to provide more learning and development.

The most common reasons being that 'the company cannot afford to invest in learning and development' or 'not having enough time' (both mentioned by 68% of employers), followed by courses generally not being suitable for the company's needs (48%).

5. A key issue in terms of workforce development for the digital economy in NI and across the UK is the key role of leaders and managers in the Creative Media Industries in creating new business models, exploring new national and international markets, and exploiting the opportunities provided by digital platforms. Increasingly the Creative Media market is a global market. Content for Computer Games, Advertising, Film, Television (especially the UK's excellent record in exporting TV formats), Animation and Publishing are all globally-integrated sectors.

SMEs in particular need help, which is not currently widely available, to understand the potential, find new approaches to content creation and Intellectual Property exploitation, and develop new business models for growth.

Across all Creative Media Industries, there is recognition of the dramatic changes brought about by the digital environment and the need to up-skill to make the most of it. The following are, in Skillset's view, of particular importance in Northern Ireland, especially given the number of SME's, micro-businesses and freelancers operating in most sectors:

Management, leadership, business and entrepreneurial skills: the Skillset National Advisory Board for Northern Ireland has identified the development of these skills as essential for the future health of the Creative Media Industries in Northern Ireland, especially, the need for more senior and executive television producers, project management for multi-platform development; the hybrid skills combining effective leadership with innovation, creativity and understanding of technology, and the analytical skills to understand audience interests and translate it into business intelligence.

Multi-skilling: an understanding of different technology platforms and their impact on content development and digital work flow, and new approaches to working in cross-functional creative / technical teams within and across companies. In Northern Ireland a significant number of journalists have recently lost their jobs, midway through their working lives, with the main broadcasting organisations and are seeking, through the Province's branch of the NUJ, opportunities to train in the new skill sets associated with the delivery of on-line content.

Multi-platform skills: the creative and technical skills to produce content for distribution across all potential platforms, and the ability to understand and exploit technological advances.

IP and monetisation of multi-platform content: understanding of intellectual property legislation to protect from piracy, and exploiting intellectual property internationally to take full advantage of emerging markets - with particular focus on the ability to deal with the problem of illegal downloading and copyright infringement.

Broadcast engineering: continuing to be an area of skills shortage.

Archiving: archiving of digital content being an area which is attracting increased attention as a challenging issue for the future.

Sales and marketing: being particularly important in Commercial Radio and an emerging need in other sectors.

Diagonal thinking: the ability to tell great stories, then know how to monetise those stories to the best effect utilising media that cross platforms and territories well.

D. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.

1. **In both Scotland and Wales, the respective Devolved Administrations have identified the Creative Industries as one of the key priority sectors which will, with support, drive growth in their economies. As a result, both Administrations have been very proactive in working with Skillset and other relevant parties in defining the skills agenda for the creative industries and providing significant funding for a series of programmes.**

In Northern Ireland, the recently-published report by the Office of the Adviser on Employment and Skills identified the Creative Industries for the first time as ‘an emerging sector’ in the local economy and this hopefully points the way to a greater level of engagement with it by the NI Assembly. The media landscape here in Northern Ireland and across the UK is changing rapidly. Skillset has been highly-active in implementing key strategies and schemes in the Nations and Regions designed to improve skills, develop talent, innovative thinking and increase competitiveness.

2. The biggest driver is the increase in demand for Northern Ireland-produced content, witnessed by the growth in the number of companies and individuals working in computer games and smart-phone apps development. Also the success of the Northern Ireland Screen Commission in attracting inward productions such as ‘A Game of Thrones’, ‘Hunger’ and ‘Your Highness’ has highlighted the future potential of the film industry. NI Screen has secured significant funding from the Devolved Administration to expand the Paint Hall Studio complex in Belfast’s Titanic Quarter and is working with Skillset and Invest NI to develop the embryonic Visual Effects sector in the Province.

3. The BBC’s Network Supply strategy will increase investment in network production significantly during the period 2011 – 2016 demonstrating the BBC’s commitment to changing the nature of programme supply so it better reflects the diversity of creative talent around the UK and connects with the audiences it serves. Channel 4 also plans to increase production from around the UK, including from NI. Both broadcasters have identified network television drama as a key genre in achieving their spending targets.

4. **Skillset supports the view of those agencies which are seeking to persuade the NI Assembly to extend the film tax credit to support key areas of network television production – children’s programming, animation and drama.**

5. In a small marketplace of Northern Ireland’s size, skills need to be flexible and easily transferrable between film and television, and this increase in demand presents a unique opportunity and challenge for the media sector here to create the next generation of up-and-coming talent who will be multi-skilled, flexible, digitally-aware and able to work across different platforms and genres.

Therefore, a new strategy -the ‘Aim High’ new entrants scheme – has been implemented. It’s a new £500K, 18-month training scheme to find and grow the creative and editorial leaders of the future.

Funded and administered by Skillset in partnership with BBC NI and NI Screen, it’s designed to equip 15 trainees in every platform - camera skills, production, post-production, on-line production, research, creative story-telling and all necessary compliance training. Trainees will work across genres, platforms, independent companies and the BBC.

The trainees will each receive a wage as employees of NI Screen and each will experience 4 x 4-month long placements within the BBC, independent production companies and facilities houses.

Recruitment for the scheme began in June 2011 and 600 applications were received. The final 15 trainees began their placements on 17th October 2011.

6. **Skillset in Scotland has launched a similar scheme – the Television Drama Training Programme developed in partnership with BBC Scotland and in association with BECTU.**

It was also developed in the context of the BBC's strategy to boost out of London network programme spend by 2016. A minimum 9% (3% in NI) of this spend is planned for Scotland.

The plan is to achieve production targets in Scotland by 2012. Roughly this target equates to three series a year. This was an ambitious but achievable goal especially in light of the greater degree of cross-over in the skills-base from film production to TV drama production evident in Scotland from Skillset's research.

The programme is a key factor in delivering against this ambition and is designed to support practitioners in scripted film and television production, helping to create a vibrant, competitive and sustainable production community in Scotland. The programme has three linked elements:

- Producer Training Scheme: delivering an on-the-job drama production development programme over 6-months to four producers with some existing experience.
- Producer Taster Scheme: providing an 8-week development programme for up-and-coming production talent
- Trainee Script Editor Scheme: training three script editors in the demands of working on drama productions.

The programme is scheduled to run for 2 years to March 2012 and over half a million pounds of investment has been secured to support it.

Through the Programme the foundations of a long-term strategy have been put in place to ensure that TV drama is a sustainable indigenous industry in Scotland while at the same time ensuring that feature productions attracted to Scotland have access to a highly skilled workforce.

7. **Also in Scotland, Skillset is working closely with John Wheatley College, BBC Scotland, STV and independent production companies to deliver a new apprenticeship in creative and digital media.** Its aim is to provide the 10 chosen apprentices with the skills to contribute to Olympics output on radio, television and on-line and look further ahead by producing content for the 2014 Commonwealth games in Glasgow. The scheme is targeted at over 18 year-olds who are not already in full-time employment, further education or training.

8. **The Apprenticeship in Creative and Digital Media is a new qualification in Wales.**

Skillset has been running a pilot project, recruiting two cohorts of Apprentices, one in South Wales and one in North Wales, whose apprenticeships are now underway and will run until the end of 2011.

The Apprentices have been matched with some of the most exciting creative businesses in Wales, where they're learning on the job as well as through time studying relevant knowledge and skills at college.

Potential Apprentices need to be creative and talented, with a desire to make their mark in the creative and digital industries in Wales. They also need to be aged 16 years or above and ideally have 5 GCSEs grades A-C.

However, showing a positive and committed attitude and a strong desire to learn are as important as having prior qualifications.

The Apprentices will learn the creative and technical skills they need to build a media career. They'll also work towards a Level 3 Certificate in Creative and Digital Media - employers will value this as it will show that they understand team work, health and safety, communications and creative thinking, as well as the job and the industry they work in. They'll be employed by a creative and digital media company in Wales and learn both in their working role and

through time at college. Their employers will pay at least the minimum wage for apprentices throughout the Apprenticeship.

The apprenticeship is part of a project which is supported by the Welsh Assembly Government's Sector Priorities Fund Pilot (SPFP) programme that also receives additional support from the European Social Fund and BBC Wales.

9. **Also in Wales, The Skills for the Digital Economy Programme will develop and deliver flexible, industry-led skills provision to meet the needs of creative media employers and freelancers working in West Wales and the Valleys.**

The programme is backed with £2.7m from the European Social Fund (ESF) through the Welsh Government, with the rest of the funds provided by Welsh broadcaster S4C, the trade association for independent producers in film and television in Wales, Teledwyr Annibynnol Cymru (TAC) and Skillset Cymru. There are three stages to this four and a half year project.

Stage 1: Research - Skillset Cymru will research the current skills needs for the Creative Media workforce in the target regions, which will inform the development and delivery of training provision. The research will also inform the development of a portfolio of training to help individuals develop new skills to sustain their existing employment or to seek new employment.

Stage 2: Training - Based on the skills priorities identified in the research, training will be tendered out for training providers (FE, HE, private or voluntary) to deliver.

Stage 3: Improving Diversity and Environmental Sustainability - Other key aims of the programme are to address diversity and environmental issues the sector may currently face in the target regions. This could be about increasing gender equality, helping companies 'green' their productions, or adopting green ICT.

10. **It should also be noted that the devolved administrations in Wales and Scotland provide financial support to the Skillset Media Academies within their jurisdictions. No such support has been forthcoming to date from the Northern Ireland Assembly to the Skillset Media Academy here, which consists of the University of Ulster, the North West Regional College and Belfast Metropolitan College.**

- E. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland.

1. Skillset, representing the voice of industry, works closely with DELNI in particular, especially in relation to the on-going delivery of its Action Plan. This is agreed and monitored on a quarterly basis by the Sectoral Branch of DELNI on behalf of UKCES.

The various actions and initiatives detailed in the Plan arise from issues raised in the Skillset Strategic Skills Assessment for NI and from consultations with key employers such as BBC NI, UTV, independent production companies such as Wild Rover Productions, Waddell Media and Below the Radar, newspaper and magazine publishers and with key agencies with a specific interest in skills issues – the Northern Ireland Screen Commission, Digital Circle, PACT, NCTJ, BECTU and Invest NI.

Skillset's Head of Stakeholder Partnerships in NI also consults regularly in order to enhance and develop the Plan with academic bodies represented by the Skillset Media Academy in NI (the University of Ulster, Belfast Metropolitan College, the North West Regional College). **The Skillset National Advisory Board in NI also reviews the Plan on a quarterly basis, monitors progress and gives advice on approach and methodology. Representatives of DELNI, Invest**

NI and NI Screen sit on the Skillset Board along with key employers and academics from both the University of Ulster and Queens University Belfast.

The Plan is organic, forever changing, moving forward and responding to new challenges which our researches and consultations bring to light.

2. Skillset has developed a closer relationship with DCAL over the last 2 years, especially through the Belfast Media Festival. DCAL's Head of Creative Industries and Innovation joined the Steering Group for this year's Festival and the department provided significant funding for the event together with BBC NI, the BBC Academy, UTV, NI Screen, Skillset, DELNI and Channel 4.

The Festival is an annual one-day event designed to consider and debate the digital future for Northern Ireland and examine how to future-proof our local creative community. Top speakers from across the industry give their insights, and key players in the Northern Ireland media sector share their hopes and be on hand to answer delegates' questions.

Over 300 delegates attend the Conference. They consist of independent television producers, BBC NI and UTV staff, digital content providers and designers, students and staff from the Skillset NI Media Academy and representatives of various trade bodies and Government departments.

Last year our keynote speakers included: Sir Bob Geldof, Chairman of Ten Alps plc., and this year we had the Director General of the BBC, Mark Thompson, and the Chief Executive of Channel 4, David Abraham.

3. **Skillset believes that the key to the future prosperity of our creative industries lies in the continuing development of the links between industry and academia in particular.** In recent years the development and implementation of an Education Strategy by Northern Ireland Screen, which aims to embed the use of moving image and related digital technologies across the formal and non-formal curriculum, has produced impressive results and achievements in many of our schools and a new supply of media-literate young people keen to explore careers in the sector. The Moving Image A-level, the Creative Learning Centres and Film Clubs have all combined to provide many young people with the skills and knowledge for the digital workplace.

4. Creative Media is highly-skilled and one of the most highly-qualified sectors in the economy; **69% of the NI Creative Media Industries workforce have a degree or equivalent level 4 qualification** compared with just 33% of the population of working age across the NI economy. Freelancers in particular tend to have degrees (74% compared with 64% of employees). Across the UK Creative Media workforce, 60% have a graduate/level 4 degree.

70% of Creative Media employers in NI recruited directly from education in 2009, the highest of all nations within the UK (an average of 45% across the UK).

5. **In Northern Ireland the role of the Skillset Media Academy is of particular relevance in this regard.** Since its inception, it has encouraged much greater interaction between key industry figures and organisations and the student body, with regular lectures and/or Q & A sessions, visits to studios, work placements and internships.

6. Although HE and FE provide valuable skills into the wider community, in terms of the Creative Media Industries, too many courses produce graduates with insufficient specialisms to meet employer needs. This is a particular issue for employers in the digital content sector where concerns exist that the gap between ever-changing industry needs and more slowly-evolving HE course content could widen substantially and further hit industry competitiveness. However it could also be used as an opportunity to prioritise funding to a smaller number of more appropriate courses, which could start to address the problem of both an excess supply overall and an excess number of less specialist, industry-relevant courses.

-
7. **Employers are keen to promote greater take up of Sector Skills Council-backed courses, especially those recognised through our ‘Pick the Tick’ accreditation service.** The fact that major Creative Industries employers in Northern Ireland have actively engaged with a number of courses offered by the Skillset NI Media Academy illustrates a growing appreciation of the need to help the education sector meet industry needs. **Furthermore, the Skillset NI Media Academy reports that the number of students applying for its courses has almost doubled since it achieved Skillset’s accreditation and licence.**
8. Students from Skillset Accredited and Skillset Academy courses are more likely to find Skillset relevant employment than their counterparts on more general Skillset relevant courses. Consequently, over a third of all Skillset Accredited course students (33.8%) and over a quarter of Skillset Academy course students (26.4%) who find employment six months after their course find employment in Skillset industries. For Accredited courses this is over three times the 10% of students on all Skillset relevant courses who find employment in Skillset industries.
9. Without downplaying the importance of higher level skills development and qualifications, it is also worth recognising that not all entrants to the Creative Media sector need to be graduates. The value of practical work experience continues to marginalise the attainment of specific qualifications in gaining a first job, in spite of the pronounced trend of recent decades towards greater participation in higher education.
10. **The failure of some specific media studies disciplines to establish credibility amongst industry employers has meant that many new entrants to Creative Media hold a degree which is not highly demanded by employers.** For these people, the three years of study may have been better spent gaining practical work experience, while for other talented potential recruits the lure of greater financial rewards elsewhere may see them lost to the industry.
11. **Establishing a clearer and more mutually beneficial relationship between higher education and Creative Media employers remains a major challenge relevant across both NI and the rest of the UK.**
- F. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for support.
1. With regard to the Skills agenda in Northern Ireland, some discretionary funding has been available from DELNI in recent years to support specific projects. Skillset has been successful in securing DELNI funds for projects such as:
- Developing a Strategy for Collaboration Between the Television and Digital Content and Design Sectors (in partnership with Creative & Cultural Skills)
 - Developing a Report on the Skills Needs in the NI Publishing Sector
 - Developing the Skillset Careers Service in NI.
 - Developing a Skills Action Plan for the Digital Media Sector.
- However, no such funding has been available from DELNI in the current financial year (2011 /12) and it is uncertain as to whether any will be available next year.**
2. **DCALNI’s Creative Industries’ Innovation Fund is currently open for submissions from SMEs and will soon be accepting applications for funding for projects from sectoral bodies.** The emphasis is on creating commercial digital product and Skillset will be applying for funding to deliver relevant training programmes.
3. **Northern Ireland Screen prioritises and funds:**
- script development
-

- slate development
- feature film production
- short film production
- television production (all genres)
- digital content and film completion
- film education
- film archive
- cultural cinema and film festivals
- business and skills development.

Its Skills Fund is designed to support financially those participating in training or development courses which will advance skills, expertise, and general career development, and thus have a positive impact on NI's screen industry.

Skillset regards NI Screen as its key strategic partner in NI and is currently working with it to finance and administer a number of schemes including:

- The Aim High new entrants scheme
- The Production Guru training course
- CPD courses offered by the NI Skillset Media Academy

4. For many NI employers there is a perennial conflict in terms of resourcing. Time and budgets are usually tight – a problem exacerbated by the fact that most NI firms are very small – and the high opportunity cost of senior staff time even provides a barrier to important forms of in-work learning and development for less experienced employees, such as mentoring and work shadowing.

58% of Creative Media employers in NI cited barriers that restricted their ability to provide more learning and development. The most common reasons being that 'the company cannot afford to invest in learning and development' or 'not having enough time' (both mentioned by 68% of employers), followed by courses generally not being suitable for the company's needs (48%).

28% of employers reduced their budget for learning and development over the last year, which is the highest of all nations and regions across the UK (12% on average). For 53% of employers in NI the budget remained unchanged, whilst just 11% have actually seen an increase in it.

5. But key employers such as BBC NI and UTV make substantial funding available for skills development for both in-house staff, freelancers and new entrants. The BBC is a funding partner, with Skillset and NI Screen, in the 'Aim High' new entrants scheme and UTV provides a range of placements and seminars for students from the Skillset NI Media Academy.

6. **Skillset itself makes funding available to industry and individuals from a number of its own initiatives.** Individuals or companies can support the cost of training by applying to:

- Skillset's Television Skills Fund; and
- Skillset's Film Skills Fund – the largest fund in the UK to support film specific training.

Skillset's own research has demonstrated that certain sub-sectors have the greatest potential for growth and development and it has therefore prioritised skills areas related to the UK's film, television, interactive media, animation, visual effects and computer games industries.

For example, it is important that training in industry standard technology such as MAYA is available. Maya for example, would give local companies an advantage and support

development across Film & TV, Post Production, Animation and Mobile and Internet gaming. This can be achieved through both short courses and by supporting HE and FE Animation courses. Greater focus on training for Mobile & Internet gaming and Mobile applications development is also required to take advantage of the current opportunities that exist within the growing mobile and tablet devices markets. Multi-skilling competence is a significant requirement of digital media workflow, from content creation and production to metadata management. Yet there is a shortage of new people in the industry equipped with 'T-skills' and diagonal thinking ability - highly specialised in one core field, but with broad skills and knowledge to utilise their specialism across teams and platforms.

In summary, within these sub-sectors Skillset has identified the following for financial support:

- Health & Safety for all departments and grades;
- Training across all departments and grades aimed at professionals from under-represented groups;
- Business, management and leadership skills;
- Technical & Craft Skills;
- Training on the impact and use of new technologies;
- Cross-departmental training for all departments and grades;
- Production and Production office skills, including Production Accounting;
- Post Production, including SFX and VFX;
- Exhibition and Distribution training across all departments and grades;
- HR support for companies, and company training strategies.

Data Sources

- Skillset Creative Media Employer Survey 2010
- Skillset Creative Media Workforce Surveys 2005, 2008
- Skillset Employment Census 2006, 2009
- Skillset Employers' Survey in Association with Digital Circle and DELNI, 2010
- Feature Film Production Workforce Survey – Skillset/UK Film Council 2008
- OFCOM Nations and Regions Communications Market Report 2011
- OFCOM Annual Community Radio Report 2011

Cultural Partnership Forum

To whom it may concern

On behalf of the Cultural Partnership Forum we welcome the CAL committee inquiry into Maximising the potential of creative industries.

The Cultural Partnership Forum recognises the value of developing a robust creative industry and we encourage the development of the entrepreneurial spirit at the earliest age within the education system with the talent of young people being developed within schools and the opportunity of creating a career within the creative industries being fully supported.

As most young people engage in arts and creativity in the network of arts centre's throughout Northern Ireland we think it is essential that these centre's are funded to develop both talent development and enterprise programmes in partnership with schools and colleges at further and higher levels.

As a result cross departmental support and inter agency support between ACNI, NI Screen, INI, Digital Circle to name a few is vital to stimulation of the creative industries. These agencies must recognise the value and support network that arts organisations provide which includes enterprise and innovation programmes, incubation support and most importantly talent development.

Creative Industries will succeed only if we nurture our local talent and encourage enterprise and innovation. The Cultural Partnership Forum will provide any and all support as necessary.

–

Pearse Moore

Chairperson
Cultural Partnership Forum

Culture Company

A new culture of learning for a digital age

Culture Company is committed to putting creativity and learning at the heart of the 2013 UK City of Culture programme. We believe that there is an enormous opportunity for capacity building within the creative industries and for skills development in film, music, design and digital media that will leave a lasting legacy in the region.

Of the four key themes of the 2013 programme, Unlocking Creativity has the greatest potential to make a significant impact on communities, particularly the younger generation, whose creative potential we are seeking to unleash.

We believe that government policy needs to ensure that young people gain high-level skills in **creativity** and **digital literacy** so that the Northern Ireland economy has a creative workforce that will give it a competitive edge in the new digital economy of today.

Current educational policy-making needs to consider the **creative application of technology** and how access can be provided within the classroom. For example, it is essential that schools have access to the most creative tools and technologies currently available and that teachers have the opportunity to gain skills in a range of creative digital skills.

Through the City of Culture capital fund, we are making an investment of £100,000 to secure 15 Apple computer suites for the primary sector in Derry-Londonderry. This investment is part of an overall strategic vision that will position the city in 2013 as a pioneer of new creative approaches to education that put culture and artistic practise into the driving seat of learning.

We believe that the fusion between culture and education is forging a dynamic, new culture of learning for a digital age. The current restructuring of the education system in Northern Ireland and its integration under a single Education and Skills Authority (ESA) presents an opportunity for fresh thinking on how education can be best delivered in a digital age.

City of Culture and the Creative Industries

The City of Culture education programme will road test a number of different models for delivering access to creative skills and Apple technology in the primary and post-primary sector that will provide valuable on-the-ground research to policy-makers.

In 2013 the city has an incredible opportunity to show exactly how, from primary school to third level, the curriculum can be taught through creativity and the creative application of digital technology – how writing a song or recording a podcast, taking a digital photograph or making a video, designing a logo or building a web page, drawing a comic book or animating a story can revitalise subjects that are currently failing to engage young learners.

We are aiming to galvanise schools to become hubs of creativity at the heart of their local community, opening their doors after hours for arts-based learning programmes/courses (such as the Children's Music Promise) for young adults, parents, the unemployed, senior citizens, etc.

This will allow us to directly tackle underachievement, provide a second chance for those who have never benefited from a creative curriculum and get all sections of the community involved in creating art, learning digital skills, publishing their own images, poems, video and music on the web and sharing their stories with communities around the globe.

Everyone should be given a voice, including young people from the special schools who can now instantly communicate with their peers in special schools throughout the world. Experience has shown that schools are up for this, particularly those in disadvantaged communities that are seeking new pathways to learning for **disaffected young people** struggling with the demands of an academic-based curriculum.

In the current educational environment, levels of traditional literacy are in sharp decline and more and more young people are struggling with the demands of an academic-based curriculum. Increasing numbers of young people are switching off to the formal methods of education and learning offered by our institutions and focusing their energies on the communication technologies of digital culture (mobile phones, Youtube, Facebook).

A new educational vision and strategy is urgently required to connect with this generation and re-engage those young people who have 'switched off'. It is time to finally leave the Victorian classroom behind and embrace a broader definition of literacy.

Educationalists and curriculum planners in Northern Ireland are taking up this challenge, but the changes required to the culture of learning in our schools are seismic. Digital technology is now widely available in schools, but most teachers lack the skills and confidence to use it effectively. CCEA (the Council for Curriculum, Examinations and Assessment) have introduced a new, more open and flexible curriculum at Key Stage 2 and 3 based upon "the need to focus on the development of skills and to approach learning in a more connected way... employer's want young people with cross-disciplinary skills, who can work together and apply knowledge." (CCEA's Pathways strategy document).

CCEA has responded to the needs of pupils seeking opportunities to learn creative and technical skills by embedding digital literacy in the Northern Ireland curriculum through:

- A new ICT accreditation scheme at Key Stage 2 and 3 that will enable young learners to gain a qualification in music technology, film, animation, sound, digital imaging and web design.
- Introducing new digital subjects such as Moving Image Arts GCE and GCSE. This new vocational qualification, with a unique online examination, offers students the opportunity to participate in hands-on digital filmmaking in the classroom. Moving Image Arts is now being offered by over 80 schools in Northern Ireland and England.

DCAL are providing annual funding to three Creative Learning Centres - The Nerve Centre in Derry-Londonderry, Studio On in Belfast and the Amma Centre in Armagh – to provide teacher-training programmes, learning resources and ongoing technical support to teachers throughout Northern Ireland. The Creative Learning Centres are providing structured training programmes in digital technologies to over 2000 teachers each year and have worked with approximately 400 schools over the past few years.

By gaining the confidence, skills and resources to use digital technologies effectively in the classroom, teachers will enrich the learning experience of their pupils and have the means to engage those young people who have become disaffected with formal methods of learning. An education system and curriculum that can energise these young people, give them a sense of purpose and instil belief in their own abilities will raise their horizons beyond the ghetto walls.

There will be a direct impact on educational underachievement as these young people are able to demonstrate practical skills and creative abilities across a range of digital technologies and have their digital literacy acknowledged and accredited. There will be tangible results in the improvement of standards and the qualifications attained by those young people who are currently leaving school with little or nothing to show for their time in education.

City of Culture Skills Development Programmes for 2013

A series of creative learning programmes are currently being developed, the elements of which are aligned with the themes of the bid which earned Derry~Londonderry the title of UK City of Culture 2013. These programmes will:

- Promote greater use of **Apple technology in schools**. 15 Apple suites have been secured for the primary sector in Derry through an award of £100,000 from the City of Culture Capital Fund. The Apple technology will be used in a city wide primary school programme

to create artwork for a new digital Book of Kells for the 21st century (e.g. pupils could visually interpret Seamus Heaney's poems about Colm Cille). This e-book and iPhone app could be made available to every school child and parent in Northern Ireland.

- Promote CCEA's innovative **Moving Image Arts** GCE and GCSE qualifications throughout the UK and internationally as an exemplar of how digital literacy and Apple technology can transform learning in the classroom.
- Pilot new digital approaches to conflict education through the **Teaching Divided Histories** project that will involve 25 post-primary schools in NI and the border counties working with teachers and pupils in post-conflict or fragile countries. The Nerve Centre and the British Council have secured £467,000 from the EU Peace 111 fund for the next 3 years.
- Promote new approaches to music education through the **Children's Music Promise**, which pledges to provide access to musical instruments and sustained, quality music-making experiences for all children and young people of school age. The Music Services of the Western Education and Library are the lead partner in this initiative which will see the establishment of a Music Education Hub for Derry-Londonderry.
- Involve secondary schools throughout Northern Ireland in a **Turner Prize-style school competition** to create original and thought-provoking artwork (in partnership with the Tate).
- **Provide opportunities for school pupils to learn industry skills through a series of International Summer Schools** in art, music, drama, literature and film with leading artists (each hosted by a different school across the city), as well as mentoring and masterclass programmes by international artists delivered into schools and colleges via Skype.
- Develop new vocational qualifications in partnership with CCEA (such as a music technology GCSE/GCE).

Creative Legacy of City of Culture 2013

The creative programmes listed above form the framework for the young people of the city to discover their creative potential. The legacy that this generates will manifest itself in many ways, including:

- From primary to third level, teachers and students will develop and embed new models of how the curriculum can be creatively delivered across disciplines.
- Schools have a second life after hours as creative learning centres for the entire community.
- New models of conflict education that tackle sectarianism at home are shared with post-conflict societies around the world.
- Children's Music Promise creates a whole new way of teaching and experiencing music in schools and communities.
- Apple computers and musical equipment in every school and neighbourhood in the city.
- New Professional Development programmes for teachers transform methods of teaching and learning and remodel the Creative Classroom.
- A shared learning network (Creative Campus) is established linking schools, youth/community centres, art centres and Institutes of Further and Higher Education.
- New accredited arts programmes delivered in schools and neighbourhood centres that deliver creative skills and qualifications to the entire community.
- Derry~Londonderry is established as an international centre of excellence in education and learning in the arts, digital media and conflict education.

Department of Culture, Arts and Leisure

Culture, Arts and Leisure Committee

Inquiry into Maximising The Potential of the Creative Industries

Written evidence submitted by the
Department of Culture, Arts and Leisure



(December 2011)

1. Summary

The Department of Culture, Arts and Leisure is responsible for a diverse portfolio that includes arts and creativity, museums, libraries, sport, inland waterways and inland fisheries, linguistic diversity, and public archives. It is also the Government lead on the creative industries. On 1 December 2011, DCAL officials provided a briefing to the Culture, Arts and Leisure Committee on a draft collaborative framework for the creative industries. The framework document (Appendix A) provides the Committee with a template to compare evidence gathered throughout the Inquiry and assist discussion with witnesses. This submission provides additional evidence supporting the framework approach while addressing in turn the Inquiry's terms of reference.

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

There are around 31,000 people employed in the north of Ireland in the creative industries or in creative occupations. This represents approximately 4.1% of the workforce. In 2008 GVA for the local sector amounted to £727 million. 70% of the value and most of the growth potential of the UK creative industries sector lies in the Content and Advertising space. It is a space where technology is challenging well established business models and providing the spur to innovation and growth, and offers a significant prize upon which to focus. If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture.

Identify the key challenges currently facing the sector

Challenges include a fragmented industry with insufficient scale; insufficient engagement and collaboration between sub-sectors; insufficient engagement and collaboration between the creative industries and other business sectors; and insufficient engagement in international markets. Diverse government interventions also sometimes lack effective coordination. The diversity within the creative industries means that no one department, agency or representative body can fully realise the sector's potential in isolation. The potential of the creative industries is not sufficiently well recognised or appreciated in either policy or business circles.

Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms

Our region needs to strengthen collaboration and commercialisation of knowledge and significantly increase our export focus if we are to achieve our economic goals. However, there is a general lack of entrepreneurial skills within all sectors of the creative and cultural industries. The perception that some HE and FE institutions are 'impenetrable' to the creative industries needs to be changed by building on pro-active engagement and best-practice demonstrated elsewhere. The sharing of ideas, knowledge and experience based on well-developed, open channels of communication, support networks and partnership working is

the key to success. This needs an architecture that will support the development of policies and programmes that are interlocking and mutually supportive.

Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries

The Triple Helix approach to innovation policy stresses the importance of interactions between business, government and academia. The concept of smart specialisation is built on a sound analysis of the assets of the region and is based on a strong partnership between businesses, public entities and knowledge institutions. The quality of this partnership is essential for its success. The right enablers have to be put in place to increase the capacity to experiment, innovate and succeed as entrepreneurs, and providing easier access to funding and the right mix of skills. The catalytic component of the DCAL's draft Framework is collaboration and the sharing of knowledge, insight and ideas between and across creative industries sub-sectors, government and academia.

Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland

DCAL's draft collaborative framework is an approach that will move collaboration and partnerships to a significantly more effective, more joined-up and beneficial level. It will support a coordinated approach to enhance the development and delivery of current and future sub-sector strategies. It constitutes a strategic partnership between industry, government and academia to realise the potential of the creative industries and their contribution to rebuilding and rebalancing the economy.

Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support

It is important to acknowledge and support the potential of the creative industries sector as a whole to stimulate new ways to add value to innovation activity and other economic growth areas for the region. However, the scale of the challenges involved in rebuilding and rebalancing the economy can justify the prioritisation of key sub-sectors that are best placed to drive improvements in productivity and increase wealth, job creation and export-led economic growth.

Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland

The support and advocacy of the Committee and the Assembly will be pivotal in harnessing the creative strengths of the region and putting in place the right enablers to establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish.

1. Introduction

Submitting Organisation

- 1.1 The Department of Culture, Arts and Leisure is responsible for a diverse portfolio that includes arts and creativity, museums, libraries, sport, inland waterways and inland fisheries, linguistic diversity, and public archives.

1.2. The Department also supports a wide range of statutory bodies such as the Armagh Observatory, the Armagh Planetarium, the Arts Council of Northern Ireland, Libraries NI, National Museums Northern Ireland, the Northern Ireland Museums Council and Sport NI. DCAL also co-sponsors (with its Irish counterparts) two North/South Implementation Bodies, Waterways Ireland and the Language Body, comprising Foras na Gaeilge and the Ulster-Scots Agency. DCAL is the sponsor Department of Northern Ireland Screen and W5.

1.3 The Department is also the Government lead on the creative industries.

The Inquiry

1.4 On 25 October 2011 the Culture, Arts and Leisure Committee launched an inquiry into the creative industries:

To investigate the policies, strategies and frameworks which oversee the development and growth of the creative industries in Northern Ireland, by examining whether these are fit for purpose and have effective support delivery mechanisms, which maximise and harness the economic benefits of the creative industries within Northern Ireland.

1.5 Specific Terms of Reference aim to:

- Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;
- Identify the key challenges currently facing the sector;
- Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;
- Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;
- Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;
- Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;
- Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

2. Context

2.1 On 1 December 2011, DCAL officials provided a briefing to the Culture, Arts and Leisure (CAL) Committee on a draft collaborative framework for the creative industries.

2.2 This framework approach defines the roles, responsibilities and principles guiding coordination of strategic interventions and investment in support of the creative industries. It proposes a strategic partnership between industry, government and academia to develop and realise the potential of the creative industries and their contribution to rebuilding and rebalancing the economy.

2.3 The Department welcomes the Committee's Inquiry into the Creative Industries as it will focus attention on this key growth sector and act as a catalyst to stimulate debate

and the sharing of ideas. Further development of the framework will be informed by the Committee's Inquiry and public consultation on the draft Economic Strategy and Programme for Government, and ongoing partnership with the Department of Enterprise, Trade and Investment (DETI) and Invest NI.

- 2.4 The draft framework is indicative of the tone and direction of Departmental efforts to support the creative industries. The framework document (Appendix A), which Members of the Committee have reviewed, outlines the rationale behind the proposed Departmental approach and provides an overarching context to this submission. It also provides a template against which the Committee can compare evidence gathered throughout the Inquiry and assist discussion with witnesses and support Members in drawing conclusions.
- 2.5 Rather than duplicate the content of the framework document, this submission provides additional evidence supporting the framework approach while addressing in turn the specific terms of reference.

3. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

NI Economic Strategy

- 3.1 The Executive's draft Economic Strategy¹, published in November 2011, recognises the need to build on our existing strengths as well as exploit new opportunities in the global economy. The Economic Strategy provides the overarching strategic priorities for the region. The challenge is therefore to put in place a means to implement effective approaches and sub-sector strategies that grow and develop the creative industries while contributing to regional economic goals and priorities.
- 3.2 The Economic Strategy highlights a range of priority business areas but also recognises the importance of developing the potential of other sectors that will make important contributions to the NI economy. They include:
- Creative Industries
 - Tourism
 - Social Economy
 - Rural Economy
- 3.3 Respondents to an earlier public consultation, on the proposed approach for the Executive's Economic Strategy, identified the theme of 'Stimulating Innovation, Research and Development (R&D) and Creativity' as one of the key themes to rebalancing the local economy. This included the promotion of a wider innovation agenda incorporating creativity and design and capturing the impact that the creative industries make towards stimulating innovation. There was also wide support for initiatives aimed at increasing and widening collaboration between businesses, higher and further education institutions and the public sector.

Creative Industries statistics

- 3.4 There are approximately 31,000 people employed in the north of Ireland in the creative industries or in creative occupations. This represents approximately 4.1% of the workforce. In 2008 Gross Value Added (GVA) for the local sector amounted to £737 million.²
- 3.5 In 2010 the European Commission published a Green Paper³ which identified the creative industries as important drivers of economic and social innovation and as having considerable

1 <http://www.northernireland.gov.uk/draft-economic-strategy.pdf>

2 DCAL Creative Industries Economic Estimates for NI (2011)

3 EU Green Paper (2010) – 'Unlocking the potential of the cultural and creative industries'

'spill over' impacts on wider society which "offer a path towards a more imaginative, more cohesive, greener and more prosperous future".

- 3.6 The paper concluded that "if Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture". Cultural and Creative Industries (CCIs) were considered "highly innovative companies with a great economic potential and are one of Europe's most dynamic sectors, contributing around 2.6% to the EU GDP, with a high growth potential, and providing quality jobs to around 5 million people across EU-27".

Driving Innovation

- 3.8 CCIs were also considered important drivers of economic and social innovation in other business sectors. The Green Paper noted that creativity and innovation have a strong and distinctive regional dimension and therefore a place-based development approach should inform local policies by building on local assets.

- 3.9 The Green Paper highlighted research from several European countries showing that CCIs play a greater role in national and regional innovation systems than has previously been recognised by Policymakers:

"Through their specific role at the core of the digital shift and the new trend towards the 'experience economy' as well as through their ability to shape or amplify social and cultural trends, and – therefore – consumer demand, CCIs play an important role in contributing to an innovation-friendly climate in Europe".

"It appears that firms that make proportionately greater use of services from the CCIs perform significantly better on innovation.....it seems that creative innovation services provided by CCIs are inputs to innovative activities by other enterprises and organisations in the broader economy, thereby helping to address behavioural failures, such as risk aversion, status quo bias and myopia. Design is a good example of a creative process potentially leading to user-centred innovation".

- 3.10 The Green Paper stated that creative workers are more integrated in the wider economy than was previously thought: "there are more creative specialists that have been trained in arts schools working outside the CCIs than within, acting as conduits for knowledge, innovation and new ideas initiated in the CCIs".

- 3.11 The Green Paper also highlighted that "the vibrancy of cultural communities and the strength of local CCIs are increasingly seen by cities and regions as soft location factors that can help them boost their economic competitiveness by establishing a positive environment for innovation and attracting highly-skilled people as well as companies".

Growth potential

- 3.12 In 2009 the UK Technology Strategy Board published its technology strategy for the creative industries. It noted that in 2007, total Creative Industries revenues amounted to some £67.5bn. The Publishing subsector is the largest, with Radio & TV and Advertising among the top performers.

- 3.13 The strategy highlighted that 70% of the value and most of the growth potential of the Creative Industries sector lies in the Content (social media; computer games; music; radio&tv; film; publishing (including e-publishing and performing arts) and Advertising (including display and search) space. "It is a space where technology is challenging well established business models and providing the spur to innovation and growth, and offers a significant prize upon which to focus".⁴

4 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009)

- 3.14 The Jobs Plan⁵, produced in 2011 by eight of NI's leading business organisations, identified opportunities to deliver economic growth to help create 94,000 jobs by 2020. Using Oxford Economics projections, it estimated that over 11,700 new jobs could be realised in the creative industries.

4. Identify the key challenges currently facing the sector

Overview

- 4.1 Key challenges facing the sector include a fragmented industry with insufficient scale; insufficient engagement and collaboration between sub-sectors; insufficient engagement and collaboration between the creative industries and other business sectors; and insufficient engagement in international markets. Diverse government interventions also sometimes lack effective coordination.
- 4.2 The diversity within the creative industries means that no one department, agency or representative body can fully realise the sector's potential in isolation.

Features

- 4.3 The Technology Strategy Board⁶ stated that the creative industries:
- Has many medium-sized, small and micro companies.
 - The few large media businesses frequently provide the route to market for many smaller entities.
 - There is a significant, publicly funded community including the BBC, Channel 4, theatre companies, museums and galleries.
 - Its players, many of whom are freelancers, are often able to react with agility to new opportunities.
 - The smaller companies do not frequently expand internationally.
 - Many businesses find it hard to keep up to date with changing technologies and economic conditions.

Local challenges

- 4.4 In 2009 the Institute of Directors (NI) and The Chief Executives' Forum published a joint report highlighting that:

"The potential of the Creative Industries is not sufficiently well recognised or appreciated in either policy or business circles. More needs to be done to stimulate new ideas and new thinking"

*"These industries are collectively and increasingly an important part of the Northern Ireland economy. They are though sometimes viewed as being somewhat peripheral to the main economy"*⁷

Possible actions

- 4.5 The Institute of Directors and the Chief Executives' Forum paper highlighted a need for action to:
- Support education and skills that develop creative talent;
 - Facilitate greater interaction between the different creative sectors;

5 http://80.76.205.249/niccweb/files/1166_The%20Jobs%20Plan.pdf

6 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009)

7 Institute of Directors (NI) & Chief Executives' Forum – 'Harnessing ideas and nurturing talent' 2009

- Raise awareness through the organisation of events such as ‘Creativity Week’
- Enhance collaboration by Departments to provide a clear direction.

5. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments

Collaboration

5.1 The Economic Strategy states that key priorities in stimulating innovation, R&D and creativity will “include steps being taken to strengthen the collaboration and commercialisation of knowledge”. There is also a need to “significantly increase our export focus if we are to achieve our economic goals, but the challenge is to both grow exports and diversify into new markets”.⁸

5.2 Effective collaboration between industry, government and academia will enhance coordination of diverse activity and encourage a strategic focus on the creative industries by a range of current and new programmes. This will harness and maximise such strengths and resources to advance the region’s creative industries.

5.3 The Economic Strategy highlights that the local universities and Further Education colleges are increasing the range and depth of their interaction with business to help underpin the commercialisation of the local research base. There are many examples within further and higher education of institutions being to the fore in providing support to the creative industries. However, more can be done by the sector as a whole to address the perception that some institutions are ‘impenetrable’⁹ to the creative industries. This perception, or reality, needs to be changed by building on pro-active engagement and best-practice demonstrated elsewhere.

5.4 The IoD/CEF report stated that

“the sharing of ideas, knowledge and experience based on well-developed, open channels of communication, support networks and partnership working is the key to success in making meaningful progress towards some sort of tipping point and the onset of a self-sustaining period of organic growth for Northern Ireland’s Creative Industries. This is a challenge for both policy makers and the Creative Industries themselves. Together they need to do more”.

*“It needs an architecture that will support the development of policies and programmes that are interlocking and mutually supportive. It also needs a set of processes that can, realistically, deliver what is an ambitious Creative Industries Programme”.*¹⁰

Business and management skills

5.5 The Economic Strategy highlights that “strong management and leadership skills are important to improve firm level and sectoral productivity and growth”. However the strategy adds that “recent research indicates that management and leadership practices in NI are below Italy, GB and Poland. The challenge will be to encourage companies and individuals to strengthen their management capabilities to improve skills utilisation, productivity, growth and competitiveness”¹¹ for this forms a critical foundation for economic growth.

8 <http://www.northernireland.gov.uk/draft-economic-strategy.pdf>

9 Report by the Association of NI Colleges/UU/QUB – ‘Connecting with the Creative Industries (2010)

10 Institute of Directors & Chief Executives’ Forum – ‘Harnessing ideas and nurturing talent’ (2009)

11 <http://www.northernireland.gov.uk/draft-economic-strategy.pdf>

- 5.6 This challenge is particularly relevant to the creative industries as the IoD/CEF paper stated that *“fledgling creative industry businesses often need business acumen and would benefit from the injection of expert mentors and shrewd business direction. Industry visionaries, particularly when they are young people with no or only very limited experience of business, need to develop business know-how on how to access and supply markets”*.
- 5.7 The EU report on ‘The Entrepreneurial Dimension of the Cultural and Creative Industries’ stated that *“there is a general lack of entrepreneurial skills within all sectors of the creative and cultural industries”*¹². The IoD/CEF report concluded that *“at a more general level the message is that creative people need to become more business-like, while creativity and innovation need to be reflected in the business models of conventional businesses and impact the bottom line”*¹³.

Perception of the creative sector

- 5.8 An EU study found that *“for many decision makers and policy officers operating outside the cultural realm, the cultural sectors are at best a minor, low-productivity branch of the economy, largely living on external subsidies, and which is therefore absorbing economic resources more than actually generating them”*¹⁴.
- 5.9 This conflicts with the priorities and emphasis placed on the creative industries and creativity within the Economic Strategy. However it reinforces the risk of institutionalised bias or ingrained perceptions that could limit or damage the development and delivery of policies and strategies intended to be supportive of the creative industries.

6. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

Overview

- 6.1 The Research Paper¹⁵ by the NI Assembly’s Research and Information Service provides an excellent overview of policies, strategies and delivery mechanisms supportive of the creative industries across the UK, Ireland and Europe.
- 6.2 Rather than repeat this analysis, emphasis instead is focused on the fundamental principles and approaches that are generic to successful models elsewhere and which inform the Department’s draft collaborative framework for the creative industries.
- 6.3 The Framework approach does not copy or directly lift any particular model from another jurisdiction. However there are recognisable elements and approaches that have been used elsewhere but which have been adapted to the particular challenges and environment facing the creative industries in the north of Ireland. For example, the Sub-sector Action teams proposed in the Department’s draft framework are similar to the sub-sector Reference Groups established in Scotland. However, here there will be a greater emphasis on collaboration and the sharing of knowledge, insight and ideas across and between sub-sectors. This reiterative process aims to break down barriers between creative industries sub-sectors and with other business sectors and subsequently stimulate new ideas, new collaborations and complex commercial activity.

12 ‘The Entrepreneurial Dimension of the Cultural and Creative Industries’ (2011)

13 Institute of Directors & Chief Executives’ Forum – ‘Harnessing ideas and nurturing talent’ (2009)

14 “Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming” - Peir Luigi Sacco on behalf of the European Expert Network on Culture (EENC). Produced for the OMC Working Group on Cultural and Creative Industries, April 2011

15 ‘The Creative Industries: background, definitions and recent policy development’ NI Assembly (2011)

Triple Helix Approach

- 6.4 Countries with advanced innovation systems support research and collaboration between businesses, universities and the public sector. This is known as the ‘Triple Helix’ model of innovation. Research by DETI into international best practice has highlighted that the further and higher education sectors are *“powerful economic actors with important roles in the innovation ecosystem”*

*“The Triple Helix approach to innovation policy stresses the importance of interactions between business, government and academia. These interactions encourage knowledge exchange and foster the innovation process to provide social and economic benefits. It is important to develop networks and collaborative institutions that foster the triple helix model”.*¹⁶

Smart Specialisation

- 6.5 Our region has a growing creative industries sector and a strong cultural infrastructure and cultural traditions recognised on the global stage. This provides a comparative advantage and strategic assets for the region. The diverse cultural, arts, sporting and leisure infrastructure and resources across the north of Ireland constitute a pre-innovation platform which can fuel the emergence of creative people and creative enterprises by inspiring the development of new creative content, products, services and experiences. This is supported by the concept of Smart Specialisation

- 6.6 *“Smart specialisation is an important policy rationale and concept for innovation policy. It promotes efficient, effective and synergetic use of public investments and supports countries and regions in strengthening their innovation capacity, while focusing scarce human and financial resources in a few globally competitive areas in order to boost economic growth and prosperity. It concentrates resources on the most promising areas of comparative advantage. The strategy is built on a sound analysis of the assets of the region and technology foresight studies. It includes the analysis of potential partners in other regions and avoids unnecessary duplication and fragmentation of efforts. It is based on a strong partnership between businesses, public entities and knowledge institutions. The ‘quality’ of this partnership is essential for its success”.*¹⁷

Flows of knowledge, information and ideas

- 6.7 The EU Green Paper on the Cultural and Creative Industries recommended that the right enablers had to be put in place to increase *“the capacity to experiment, innovate and succeed as entrepreneurs, and providing easier access to funding and the right mix of skills”*.¹⁸
- 6.8 The catalytic component of the Department’s draft Framework is collaboration and the sharing of knowledge, insight and ideas between and across creative industries sub-sectors, government and academia. This will stimulate new ideas and new thinking and help establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish

Government collaboration

- 6.9 As concluded by the report on the Entrepreneurial Dimension of the Cultural and Creative Industries - *“as seen from countries that have advanced support mechanisms for cultural and creative industries and strong innovation results, the coordination of several Ministeries to formulate policy for cultural and creative industries support mechanisms can serve to target the efforts and enable better coherence. As the cultural and creative industries are*

16 New Directions in Innovation Policy: Implications for the Northern Ireland Economy (Michael Kitson, 2011)

17 European Commission Joint research Centre Institute for Prospective Technological Studies - <http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/s3platform.cfm>

18 EU Green Paper (2010) – ‘Unlocking the potential of the cultural and creative industries’

cross disciplinary and address both cultural and economic factors, the collaboration between Ministeries, especially Culture and Economic ministeries, should be encouraged and co-ordination and coherence of multi-layered policies should be reinforced to achieve efficient supporting schemes".¹⁹

- 6.10 The Westminster Coalition Government has recently convened a Creative Industries Council²⁰ which is jointly chaired by the Minister for the Department for Business, Innovation and Skills; and the Minister for the Department of Culture, Media and Sport.

7. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

Current state of play

- 7.1 Getting better but room for much improvement. The draft collaborative framework developed by DCAL has arisen from a re-invigoration of the Department's creative industries government leadership role and proactive engagement and development of enhanced partnerships across government and with industry and academia. The framework represents an approach that will move this engagement and these partnerships to a significantly more effective, more joined-up and beneficial level.
- 7.2 There are more examples than ever before of an increasing commitment to collaborative activity. In 2011 the Department and Invest NI worked together, supported by the Arts Council and Belfast City Council, to develop a new Music Industry Strategy for the region. The strategy highlights the importance of building capacity in the local music industry and reinforces the vital role of talent development, innovation, entrepreneurship and the opportunities offered by diverse digital platforms.
- 7.3 This followed on from a local and central government partnership approach and pooling of resources to support trade missions such as South by SouthWest – the premier global interactive media conference held in Austin, Texas. Similarly, officials from DCAL and Invest NI work closely together to support the film and television industry and to stimulate growth in the wider digital content sector.
- 7.4 Delivery of the Creative Industries Innovation Fund has been overseen by a consortium including DCAL, DETI, DEL and Invest NI. DCAL and DETI Officials increasingly work together in promotion of wider creativity and innovation. In September 2011, officials from DCAL, DETI, DE and DEL addressed a seminar organised by the Creative and Cultural Skills sectoral skills council to examine ways to enhance collaboration between industry, government and academia.
- 7.5 Some higher and further education institutions work very closely with DCAL and other Departments to support sectoral development. This proactive engagement is a model for all within the HE and FE sectors.

Moving forward

- 7.6 The collaborative framework will define the structures, roles and principles guiding strategic collaborations and investment across the creative industries. It will support a joined-up approach to enhance the development and delivery of current and future sub-sector strategies. It constitutes a strategic partnership between industry, government and academia

19 'The Entrepreneurial Dimension of the Cultural and Creative Industries' (2011)

20 http://www.culture.gov.uk/news/news_stories/8294.aspx

to realise the potential of the creative industries and their contribution to rebuilding and rebalancing the economy.

7.7 Government Departments and their sponsored bodies (and local government) need to work in partnership to effectively coordinate and harness government infrastructure, knowledge and resources in support of the creative industries. Creative entrepreneurs and the sector's representative organisations need to shape and lead the growth and development of the sector across the region.

7.9 The Higher and Further Education sectors need to stimulate or further develop a strategic focus on the creative industries within their respective institutions. This includes meaningful links with the creative industries; addressing skills needs; providing access to knowledge networks; and promoting creativity and innovation.

8. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;

8.1 Growing all sub-sectors within the creative industries will support economic development. However, the scale of the challenges involved in rebuilding and rebalancing the economy can justify the prioritisation of key sub-sectors that are best placed to drive improvements in productivity and increase wealth, job creation and export-led economic growth.

8.2 The Technology Strategy Board has highlighted that 70% of the value and most of the growth potential of the Creative Industries sector lies in the Content (social media; computer games; music; radio&tv; film; publishing (including e-publishing) and performing arts) and Advertising (including display and search) space. *"It is a space where technology is challenging well established business models and providing the spur to innovation and growth, and offers a significant prize upon which to focus."*²¹

8.3 42% (£312 million) of the annual local creative industries GVA (2008) is generated by the software sector. The Economic Strategy has highlighted that any reduction in Corporation Tax would boost foreign direct investment in the creative industries specifically in areas such as social media / gaming customer support, advertising, and mobile app development. The Strategy also states that the sectors likely to create jobs from a low tax rate require a wide range of skills, including *"the Creative industries: design, animation, visual effects, software"*.²²

8.4 However other seemingly non-digital sub-sectors are increasingly playing a key role in providing the content and inspiration for digital products. The creative industries as a whole *"provide content to fuel digital devices and networks and so contribute to the acceptance and further development of ICTs, for instance to broadband rollout. As intensive users of technology, their demands also often spur adaptations and new developments of technology, providing innovation impulses to technology producers"*.²³

8.5 Smart specialisation also advocates that regions *'should not only target science and technology-led innovation but also foster innovation that is non-science based (i.e. stimulating entrepreneurship, innovation in the public sector and service innovation)*.²⁴

8.6 Therefore it is important to acknowledge and support the potential of the creative industries sector as a whole to stimulate new ways to add value to innovation activity and other economic growth areas for the region.

21 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009)

22 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009)

23 EU Green Paper (2010) – 'Unlocking the potential of the cultural and creative industries'

24 <http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/s3platform.cfm>

- 8.7 The Creative Industries Innovation Fund (CIIF) over 2011-15 aims to stimulate innovation, R&D and creativity in the economy and encourage export focused growth by developing the creative industries. CIIF will achieve this by supporting commercially viable projects that contribute to the broad objectives of Innovation in Business; Innovation through People; and Innovation through Sectoral Development.
- 8.8 CIIF priorities include;
- Digital Content - digital technologies are transforming creative processes and are creating new and dynamic relationships between content creators and consumers and provide new routes to market. CIIF Seeks to support the development of all creative industries sub-sectors but will particularly encourage digital content projects.
 - Export-Focused Activity – our region’s small domestic market will not secure the wealth creation needed to benefit society as a whole. Export-led economic growth will provide access to larger markets with greater trade opportunities to grow the private sector and increase wealth and employment.
 - Cross-Sectoral Collaboration - between businesses within the creative industries, and with other business sectors, will encourage knowledge exchange and business sophistication, new market opportunities and enhance the wider impact of the creative industries across the economy. Collaborative activity between creative businesses and academia will also help to draw out commercially relevant research and business proposals.
 - Innovation and Entrepreneurial Potential of NI’s Culture, Arts and Leisure base - the island of Ireland is renowned internationally for its culture and art. These are strategic assets for the region. The diverse cultural, arts, sporting and leisure infrastructure and resources across the region constitute a pre-innovation platform which can fuel the emergence of creative people and creative enterprises by inspiring the development of new creative content, products, services and experiences.
9. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

Overview

- 9.1 The support and advocacy of the Culture, Arts and Leisure Committee and the wider Assembly will be pivotal in harnessing the creative strengths of the region and putting in place the right enablers to establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish.

Department of Culture, Arts and Leisure

A Collaborative Framework to Support the Creative Industries

Creative Industries

A Collaborative Framework to Support The Creative Industries

December 2011



Contents

| | |
|------------------|--------------------------------------|
| | Ministerial Foreword |
| Section 1 | The Creative Industries |
| Section 2 | Vision for the Framework |
| Section 3 | Guiding Principles |
| Section 4 | The Triple Helix Approach |
| Section 5 | Making Connections |
| Section 6 | Unlocking Creativity – A Way Forward |
| Section 7 | Summary |

Ministerial Foreword



Carál Ní Chuilín MLA

Minister of Culture, Arts and Leisure

2011 has been a year in which our region has demonstrated its potential to be a global hub for creativity and innovation. From the MTV EMA Awards in Belfast to the international success of ‘Game of Thrones’ filmed at locations across the north; we are proving our ability to compete and succeed on the world stage.

Our vibrant creative industries are spearheading opportunities to create new jobs and new export markets that will help to rebuild and rebalance our economy. This potential has been recognised in the Executive’s draft Programme for Government and Economic Strategy.

During 2011-15 my Department will invest £4 million to develop the creative industries via 200 projects through the Creative Industries Innovation Fund as well as wider sectoral initiatives to stimulate innovation, R&D and creativity.

The Department of Culture, Arts and Leisure supports a diverse portfolio which ranges across arts and creativity, museums, libraries, sport, inland waterways and inland fisheries, linguistic diversity and public records. It is also the government lead on the creative industries. From film and television to music, craft, design and digital media, the sector has huge potential and significant spill-over impact into other business areas such as tourism.

I want to harness the entrepreneurial potential of our culture, arts and leisure sectors. They are strategic assets for the region which can inspire new commercial content, products, services and experiences.

However, we must be able to realise this potential. In tackling a challenging agenda, the Programme for Government recognises the importance of collaboration. This includes the need to work more effectively across Government Departments and in partnership with other sectors across society in ways that will deliver tangible outcomes.

We cannot afford such a vision to remain merely an aspiration. The diversity within the creative industries means that stakeholders cannot work in isolation. Practical and pro-active steps need to be taken to harness the region’s creative skills and maximise our resources.

This document sets out a framework to stimulate and nurture collaboration in support of the creative industries. It defines structures, roles and principles guiding strategic collaborations and investment across the creative industries. Sharing knowledge, insight and ideas will fuel the creative, intellectual and entrepreneurial talent within the region and guide the development and delivery of current and future strategies for the sector.

The Framework supports the themes and priorities of the Executive’s draft Economic Strategy. It specifically addresses the creative industries and ways to stimulate economic development via this key growth sector.

However, promoting creativity has much wider impact. Creativity involves the generation of new ideas, seeing new opportunities and looking at problems from different perspectives. It involves connecting things not previously connected. This can apply to ideas, to people and to organisations from many different sectors across society.

Creativity will play a crucial role in stimulating new partnerships and solutions to other government challenges in health, education, social inclusion and the environment. These challenges are not unique to our region so new connections and collaborations between north and south; east and west; and with partners across Europe and beyond will help to develop and share effective solutions to the systemic challenges facing society.

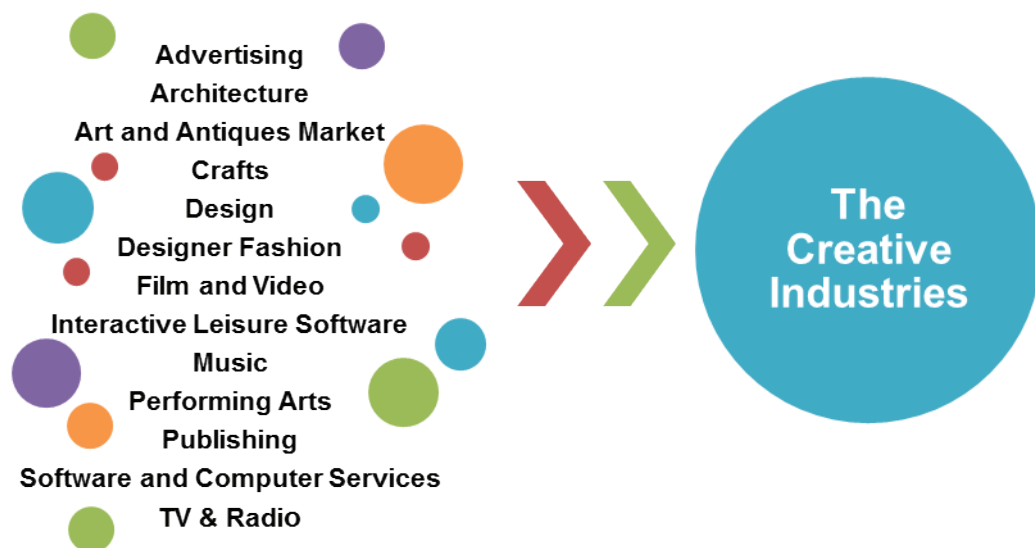
Section 6 of this document therefore highlights the need to stimulate a wider creativity agenda. One that harnesses the catalytic potential of culture and art and one that shares knowledge and promotes new thinking to offer solutions to economic and social challenges. This wider creativity agenda will be taken forward in parallel to the collaborative framework to support the creative industries. But it is right that we highlight it here because our focus is on making connections rather than reinforcing separation. Furthermore, in promoting wider creativity we support the emergence of creative talent. In exploring new approaches to challenges facing society we open up opportunities for creative entrepreneurs to present solutions.

I believe a new creative agenda can stimulate both economic and social development. Creative ideas and collaborations can inspire innovative solutions to business and societal challenges. Supporting the creative industries and a focus on creativity can help us to build a shared and better future for all.

1 The Creative Industries

Introduction

1.1 The creative industries are ‘those activities which have their origin in individual creativity, skills and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’. This definition also recognises that there are ‘close economic relationships with other sectors such as tourism, hospitality, museums and galleries, heritage and sport.’¹



1 Department of Culture, Media and Sport (2010)

NI Statistics

- 1.2 Gross Value Added (GVA) for the creative industries in NI was £737million in 2008. This was equivalent to 4.2% of the region's total GVA (compared to 5.6% in GB).
- 1.3 The number of people in creative employment in NI in 2009 was estimated at 31,000. This represented 4.1% of total employment in the region (compared to 7.8% in GB in 2010).
- 1.4 The estimated number of NI businesses in the creative industries sector was 2,200 in 2010. This represented 3.2% of all business units (compared to 8.7% in GB).²

Supporting the Economy

- 1.5 The NI Executive's top priority is to rebuild and rebalance the NI economy. This will support a safe, peaceful, fair and prosperous society where everyone can enjoy a better quality of life now and in the years to come. The Draft NI Executive Economic Strategy published in 2011 outlines a vision of:

'An economy characterised by a sustainable and growing private sector, where a greater number of firms compete in global markets and there is growing employment and prosperity'

- 1.6 One of the key priorities identified to rebalance the economy is stimulating Innovation, R&D and Creativity. This will include steps to strengthen the collaboration and commercialisation of knowledge.

Potential of the Creative Industries

- 1.7 Prosperous economies are characterised by a strong creative sector. The creative industries are recognised across the world for their potential for wealth and job creation. They are also important drivers of wider economic and social innovation and have considerable spill-over impacts which 'offer a path towards a more imaginative, more cohesive, greener and more prosperous future'.³
- 1.8 The creative industries can make a significant contribution to economic growth and by enhancing the sector the region can also develop skills that can be utilised across all key industries to build an innovative, knowledge-led economy. The sector also makes an important contribution to physical, social and cultural regeneration – in short 'place making' which plays an important role in attracting and retaining investment and skilled workers.

Barriers To Overcome

- 1.9 Locally, barriers to growing and realising the potential of the creative industries include a fragmented industry with insufficient scale and engagement in international markets, and diverse government interventions often lacking effective coordination.
- 1.10 Technology convergence is blurring the boundaries between sub-sectors and with other industrial and business sectors. This creates both challenges and opportunities. The diversity within the creative industries means that no one department, agency or representative body can fully realise the sector's potential in isolation.
- 1.11 Leading business and public sector organisations have called for a programme of concerted action to promote and support the development of the creative industries as their potential 'is not sufficiently well recognised or appreciated in either policy or business circles. More needs to be done to stimulate new ideas and new thinking'.⁴

2 1.2-1.4 statistics – DCAL Creative Industries Economic Estimates for NI (2011)

3 EU Green Paper (2010) – 'Unlocking the potential of the cultural and creative industries'

4 Institute of Directors (NI) and The Chief Executives' Forum (2009) – 'Harnessing ideas and nurturing talent'

2 Vision for the Framework

Introduction

- 2.1 'More needs to be done to stimulate new ideas and new thinking'.⁵

Necessity of a Framework Approach

- 2.2 To realise the potential of our creative industries we need to 'put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture'.⁶ At this present time, these conditions are not yet right.
- 2.3 This is not due to a lack of creative talent or commitment from industry, academia or government. Structural deficiencies in the relationships and interaction between these three key stakeholders are compounded by the diverse range of sub-sectors across the creative industries and the subsequent multitude of programmes and initiatives by government and academia that aim to support the sector as a whole.
- 2.4 An over-arching creative industries strategy document, at this time, would not necessarily provide the means to tackle this fragmentation or sufficiently address the needs of specific sub-sectors. The creative industries are known for 'their ability to shape or amplify social and cultural trends'.⁷ Therefore a responsive and adaptive ability to support individual sub-sectors and the sector as a whole is vital.
- 2.5 For example, a creative industries strategy document published as recently as 2010 would not have incorporated the impact of products such as the iPad on consumer trends and the distribution of creative content. This is particularly relevant as 70% of the value and most of the growth potential of the creative industries sector lies in the content and advertising space.⁸
- 2.6 The new NI Executive Economic Strategy will provide the overarching strategic priorities for the region. The challenge is therefore to put in place a means to implement effective approaches and sub-sector strategies that grow and develop the creative industries while contributing to regional economic goals and priorities.

Responsive, Adaptive and Building on Strengths

- 2.7 A collaborative framework aims to build on existing strengths and catalyse innovation and partnership between industry, government and academia. This 'Triple Helix' approach is the driving force of successful knowledge-led economies.
- 2.8 It will nurture a culture of collaboration in support of the creative industries and effectively harness the region's creative skills and knowledge to support commercialisation of new or existing ideas. This will also stimulate creative and innovative partnerships and solutions to other government challenges.
- 2.9 The collaborative framework will define the structures, roles and principles guiding strategic collaborations and investment across the creative industries. It will support a joined-up approach to enhance the development and delivery of current and future sub-sector strategies. It constitutes a strategic partnership between industry, government and academia to realise the potential of the creative industries and their contribution to rebuilding and rebalancing the economy.
- 2.10 Stimulation of new ideas, new thinking and new collaborations lies at the heart of the framework.

5 Institute of Directors (NI) and The Chief Executives' Forum (2009) – 'Harnessing ideas and nurturing talent'

6 EU Green Paper (2010) – 'Unlocking the potential of the cultural and creative industries'

7 As above

8 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009)

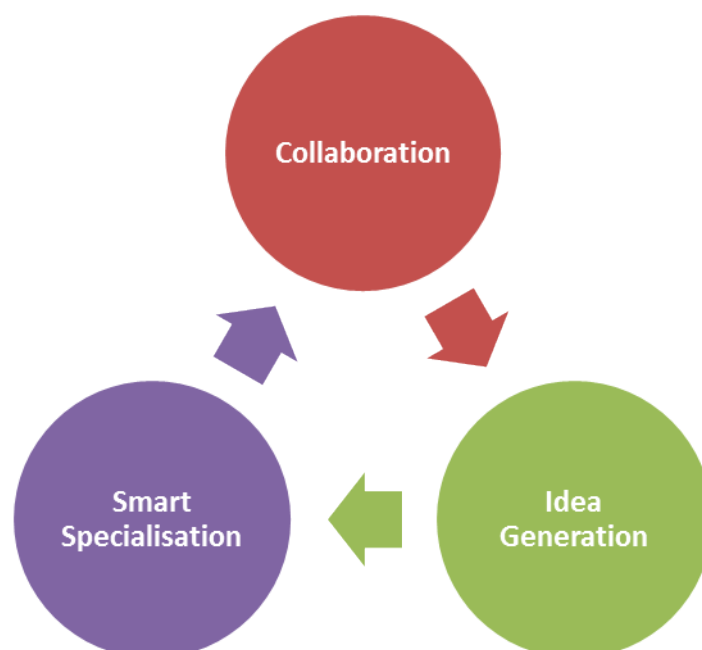
Vision for the Framework

- 2.11 The NI Executive Economic Strategy and its vision will be the foundation upon which the Framework is built and the over-arching vision to which it will contribute.
- 2.12 The specific purpose and vision of the Creative Industries Collaborative Framework is to:
- ‘Establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish’*

3 Guiding Principles

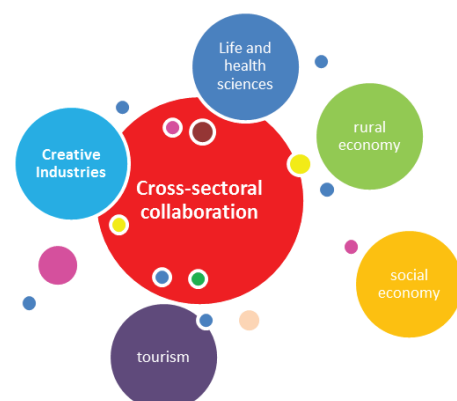
Introduction

- 3.1 The diversity of the creative industries and the economic challenges facing the region shape the Framework’s guiding principles.
- 3.2 Underlying these guiding principles are the goals of the NI Executive Economic Strategy and the need to rebuild and rebalance the economy through export-focused growth and priority actions such as stimulating Innovation, R&D and Creativity.



Collaboration

- 3.3 The pipeline that develops the creative industries extends from inspiring future entrants to nurturing emerging talent and supporting creative businesses. Therefore many current initiatives by various stakeholders help to develop and grow the creative industries.
- 3.4 Collaboration will enhance coordination of such activity and encourage a strategic focus on the creative industries by a range of current and new programmes. This will harness and maximise such strengths and resources to advance the region’s creative industries.
- 3.5 Stimulating collaborative activity between the various creative industries sub-sectors, and with other business and industrial sectors, will encourage knowledge exchange and enhance business sophistication and new market opportunities.



- 3.6 Enhancing links between academia and creative enterprises will catalyse the genesis and commercialisation of creative ideas and related technology advances. This will grow the region's global reputation as a creativity and innovation hub leading to the emergence and expansion of new and existing businesses.

Idea Generation

- 3.7 Creativity involves the generation of new ideas. 'Either new ways of looking at existing problems or of seeing new opportunities, perhaps by exploiting emerging technologies or changes in markets'.⁹ Innovation is the process that 'carries these new ideas through to new products, new services, new ways of running the business or even new ways of doing business'.¹⁰
- 3.8 Creativity has also been defined as 'imaginative activity with outcomes that are both original and of value'¹¹ and 'innovation through connecting things not previously connected'.¹²
- 3.9 The Framework will promote new ideas to tackle business and societal challenges by making connections between different creative industries sub-sectors and with other business sectors and academia.
- 3.10 This process requires an acceptance of unpredictability but also an emphasis on feedback. The provision of feedback within the Framework structure will share what has worked and what has not and therefore inform revised approaches or inspire new perspectives and further collaborations.

Smart Specialisation

- 3.11 The scale of the challenges involved in rebuilding and rebalancing the economy justifies the prioritisation of key sectors and sub-sectors that are best placed to drive improvements in productivity and increase wealth, job creation and export-led economic growth.
- 3.12 Smart specialisation is an important concept for EU innovation policy 'built on a sound analysis of the assets of a region and technology foresight studies'.¹³ Each region should identify its best assets and research and innovation potential and where it can really develop excellence and compete in the global economy.
- 3.13 The creative content space is where 'technology is challenging well established business models and providing the spur to innovation and growth, and offers a significant prize upon which to focus'¹⁴. However, smart specialisation 'should not only target science and technology-led innovation but also foster innovation that is non-science based (i.e. stimulating entrepreneurship, innovation in the public sector and service innovation)'.¹⁵
- 3.14 Therefore it is important to acknowledge and support the potential of the creative industries sector as a whole to stimulate new ways to add value to innovation activity and other economic growth areas for the region.

9 Cox Review of Creativity in British Business (2005)

10 As above

11 Unlocking Creativity – Making it Happen (2001) – NI Executive

12 As above

13 European Commission Joint research Centre Institute for Prospective Technological Studies - <http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/s3platform.cfm>

14 UK Technology Strategy Board – 'Technology Strategy for the Creative Industries' (2009) - Content space includes social media; computer games; music; radio&tv; film; publishing, including e-publishing, and performing arts. Advertising space includes display and search.

15 <http://ipts.jrc.ec.europa.eu/activities/research-and-innovation/s3platform.cfm>

4 The Triple Helix Approach

Introduction

- 4.1 Convergence trends across the creative industries are stimulating new commercial opportunities in local, national and international markets. Collaboration between industry, government and academia will help to realise the potential of the region's creative industries.



The Role of Government

- 4.2 Government Departments and their sponsored bodies will work in partnership to effectively coordinate and harness government infrastructure, knowledge and resources in support of the creative industries. Where appropriate this can include public procurement as a stimulus to creativity and growth while simultaneously providing new and innovative solutions to government challenges.
- 4.3 Local government will coordinate development and delivery of local strategic interventions which are shaped by and support the guiding principles of the Framework and any sub-sectoral strategies and initiatives arising from it.

The Role of Industry

- 4.4 The Framework will provide a collaborative infrastructure that engages the creative industries and empowers creative entrepreneurs and the sector's representative organisations to shape and lead the growth and development of the sector across the region.
- 4.5 Industry will advise and make recommendations to Government focusing on the challenges and opportunities for the region's creative industries and ways to drive collaboration and innovation. Involvement of industry sectoral groups and representative bodies will harness established industry networks and maximise practitioner engagement.

The Role of Academia

- 4.6 The Higher and Further Education sectors will stimulate or further develop a strategic focus on the creative industries within their respective institutions. This includes meaningful links with the creative industries; addressing skills needs; providing access to knowledge networks; and the promotion of innovation and research and development inspiring the growth and international competitiveness of the creative industries.
- 4.7 There are many examples within further and higher education of institutions being to the fore in providing support to the creative industries. However, more can be done by the sector as a whole to address the perception that some institutions are 'impenetrable'¹⁶ to the creative industries. This perception or reality needs to change by building on pro-active engagement and best-practice demonstrated elsewhere.

16 Report by the Association of NI Colleges/ UU/ QUB – 'Connecting with the Creative Industries (2010)

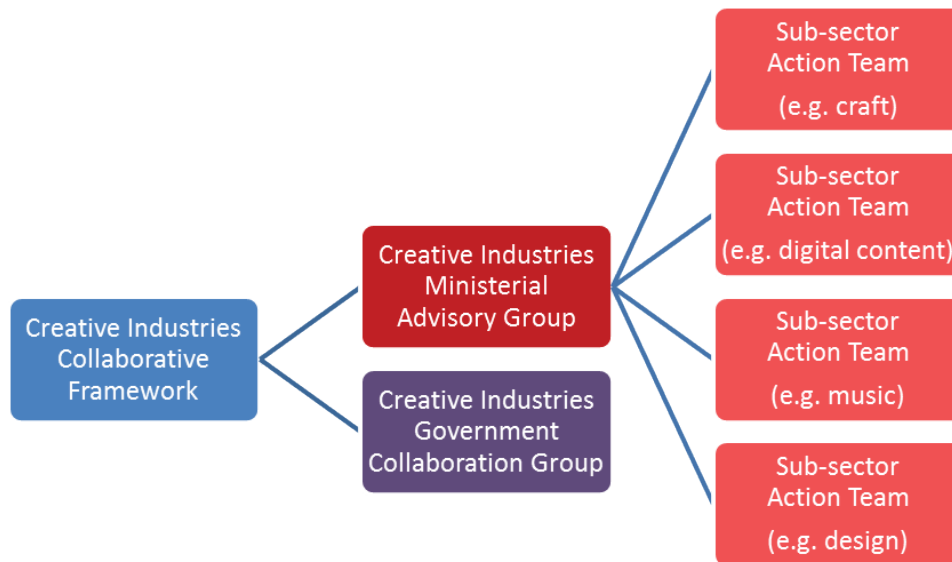
5 Making Connections

Introduction

- 5.1 The Framework builds on existing strengths to catalyse collaboration, creativity and innovation within the creative industries, government and academia.
- 5.2 It sets out a structure to stimulate a joined-up approach and generation of new ideas and new collaborations. The Framework's principles will steer the strategic direction of its structures and activities.

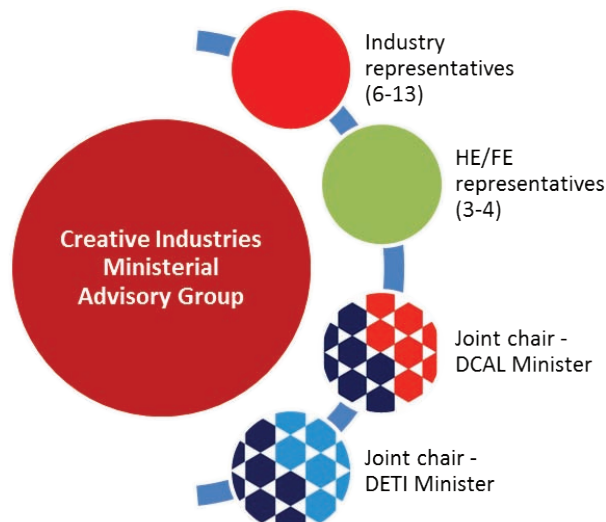
Making Connections

- 5.3 Creativity involves connecting things not previously connected. This is aided by simple structures and mechanisms that can stimulate and lead to complex ideas and outcomes.
- 5.4 The catalytic component of the Framework is collaboration and the sharing of knowledge, insight and ideas between and across creative industries sub-sectors, government and academia. This will fuel the creative, intellectual and entrepreneurial talent within the region.



Creative Industries Ministerial Advisory Group

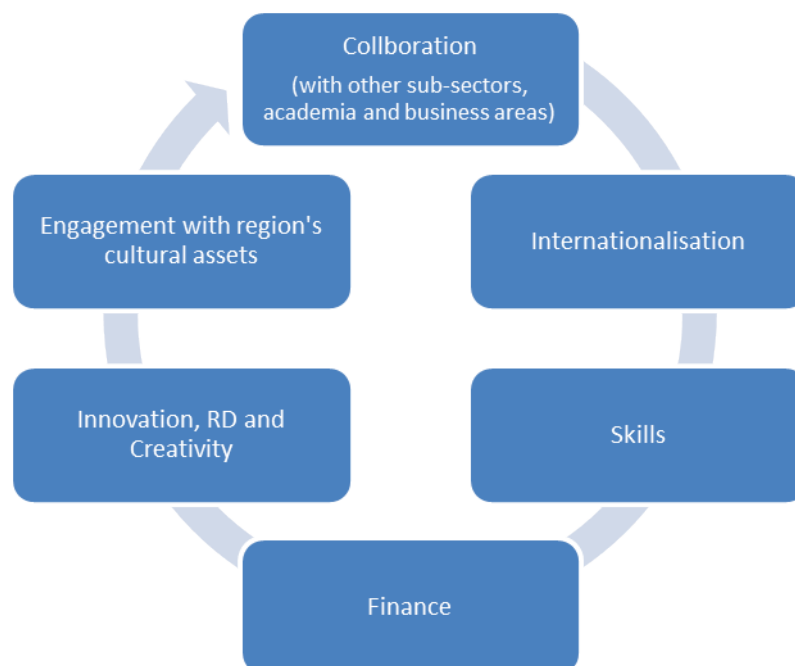
- 5.5 The Ministerial Advisory Group will provide a forum for industry, government and academia to engage and work together to grow and develop the creative industries and the sector's potential for wider social and economic innovation.



- 5.6 It will include leading business figures from the creative industries and representation from the HE and FE sectors. It will provide industry with a strong voice and direct input into shaping government support for the sector. It will help identify market opportunities and ways to overcome barriers. International in focus, members will provide strategic insight into emerging market trends and assist in the development of all-island, UK-wide and global links.
- 5.7 DCAL is the Government lead on the creative industries and will act as secretariat to the Ministerial Advisory Group. The DCAL and DETI Ministers will jointly chair the Advisory Group - reflecting the sector's wider economic and social impact and its contribution to the NI Executive Economic Strategy. This joint approach reinforces the collaboration and partnership required from all stakeholders to realise the sector's full potential.
- 5.8 The Ministers will formally meet with the Ministerial Advisory Group at least every 6 months to hear the views of industry directly. A Deputy Chairperson will be selected from the industry representation.

Creative Industries Sub-Sector Action Teams

- 5.9 The Ministerial Advisory Group will convene a number of Subsector Action Teams (encompassing a wider range of industry, FE/HE and other representatives) to gather intelligence and advice about the workings, challenges and opportunities within the creative industries sub-sectors. Certain Actions Teams may cover several closely related sub-sectors.
- 5.10 The Sub-sector Action Teams will be industry-led with secretariat support from an appropriate sectoral representative body. This will tap into established industry networks and sectoral engagement and support initiatives. The Action Teams will feed in views and reports to the Creative Industries Ministerial Advisory Group. The Teams will address key issues including¹⁷:

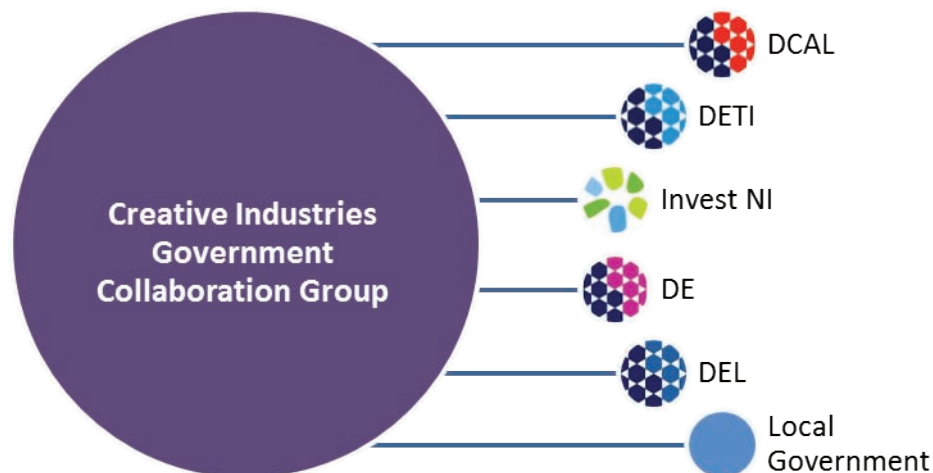


- 5.11 The Action Teams will provide Government departments and agencies with industry insight and analysis to inform the development and delivery of sub-sector strategies and investment planned by Government.
- 5.12 The Action Teams will meet as required throughout the year to complete the programme of work as detailed in 5.18.

¹⁷ See section 6 for details on 'Engagement with region's cultural assets'

Creative Industries Government Collaboration Group

5.13 The Government Collaboration Group will drive partnership and coordinated activity by Government departments and their sponsored bodies and agencies. The Group will be convened by DCAL and initially include Invest NI, DETI, DEL and DE in addition to local government representation and the Deputy Chair of the Ministerial Advisory Group. Other Departments and organisations might assume membership as the Framework approach gathers momentum.



5.14 By supporting creative and cultural infrastructure and initiatives across the region the Department of Culture, Arts and Leisure (DCAL) nurtures an environment from which creative talent and creative entrepreneurs emerge. The Department will provide the lead coordination and advocacy role within the Framework.

5.15 The Department of Enterprise, Trade and Investment (DETI) will help stimulate innovation and cross-sectoral collaborative activity and ensure that emerging policies and strategies for the creative industries support the overarching aims of the NI Executive Economic Strategy.

5.16 Invest Northern Ireland (Invest NI) will identify and provide sectoral and one-to-one support to those creative industries sub-sectors and companies with the best potential to compete and succeed through a commitment to innovation and a focus on export growth. This prioritisation will inform the work of Framework partners.

5.17 The Department for Employment and Learning (DEL) and the Department of Education (DE) have key roles to play in terms of skills development. They will harness the strategic impact of their activities, initiatives and funded bodies in support of the sector.

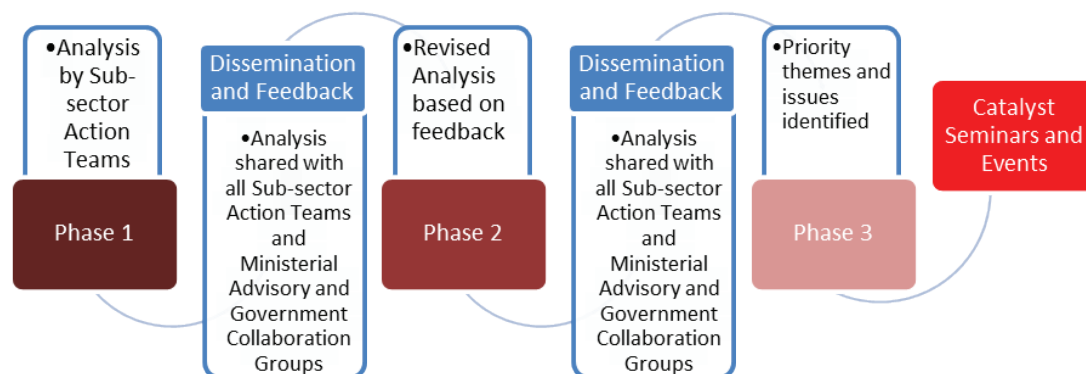
Sharing Ideas and Knowledge

5.18 The catalytic component of the Framework is collaboration and the sharing of knowledge, insight and ideas between and across creative industries sub-sectors, government and academia. This will stimulate new ideas and new thinking and help establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish.

5.19 The initial analysis (right) undertaken by the Sub-sector Action Teams constitutes the first phase of a reiterative process designed to stimulate pro-active engagement, learning and collaboration between creative industries sub-sectors.



- 5.20 The analysis (phase 1) of each Action Team is shared with all other Teams and feedback is provided by all. This identifies shared interests and opportunities for collaboration and business development.
- 5.21 The analysis is revised (phase 2) based on the feedback and the new connections made between the sub-sectors. Dissemination and feedback is repeated to agree priority cross-cutting themes and issues (phase 3). These can be developed further through seminars and events bringing together wider industry and cross-sectoral links and therefore catalysing further sharing of knowledge and insight.



- 5.22 This process will be formally repeated on an annual basis. It is based on simple rules of sharing knowledge widely and receiving feedback. This identifies new opportunities and insights and breaks down barriers between creative industries sub-sectors and with other business sectors. This 'output' provides the 'input' into subsequent industry and sectoral activity. New ideas, new collaborations and complex commercial activity will arise from this reiterative process.

6 Unlocking Creativity – A Way Forward

Introduction

- 6.1 To realise the potential of our creative industries we need to 'put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture.'¹⁸
- 6.2 DCAL is the Government lead on the creative industries and is responsible for a diverse portfolio that includes arts and creativity, museums, libraries, sport, inland waterways and inland fisheries, linguistic diversity, and public archives.
- 6.3 The Department also supports a wide range of statutory bodies such as the Armagh Observatory, the Armagh Planetarium, the Arts Council of Northern Ireland, Libraries NI, National Museums Northern Ireland, the Northern Ireland Museums Council, and Sport NI. DCAL also co-sponsors (with its Irish counterparts) two North/South Implementation Bodies, Waterways Ireland and the Language Body comprising Foras na Gaeilge and the Ulster-Scots Agency. DCAL is also the sponsor Department of Northern Ireland Screen and W5.

Platform for the Creative Industries

- 6.4 This constitutes a regional creative and cultural infrastructure and landscape with content, knowledge and resources which can be more fully harnessed to support the creative industries and the wider economy. It represents a pre-innovation platform which can fuel the emergence of creative people and creative enterprises. It can help to grow the creative industries and other key growth sectors such as tourism.

¹⁸ EU Green Paper (2010) – 'Unlocking the potential of the cultural and creative industries'

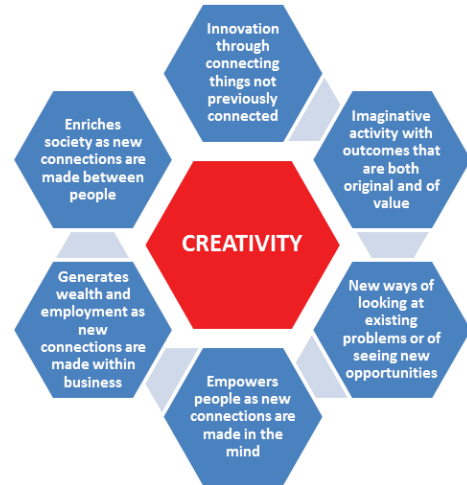
6.5 Ireland is renowned internationally for its arts and culture. These are strategic assets for the region which can also provide unique creative content for use by digital content developers and consumers. This supports the concept of smart specialisation and a focus on the most promising areas of comparative advantage. The creative industries collaborative framework will stimulate enhanced interaction between businesses and the region's culture, arts and leisure base to inspire development of commercially viable content, products, services and experiences.

A Wider Creativity Agenda

6.6 There are many definitions (right) of creativity which can help to explain the concept and its contribution to economic and social innovation.

6.7 Its importance is recognised by the NI Executive Economic Strategy and its priority of stimulating Innovation, R&D, and Creativity. This priority will be supported by growing the creative industries but also by promoting a wider creativity agenda that can stimulate new solutions to economic and societal challenges.

6.8 A definitive definition is not necessary and not as important as promoting a broad understanding and application of the concept.

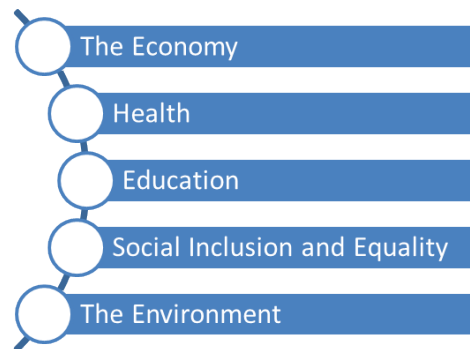


Creative Collisions

6.9 DCAL will support the development of creative ideas and solutions that help address cross-cutting challenges facing society; and promote the catalytic role that the culture, arts and leisure base can play.

6.10 This will be facilitated by making connections between people and organisations and ideas across the region and beyond.

6.11 The Department will develop and support wider sectoral initiatives that stimulate creativity and its application to innovation and R&D and other economic and social challenges. A key initiative will be Creativity Month held annually in March. The 2011 pilot had a theme of 'Inspiring new ideas, new collaborations and a new economy'. The Department intends to work with the Culture Company 2013 to enable an enhanced regional profile for both Creativity Month and the build up to Derry~Londonderry City of Culture in 2013.



6.12 The Department and the Culture Company will explore a digital platform to promote creativity. The aim is to stimulate and enable multiple creative connections and the sharing of ideas across the region.

6.13 The Large Hadron Collider (LHC) near Geneva serves as a useful metaphor. The LHC is the world's largest particle accelerator. It sends tiny particles in opposite directions at velocities approaching the speed of light. Colliding the two beams head-on at very high energy produces multiple particles and outcomes which offer profound insights into the fundamental laws of nature.

6.14 A wider creativity agenda aims to stimulate creative collisions across the region between people, communities, organisations and ideas. This aims to share knowledge, promote new thinking and offer new insight and solutions to economic and social challenges. Harnessing

the strengths and resources of the creative and cultural infrastructure across the region will act as an accelerator for creativity and creative ideas.

A Joined-Up Approach

6.15 The NI Executive Economic Strategy states that consideration will be given to establishing an Innovation Council to ensure that, at the highest level, the Executive, Academia and Business work together to further embed innovation across the NI economy.

6.16 Given the recognised link between creativity and innovation and the catalytic importance of creativity, the creative industries and the cultural sector, similar consideration will be given to establishing a Creativity Council comprising of representatives from the DCAL Arm-length Bodies; the wider culture and arts sectors; academia and the business and community/voluntary sectors. This would link to and work closely with the Innovation Council. Any proposed Creativity or Innovation Council would be supported by the ongoing work and partnerships established by the Creative Industries Collaborative Framework and the Creative Industries Ministerial Advisory Group and Sub-sector Action Teams.

7 Summary

7.1 The creative industries are a key growth area for our region and the sector offers significant opportunities to help rebuild and rebalance the economy. A growing and vibrant sector can stimulate significant spill-over benefits throughout the economy and enhance NI's global reputation as a creativity and innovation hub.

7.2 But barriers must be overcome to fully realise the sector's potential and stimulate the emergence and expansion of new and existing businesses. Job and wealth creation is hindered by a fragmented industry with insufficient scale and international impact. Diverse government interventions provide support to the sector but often lack effective coordination.

7.3 A meaningful culture of partnership and collaboration across industry, government and academia can harness the region's creative skills and knowledge and lead to the successful commercialisation of new or existing ideas and the development of innovative content, products, services and experiences. This will help our creative industries to compete and succeed on the world stage and also stimulate creative partnerships and solutions to other government challenges.

7.4 A collaborative framework for the creative industries defines the roles, responsibilities and principles guiding coordination of strategic interventions and investment in support of the creative industries. It empowers stakeholders to work together to grow and develop the sector in NI. It represents a strategic partnership between industry, government and academia to develop and realise the potential of the creative industries and their contribution to rebuilding and rebalancing the economy.

7.5 The catalytic component of the Framework is collaboration and the sharing of knowledge, insight and ideas. A wider creativity agenda will harness the strengths of the region's cultural assets and together with the Framework help establish and sustain a creative industries pipeline from which creative people, creative ideas and creative businesses emerge and flourish.

Department of Education

FROM THE MINISTER/ÓN AIRE



AN ROINN

Oideachais

Department of
Education

MANNSTRIE O

Lear

www.education.gov.ie

RECEIVED
ON 07 DEC 2011 IN
CAL OFFICE

COR 1488/2011

Tel: 9127 9306

Fax: 9127 9779

Dialling codes: 028 from north of Ireland
048 from south of Ireland

Michelle McIlveen MLA
Chairperson
Committee for Culture, Arts and Leisure
Room 344
Parliament Buildings
Ballymiscaw
Stormont
BELFAST
BT4 3XX

Your Ref: C131/11

December 2011

Michelle McIlveen

Thank you for your letter dated 28 October 2011 informing me about the Inquiry into Maximising the Potential of Creative Industries.

The key Department of Education (DE) policy which would contribute to the creativity agenda is the revised curriculum which is now being taught to all pupils of compulsory school age in grant-aided schools.

The revised curriculum incorporates creativity within all aspects of teaching and learning from Year 1 onwards. At Foundation Stage (Years 1 and 2) pupils should be enabled to develop their creativity through imaginative play.

It has a greater emphasis on developing skills, including the fundamentals of literacy, numeracy and ICT, as well as other skills such as creativity, problem-solving and working with others. Within the area of Learning for Life and Work at post-primary level, the Employability strand includes creativity and entrepreneurship.

Employability within the curriculum gives the opportunity for pupils to learn about career opportunities and to develop the skills necessary to become effective career decision makers. The Department provides funding to a number of organisations that aim to increase pupils' engagement with the world of work. Many of the initiatives funded promote innovation, creativity and entrepreneurship.



An Roinn Oideachais, Teach Ráth Giall, 43 Bóthar Bhaile Aodha, Ráth Giall, Beannchar, Co an Dúin BT19 7PR
Department of Education, Rathgael House, 43 Balloo Road, Rathgill, Bangor, Co Down BT19 7PR
Mánnystrie o Lear, Rathgael Hoose, 43 Balloo Róad, Rathgill, Bang'r, Coontie Doon BT19 7PR

DE's funding for these initiatives include:


- £400k to Sentinus, one of the largest providers of business education activity in the UK. Sentinus works with young people between the ages of 5 and 19 years, to promote innovation and creativity and support the development of scientific, technological, employability and life skills through challenging and exciting experiences linked with the world of work. Such programmes include: structured work placements, research & development placements, industrial projects, insight and awareness programmes, careers initiatives, and exhibitions/celebrations of excellence. Activities are supported by more than 800 Science & Engineering Ambassadors and over 120 business advisers.
- £650k to Young Enterprise NI (YENI) is another organisation that receives funding from DE. Volunteers make inputs to YENI programmes, most often by delivering programmes in schools and colleges, bringing direct experience of the world of work into the classroom. Such programmes include the Company Programme, where students aged 15 to 19 set up and run their own company over the course of the year; and Entrepreneurship Masterclasses, one day seminars that challenge students to think about starting their own business as a career option, and to identify the key entrepreneurial skills required in starting their own business, or indeed developing their career in an existing business. This involves introducing students to real entrepreneurs who share their vision, experiences and achievements.

DE also helps to support innovation and creativity in STEM (Science, Technology, Engineering and Maths) through the sponsorship of £30k to the BT Young Scientist & Technology Exhibition. This competition for 14-19 year old pupils receives entries right across the STEM range of areas and is an opportunity for pupils to demonstrate innovation and creativity in the field of science and technology.

DE contributes £141k to various Business Education Partnerships (BEPs), where local schools and business work together to offer opportunities to both pupils and businesses alike and also provides funding of £100k, to Charter Work Experience and £110k to School Employer Connections that provide work experience placements to pupils.

Many of these DE-funded programmes help to develop the link between creativity and innovation, and the world of business, providing the opportunity to stimulate new ideas and thinking.

I hope this reply gives the CAL Committee an understanding of the work being taken forward by DE in support of the creativity agenda.



JOHN O'DOWD MLA
Minister for Education

Department for Employment and Learning (Correspondence)



Mrs Cathie White
Clerk to the Employment & Learning Committee
Room 283
Parliament Buildings
Ballymiscaw
Stormont
Belfast
BT4 3XX

Adelaide House
39/49 Adelaide Street
Belfast
BT2 8FD
Tel: 028 9025 7777
Fax: 028 9025 7778
email: private.office@delni.gov.uk

Our Ref: COR/1328/11

24 November 2011

Dear Cathie

Department of Culture, Arts and Leisure (DCAL) Committee Inquiry into Maximising the Potential of the Creative Industries.

Thank you for your letter dated 11 November 2011, requesting a response on behalf of the Department for Employment and Learning (DEL) to the DCAL Committee inquiry into maximising the potential of the creative industries.

The Department's Sectoral Development Branch assist the development of the strategic skills needs of Northern Ireland industry by working with and supporting Sector Skills Councils (SSCs). In relation to the creative industries the Branch works with and supports Skillset and Creative and Cultural Skills Sector Skills Councils.

Skillset supports skills and training to ensure the UK Creative Industries maintain their world class position. It represents skills needs to Government, learning providers and funding bodies and ensures appropriate strategies are in place to tackle the skills challenges faced by the sector.

The Skillset footprint encompasses businesses in advertising, animation, computer games, fashion and textiles, film, facilities (providing technical equipment and support to all other parts of the creative media industry), interactive media, photo imaging, publishing, radio and television.

The Branch has funded a number of Skillset projects specific to Northern Ireland, for example, careers work, the digital circle skills fund and screen skills. These projects were aimed at increasing awareness of careers in the industry; addressing the needs of the newly developing digital businesses; and developing screen skills, including Production Managers in Northern Ireland. The Branch represents DEL on the Northern Ireland Skillset Board, which comprises representatives from all parts of the



industry. This Board approves the Sector Skills Assessment,ⁱ which is based on detailed research by the SSC and determines their work in Northern Ireland.

Creative & Cultural Skills is the SSC for the crafts, cultural heritage, design, literature, music, performing arts and visual arts industries. The Branch has worked with Creative & Cultural Skills in the development of its Creative Blueprint.ⁱⁱ This is the first time Northern Ireland has had a strategic 'blueprint' and programme of action that aims to transform and enhance the education, training and development of the workforce.

This 'blueprint' is the result of research, analysis and consultation with employers, Government, education, unions and creative and cultural stakeholders. The agreed programme of action will have an impact on current and future skills that are essential for successful and sustainable businesses and organisations, contributing to a prosperous Northern Ireland.

The Branch is responsible for monitoring the performance of SSCs and conducts quarterly performance reviews to ensure that aims, objectives and targets outlined in individual Northern Ireland Annual Action Plans are met. Views of relevant stakeholders, including DCAL, are sought on a quarterly basis as part of this process. This information is then shared with the UK Commission for Employment and Skills, as part of the overall UK process of SSC performance management.

In addition to the support of Sectoral Development Branch specific to this sector, companies from within this sector may avail of the full range of services available to organisations from other sectors. These include, inter alia, Skills Solutions, ApprenticeshipNI and Made not Born.

Yours sincerely,



FIONA STANLEY
Departmental Assembly Liaison Officer

ⁱ http://www.skillset.org/uploads/pdf/asset_16299.pdf?3

ⁱⁱ <http://www.ccskills.org.uk/Research/Publications/tabid/81/Default.aspx>

Department for Employment and Learning (Written Briefing)



Lucia Wilson
Clerk to the Committee for Culture, Arts and Leisure
Room 344
Parliament Buildings
Ballymiscaw
Stormont
Belfast

Adelaide House
39/49 Adelaide Street
Belfast
BT2 8FD
Tel: 028 9025 7777
Fax: 028 9025 7778
email: private.office@delni.gov.uk

Our Ref: COR/322/12

31 August 2012

Dear Lucia

Department for Employment and Learning - Written briefing on Creative Industries Inquiry

Thank you for your letter dated 08 August, requesting a response on behalf of the Department for Employment and Learning (DEL) to the Committee for Culture, Arts and Leisure on issues that were raised throughout its inquiry into maximising the potential of the Creative Industries in Northern Ireland.

The Department's comments in relation to the questions raised by the Committee are set out below.

1. Gaps in Education, Training and Skills: The Committee would be keen to seek your views on the above.

DEL's aim is to raise the skills level of the workforce, to help deliver high productivity and increased competitiveness and to secure Northern Ireland's future in a global marketplace. To further this aim, it has produced a Skills Strategy – 'Success through Skills – Transforming Futures' - setting out how it will take the skills agenda forward, in order to deliver on a long term vision for skills in Northern Ireland.

In order to help rebalance and rebuild the economy in line with the Northern Ireland Economic Strategy, DEL has identified a number of sectors within the economy that will be the focus of its employment and skills provision. The creative industries are included within this list.

Sector Skills Councils

DEL assists the development of the strategic skills needs of Northern Ireland industry by working with and supporting Sector Skills Councils. In relation to the creative industries DEL works with and supports Creative Skillset and Creative and Cultural Skills.



Creative Skillset supports skills and training to ensure the UK Creative Industries maintain their world class position. It represents skills needs to Government, learning providers and funding bodies and ensures appropriate strategies are in place to tackle the skills challenges faced by the sector.

The Creative Skillset footprint encompasses businesses in advertising, animation, computer games, fashion and textiles, film, facilities (providing technical equipment and support to all other parts of the creative media industry), interactive media, photo imaging, publishing, radio and television.

DEL has funded a number of projects specific to Northern Ireland, for example, careers work, the digital circle skills fund and screen skills. These projects were aimed at: increasing awareness of careers in the industry; addressing the needs of the newly developing digital businesses; and developing screen skills, including Production Managers in Northern Ireland. DEL attends the Northern Ireland Creative Skillset Board meetings, which comprises representatives from all parts of the industry. This Board approves the Sector Skills Assessment, which is based on detailed research by the SSC and determines their work in Northern Ireland.

Creative & Cultural Skills footprint encompasses crafts, cultural heritage, design, literature, music, performing arts and visual arts industries. DEL has worked with Creative & Cultural Skills in the development of its Creative Blueprint. This is the first time Northern Ireland has had a strategic 'blueprint' and programme of action that aims to transform and enhance the education, training and development of the workforce.

This 'blueprint' is the result of research, analysis and consultation with employers, Government, education, unions and creative and cultural stakeholders. The agreed programme of action will have an impact on current and future skills that are essential for successful and sustainable businesses and organisations, contributing to a prosperous Northern Ireland.

Vacancies

Whilst the Committee's research implies there are not enough individuals to fill job vacancies, in 2010/11, 20% of full time Northern Ireland students who finished studying "Creative arts & design" subjects at a UK Higher Education Institution were assumed to be unemployed after six months. (Source: Destinations of Leavers from Higher Education Survey, Higher Education Statistics Agency). This survey is carried out six months after graduation and has a response rate of around 80%.

Within the last year there have been 147 job vacancies relating to the creative industries advertised on Job Centre Online and at the moment there are currently 6 live vacancies. DEL currently has 1126 customers claiming Jobseekers Allowance whose first preference for work is in the creative industries irrespective of their qualifications. Of this number, we have identified 79 customers with a degree qualification related to the industry.

Careers

Creative Skillset recruitment tends to be at Level 5 and above, and they generally concentrate on working with the Further Education and Higher Education sectors. They are developing new careers advice and guidance tools which will be available to schools in the future.

Creative and Cultural are planning to roll out a new careers programme for school children (primarily ages 13-16). This will involve hands-on workshops in industry in which schools can participate. They currently offer this in England where it has been very successful.

DEL's Careers Education, Information, Advice and Guidance (CEIAG) Strategy, 'Preparing for Success' was published jointly with the Department of Education (DE) and aims to develop effective career decision makers leading to increased and appropriate participation in education, training and employment.

It has been developed around the five key themes of improving careers education, improving access to careers information, improving careers advice and guidance, improving quality and improving professional development. Implementation of the strategy is overseen by the Careers Steering Group which includes representatives from DEL, DE, Department of Enterprise Trade and Investment (DETI), Education and Training Inspectorate, Business Alliance, schools, colleges and universities.

DEL's Careers Service provides careers information, advice and guidance to clients of all ages and abilities throughout Northern Ireland. This service is available to everyone and professionally qualified careers advisers are based in Careers Resource Centres, JobCentres and Jobs and Benefits Offices throughout Northern Ireland. As part of its ongoing commitment to Continuous Professional Development, the Careers Service organises professional development events for its staff.

Responsibility for careers education in schools rests with DE. This includes taught timetabled provision in relation to personal career planning and cross curricular opportunities for work related learning experience. All post primary schools have teachers with responsibility for the design and delivery of a CEIAG Programme and the Careers Service works in partnership with these schools.

On average each DEL careers adviser spends approximately 60% of their time in schools delivering one to one guidance interviews, group sessions, class talks and attending parents' evenings. In line with the CEIAG Strategy, careers advisers provide up to date information on the labour market, current job opportunities, future trends, qualifications, skills requirements and opportunities for career development. The main interventions take place in year 10 in relation to subject choice and year 12 to support the transition from compulsory education.

The Careers Service has produced a series of industry factsheets which include the Creative Industries. These detail a variety of occupations, information on job prospects, relevant skills and entry requirements and highlight current vacancies and skills shortages within each sector. The Factsheets are designed to assist young people and adults, careers advisers, careers teachers and parents to support the



individuals in their career decision making and to assist adults facing career decisions.

Further Education

The Further Education Employer Support Programme 2011 – 2015 aims to support the rebalancing of the Northern Ireland economy, with three key aims to:

- improve the Further Education sector's responsiveness, capacity, and expertise to deliver skills support to companies for Research & Development and innovation;
- enhance the Further Education sector's ability to provide practical support to industry;
- support entrepreneurial activity in companies.

Each Further Education college has taken responsibility for one programme theme, in an area where they have specific expertise, with support from other colleges, to provide advice and support. Creative and Digital Media is based at North West Regional College and local SMEs will be able to access support to help them innovate and grow. Activities include Research & Development project support, industry mentoring, seminars/ workshops and student industry projects.

The sector has liaised with key organisations to identify the areas of assistance required by SMEs through the programme such as Application Software (APPs) Development, Advanced Production Techniques and Global Marketing in the Creative and Digital Media Sector.

In line with FE Means Business, DEL's curriculum policy is based on quality and clear progression routes for learners. The policy has been developed to ensure that Further Education colleges achieve a balance between a provision that strengthens economic and workforce development and advances the individual's skills and learning. While DEL sets the strategic direction for the Further Education sector in Northern Ireland, each college is responsible for its own curriculum offer.

The curriculum is moving towards higher proportions of courses that are accredited and are aligned to DEL's priority and emerging skills areas for rebalancing and rebuilding the economy such as the creative industries. Belfast Metropolitan College is opening a new suite in September to deliver high end digital media courses with state of the art facilities.

Decisions on courses offered are driven by the level of demand locally and it is the responsibility of individual colleges to meet the needs of learners and employers in their areas in a cost effective way that ensures best use of public money. Through full cost recovery, Further Education colleges are able to deliver bespoke training for employers in a range of sectors including the creative industries.

Higher Education

DEL's Higher Education strategy - Graduating to Success - recognises the importance of enhancing the employability prospects of graduates. It calls upon the Higher Education institutions to provide graduates with opportunities to develop a portfolio of skills, attributes and experiences that will set them apart in the world of employment. The portfolio will include personal development opportunities, creative thinking, enterprise, innovation, international mobility opportunities and embedding employability.

STEM

DEL has a leading role on the STEM Government sub group, together with DE, DCAL, DETI and DARD. The group has made significant progress since it was established and this is outlined in the 'STEM One Year On' report. This report highlights the actions that have been taken forward since the publication of the STEM Strategy, 'Success through STEM' in March 2011. Arts and Creativity are already integrated into STEM activities in Northern Ireland. The 'STEM One Year On' report launched in March 2012 acknowledges the value that the Arts can bring to STEM and includes updates on activities being taken forward from organisations such as W5, Cahoots NI, Creative Learning Centres, National Museums Northern Ireland and The Arts Council.

2. Gaps in current policies, strategies and delivery mechanisms: The Committee would be keen to seek your views on the above; and details of what the Department is doing / can do to tackle these issues.

Sector Skills Councils

DEL is responsible for monitoring the performance of Creative Skillset and Creative and Cultural Skills and conducts quarterly performance reviews to ensure that aims, objectives and targets outlined in individual Northern Ireland Annual Action Plans are met. Views of relevant stakeholders, including DCAL, are sought on a quarterly basis as part of this process. This information is then shared with the UK Commission for Employment and Skills, as part of the overall UK process of Sector Skills Councils performance management.

Skills and Training

Whilst it is ultimately the responsibility of employers to ensure they have the right skills in place, DEL has a variety of processes, training programmes and initiatives directed at improving the skills base of current employees and at getting people into work. A few examples are:

- **ApprenticeshipNI** - a pilot Creative Apprenticeship Scheme commenced in April 2011 with five candidates undertaking an apprenticeship in Technical Theatre (sound, light and stage lighting). This pilot funded by DEL was delivered in partnership with Creative and Cultural Skills and Belfast Metropolitan College. Feedback has been positive and the DEL will consider the way forward on receipt of the final evaluation report due in September 2012;
- **Skills Solutions** - a proactive service available to employers to enable companies to up-skill and re-skill their employees via the provision of bespoke



training to help them become more productive and competitive within their sector. For example, DEL has arranged for the Gemological Institute of America to provide a 2 day Diamond Essentials training course in Northern Ireland. Courses have been scheduled for October 2012; and

- **Assured Skills** - a joint pilot project between the Department for Employment and Learning and Invest Northern Ireland which seeks to ensure the delivery of a range of activities and interventions guaranteeing potential inward investment companies, or existing indigenous companies wishing to expand, that Northern Ireland has the ability to satisfy their future skills and training needs.

It should, however, also be emphasised that business and industry have a key role to play in fully supporting such activities. This issue will be further developed by the 'Success through Skills: Transforming Futures Employer Engagement Plan', under which the Department, together with employers, for example, aims to increase the number of placements and scholarships available.

Qualifications

The Qualification and Credit Framework (QCF) came into operation in 2008 and contains vocational and academic qualifications. It is a system for recognising skills and qualifications and does this by awarding credit for qualifications and units (small steps of learning). Each unit has a credit value. This value specifies the number of credits gained by learners who complete that unit. The flexibility of the system allows learners to gain qualifications at their own pace along routes that suit them best. Qualification regulators worked with awarding organisations, Sector Skills Councils, employers and providers as well as publicly funded learners to make this framework as relevant and industry-led as possible.

It should also be noted that Sector Skills Councils and employers have been substantially involved in developing National Occupational Standards (NOS), and Apprenticeship Frameworks.

Further Education

DEL's Further Education Division recently commissioned research into the learning styles of entrepreneurs and is currently exploring ways of mainstreaming and embedding entrepreneurial skills into the FE curriculum. In addition, individual colleges have some excellent projects on offer to develop entrepreneurial and enterprise skills.

Higher Education

It is important that graduates develop the skills needed to exploit future employment opportunities whilst they study. Although there is a clear balance to be struck between learning for personal fulfilment and meeting the needs of the economy, it is important that all our graduates have the skills needed to help them succeed in the global labour market.

A key message within 'Graduating to Success' is the need to ensure that all learners have the opportunity to undertake a work placement whilst studying for a higher level qualification. This reflects the desire of employers to recruit graduates who have gained experience and skills within the workplace. This will be further explored within

Project Six of "Graduating to Success", one of sixteen projects identified for the first phase of implementation.

Knowledge Transfer

The Knowledge Transfer Partnership (KTP) programme is a UK-wide initiative considered to be Europe's leading programme helping businesses to improve their competitiveness, productivity and performance through the better use of knowledge, technology and skills. In Northern Ireland, the KTP programme is administered directly by InvestNI.

DEL's role is to provide Knowledge Transfer the core funding to support the underpinning Knowledge Transfer infrastructure in Queen's University and the University of Ulster through the Higher Education Innovation Fund. This core funding is supplemented by the Higher and Further Education Collaboration Fund 'Connected' which enables the local Higher Education and Further Education sectors to identify and meet the Knowledge Transfer needs of businesses and the wider community in a coordinated and holistic fashion. Part of the work of the 'Connected' programme involves linking the research and technology base in the universities and colleges to local companies through sectoral clusters. One such example of a successful cluster developed by 'Connected' is the 'HE/FE Creative Design Cluster' which is now being led and taken forward by Belfast Metropolitan College.

3. Creative Hubs: The Committee may wish to know if there is a role for the Department of Employment and Learning in the creation of Hub/Centres of Excellences.

It is assumed that the "creation of Hub/Centres of Excellences" implies a stand alone organisation within a sector designed to support a wide range of training in different environments to ensure that training and qualifications are tailored to sector-specific needs.

There are currently a number of sectors who have National Skills Academies which exist for the purpose described above. Creative Skillset have a National Skills Academy operating in Northern Ireland and Creative and Cultural Skills will be launching a National Skills Academy in Northern Ireland in October 2012.

DEL would be willing to explore the concept of Centres of Excellence if requested, and it could be shown to be beneficial.

It should be noted that in the Further Education sector, some colleges are known as a Centre of Excellence, but they are not stand alone organisations dedicated to a particular sector, they are termed a Centre of Excellence because they have a particular expertise and are providing to a very high standard, in particular areas of the curriculum. This is different to the concept described above.



4. DCAL Collaborative Framework: Members may wish to investigate the potential benefits of the proposed framework and whether it will improve collaboration between Departments, Academia and Industry from a DEL perspective.

The DCAL Collaborative Framework outlines the strategic approach to stimulate collaboration across industry, government and academia to grow and develop our creative industries to harness opportunities to develop creative talent, content, products, services and experiences that can compete in local, national and international markets and which, together, will grow Northern Ireland's reputation as a global hub for creativity and innovation. DEL would be keen to support this framework.

5. Scotland Model:

(i) The Committee seeks your views in relation to areas of interest of your Department, and whether they can be transferable here.

Thank you for bringing the "Overview of Scottish creative industries policies" paper to our attention. DEL is content that our policies are broadly in line with the rest of the UK regions, although if there were specific policy issues the Committee felt DEL should look at, then we are certainly open to doing so. Also, if the Committee felt there are areas which would be readily transferable to Northern Ireland, we would investigate this and examine our ability to implement, subject to structures and resource availability.

DEL is content that what is happening in Northern Ireland in the creative industries is broadly in line with what is happening in Scotland.

(ii) The Committee is particularly interested in the collaboration with NESTA.

The Nesta Operating Company or NESTA as it is better known is an independent charity that helps bring ideas to life by providing investments and grants and mobilising research, networks and skills. They rely on the strength of the partnerships they form with innovators, community organisations, educators and investors.

NESTA have been in conversation with DETI particularly around some of their creative business start-up/ growth initiatives. Whilst DEL does not work directly with NESTA we would be open to exploring areas of mutual interest with a view to collaboration if requested. There is, we understand, limited contact between NESTA and the relevant Sector Skills Councils.

(iii) The Committee is also interested to hear whether the creation of a single body to support the creative industries would be considered beneficial.

There is no single body responsible for the Creative Industry in Northern Ireland. The Arts Council and NI Screen are the lead strategic bodies. DEL has spoken to Creative Skillset and Creative and Cultural Skills about the idea of a single body in Northern Ireland. Both organisations appear to have reservations but would be willing to explore the possibility if it could be shown to be beneficial. It is certainly an area DEL would be willing to explore if requested.

Yours sincerely,



FIONA STANLEY
Departmental Assembly Liaison Officer

[REDACTED]

Department of Enterprise, Trade and Investment

Memorandum:

To: Michelle McIlveen
From: Arlene Foster MLA
Re: CAL Committee Inquiry into Maximising Potential of Creative Industries.
Date: 30th December 2011

Contents:

1. Introduction to Invest Northern Ireland.
2. Creative Industries in Northern Ireland.
3. Potential of the Creative Industries in Northern Ireland.
4. Challenges Facing the Creative Industries Sector.
5. Gaps in the Existing Creative Industries Infrastructure.
6. Stakeholder Collaboration and Co-Ordination within the Creative Industries.
7. Prioritising Sub-sectors in the Creative Industries – Current Support.
8. Conclusion.

1. Introduction to Invest Northern Ireland

Invest NI is Northern Ireland's regional economic development agency. Its role is to grow the economy by helping new and existing businesses to compete internationally, and by attracting new investment to Northern Ireland. We principally support businesses in the manufacturing and tradable services sectors. Invest NI's mission is:

'to deliver expertise and resources to accelerate the creation and growth of businesses committed to, and capable of, being entrepreneurial, innovative and international'.

Invest NI has a range of options to assist clients to grow profitably and enable them to develop their business goals. Support can be provided in areas such as:

Programme Related Finance

- Research & Development & Innovation (R&D&I)
- Design
- Property
- Energy & Waste
- Skills Development & Training
- Exports and international partnerships, joint ventures, strategic alliances, technology transfer arrangements.
- Systems and knowledge management capability
- Technology and business infrastructure, such as centres of excellence, incubation, communications and cluster development.

Corporate Finance

Invest NI can support a company's financing utilising the following:

- Grant – Companies can avail of either Selective Financial Assistance (SFA) or the Growth Accelerator Programme (GAP) or the newly launched Jobs Fund.
- Equity & Loan Funds:
 - Northern Ireland Spin Out Funds(NISPO)– supporting start up and early stage businesses in NI
 - £16m Co-investment Fund, which will typically offer capital in the £250,000 to £450,000 range,
 - £30m Development Fund, which will operate in the £450,000 to £2million deal size
 - £50m Growth Loan Fund, primarily unsecured in nature, of between £50,000 and £500,000 to businesses in the manufacturing or tradable services sectors only.
 - New £5m fund for small, medium and micro enterprises (SMMEs).

2. Creative Industries in Northern Ireland

Creative Industries are those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property (Department of Culture, Media and Sport (DCMS)). The DCMS identifies the Creative Industries sector as consisting of 13 sectors and sub-sectors. These sectors were first formalised by the DCMS 'Creative Industries Taskforce' and published in the Creative Industries Mapping Documents in 1998 and 2001. The sectors can be grouped further into three broad categories:

Design Related Studies: Architecture, Art and Antiques market, Crafts, Design and Designer Fashion;

Expression Industries: Music, Performing arts and Visual arts; and,

Media and Information Industries: Advertising, Film and Video, Interactive Leisure Software, Software and Computer Services, Television and Radio.

The NI Executive's top priority is to rebuild and rebalance the economy. The draft NI Executive Economic Strategy published for consultation in November 2011 outlines a vision of:

"An economy characterised by a sustainable and growing private sector, where a greater number of firms compete in global markets and there is growing employment and prosperity."

A key priority identified to rebalance the economy is stimulating innovation, R&D and creativity. This will include steps to strengthen the collaboration and commercialisation of knowledge. To align with DCMS in GB, the Department of Culture, Arts and Leisure (DCAL) is currently the lead Government body responsible for Creative Industries in Northern Ireland. Whilst recognising DCAL's position my Department and Invest NI have made substantial investments in this sector as detailed in section 7 of this paper.

A recent research paper published by the Northern Ireland Assembly¹ (October 2011) estimates that creative employment accounts for 4.1% of the total NI workforce representing employment of 31,000. In the UK as a whole an additional 2.3 million creative jobs came into existence between 1997 and 2008 and the creative industries accounted for 5.6% of Gross Value Added (GVA). In Northern Ireland, there was a 24% growth in creative employment compared with an 11% increase in jobs as a whole. Growth was particularly marked in video, film and photography as well as software, computer games and electronic publishing, though fashion and design declined. The creative industries in Northern Ireland represents 4.2% of the regions total GVA.

¹ The Creative Industries: background, definitions and recent policy development. Northern Ireland Assembly, September 2011.

3. Potential of the Creative Industries in Northern Ireland

The Creative Industries are recognised across the world for their potential for job and wealth creation. Creative industries sub-sectors include Film and Television; Music; Design; Craft; and Digital Content such as games development and online/mobile applications. These areas increasingly play a key role in stimulating success in more traditional sectors such as manufacturing and tourism and add to Northern Ireland's overall value proposition.

Prosperous economies are characterised by a strong creative sector and the creative industries are recognised globally for their potential for wealth and job creation. They are also important drivers of wider economic and social innovation and have considerable spillover impacts which 'offer a path towards a more imaginative, more cohesive, greener and more prosperous future'.²

Gross value added (GVA) for the creative industries in Northern Ireland was £737m in 2008. This was equivalent to 4.2% of the region's total GVA (compared to 5.6% in GB). As previously indicated the number of people in creative employment in NI in 2009 was estimated at 31,000 representing 4.1% of total employment in the region (compared to 7.8% in GB in 2010). The estimated number of NI businesses in the creative industries sector was 2,200 in 2010. This represented 3.2% of all business units (compared to 8.7% in GB).³

4. Challenges facing the Creative Industries Sector

The main barriers to growing the Creative Industries in Northern Ireland are around it currently being a highly fragmented industry with insufficient scale and little engagement in international markets. In addition, there is a diverse range of interventions across a wide spectrum of activities in this sector that can lack co-ordination and lead to fragmentation.

The Creative Industries sub-sectors are highly convergent, creating both challenges and opportunities. This diversity means that no one Department, agency or representative body can fully realise the industry's potential. This is highlighted in the DCAL/Invest NI draft 'Collaborative Framework to Support the Creative Industries' document (attached at Annex A) that advocates a collaborative approach based on industry, academia and Government working together to develop a one industry approach.

Other pertinent challenges facing the Creative Industries are:

- Existing financial support mechanisms for start up businesses not always appropriate.

² EU Green Paper (2010) – Unlocking the Potential of the Cultural & Creative Industries.

³ DCAL Creative Industries Economic Estimates for NI (2011)

- Support for Research, Development & Innovation for digital content businesses.
- No tax credits for television and game development/production.
- Education.
- Training & Skills Development.

Invest NI mainstream support is available in the above areas (see section 1) but it is not specifically targeted at the Creative Industries nor the challenges this sector encounters. The following section details some of the specific issues faced by this sector.

5. Gaps in the Existing Creative Industries Infrastructure

a) Financial & Business Support:

- Invest NI has recently carried out research and is undertaking an economic appraisal of the options for a Creative Industries Accelerator/incubation Programme to provide an investment and mentoring eco system for new start businesses in this sector. This aims to work on the basis of a one-to-one approach to help small creative/technology companies' to ramp up development and sales quickly, to become scalable and potentially global businesses.
- There is currently a lack of support for creative content businesses to gain financial help for Research, Development & Innovation activities. Eligible definitions for financial support towards R, D&I activity is enshrined in the 'Frasceti Manual' that was developed by the Organisation for Economic Co-operation and Development in 1963 (it has subsequently been revised six times, most recently in 2002). Digital content development is not one of the enshrined definitions. Invest NI is currently considering this issue with a view to being able to support this important development area for the Creative Industries.

b) Tax Credits:

- While the UK government underpins the film industry with a globally attractive tax credit for film production, it does not support television drama in a similar fashion. This is in contrast to the Republic of Ireland, France, Canada and many of the states in America. The consequences of this are significant to Northern Ireland as it impedes our ability to compete for and attract international television drama. Northern Ireland Government has raised the issue of tax incentives for TV drama with the UK Government on a number of occasions.
- The Games Development industry is another creative sector in the UK as a whole that has been affected by the lack of a system of tax credits, placing it at a disadvantage to its competitors in countries such as Canada, France and the United States. In March 2010,

Alistair Darling announced Labour's intention to provide the UK development sector with tax incentives. However, this was subsequently removed as a priority for the UK Government under George Osborne's emergency budget the following year.

c) Education:

- There is potential for the Higher and Further Education sectors to further develop a strategic focus on the Creative Industries within their respective institutions. This includes meaningful links with the Creative Industries; addressing skills needs; providing access to knowledge networks; and the promotion of innovation and research and development inspiring the growth and international competitiveness of the Creative Industries.
- There are many examples within further and higher education of institutions being to the fore in providing support to the Creative Industries. However, more can be done by the sector as a whole to address the perception that some institutions are 'impenetrable'⁴ to the Creative Industries. This perception or reality needs to change by building on pro-active engagement and best-practice demonstrated elsewhere.

Invest NI has recently supported a number of education programmes via NI Screen and the University of Ulster to stimulate the development of the nascent visual effects and post production industry in Northern Ireland.

d) Training & Skills Development:

- As part of the work towards developing a collaborative framework it will be necessary to undertake a separate skills audit to identify the key sectors within the Creative Industries that represent the highest return to the NI economy.
- Northern Ireland has a wealth of creative talent but it needs to continually evaluate opportunities and innovate to maintain a competitive position over other UK regions and countries, such as the Republic of Ireland.

6. Stakeholder Collaboration and Co-Ordination within the Creative Industries.

DCAL and Invest NI are working towards developing a framework for a collaborative approach to the Creative Industries that has culminated in a draft 'Collaborative Framework to Support the Creative Industries' document (attached at Annex B). The origins of this document lie in DCAL's decision to implement an overall review of its Arms Length Bodies (ALBs), which

⁴ Report by the Association of NI Colleges/UU/QUB – 'Connecting with the Creative Industries (2010)

includes Northern Ireland Screen (currently ongoing); and to consider a way forward for the industry in light of recent changes in other regions of the UK including Creative Scotland and more recently Creative England.

It advocates a collaborative approach led by Invest NI and DCAL, however, it should be noted that the document as presented is intended as a baseline piece of work; its aim being to provide a robust evidence based justification for the proposed framework model.

The document recognises the importance of establishing the right conditions for the industry to grow through the creation of a new entrepreneurial culture. It highlights that structural deficiencies exist between the three key stakeholders (industry, academia and Government) in what is essentially a highly convergent sector, citing the weaknesses in relationships and the multitude of programmes and initiatives by both Government and academia that aim to support the sector.

It suggests a framework for moving forward in terms of establishing the structures, roles and principles guiding collaboration and investment across the creative industries.

The overarching component of the framework is collaboration and the sharing of knowledge, insight and ideas between the creative industries, academia and Government.

The framework suggested will be based upon the NI Executive Economic Strategy to rebuild and rebalance the economy through export focused growth and priority areas such as stimulating innovation R&D and creativity with a vision to:

“Establish and sustain a creative industries pipeline from which creative people, ideas and businesses emerge and flourish”.

7. Prioritising Sub-sectors in the Creative Industries – Current Support

Invest NI’s sectoral priorities in Creative Industries reflect those sub-sector areas that offer the greatest potential for growth and in driving a shift to higher added value and productivity levels, namely Software; and the “*Creative Content Production*” sectors of Film & Television; Digital Content/Media; and Music. Software is included in the DCMS 13 sector definition of the Creative Industries but it is a more mature sector than the other sub-sectors and has its own sectoral support structures. Software is a key FDI target sector for Invest NI.

Total Invest NI support provided to its priority 4 sub-sectors of the Creative Industries (Software, Film & Television, Digital Content/Media and Music) over the period 1st April 2006 to 31st January 2011 is c£76m which is expected to lever a total planned investment of over £340m.

Invest NI Support towards the Film & TV Production Industry

- The Northern Ireland Screen Commission (NI Screen) is the lead organisation in developing the film and television industry in Northern Ireland. Invest NI is the largest funder of NI Screen, providing support of £29.2m for the period 1st April 2003 to 31st March 2011. This support has resulted in a number of substantial economic benefits for Northern Ireland, including the attraction of over 50 internationally mobile film and television investment projects which returned a direct NI spend to investment ratio in excess of 2.8:1. Recent international investment successes have been secured with '*Your Highness*' from Universal Studios and '*Game of Thrones*' from HBO, the second series of which is now in production at Belfast's Paint Hall sound stages.
- Northern Ireland Screen launched its new four year strategy 2010-2014 on 1st March 2010. Building on the success achieved to date the new strategy is targeting a direct NI spend to investment ratio of 4.5:1.
- Invest NI is currently considering a proposal to develop additional sound stage facilities in the Titanic Quarter to augment the Paint Hall.

Invest NI Support towards the Digital Content Industry

- The Digital Content Industry in Northern Ireland is diverse with a broad range of business activity, from web design through to mobile gaming, digital animation and e-learning.
- The Digital Content Sector Strategy was launched in January 2008 by Invest NI, in consultation with industry and stakeholders, and is the primary vehicle for developing this sector. The aim of the strategy is to significantly grow the size of the local industry and to increase the supply of Northern Ireland digital products to global markets, utilising Northern Ireland's broadband infrastructure.
- In addition to providing support to the sector through its mainstream programmes at the individual company level, Invest NI has also supported the implementation of the strategy with c£250k of assistance provided through its Collaborative Networks Programme to fund a full time facilitator for a three year period to work with Digital Circle, the industry representative body. Collaborative networks have already been established in e-learning, mobile and gaming.
- Furthermore, Invest NI has supported a number of trade development initiatives including the provision of specialist Trade Development Consultants and participation in international Trade Missions/Exhibitions. For example Invest NI supported 60 Digital Content companies to attend the Apple Worldwide Developers Conference in 2009 and 2010 in San Francisco. Some 12 businesses were supported to participate in South by South West Interactive in

Austin Texas in March 2010 and a further 22 digital media organisations were supported to participate in 2011.

Invest NI Support towards the Music Industry

- The Northern Ireland Music Industry is still an underdeveloped sector although recent successes include high profile bands such as General Fiasco, Two Door Cinema Club and Snow Patrol.
- Invest NI, in conjunction with DCAL and the Arts Council, is focussing support for the music sector on entrepreneurial and creative skills development and export marketing activities. Over £100k of support for a one year music development programme called FastForward has been provided in 2010/11.
- Following a tender process, Invest NI and DCAL engaged Grant Thornton and Scottish company EKOS, in February 2011, to develop a music strategy for Northern Ireland for the next 3 to 5 year period. The strategy was completed in November and the next stage is to carry out an Economic Appraisal. Pending a positive outcome to the appraisal it is intended that a service provider to deliver the strategy will be in place by April 2012

Invest NI Support towards the Craft Industry

- Invest Northern Ireland focuses its resources on businesses in the manufacturing and tradable services sectors that are currently selling or have the capability to sell into markets outside Northern Ireland. To support this focus Invest NI is working in conjunction with Craft Northern Ireland (CNI), the sector development body for Craft makers and designers in Northern Ireland.
- Support is being focused on developing the economic infrastructure and entrepreneurial skill base of the craft sector. Over £200k of support has been provided in the six year period 2006-2012.

8. Conclusion

The Creative Industries in Northern Ireland represents a dynamic convergent sector of the economy that has real potential for growth. In driving a shift to higher added value and productivity levels the sector can make an important contribution to the Programme for Government aim of rebuilding and rebalancing the economy of Northern Ireland.

The Creative Industries sector faces significant barriers to growth as discussed earlier in this document but these can be addressed through the approach advocated in the joint DCAL/Invest NI draft 'A Collaborative Framework to Support the Creative Industries'.

The draft framework document advocates a collaborative approach to sharing knowledge, insight and ideas from industry, academia and Government to work together to address the fragmentation and other challenges that currently exist in the sector.

Invest NI is supportive of this framework approach in supporting the development and growth of the creative industries particularly in export markets.

Department of Finance and Personnel

**From the Office of the
Minister for Finance & Personnel**



Department of
**Finance and
Personnel**

www.dfpni.gov.uk

**DFP Private Office
Craigantlet Buildings
Stoney Road
Belfast BT4 3SX**

Telephone: 028 9052 9140

Email: private.office@dfpni.gov.uk

Your reference: C130/11

Our reference: COR/1405/2011

Miss Michelle McIlveen
Chairperson
Committee for Culture, Arts & Leisure
Room 344
Parliament Buildings
Ballymiscaw
Stormont
Belfast
BT4 3XX

20 December 2011

Thank you for your letter of 28 October, offering me the opportunity to provide written comments on the 'Inquiry into maximising the potential of Creative Industries'.

As Minister for Finance I am pleased to see this important piece of work progressing as it will ultimately feed into key decisions within DCAL about prioritisation of resources. While this is encouraging, I feel it is not appropriate for DFP to offer views on policies and strategies in this area.

That being the case I would ask that we are kept informed about progress and in particular the inquiry's findings, however it would not be appropriate for DFP to attend the stakeholder conference and provide a range of views.

Yours sincerely

SAMMY WILSON MP MLA

Department for Social Development

RECEIVED
ON 05 DEC 2011 IN
CAL OFFICE



Department for
**Social
Development**

5th Floor
Lighthouse Building
1 Cromac Place
Gasworks Business Park
Ormeau Road
BELFAST
BT7 2JB

Fax: (028) 9082 9548
e-mail: private.office@dndni.gov.uk

Tel: (028) 9082 9034

Ms Michelle McIlveen MLA
Chairperson, Committee for Culture, Arts and Leisure
Room 344
Parliament Buildings
Ballymiscaw
Stormont
BELFAST
BT4 3XX

Our ref: COR/1492/2011

29 November 2011

Dear Michelle

Thank you for your letter dated 28 October regarding your Committee's enquiry into maximizing the potential of the creative industries.

My Department has some limited engagement with the creative industries sector through a number of our core activities. We provide support for volunteering across a range of organisations and activities related to the arts. Our work with voluntary and community sector's organisations in disadvantaged areas, through the Neighbourhood Renewal programme, has provided managed workspace and facilities for use by those in the creative industries. The urban regeneration role played by my Department includes a focus on architecture and the built environment through development schemes, public realm schemes and Urban Development Grant.

For the most part, these activities are directed towards my Department's policy objectives, such as targeting deprivation or improving urban areas. We do not engage with the creative industries as a sector, or provide support on that basis.

I welcome the enquiry the Committee is undertaking, and I look forward to the publication of your findings. Given the limited input my Department has to the creative industries sector, I do not feel that it would be appropriate for DSD to submit evidence to your Inquiry. However, if there are any specific matters on which we can provide evidence, please let me know and my officials will take this forward.

Yours sincerely

Nelson McCausland


NELSON McCAUSLAND MLA
Minister for Social Development

Digital Circle and Momentum



momentum

THE NORTHERN IRELAND ICT FEDERATION

○ digital circle

Leadership and Representation for
Software and Digital Content Industries in Northern Ireland

**Response to the Inquiry into the Creative Industries
undertaken by the Culture, Arts and Leisure (CAL) Committee
of the Northern Ireland Assembly.**

December 2011

Table of Contents

Introduction

Executive Summary

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.
2. Identify the key challenges currently facing the sector;
3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;
4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;
5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;
6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support; and
7. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

Appendix I: The Digital Circle Steering Group

Appendix II: Member Company Responses.

Introduction

Momentum is the ICT Federation for Northern Ireland, established in 1991 and representing 140 companies ranging from multinational FDIs (such as Allstate, Citi and Liberty IT) and globally-focused indigenous companies (such as Singularity, Aepona and TextHelp).

Digital Circle is the Northern Ireland Digital Content Industry Steering Group, formed under the Collaborative Networks Project and funded by Invest Northern Ireland. Digital Circle operates under Momentum, the ICT and Software Trade Industry Federation for Northern Ireland. Established in 2008, the Digital Circle now represents 190 creative businesses ranging from the BBC to digital micro-businesses operating out of a garage.

This work was made possible by Northern Ireland Digital Content Strategy in 2008. The strategy was developed by local industry supported by Invest NI.

Digital Circle includes companies primarily working in Web Design and Development, Mobile App Development, Software, Games Development, E-Learning, Film, Television, Radio, Animation, Post-production and Music but also includes sub areas such as publishing, fashion, advertising and user interfaces design where their inputs and labour are primarily digital.

Evidence published by the Assembly¹ in September 2011 suggests that the creative industries is undergoing rapid growth despite worsening economic conditions. In particular there is explosive growth in Software and Games development limited only by the numbers of qualified graduates produced by our universities. In 2008, at the publishing of the Northern Ireland Digital Content Strategy, there was a single games company in Northern Ireland. Currently, there are seventeen companies, in various stages of development. Digital Circle has witnessed this growth across all sectors.

Northern Ireland is a small region, characterised by a talented and motivated population, and must prioritise investment in those areas which can be seen to further develop the international reputation of the province as well as provide high value jobs and wealth creation for the region. It is our responsibility to provide an environment to enable a new generation of creative and adaptable knowledge workers to realise their ambitions while remaining in Northern Ireland.

Digital Circle is steered by an elected panel of industry representatives. We sit on the Skillset board, on the Consortium for the Arts Council Creative Industries Innovation Fund and provide industry insight to academic, private sector and public sector organisations for the benefit of the digital industry in Northern Ireland.

1 NIAR 412-11 The Creative Industries: background, definitions and recent policy development

Executive Summary

Digital becomes the new norm.

1. Northern Ireland Digital Content companies are extremely limited in their capacity to grow in both personnel and to take on additional work by the severe skills shortage in computer programming and design.
2. The opportunity for growth in software and digital content has a conservative estimate of 9000 new high-value jobs over the next five years.
3. Lack of private investment results in limited options for creation of indigenous intellectual property.
4. Foreign Direct Investment in the digital media sector often operates through investment/acquisition of successful local companies with novel IP
5. Government assistance relying on match-funding has a lower than UK average uptake in Northern Ireland due to limited private investment.
6. Risk-aware (but not risk-averse) seed funding is essential for a digital creative sector that is capable of winning in the market (as opposed to being simply “competitive”)
7. Changes in government procurement have an immense positive impact on the local industry. It is vital not to disadvantage our local SMEs in favour of multinationals.
8. Open data is a real opportunity for Northern Ireland which has, to date, been ignored.
9. The digital content industry moves very rapidly. Without access to seed funds and skilled personnel, the opportunity will desert us.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

Over 20,000 people work in the software and digital media industry in Northern Ireland and the demand for skilled workers remains high in both international companies based in the province and local companies seeking to grow rapidly.

With appropriate supports, the digital creative industries can grow much quicker and usher in new opportunities for employment at all levels. Digital Circle supports the Northern Ireland Knowledge Economy Index² report published in November 2011 by NISP CONNECT as the creative industries in software and digital media represent one of the fastest growing industries in the province.

The end of 2011 saw not only the highest sales of videogames ever³, but also the lowest box office takings for three years⁴, it is our belief that digital media and software will represent an incredible opportunity for Northern Ireland to accelerate the economy.

As a result, Digital Circle members have an urgent need for skilled employees to develop computer games, web apps, interactive media, film and television, visual effects, animation and e-learning. As the console market remains closed, the greatest opportunity has come from the mobile and web sector.

These sectors are primarily engaged in the development of unique and indigenous intellectual property but the time to market is lengthy. This is due to a lack of liquidity in the market resulting in limited funding options. Digital Circle has sought to remedy over the last three

2 http://www.nisp.co.uk/?page_id=302

3 <http://www.guardian.co.uk/technology/2011/dec/12/modern-warfare-3-breaks-1bn-barrier>

4 <http://www.bbc.co.uk/news/entertainment-arts-16136732>

years through establishing relationships with public funding bodies and private investors. The Creative Industries Innovation Fund and significant catalyst funding from DCAL has enabled the industry to develop rapidly in skills and capability and reduce time-to-market considerably. Similarly, liquidity afforded by the Northern Ireland Spin Out Fund (NISPO) managed by e-Synergy, has resulted in the seed funding of several start-ups.

2. Identify the key challenges currently facing the sector;

Digital Circle, over the last three years, produced research from the membership identifying the following issues:

Skills and Training – digital content businesses in Northern Ireland are often self-taught and possess little qualifications in their industry. There is a requirement for digital creative skills to be promoted at a vocational level as well as an academic level. A lack of appropriate training and high costs mean that local businesses are much more likely to be self-taught in their disciplines.

The local industry has very limited engagement with Sector Skills Councils as a whole.

- Skillset is overly focused on the television broadcast and film industries. Through collaboration with NI Screen and the University of Ulster, there have been some successes with the delivery of courses in 3D modeling and post-production skills.
- Creative & Cultural Skills have been pro-active in promoting design as a separate discipline in Northern Ireland.
- e-Skills have not engaged with Digital Circle but are involved in a post-primary schools STEM project with Momentum. As they currently claim “computer gaming” as within their domain, there should be more opportunity for engagement.

Digital Circle members reported⁵ a lack of deep technical training and a lack of business savvy as serious issues for business development. This, with a question of credibility of local trainers, has left little opportunity for skill gaps to be easily repaired without recourse to international access.

One company, Ecliptic Labs, a senior member of Digital Circle is operating near capacity in the disciplines of design, programming and digital content. Describing massive growth in this sector, they estimate that they have turned down more than 5 enquiries a day due to capacity issues (value in excess of £50,000). This capacity issue is entirely due to a lack of skilled programmers and designers. They also note that every one of the Northern Ireland companies in mobile apps and gaming has the same issue and all of them are having to look outside Northern Ireland to find adequate talent to meet demand.

In their words, *“None of the universities or colleges provide programmers with a skillset that we find immediately employable. We would love the opportunity to work with colleges to source smart and motivated engineers who we will help train to our standards.”*

Digital Circle continues to liaise with local colleges to produce skills development courses supporting the industry by being inexpensive and delivered rapidly. As we have no large FDI in the games sector, it becomes much more difficult to lobby for this. There is an urgent need for flexibility as the industry changed and moves and we need to identify the training that is required to support the industry. The demand for software developers, especially in mobile, tablet and gaming is immense and currently unmet. Many of our start-ups in high potential growth areas are constrained by the lack of skills in these areas. FDI opportunities will increase if local companies are able to demonstrate their skills.

Opportunities for local and foreign investment in jobs and wealth creation include the development of skills in games development, visual effects and animation - creating high value employment not constrained to the main cities but that benefits the entire province.

e-Skills UK estimates that, at the current rate⁶, Northern Ireland has a demand for 9000 additional new jobs in software and digital media over the next five years. Our universities currently produce approximately 300 graduates per year indicating the scale of the challenge. There is no programme for the re-skilling of the current workforce.

Northern Ireland urgently needs a skills pipeline, taking digital media practitioners from cradle-to-grave with the latest developments. This would support for the draft Programme for Government in the creation of 25,000 new jobs in the knowledge economy for the duration of the strategy

Investment and Funding – digital content businesses in Northern Ireland are undercapitalized and unable to move rapidly to market. This is because of the dependence of the local economy as a method of bootstrapping a company rather than securing investment. Local media businesses tend to develop their business by securing service-based sales from the local economy and find it hard to break into development of indigenous intellectual property due to the time restraints of a client-led business.

The market in Northern Ireland has improved over the last three years:

- Foreign investment from outside Northern Ireland. This was in addition to (and often in spite of) local investment initiatives.
- Increased knowledge and investment preparedness. Delivered by members of the Northern Ireland diaspora.

Lack of industry savvy is present on both sides of a potential investment with a lack of business intelligence on the side of the investor coupled with naivety caused by inexperience on the side of the local entrepreneur.

Most digital content businesses are too small and/or undercapitalized to be able to participate in European programmes. The opportunity costs for EU-funded projects are often prohibitive for SMEs and microbusinesses operating in a depressed economy.

The opportunity for software and digital media is yet to be recognized in the processes within Invest Northern Ireland though the teams within the organization are committed to proving the value of the industry. A similar issue is recognized within NIScreen as only a very small percentage of their budget is allocated to digital products (and of that, an even smaller percentage does not go to local television production for the web). Digital Circle has offered to be part of the decision process for the NIScreen Digital Media Fund.

DCAL, working in partnership with Invest NI, has provided the most effective method of injecting seed investment into digital start-ups with the Creative Industries Innovation Fund. This has provided early stage funding to fifty digital projects over the last six months with the intent of funding more over the next three years.

This is closely followed by the SBRI⁷ process pioneered by DETI (with the Northern Ireland Tourist Board) in early 2011. This initiative, which ushered in the first significant open data project in Northern Ireland, proves the concept that a small amount of targeted investment can create a new business as well as provide low-risk products commissioned by government and delivered by the SME sector.

Despite the current economic conditions, Invest NI have supported 76 new Digital Circle members over the last three years indicating the potential for growth in the industry. Invest

6 Excluding any new knowledge economy stimulus interventions.

7 Small Business Research Initiative

NI continues to support companies through the Growth Accelerator Programme (and other mainstream programmes) and this support extremely welcome in supporting the indigenous industry.

Internationalisation and Export – digital content businesses in Northern Ireland have been able to take advantage of an excellent range of in-market supports and trade mission supports with assistance from Invest Northern Ireland over the last three years as a result of close work with Digital Circle.

International visits (which may include trade, training or awareness visits) include

- Apple World Wide Developer Conference – a week long conference on developing skills for development on iPhone-related platforms, Excellently supported by InvestNI in 2009 and 2010, this conference has proved extremely difficult to attend in 2011 (and likely 2012). Timely response from InvestNI enabled local businesses and academics to develop much-needed skills and support a growing development of an app economy in Northern Ireland.
- SxSW – though it as been a trade visit target for the music sector for several years, in 2009 and 2010, the Interactive segment became a target for local digital content businesses. Providing awareness, market intelligence and trade contacts, SxSW remains an important event for the sector in the general education about the industry.
- Mobile World Congress – supported for several years by Invest Northern Ireland for our local telecoms and ICT industry and increasingly of interest to our local “apps economy” developers and in particular for content developers.
- Games Developer Conference – this conference has been recently supported and is still, for the Northern Ireland industry, in the early stages of engagement as our companies are small, undercapitalized and still in product development.

The local games industry will be submitting a proposal to the InvestNI Collaborative Network Programme to create a virtual ‘publisher’ entity. This entity will handle the administration of marketing and export for the network of companies and provide collective branding as well as additional market opportunities and representation at international conferences. As a product of the Collaborative Network Programme, Digital Circle believes this is a valid targeted and non-specific support available to companies wishing to export globally.

There is an additional opportunity for the development of solutions for both digital and non-digital creative products in terms of localization and export preparation. Digital Circle would recommend that this export preparation become an essential part of business preparation (whether this is through the Go For It! Programme or other excellent programmes such as CraftNI “Making It!”).

Research and Development -

Investment in research and development in the digital creative industries has only been supported in any volume by the Creative Industries Innovation Fund. Other development funds, such as the Invest NI Fund for R & D & I and R&D Tax Credits, need to be closer aligned to the needs of digital content companies. UK government policy restricts the support under R & D & I for digital content development. As the creative industries is a priority under Northern Ireland’s draft Programme for Government, we would welcome a review of policy.

The PWC Outlook report for 2011-2015 states:

Digital becomes the new norm.

It is clear now—as it was then—that the coming five years will see digital technologies progressively increase their influence across the industry and that rapid change in technologies and consumer behaviors will continue.

While the pace of progress still varies by country and segment, these trends will see worldwide digital spending grow at 11.4 percent compounded annually through 2015, compared with a compound annual growth rate of just 3.3 percent for nondigital spending.

In our view, this reflects the fact that the industry has crossed a psychological and behavioral tipping point by moving from the old normal— of essentially traditional business with a growing digital element—to a new normal, wherein digital is acknowledged as the central driver of future operating models, consumer relationships, and revenue growth.

While digital currently accounts for just over a quarter of total industry revenues, it will account for 58.7 percent of all growth in spending during the next five years.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

Northern Ireland has a poor record⁸ for supporting small-to-medium enterprises, despite the economy being dominated (98% of the private sector) by these types of companies.

For the digital media sector, we would welcome a review of rapid response programmes suiting the needs of the industry. This is particularly valid in skills development.

Digital Circle members report difficulty in accessing early-stage private funding which limits access to government-funded programmes.⁹

Similarly, due to UK government policy, the Invest NI R & D & I programme does not currently cover the development of content and design.

Schemes operated by DEL for apprenticeships and employment bridges are extremely limited when dealing with small companies. As Northern Ireland is primarily an SME economy (and arguably, large companies do not require the assistance), this represents a considerable gap in provision.

The skills gap (and the poor suitability of the ICT curriculum and qualifications in schools) has led to a massive demand for school leavers with a grasp of computers and media development. A reduction in funding for specialist schools in Northern Ireland also represents a retrograde step.

While the protection of intellectual property is to be encouraged for inter-company licensing, for the consumer market, it is a process remaining beyond most of the companies in digital in Northern Ireland. Only if the infringement is on a massive scale would it be considered a criminal matter.

Protecting copyright or trademark infringement is a civil matter and actions brought against a perpetrator must be the result of individual intervention. The costs of civil cases will likely be prohibitive. Digital Circle would encourage the best way to protect intellectual property is in the successful exploitation and reduction of time-to-market.

8 Digital Circle Membership Survey 2011

9 http://www.detini.gov.uk/northern_ireland_economic_strategy_-_initial_consultation_paper__priorities_for_sustainable_growth_and_prosperity.pdf - Pt 3.16

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

The awareness of the digital creative industries in the rest of the UK is much higher due to the activity of NESTA, the TSB, PACT and TIGA. This has seen the industry work to secure funding and investments, support for skills development, research grants and public trials. It is important that Northern Ireland, despite our small size, does not get left out of these developments.

While the situation is not ideal, Northern Ireland has taken some positive steps towards promotion of the digital creative industries.

- Invest NI supported the industry in the development of the Northern Ireland Digital Content Strategy following 18 months of consultation with industry and wider stakeholders.
- Invest NI Trade initiatives have been extremely supportive of the industry in providing trade and best practice visits to world class industry events.
- Invest NI funded the Digital Circle from August 2008 to October 2011 to employ a single facilitator and a small events budget.
- DCAL funded the Creative Industries Innovation Fund (and the sequel, CIIF 2).
- DCAL separately funded several pilot projects in games, cultural tourism and public space broadcasting
- DEL funded games development and mobile apps development courses. More of this is essential.
- DETI has pursued both Tourism and Open data projects and funded developments in both (with NITB).

This is in addition to supports for film and television in Northern Ireland which have delivered “A Game of Thrones”, “Hunger”, “City of Ember” and “Your Highness”. Through collaboration with the universities and FE colleges (and engagement with primary and post-primary education), Northern Ireland can build upon our recent successes and develop new opportunities. This includes the development of visual effects, post-production, computer-generated imagery skills and facilities. The digital sector currently employs over ten times the number of people in film/television.

Digital Circle would be very keen to provide industry insight to the Executive on the steps needed to deliver a vibrant and enterprising digital sector capable of competing on a global scale. Compared to the funding for film and television, Northern Irelands digital sector has received little and achieved amazing recognition for their efforts. Digital Circle offers this insight to any organisations, public or private, which can see the opportunity for digital in the future of Northern Irelands economy.

Scotland has carved a reputation for games on the back of several successful engagements between FDI and academia. Though successful, this position is precarious as it is reported that Scotland is now the second most expensive place in the world to develop computer games.¹⁰ **The opportunity for Northern Ireland if the skills can be developed is to establish positive relationships through the demonstration of excellence in indigenous companies.**

Wales has established a successful dominance with the BBC surrounding the Doctor Who franchise and spin offs such as Torchwood and Sarah Jane Adventures. This resulted in a global transmedia phenomenon as a mothballed TV series was turned into a successful franchise with games, cards, toys, posters and lunchboxes have been developed to help monetize the intellectual property. **The opportunity for Northern Ireland is in the serious**

examination of intellectual property and the development of a home-grown transmedia television series which can be developed in partnership with the BBC in Northern Ireland for the development of dramas.

Westminster has established¹¹ Data.gov.uk - **data** should be **open by default**

The effects of open data cannot be ignored in the development of new business models and promoting innovation. Even just the opening of public transport data by TfL (Transport for London) has resulted in several businesses being developed on the provision of passenger and travel information. In comparison, the refusal of Translink to open public transportation timetable and route data, in addition to poor records of open data and transparency within the Departments, has left Northern Ireland with a very poor score-card on the global stage.

This single example highlights a single example of an initiative where Northern Ireland is failing to deliver on something with great benefits for both the citizen and the tourist.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

Digital Circle enjoys an extremely positive relationship with the University of Ulster across four campuses based on mutual benefit and co-operative delivery. This is echoed in our relationship with Belfast Metropolitan College and, to a lesser degree, the other regional colleges. In the past, we have found it difficult to engage with Queens University Belfast though through the establishment of the new Faculty of Creative Arts earlier this year, we hope to develop these relationships further.

We recognize and thank our primary funder, Invest NI, for the first three years of our existence. The industry would like to work more closely with Invest NI to ensure that future programmes are developed with the digital content industry in mind.

While we are very happy with our relationship with DETI and DCAL in the delivery of the NITB SBRI and the Creative Industries Innovation Funds, we recognize this is the start of the relationship and not the end. Digital Circle looks forward to continuing this relationship and helping to deliver industry focused initiatives with the support of DETI and DCAL.

DETI, in particular, has been championing innovation in procurement as the Northern Ireland Executive and Civil Service, even with considerable cuts on the horizon, represents a significant customer to Northern Ireland-domiciled SMEs. Procurement which is currently being delivered to international companies, not domiciled in Northern Ireland.

Open Data is an opportunity for the Northern Ireland economy and the potential benefits far outweigh the costs. Digital Circle would welcome engagement with DFP, DRD and the local Councils to develop Northern Ireland's open data assets. The opportunity presented by the Titanic Anniversary and City of Culture will have positive effects on the local economy and we cannot ignore the benefits to tourism of a freely available public transport information API enabling citizens and tourists to travel around Northern Ireland with greater ease.

11 <http://data.gov.uk/sites/default/files/Open%20Data%20consultation%20August%202011.pdf>

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support; and

Digital Circle is involved in the representation of the digital content industry in Northern Ireland and has provided evidence of the opportunity for Northern Ireland as a result of the rapid growth of the sector.

This is not necessarily at the expense of other subsectors within Northern Irelands Creative Industries but rather a call to arms in the recognition that many traditional creative industries sectors now have a digital component.

- Newspapers and book publishing are now created digitally and there is a move towards e-Newspapers and e-Books where the traditional skills of writing, design and layout are preserved even though the medium of delivery is different. This can also create opportunity as the distribution of e-publishing formats can be much wider as the market becomes global when your product is digital rather than paper.
- Fashion and textile design are primarily developed digitally and sent for manufacture over the internet. Jewelry design is developed at low cost using Computer Aided Design and 3D modeling software before it is committed to a time-consuming and expensive manufacturing process.

As a small region, we must allocate our resources strategically and make investments in the areas of the industry with the greatest potential for growth.

Digital Circle has achieved much for the budget it has (£250,000 over three years) but the opportunity is much larger than this funding can realise.

We would ask that funding for Digital Circle be continued and scaled appropriately to the demand that is placed on the industry. This is to include catalytic programmes to facilitate collaboration between digital and non-digital sectors of the creative industries and substantial programmes to reduce time-to-market for digital products.

7. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

Digital Circle would be very willing to represent the industry and give evidence to the Assembly in the support of this inquiry.

Northern Ireland is currently not meeting the current demands we have for practitioners in digital media and software in the face of double-digit growth of the industry. The need for intervention has become urgent as the rate of growth of the industry increases and we are in danger of being left further and further behind.

Appendix I: The Digital Circle Steering Group

Digital Circle is steered by an elected panel of industry representative and co-opted individuals who have been asked to serve on the Steering Group due to individual contributions from the industry.

Chair: Mary McKenna, Learning Pool. “Fastest Growing Technology Company in Northern Ireland – Deloitte Fast 500”

Ryan Adams, BBC

Alan Anderson, BlueTube Design

Ian Sayers, Giant Associates

Mark Nagurski, Digital Derry (co-opt)

Dr Ian Graham, Momentum (co-opt)

Rory Campbell, FordeCampbell (co-opt)

Steven Morrow, Loughshore Investments (co-opt)

Digital Circle is hosted by Momentum (the Software and ICT industry trade federation). Momentum provides project administration and employs the Digital Circle Collaborative Network Facilitator, Matt Johnston.

Appendix II: Member Company Responses.

Digital Circle represents more than 190 companies across Northern Ireland. During our consultation, some of the companies felt they were compelled to add personal testimony to their responses.

Mary McKenna, Learning Pool, “Fastest Growing Technology Company in Northern Ireland - Deloitte Fast 500”

“This document from Digital Circle is a timely, accurate and succinct response to the digital challenge in Northern Ireland. I believe that government is serious about nurturing a creative digital industry in Northern Ireland but my experience at Learning Pool has been that the challenges facing burgeoning companies are substantial, and despite its best efforts, governments response does not always provide the support that it should. At Learning Pool we have proven that it is possible to take a digital idea from concept to reality and onto profitability in months not years and to sustain growth over the medium term. Our challenges have been around finding talent, accessing finance and entering international markets and this response deals with each of these in a thorough and sensible way. I believe that many more companies like Learning Pool can be created here with a relatively modest amount of government support and this response provides a framework in which this can happen.

I am pleased that DCAL have had the vision to conduct this inquiry and I look forward to outcomes that address the very real challenge and opportunity before us.”

Ryan Adams, BBC

*As one of the largest employers (if not the largest) in the Creative sector in Northern Ireland, BBC Northern Ireland has a part to play in the development of our industry. **As BBC NI's representative on Digital Circle, and a Development Lead for BBC Future Media, I can agree wholeheartedly with the response as provided by Digital Circle.***

The BBC has committed to spend at least 25% of eligible spend externally. In order to do this there needs to be a vibrant and active industry capable of delivering quality products

and good value for money. The issues I have faced when receiving digital services from local businesses have been well expressed in this document. **Lack of skills and capacity to deliver have previously resulted in BBC Northern Ireland looking to digital suppliers across the water.** Our current open tendering process would require potential Northern Irish suppliers to be competitive with suppliers across the UK. Very few if any Digital Circle companies currently act as suppliers to any other part of the BBC.

The opportunity for growth in digital companies is exciting, the potential benefits to the economy can not be underestimated. Digital Circle provides an extremely viable channel for fostering that growth, and has clearly expressed the needs of the industry as I see them.

Adrian Campbell, Managing Director, The Design Zoo

Great representation of the current state of the digital sector in NI and massive agreement on our side regarding many areas of discussion. Most importantly for us is the lack of employment potential for us and the massive reliance on service based work in the local economy **massively restricting our opportunities in creating our own IP**, especially games.

Regarding employment, we feel there have been strides in the right direction regarding web design, where talent is improving but still hard to discover. **For us skilled web developers are the biggest restriction for our growth.** They have huge lack of understanding of the creative sector, opportunities and technologies, I believe mainly due to computing courses such as computer science at queens being so heavily focused on employment in mainstream software companies such as Citibank, Allstate, Kainos etc. The modules are also hugely biased towards these areas of computing.

Because of this when we employ developers, it places huge pressure on both the company and staff member within the initial year to train the developer into a more creative way of thinking and self-learning. This places undue pressure on the employee and ourselves, the financial implications of this for us is huge. **The training costs we occur through our own time and in project work has had massive impact in both business and restricted our growth in business development, export and developing new internal ventures.** This also includes turning down work. Aside from this, the stress on the employee also increases the likelihood of resignation for those unused to the time pressures of our sector, which has occurred recently for ourselves, moving back our growth by months in trying to gain new employees to meet demand and having to retrain. The alternative is to have an inflated salary for the employee whose skills may be good but not relative to the creative sector where multiplatform project skills, and flexibility is paramount in companies with low employee numbers but have high specialisms. E.g gaming, mobile.

We are also on the road to applying for R&D funding with Invest NI and are working with them to meet the specifications.

The document is a great review and reflection of our industry and a personal reflection of our company and thoughts. I wish you all the best with it and if you need anymore from me, just give me a shout.

Cheers

Adrian

Donal Phillips, Managing Director, Dphisound

"I agree with all of it, just from my perspective things you have mentioned but I would stress are;

- Their is a lack of awareness and participation among students, graduates and creatives of various levels of experience, I seem to meet a regular flow of people who are oblivious to the opportunities available and are waiting for large scale FDI. This mindset needs to be altered for the local digital content sector to build momentum

- **The greatest success of the CIIF 2 funding has been the emphasis on collaboration.** Encouraging people to work together is possibly the best method to seed the formations of loose teams that can then go on to attract investment and publisher backing
- Within the game sector there is a growing number of content creators such as artists and coders that are capable of producing high quality games which is going to continue as more graduates come through the various college courses. What seems to be lacking is more business and marketing focused individuals who can contribute and getting involved who can support the gaming sector
- Mentoring services from more experience and established local business from within or outside of the creative sector leaders to support individual companies and as a sector."

Gary Gallagher, Director, Paperbag Ltd

"I read the response and I agree with all points raised and Digital Circles suggestions on how to face and overcome these challenges.

In particular, skill shortage is a big issue for us. Until now we have had to source freelance designers and software developers from outside Northern Ireland due to the lack of personnel and the people we came across were not skilled enough.

We are planning to hire two junior developers in Belfast in February. Having spoke with other companies in a similar situation and having been sourcing CV's over the past few weeks it is going to be somewhat of a challenge to find the right people for us. There just isn't enough skilled software developer in Northern Ireland to service the vacancies at this present time."

Craig Turner, Partner, Lost Number

"Today, every business that creates requires at least a digital component. When setting up a new small business it is foolhardy to ignore this. Whatever your business wishes to create, consumers will find your product through a digital medium.

More than this (and continuing a well documented trend) digital products are experiencing continued growth worldwide. Digital Circle helps guide those of us who wish to create digital products in Northern Ireland. Digital Circle speaks our language and knows what we have to overcome.

It's no surprise then, that **Digital Circle's response to the NI Assembly's inquiry into the creative industries is something I wholeheartedly agree with.**"

Martin Neil, CEO, AirPOS

Seed Capital

While there is availability of Seed Capital from private investors it is undermined by a lack of confidence and the worsening reputation of the government-backed funds. There is a job of work to be done in ensuring that Angel Investors have the confidence to enter into deals. A great start would be a standardised term sheet that would set a clear path for both the entrepreneurs and also the Angel investors when investing alongside government funds. That said the government funds are still a key component of larger funding rounds but it is counter-productive if these funds are slow to move and do not have the backing of the essential private money, this could be damaging to the companies in the long term.

Outside of NI there is greater access to capital, in particular from the US and the lines of communication are open. There needs to be improvement here in engaging with the diaspora, through a dedicated and independent resource, or greater support should be provided to the entrepreneurs who are already engaged and building these relationships that could be key to NIs long term future in the digital space.

'Digital Hub'

NI is unique in its lack of a digital hub. Areas like the Digital Hub in Dublin and the revived and reborn Shoreditch area of London and the Silicon Roundabout bring focus and access to the start up culture in a centralised way. If NI is serious about being a great location for digital growth the investment into this is essential as it cuts across all of the areas that are lacking and need work. Also an incubator for high potential start ups is essential and sorely lacking. Agencies are talking about these things, but they must engage with the industry to ensure they get what is needed and not a notional gesture. Thus far, this engagement is lacking.

Skills

The universities are not producing 'production-ready' graduates and are incapable of keeping up with the rapid changes in technologies and disciplines that the industry requires. This is not necessary a criticism of the universities but rather a feature of the industry. This leaves little choice for the young people who wish to be on the cutting edge of tech, meaning that they either drop out of education or fall behind in getting qualifications. I would suggest that some scheme is required similar to the vocational qualifications of old, where practical experience can be gained for young people without feeling like drop outs or risking their futures on degrees that aren't relevant.

Ciaran Murray, Founder, Fresh Made Media

*"We greatly appreciate the work Digital Circle does in the Northern Ireland creative/digital sector & fully support their response to CAL's inquiry. **As a young bootstrapped business we know first-hand the difficulties of trying to develop genuine and innovative intellectual property whilst almost solely relying on income generated by the service side of our business.** The assertions made by Digital Circle throughout are excellent, informed and insightful. Better mechanisms to promote successful enterprise from the digital sector are vital, now more than ever, and Digital Circle are uniquely positioned to assist and enable government to achieve that."*

John Girvin, Managing Director, Six Echo Studios

"To whom it may concern:

I write to express my support for the response to the Department of Culture, Arts and Leisure (DCAL) "Inquiry into the Creative Industries" that has been prepared by Digital Circle. I find myself in agreement with the facts and points it raises.

*Further to point (1) in the Executive Summary, **it has been my experience that the majority of skilled computer programming and design graduates produced by local universities tend to find employment in the larger multinationals operating within Northern Ireland, at the expense of local companies.***

Further to section (6), I have witnessed first-hand the excellent work carried out by Digital Circle during the past three years in developing and promoting local creative industries. In particular, Six Echo Studios would not exist was it not for their encouragement and support. I believe it would be highly beneficial to the local economy if the funding that drives Digital Circle was to be continued and increased (and highly detrimental should it be stopped) and I would therefore strongly recommend the Department to do so."

Paul Kavanagh, Economic Development Officer, Craigavon Borough Council

"A thorough and detailed response, we agree with all the points made and fully support the collaborative engagement approach of Digital Circle.

Armagh, Banbridge, Craigavon and Newry & Mourne will invest more than £1.5 million in the next 3 years in a range of innovative initiatives to encourage new creative business

development and the expansion of existing creative businesses. We look forward to working closely with Digital Circle to bring relevant and meaningful projects to the sector.

The Assembly's Programme for Government has an aim to create 25,000 new jobs over the next four years and there is a real opportunity to grow many of these in the Creative Industries. Our education system is not prepared for this; therefore it is likely that we will have an imbalance between businesses with vacancies and young people without the necessary skills to fill them. **Structures must urgently be put in place at secondary level education to actively encourage preparation for work in the digital world.** Follow through into appropriate courses at third level that are both relevant and up to date is essential. Several other European regions (such as Kemi-Tornio in Finland and Vasterboten in Sweden) are already working hard to balance students' skills with employers needs. **Without urgent action Northern Ireland is in danger of missing the digital revolution boat."**

Simon Hamilton, CEO, Rumble Labs

"This response outlines well the key successes of Digital Circle as well as the gaps in Government support for certain areas of our industry. Digital Circle has been key to our recent successes, connecting Startups with companies like Rumble Labs, and helping startups achieve funding to develop their web-based applications.

But it is apparent that as a creative company ourselves, it is practically impossible for us to get support to develop our own ideas in-house. This seems particularly backward for creative industry companies.

Digital Circle is our ONLY "goto" for support, networking and connections, and opportunities. I can't imagine our industry in NI not having Digital Circle."

Chris McClelland, Managing Director, Ecliptic Labs Ltd.

Over the last couple of years Digital Circle has had a very positive impact on the digital content industry in Northern Ireland. We have seen a huge growth and a new age of web and mobile companies emerging thanks to the work of Digital Circle.

However it has been highlighted by member companies that there have been opportunities missed due to the lack of skills, support, and investment culture.

We agree and support Digital Circle's response to the NI Assembly's inquiry. We believe there is a huge opportunity in digital content that Northern Ireland has the ability to capitalise on, and we believe that the Digital Circle network, albeit at a larger scale, would be central to it's success.

We would also like to emphasise and note:

- That the industry strives to create original IP.
- Support of conferences and events based in Northern Ireland in order to establish international recognition for Northern Ireland in this area.
- Continue to showcase our work on an international stage such as at WWDC and SxSW through support of International visits.
- Universities get involved in investments and change policies on IP in order to encourage students and staff to commercialise research and spin off companies.
- Mentoring and advisors are highly experienced individuals, especially from the US.
- Processes and support behind investment and financial support is speedy before opportunity is passed.

Digital Derry



Response to the Inquiry into the Creative Industries undertaken by the Culture, Arts and Leisure (CAL) Committee of the Northern Ireland Assembly.

December 2011

Digital Derry, c/o Londonderry Chamber of Commerce, 1a Hawkin St, Derry, BT48 6RD
T: 02871 262 379 E: digitalderry@gmail.com W: www.digitalderry.org

Introduction

Digital Derry is a collaborative project to support the growth of the creative digital content sector in Derry-Londonderry and more generally the North-West of Ireland.

The project incorporates a steering group of nearly 30 professionals from the public, private, academic and support sectors in the city and is funded directly by Derry City Council, urban regeneration company ILEX and is part-funded by the European Regional Development Fund under the Sustainable Competitiveness Programme for Northern Ireland. The project is managed by the Londonderry Chamber of Commerce.

Digital Derry also works closely with a number of other organisations, notably Digital Circle, InvestNI, the University of Ulster and the Department of Culture Arts and Leisure.

Digital Derry's principle activities lie in the support and promotion of existing indigenous companies and new ventures in the areas of film, TV, animation, digital publishing, music technology, e-learning, games and web / mobile content and applications. In less than 18 months since the project's inception it has worked directly with over 90 businesses from the digital content and software sectors, delivered numerous high-profile events and has provided advice on relevant policy matters to Derry City Council, the Culture Company (UK City of Culture 2013) and as part of the recently published "One Plan" regeneration strategy for the city, now incorporated into the draft Programme for Government.

There are currently in the region of 100 digital content and software companies based in Derry-Londonderry, up from approximately 70 in Summer 2010. This represents in excess of 40% growth in the number of companies in approximately 18 months. And whilst many of these remain small, the city is also home to larger indigenous firms including but not limited to:

- Singularity (software) - recently sold to US firm Kofax for \$48M
- Learning Pool (e-learning) - N. Ireland's fastest growing technology company (Deloitte 2011)
- 360 Production (TV) - the UK's fastest growing independent television production company

On the basis of the works completed by Digital Derry to date, the ambitions of the City of Culture programme and "One Plan" regeneration strategy and the natural growth of the sector we have set a target of supporting the creation of 100 new digital content companies in the city by 2015, generating an expected £40M in annual revenues and supporting some 3000 new jobs to 2020.

Digital Derry further represents the city's digital content sector at a variety of levels including maintaining a co-opted seat within the Digital Circle Steering Group. In this regard, we also lend our complete support to the evidence and recommendations submitted to this enquiry by Momentum / Digital Circle.

Executive Summary

1. The Creative Industries, and in particular the Digital Content sector, have enormous potential for the NI economy. In the context of the North-West we anticipate the creation of some 3000 new jobs by 2020 between the digital and new media sectors.
2. To realise these benefits we must further emphasise the creation of scalable intellectual property as opposed to client / service-based work
3. Access to skilled professionals in design and software development is already constraining growth. This must be addressed.
4. We must also become much stronger at marketing and showcasing the intellectual property and products created in NI, on a regional, national and international level. High-profile events like the Titanic centenary and UK City of Culture programme should be leveraged to greater effect. Showcasing events held locally should be supported alongside international trade missions and emphasis should be placed on the development of thematically-based branding for key sub-sectors including “cultural technologies”.
5. The digital content sector is fast-moving and therefore access to seed funding is vital to encourage innovation and growth. The Creative Industries Innovation Fund is a strong addition to the funding landscape but we can do more in this area and must seek to encourage greater private investment.
6. Innovative approaches to procurement have the potential to be incredibly impactful and help spur the growth of the sector.
7. The growth of the digital sector is largely being fuelled by new “startup” businesses. We must do more to encourage entrepreneurship in the creative industries and focus energies on supporting these businesses.
8. There is extensive overlap between the various support organisations within specific sectors of the creative industries. Whilst collaboration between these organisations does exist, the potential here is much greater.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

Already an estimated 20,000 people work in the software and digital media industry in Northern Ireland. Locally we estimate that indigenous software and digital media companies in Derry-Londonderry account for in the region of £40M in annual revenues. FDI firms, like Fujitsu and Allstate, and the academic sector add to this considerably. These numbers are growing rapidly.

Since Summer 2010, Digital Derry have worked directly with nearly 30 newly formed businesses in the sector, the majority of which represent local entrepreneurial efforts. The demand of highly-skilled staff in areas like software development, design, games development and animation already outstrips supply.

Participation in relevant events and funding opportunities have also increased significantly in the North West. A competition run in March 2011 to fund the best new digital business idea in Derry-Londonderry attracted nearly 30 new business proposals. Over 15 projects from the North-West received funding via the recent Creative Industries Innovation Fund call and several firms have received significant support from, amongst others, the NISPO funds, NI Screen and private investors. InvestNI are reporting a noted increase in the number of digital content companies in the North-West applying for client status. Digital content events now regularly attract in excess of 100 attendees.

The growth in demand for both funding and supports is indicative of the growing interest in entrepreneurship within the digital content sector and the wider creative industries. However, in our opinion it is the tip of the iceberg.

The recently published “One Plan” redevelopment strategy for Derry-Londonderry, published in 2011 estimates that the “digital” (1,700) and “creative / new media” (1,200) sectors have the potential to add a combined 2,900 new jobs by 2020 (p.61, “One City, One Plan, One Voice”, 2011).

These growth projections are based on the activities as defined in the regeneration plan as well as our ability to capitalise on the opportunities offered by the “Project Kelvin” trans-Atlantic link, the roll-out of BT’s fibre-to-the-cabinet technology in the city and the city’s designation as UK City of Culture in 2013.

“Growing the Digital Economy” has been defined as a key catalytic programme for Derry-Londonderry and, as part of the regeneration plan, now forms part of the draft Programme for Government. Similarly, in anticipation of the growing importance of the digital content and creative media sectors, Derry City Council and urban regeneration company ILEX are committed to the creation of a “creative industries and digital hub” on the former military site at Ebrington - again, this is a defined activity in the draft Programme for Government.

The infrastructure provided through both the Kelvin link and BT’s roll-out of fibre-to-the-cabinet technology are a unique offering which collectively encourage the location of new digital ventures in the region.

Perhaps most pointedly, the UK City of Culture designation represents a once-in-a-lifetime opportunity to showcase local talents, create a platform for local companies and utilise increased spend as a catalyst for the sector.

The digital creative industries also have an enormous potential role in other sectors, specifically in areas like cultural tourism. This will lead to even greater employment growth and help generate additional revenue growth within the wider NI economy.

The digital economy and wider creative industries have already, and rightfully, been identified as a potential economic driver within the Northern Ireland economy. Evidently, Derry-Londonderry as a city supports this view, is benefiting from its early realisation and is betting heavily on its continued growth.

2. Identify the key challenges currently facing the sector;

Through continued engagement with the creative digital content sector in Derry-Londonderry and across Northern Ireland we have identified three priority areas which are currently constraining the growth of the sector, namely;

1. Recruitment and skills development
2. Funding and a shift towards product and IP development
3. Marketing and showcasing

Recruitment and Skills Development

The creative digital content sector in Northern Ireland is still young, however, we can already see that a lack of suitably qualified and experienced staff is holding back growth. In areas like software development, design and animation there are demonstrable opportunities which are currently going unfilled.

Funding

Adequate funding is key to the growth of any sector and the digital content sector is no different. Indeed, the rapid pace of development and export-orientated product markets necessitate easy access to capital to fund growth and R&D.

Within Digital Derry we have specifically identified early-stage seed capital - typically under £25,000 - as the most pressing need. These sums allow for concept and prototype development, market trials and even early customer interactions. However, while in more established markets such sums are readily available through private-sector investors, within the Northern Ireland investment landscape this is not currently the case.

The Creative Industries Innovation Fund and NISPO Proof of Concept funding have helped to address this need and have led directly to the establishment of several new businesses. We would wholeheartedly recommend additional small-scale funding on similar terms.

More specifically, we would be supportive of early-stage seed funding mechanisms which:

1. Encourage innovation
2. Require limited, if any, match funding
3. Encourage 'founder developers' by facilitating internal staffing / time costs
4. Are targeted towards specific sub-sectors (see section below)
5. Directly promote collaborations between digital and 'traditional' creative industries sectors

Maximising the economic potential of the digital industries, and the creative industries as a whole, must also mean maximising the development and exploitation of intellectual property and scalable product development.

Several of the sectors most promising new ventures have developed from existing client-service based businesses, however, many firms find this transition difficult. The principle reason for this is funding and specifically the funding of staff salaries.

Of course, any public sector intervention must be viewed within a long-term strategy which identifies and seeks to correct market failure. Public funding for the creative industries must therefore focus on "seeding", not maintaining, the creative industries and all efforts should be made to encourage and facilitate greater private investment in the sector.

From Digital Derry's perspective it is this need to engage with private investors which drives our focus on very early stage funding. We can do this by helping new start ventures to develop to a stage whereby private investment is more likely, 'de-risking' early stage private investment through competitive funding processes and by providing extensive early-stage mentoring to help new startup companies succeed.

This approach is evidenced in key funding initiatives developed by Digital Derry including the Culture Tech Fund (supported by DCAL and the Culture Company), SeedComp (funded by ILEX), the University of Ulster's ICE Module and the IGNTN accelerator programme. These projects are discussed in more detail below and in Appendix A.

Marketing and Showcasing

It is widely accepted that Northern Ireland possesses extensive creative talent, however we have not traditionally been strong at showcasing that talent to the world.

The creative digital content sector is necessarily export-driven and cannot be supported within the Northern Ireland domestic market. With this in mind, we must become more proficient at marketing our collective talents, products and intellectual property within national and international markets.

This can, and should, be done both individually within creative industries businesses and collectively as an industry. This will necessitate a change in emphasis in skills development, a focus on marketing within project funding and the engagement of professional, specialist support.

Collectively we must continue or increase support for international showcasing opportunities including but not limited to SxSW, MIDEM, Mobile World Congress and Games Developer Conference (GDC). We must also become more effective in developing the NI brand abroad, which can most effectively be done within key sub-sectors. More professionally developed and promoted digital assets (showreel videos, collaborative web presence) would also help develop that brand.

We should also endeavour to create local showcasing events with the potential to attract an international audience - and leverage existing events like the City of Culture 2013 programme.

In both 2012 and 2013, Digital Derry will host Ireland's first festival of "digital culture", creating extensive opportunities to do this, building on the platform provided by the City of Culture programme. There is clear potential to develop this into an annual international showcase for the NI Digital Industries. (See Appendix B)

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

Improved support for early-stage ventures is, in our opinion, the most pressing need within the Northern Ireland digital sector.

1. Companies which Digital Derry work with, frequently report difficulty in accessing early-stage private funding which, in turn, creates difficulty in providing adequate match funding where required to access public funding
2. Both established firms and new ventures regularly express concerns about the suitability of further and higher educational qualifications and the number of suitably skilled graduates.
3. There is a limited understanding of private investment within the digital and creative industries, this should be more fully addressed in the business supports provided to the sector.
4. Likewise, the existing tax benefits available to private investors and investment opportunities presented by the sector should be more readily promoted.
5. In line with common private sector practice, early-stage public funding must be seen as "seed funding", and applied to innovative, scalable and economically viable projects. In doing so, acceptable commercial risk must be embraced and the emphasis placed on making small-scale funding easily and broadly available. The success of such funding should be measured in terms of new ventures created and revenues generated. Non-sustainable projects should not receive long-term or repeat funding under the auspices of the creative industries.
6. Whilst there are numerous organisations which can play a part in the delivery of both funding and supports to the sector, these supports are often viewed in 'silos' whereby an organisation working with one body may not be fully aware of the opportunities provided by others. Structurally, addressing this will require greater collaboration and

the creation of a pipeline of supports, involving an effective 'hand over' mechanism between support organisations. Simple signposting is not effective.

7. Existing schemes which address apprenticeships and employment bridges are difficult to access for smaller firms
8. More should be done to encourage collaboration between the digital and 'traditional' cultural and arts sectors - leading to new products, new ventures and enhancing the accessibility, experience and revenue potential within these wider creative industries.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

There are many exemplar programmes and strategies employed both within the UK and other countries that NI can learn from. Digital Derry's specific emphasis on encouraging, and funding, new ventures and driving indigenous sectoral growth draws on a number of these which we feel have broad applications within the NI creative industries.

Competitive Funding Mechanisms

Increasingly, funding opportunities are being based on competitive models with an emphasis on both transparency in the process and innovation within funded projects. For example, Enterprise Ireland's Competitive Start Fund has been widely welcomed by the sector and is characterised by:

- Sector-focus (Internet, Games, SaaS, Cloud Computing, Enterprise Software, Telecoms, Lifesciences, Cleantech and Industrial Products)
- Meaningful investment (€50,000)
- Clear targeting of outcomes (eg. prototype development, securing additional investment etc...)
- Extensive industry involvement
- Competitive selection process

Innovative Approaches to Public Procurement

Pioneered by the UK Technology Strategy Board amongst others, the SBRI model of public procurement has already been put to use by the NITB in its funding of tourism apps earlier this year.

NESTA and UK Central Government have also adopted this approach in procuring new technologies for the public sector. Notably, the SBRI model allows companies to retain intellectual property rights which could potentially be used in developing further products for similar applications and may even form the basis of new business ventures.

Even simple procurements can be made more transparent and attractive to the SME market through open competition models and open requests for proposals. DCAL is also making steps in this direction through its proposed call for proposals for interactive content to be used within the BBC Big Screen sites in Belfast and Derry-Londonderry

Early Involvement of Private, Equity-Based Investment

NESTA has recently published a report into the technology accelerator model entitled, "The Startup Factories" (http://www.nesta.org.uk/publications/assets/features/startup_factories). This model involves early-stage equity-based, private investment - supported by an intensive business development process. Several exemplars within Europe were highlighted, including the NDRC, Ryan Academy at DCU and privately-run StartUp Bootcamp, all three of which are based in Dublin.

Whilst the majority (if not all) of the examples given in the NESTA report would be classed in broad strokes as technology accelerators, there is undoubtedly room - and demand - for versions addressing other markets.

Digital Derry will be launching a programme, IGNTN, along these lines in Summer 2012, focused on digital media and “cultural technologies” (see Appendix C). The initial investment component is being funded exclusively by private investors and although it is very much a pilot project, we see enormous potential for this kind of model within the NI Creative Industries.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

Digital Derry are happy to be able to work with numerous organisations from across multiple sectors on a regular basis. These include local private sector stakeholders as well as public, academic and support sector organisations across Northern Ireland.

We enjoy a strong relationship with the University of Ulster and continue to collaborate on a number of projects, including the ICE Module as detailed here and in the attached Appendix A.

Digital Derry is also increasingly working with DCAL in the delivery of a variety of projects including the Culture Tech Fund, the SxSW trade mission and the proposed Festival of Digital Culture, also detailed in Appendices A and B.

We continue to engage frequently with InvestNI and Digital Circle and have working relationships with Belfast City Council, NI Screen, the Arts Council, the BBC, DNI2020, NISP Connect and many others.

However, whilst collaboration is common between industry, government departments and academia this only scratches the surface of what is possible in this space. Our specific recommendations for improved collaboration would include:

1. **Clear, Open Communications** - There is significant overlap between support organisations within the creative industries. Using digital content as an example, some of the organisations providing business supports or funding in this sector include: Digital Circle, NISP Connect, NI Screen, DCAL, Arts Council, the University of Ulster, e-Synergy, DNI2020, InvestNI and, of course, Digital Derry. The sheer number of organisations and need to resource each effectively can create a natural competition between organisations and a silo mentality. In simplest terms, this can result in companies working with one organisation being completely unaware of supports available through another. This is an obvious inefficiency but also one that is easily addressed. We would recommend a central listing of all supports, programmes and events relevant to the sector and (quarterly?) meetings of all relevant industry, public and academic organisations to outline their plans for the same.
2. **Private Sector Involvement** - The private sector frequently find engagement with public and academic organisations difficult and time consuming. Issues like procurement notwithstanding, a clear (internal) signal must be sent that private investment and involvement in decision making is an essential part of growing the sector and (externally) that the default setting is that private sector involvement is welcome. Representative industry bodies can be used to greater effect here.
3. **Broad Collaborative Approaches to Funding** - The recent Creative Industries Innovation Fund is, again, a model of good practice here. NI Screen and the Arts Council were tasked with making funding decisions, advised by Digital Circle. Both Digital Circle and

Digital Derry were engaged early and helped to promote the fund and host information sessions. A similar model is being used to engage support for the upcoming call for content for BBC Big Screens, funded by DCAL, and involving Digital Circle, Digital Derry and the BBC. We would suggest that this kind of collaboration on any large-scale funding opportunities be made standard practice.

4. **The “Big Hub” Mentality** - NI is far too small to be promoted on a city-by-city (or worse yet, support organisation-by support organisation) basis to a global market. The Big Hub mentality combines the collective offerings of all relevant organisations, assets and facilities into a single marketable package, whilst allowing for regional and organisational specialisms.
5. **CRM** - We must create a shared database of relevant companies within the creative industries to more effectively market the wide variety of supports which are already available to them, ensuring maximum uptake and economies of scale. Going forward, this database should evolve into an established handover / referral process whereby client companies can be encouraged to work with multiple support organisations, through direct and documented referrals.

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support; and

While creative digital content may be seen as a sub-sector of the creative industries as a whole, there are several key areas within digital content which are demonstrating specific potential.

These include:

1. games - the games industry in Northern Ireland currently comprises nearly 20 companies, up from no more than a handful a few years ago.
2. digital publishing - NI has a strong literary history and a plethora of existing IP assets within the publishing industry. These existing, and newly created, assets have huge potential for development, specifically as applications for mobile devices
3. music technology - the need for greater exploitation of locally developed IP from within the NI music industry was identified in the recently published NI Music Strategy. Music technology companies, focused on innovative delivery models or the use of original IP in licensing and synchronisation speak directly to this.
4. animation / motion graphics - animation and motion graphics are industries unto themselves but also address needs in more traditional film/TV production, games development, digital arts, advertising and the exploitation of existing IP assets in the publishing industry.

There is also extensive overlap between these sub-sectors. For example, animation skills have direct application in games development, are especially suited to the development of children’s media (digital publishing) and are increasingly on display in some of the NI’s most successful TV productions (see Thing’s You Need to Know by 360 Production, recently recommissioned by the BBC).

Thematically, Digital Derry is developing the concept of “cultural technologies” to incorporate and effectively brand these sub-sectors.

This thematic branding also speaks to the potential for digital media to be used in enhancing the experience, accessibility and revenue generating potential of ‘traditional’ creative industries.

Specific activities within this theme being developed by Digital Derry, often in partnership with other stakeholder and support organisations, include:

1. **Culture Tech Fund** - A pilot competitive funding project, funded by DCAL and to be delivered in partnership with the City of Culture 2013 team. Between January and March 2012, we will provide up to £5000 funding to a minimum of 4 new projects, based in the city or delivered with a NW-based partner, which effectively combine digital technology and cultural and artistic product.

The aim of the fund is to seed new projects which have the potential to grow - ideally into sustainable business ventures - and help identify a range of projects which we can support through mentoring and contacts.

2. **ICE Module at the University of Ulster** - Digital Derry has worked with the School of Creative Arts at the University of Ulster at Magee, to create a brand new course module – “Innovation and Creative Enterprise”.

From January, students in the third year of either the Design or Creative Technologies degrees (over 40 students at present) will have the option of starting a business in their final term – instead of a final year project – and receive full course credits for doing so.

They will receive some financial and legal support via the Office of Innovation at the University and work with their tutors to design, research and launch a new company within the term. Digital Derry will provide additional mentoring and workshops, delivered by experienced entrepreneurs.

This is thought to be the first undergraduate course module of its kind in Europe and offers a template for promoting greater entrepreneurship.

3. **Festival of Digital Culture** - In Autumn 2012 and 2013, as a major part of the City of Culture celebrations, Derry-Londonderry will host the island’s first festival of “cultural technologies” incorporating film, TV, animation, games, music technology, web and mobile content and digital arts.

The festival will include a major industry conference, the first digital culture awards and a ‘pop up festival’ of workshops and installations housed in empty retail units throughout the city centre. Our intention is for this to become a major European-scale showcase event for the NI digital sectors and attract extensive media coverage and a significant number of attendees.

DCAL has provided initial funding to develop marketing collateral for this event.

4. **IGNTN Accelerator** - Digital Derry are establishing a business accelerator programme to invest over £100k into seven high-growth potential digital media and “culture tech” startups – £15k each on average – in return for a small equity stake. The programme will launch officially in early 2012 with the companies being selected in Summer 2012.

All 7 companies will get access to free space, technical support, senior mentors and a chance to pitch for further investment after an intensive 12-week development process. We are also in discussions with InvestNI about supporting the project through a grant to cover the overhead costs.

Most importantly, the money invested will all come from experienced entrepreneurs and angel investors – meaning they’ll be incredibly keen to ensure these companies succeed.

Further detail is available in the attached Appendix C

7. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

Digital Derry would be keen to provide further oral evidence to the Assembly in the support of this inquiry.

Appendix A: Summary of Digital Derry Projects 2012-13

As part of our recently announced aim of supporting the creation of 100 new digital businesses in the city by 2015, on October 20th we announced a series of new projects as follows. To make them a reality we will require widespread financial and organisational support from across the public, private and support sectors.

Culture Tech Fund

A pilot competitive funding project, funded by DCAL and to be delivered in partnership with the City of Culture 2013 team. Between January and March 2012, we will provide up to £5000 funding to a minimum of 4 new projects, based in the city or delivered with a NW-based partner, which effectively combine digital technology and cultural / artistic product.

The aim of the fund is to seed new projects which have the potential to grow - ideally into sustainable business ventures - and help identify a range of projects which we can support through mentoring and contacts.

Seedcomp II

Following on from our successful SeedComp event earlier this year, SeedComp II will launch in March 2012, with a prize fund of £25,000 funded through ILEX. Prospective entrepreneurs will be invited to put forward ideas for new digital businesses to be established in the city. Ten ideas will be shortlisted and present to a panel of industry judges. Top prize is £15,000, with two runners up collecting £5000 each. The first SeedComp, with a budget of just £10,000, led directly to 7 new businesses being established.

Creative Industries Hub

ILEX in conjunction with Digital Derry and DCC are committed to creating a creative industries hub on the Ebrington site and a proposal is currently making its way through economic appraisal and now forms part of the draft Programme for Government.

We are in discussions with ILEX regarding two specific buildings, 80 and 81, which will provide nearly 15,000 sq ft of mixed use space including coworking facilities and a variety of communal and office space. There is still a huge amount of discussion to be had over who operates the space and commercial terms but we see it as an exciting part of our overall offering, complementing other key areas like Skeoge Industrial estate, the Nerve Centre and a wealth of community facilities in our neighbourhoods.

ICE Module at the University of Ulster

Digital Derry has worked with the School of Creative Arts at the University of Ulster at Magee, to create a brand new course module – Innovation and Creative Enterprise.

From January, students in the third year of either the Design or Creative Technologies degrees (over 40 students at present) will have the option of starting a business in their final term – instead of a final year project – and receive full course credits for doing so.

They will receive some financial and legal support via the Office of Innovation at the University and work with their tutors to design, research and launch a new business. Digital Derry will provide additional mentoring and workshops, delivered by experienced entrepreneurs.

Festival of Digital Culture

In Autumn 2012 and 2013, as a major part of the City of Culture celebrations we will host the island's first festival of "cultural technologies" incorporating film, TV, animation, games, music technology, web and mobile content and digital arts.

The week-long festival will include a major industry conference, the first digital culture awards and a 'pop up festival' of workshops and installations housed in empty retail units throughout the city centre.

IGNTN Accelerator

Digital Derry are establishing a business accelerator programme to invest over £100k into seven high-growth potential digital startups – £15k each on average – in return for a small equity stake. The programme will launch officially in early 2012 with the companies being selected in Summer 2012.

All 7 companies will get access to free space, technical support, senior mentors and a chance to pitch for further investment after an intensive 12-week development process. We are also in discussions with InvestNI about supporting the project through a grant to cover the overhead costs – meaning every penny invested can go directly to the companies.

Most importantly, the money invested will all come from experienced entrepreneurs and angel investors – meaning they'll be incredibly keen to ensure these companies succeed.

Appendix B: Digital Cultural Festival and Showcase

Northern Ireland needs a major industry festival which can effectively showcase our emerging talent within the digital creative industries and help fuel exciting new conversations about the role of digital in helping to shape and express culture globally.

In Autumn 2012, and again in 2013 as a major part of Derry's tenure as UK City of Culture, the city will host a major international festival devoted to digital culture and showcasing NI Creative Digital Content product. It will be the first festival of its kind on the island of Ireland and incorporate areas as diverse as games development, music technology, film and TV, animation and digital arts.

Perhaps most excitingly, the festival will effectively bring together themes around culture, innovation / technology and business - creating a unique opportunity for a variety of partners to engage with and support the event.

Details

- The proposed dates for the two festival events are Sept/Oct 2012 and 2013 respectively
- The festival will form a high-profile part of the official City of Culture programming
- It will take place over 3 days in 2012 and a full week in 2013, with a major conference event on the Thursday and installations, exhibitions and workshops running throughout the week
- The festival will also host the first ever awards for excellence within Digital Culture
- A variety of exhibitions, workshops and installations will be hosted within the city centre, encouraging active engagement with the general public and maximising the event's profile within the city. In 2012, these elements will be housed in a number of disused retail units within the historic walled city.

- We are developing partnerships with existing festival events within the city including the internationally recognised Foyle Film Festival, the University of Ulster's Imagine Create festival and electronic music festival Celtronic - which collectively attract over 20,000 attendees annually.

Partners and Sponsors

- We will be seeking key media partnerships to ensure both national and industry coverage of the event.
- The majority of the requisite funding will be drawn from private sponsorship
- Central to the programme will be the involvement of other events, projects and companies from throughout Ireland, the UK and globally.
- Modelled on the format of SxSW, we will seek to integrate showcase elements from digital content, moving image media (film, TV, animation), creative industries (specifically areas included under the culture tech theme) and music.
- Our intention is to create a platform for participants from NI (and across the globe) to showcase their projects and take part in a conversation of global significance.

The long-term objective is to develop this festival into an annual, European-scale, showcase event for the NI Creative Digital Content sector, with a unique and uniquely innovative voice across culture, technology and entrepreneurship.

Appendix C: IGNTN Accelerator

Format

- Focused on companies in the "cultural technology" and media sectors
- Seven companies will receive £15,000 each from local angels
- An intensive 12-week development programme, including free workspace
- A public demo day as part of Ireland's first digital cultural festival

A comprehensive marketing campaign will begin in early 2012, with applications accepted between March and May. The intention, at a minimum, will be to draw applicants from across the island of Ireland. To extend that reach even further, we will differentiate the programme with a focus on "cultural technologies", including TV, games development, digital publishing, music technology and mobile content. This niche is a theme which has strong support from key stakeholders, speaks directly to the city's strengths in cultural content and sits nicely with our UK City of Culture status.

A panel of industry judges, and investors in the programme, will select a shortlist of 12-15 businesses. Seven companies will then be selected from this shortlist. These seven companies will each receive £15,000 investment in return for a 7-10% equity stake (TBA). The entirety of the investment fund is being raised through local investors and will likely be run as an EIS fund.

A 12-week intensive development programme will begin in early July and include free collaborative workspace, likely on-site at a new city centre creative industries hub. They will also benefit from a series of weekly workshops on key business planning and strategy themes. Most importantly, they will have regular access to a panel of high-calibre technical experts, businesses mentors and investors. We will also work closely with the companies to develop beneficial industry contacts, specifically potential buyers and commissioners from the media space.

The public demo day will form a central part of Ireland's first festival of digital culture which will take place in September 2012. This demo day will be attended by prospective investors, buyers, public sector funders and commercial partners.

Key Partners

- We will be establishing a minimum of two key media partnerships with national coverage, one focused on the UK market and one on the Republic of Ireland. We expect to announce the first of these shortly.
- The Digital Derry project itself includes key stakeholders from the academic, civic, support and private sectors including but not limited to: the Londonderry Chamber of Commerce, University of Ulster and Derry City Council
- We are working with the City of Culture 2013 company to establish the digital cultural festival as well as general marketing for the IGNTN programme and companies involved.
- We are in advanced discussions with Invest Northern Ireland to meet the costs of any overheads, marketing and staffing associated with the project.
- The digital economy has been identified as a principal catalytic programme within the city's recently published regeneration strategy.

Likely Mentors

The following mentors, already involved in the Digital Derry project, will likely form the base of our panel, although we are keen to expand this substantially to include a total of 30+ mentors specifically drawn from the media and technology sectors.

- Colm Long, current Director of Online Operations at Facebook (EMEA)
- Pdraig Canavan, founder of Singularity (www.singularitylive.com)
- Paul McElvaney & Mary McKenna, co-founders of Learning Pool (www.learningpool.com)
- Timothy Brundle, Director of Innovation at the University of Ulster and InvestNI Board Member
- John Farren, former BBC producer and founder of 360 Production, the fastest growing independent TV production company in the UK
- Pearse Moore, Oscar nominated producer/director

Proposed Corporate Partnerships

As noted above, we are seeking to develop partnerships - ideally over 2 or more years - with high-profile technology and media firms. We envisage those partnerships incorporating the following elements:

- Support in marketing the programme, specifically at the recruitment phase
- Involvement in determining the 12-week programme and in selecting the final 7 companies
- Access to technical expertise and mentors
- Support in recruiting high-profile business mentors
- Supporting introductions between the selected companies and potential partners and customers
- Involvement of their own investment and/or commissioning teams (where applicable) in the public demo day
- Help in attracting other investors to same

Exit Fund

To fully capitalise on the process we are developing the concept of an exit fund, to make a further round of investment in selected companies exiting the programme at the end of 12 weeks.

Discovery Glass

I have been a full time glass worker with my own business, Discovery Glass in Comber since 1990.

I welcome the enquiry and apologise for my late response.

I wish the Committee to be aware of the trading situation which affects the crafts person trading to a retail market (such as the Christmas Craft Fair at the R. D. S. In Dublin), in the Republic of Ireland. I sold at this venue on only one occasion and was aware that I would be approached by a VAT representative. Even though a trader may have a very small business and is not liable to pay VAT in the North of Ireland, he is supposed to pay 21% of all takings at the event to the Southern government.

I have had the reasoning behind this explained to me but I still feel that it is a grossly unfair situation when traders from the South are not penalised by our Government.

I would greatly appreciate this matter being researched with the possibility of a favourable outcome to the crafts people and traders of the North.

Yours sincerely

Irene McBride

Discovery Glass

Sent from my BlackBerry® wireless device

DoubleBand Films

Committee for Culture, Arts and Leisure Inquiry into the Creative Industries

Submission by: **Dermot Lavery** – Director, DoubleBand Films. Belfast.

Northern Ireland representative on the council of **PACT**, the UK trade association for film and television

dlavery@doublebandfilms.com

Tel: 028 90243331

<http://www.doublebandfilms.com>

December 20th 2011

Overview headlines for the Committee to consider:

- 1.1 That the local television and film production sectors and their focus on local, network and international markets are key components in the growth potential of the Creative Industries.
- 1.2 That the Northern Ireland Assembly take a principled lead in urging BBC and Channel 4 as the key PSB broadcasters to seek partnerships with the Northern Ireland Assembly, local Development Agencies, the Independent production sector to grow the value of their investment in the creative economy.
- 1.3 That the Northern Ireland Assembly takes the lead by advocating and incentivising partnerships and co-production with the main Public Service Broadcasters in the south of Ireland, namely RTE and TG4.
- 1.4 That the Northern Ireland Assembly should urge the BBC to reinvigorate with conviction and as a priority the plan to increase on-screen portrayal and representation from Northern Ireland, a development that would be made effective if underpinned by the growing capacity of a Belfast production hub.
- 1.5 That Northern Ireland has historically been and continues to be undervalued by network Public Service Broadcasting in the wider UK. That this is a matter for the political leaders of Northern Ireland as a Citizenship issue, a license fee payers' issue, an issue of un-realised opportunity in the economic and cultural re- building of post-conflict Northern Ireland.
- 1.6 That the Assembly urges the BBC Trust to acknowledge that Northern Ireland has not benefited from the capitol investment and strategic long-term commitment evidenced in Cardiff, Glasgow and Salford, and as a result has fallen behind in the Trust's stated aim to "to spend the licence fee more equitably".
- 1.7 That engagement and intervention on this issue is made more urgent by the resolving for a generation of all these issues during the concluding phase of the BBC's Delivering Quality First (DQF).
- 1.8 That the Northern Ireland Assembly through its development agencies, Northern Ireland Screen and Invest Northern Ireland continues to support growth and competitiveness in the local production sector as a compliment to its successful strategy for inward investment.
- 1.9 That the Assembly encourage the BBC centrally to acknowledge the added value to local audiences of the Nations Broadcasters (BBCNI). The opt-out commissioning system that underpins this local output offers valuable investment in the local creative economy.

- 1.10 That the Assembly encourages the BBC to examine with conviction the nature, quality and long-term impact of its NSR (Network) targets in Northern Ireland and the need for long-term returnable network commissioning in the true spirit of building the BBC's Out of London ambitions.
- 2.1 This contribution to the CAL Committee Inquiry is focused by the author's point-of-view as a television Producer in, and resident of, Northern Ireland. It is underpinned by a conviction that Public Service Broadcasting has yet to achieve its full potential as a key component in the creative industries and the broader regeneration of the economy.
- 2.2 With the analysis that ITV1's and FIVE's incentives are no longer "aligned with public service purposes", then the establishment of a robust partnership model for the primary carriers of these PSP purposes, namely BBC and Channel4, therefore becomes critical.
- 2.3 The BBC's admittedly far reaching corporate plans for Out-of-London network strategies and their stated ambition to increase the Nations output on the networks to 17% by 2016 has been hugely welcomed by the Nations of Northern Ireland, Scotland and Wales. However, Northern Ireland has as yet not benefitted from the capital investment and strategic commitment evident in Cardiff (£10m partnership investment with BBC from Welsh Assembly), Glasgow (Pacific Quay) and most notably Salford in the north of England (£150m investment partnership with One North Development Agency)
- 2.4 The recent developments in Cardiff offer the most useful comparison. In identifying an opportunity in the BBC's Out of London drive, the Welsh Assembly in only two short years after their decision to act, opened the £10m Drama Village and Digital Media Centre at Roath Basin in Cardiff Bay (200,200sq ft +).
- Building on the returnable drama brands of Dr Who, Sherlock, Torchwood, Casualty and the large swathes of BBC factual output, all of which were moved to Wales to satisfy Out of London targets, Cardiff has from almost a standing start become a powerhouse of television production in the UK. Unusually (and creatively) the BBC has taken a 25-year lease on the new Cardiff facility.
- Add to this the recently re-negotiated S4C Welsh language service (£73m) funded through the BBC License Fee and supplied exclusively by the Welsh independent production sector, and it's clear that the television industry in Wales has experienced considerable growth from a joined-up and pro-active partnership strategy driven by the devolved Assembly.
- 2.5 It is worth noting that the key development in the creative industries in Northern Ireland has been the film and TV activity at the Paint Hall in the Titanic Quarter, successfully promoted by Northern Ireland Screen and Invest Northern Ireland and largely built on inward investment strategies. In many ways the years 2010 and 2011 have been extraordinary, with HBO and MTV for example showing no hesitation in availing of the support offered by NIS/Invest NI and the Belfast City Council respectively. Add to this the 48,000 sq ft of new sound stages that are under construction in the Titanic Quarter and it's clear the prospects are bright in this sector. The irony is surely not lost on the Committee that the UK broadcasters have no stake in these developments.
- 2.6 Channel 4 under new leadership has finally escaped its traditional metro-centricity, and with a growing pressure on its business model has been compelled to re-state its PSB credentials with particular focus on its relationship with the Nations. To its credit it has identified the middle management commissioning tier as the area for particular attention, introducing bonuses for commissioning editors who work with new companies and companies in the Nations and Regions.
- 2.7 With the decline in TV viewing habits nowhere near as marked as was first feared at the turn of the millennium (a decline of only 2.8% over the last 5 years) and the

main five public service channels still commanding nearly two thirds of all television viewing, clearly television continues to be the main carrier of public service purpose in broadcasting in the UK. Additionally, at over 90%, the PSB broadcasters are still the main source of UK business for a flourishing wider UK independent production sector.

- 2.8 The ultimate challenge for the BBC Trust on a principle of equity is whether it acknowledges and intervenes on behalf of Northern Ireland for the good of broadcasting in the UK. And whether it follows through with conviction on its Charter promise to “further deepen its commitment to the nations.. to spend the licence fee more equitably.. (and crucially) to stimulate local creative economies”.
- 2.9 What requires further consideration here is the corollary between production and on-screen regional representation in the context of purposes 3&4 of the Ofcom articulated key PSB purposes: ‘Reflecting UK cultural identity and Representing diversity and alternative viewpoints’. In a post-conflict Northern Ireland seeking to re-build, re-invent and regenerate, it hardly needs re-stated that the challenge and opportunity for the BBC to make a difference as the key PSB entity in the UK, is indeed profound.
- 2.10 This is further under-lined by Ofcom’s audience research that tells us that the people of the Northern Ireland region rate (by a long stretch) higher than any other the importance of portraying nations and regions well to the rest of the UK and Ireland. Once again the irony cannot be ignored with Northern Ireland almost nowhere to be seen on the screens of the main UK broadcasters.

Dermot Lavery/ Dec 2011

Fermanagh District Council



Brendan Hegarty
B.S.Sc. F.C.A.
Chief Executive

RECEIVED
ON 20 DEC 2011
COUNCIL OFFICE



Leisure Tourism & Arts
Townhall, Enniskillen, Co. Fermanagh,
Northern Ireland, BT74 7BA.
Telephone: 028 6632 5050
Textphone: 028 6632 7969
Fax: 028 6632 8991
Email: lta@fermanagh.gov.uk
Website: www.fermanagh.gov.uk

Our Ref: RG/JW/ES94/11

19 December 2011

Ms Lucia Wilson
Clerk
Committee for Culture, Arts and Leisure
Room 344
Parliament Buildings
Ballymiscaw
Stormont
BELFAST BT4 3XX

Dear Ms Wilson

re: **INQUIRY INTO MAXIMISING THE POTENTIAL OF
CREATIVE INDUSTRIES**

This submission is made on behalf of Fermanagh District Council.

Fermanagh District Council provides support for the arts and creative activity through a range of services including the Ardhowen Theatre, Enniskillen Castle Museums, the Arts Office, Good Relations, Community Services, Economic Development, Community Safety and Tourism.

The Council believes that the following issues should be considered with regard to future support of the creative industries in County Fermanagh.

1. Currently, local authorities cannot access funding from the Arts Council for theatres or other initiatives which would support the creative industries. This Policy should be changed so that central and local government work together.

Robert Forde M.C.I.E.H. M.I.O.S.H. M.I.Mgt
Director of Environmental Health

Robert Gibson B.Sc.
Director of Leisure, Tourism & Arts

Brendan Hegarty B.S.Sc. F.C.A.
Director of Finance & Information Technology

Gerry Knox B.A.
Director of Technical Services

Desmond Reid FR.I.C.S. D.M.S.
Director of Building Control

Ms Lucia Wilson

19 December 2011

2. There should be a creative industries developmental plan prepared for Northern Ireland as a whole.
3. "The Own Art Programme", which is the subject of a trial at present, should be rolled out across Northern Ireland. This funding opportunity has been very successful in Scotland.

The creative industries innovation fund is very useful, however, some issues have arisen with relation to who can apply for this funding.

- Self employed status – complex to achieve for the emerging artist.
- Previous track record of business know how – prevents some artists from accessing such a grant.
- Lack of support for the individual artist – low levels of funding.
- Complex application process.
- Craft orientated in the past and now specifically the digital arts which is limiting to the rest of the sector.
- No funding ring fenced for growing the gallery infrastructure – Belfast centric capital builds – lack of funding for local government to grow sector.

An effective programme for funding the Arts should include the growing of the arts in general and not just one specified genre.

There has been a lot of funding invested in the arts over past decades, however, not enough emphasis has been on the marketing and promotion of the sector or growing of centres of excellence for the showcasing and delivery of such work.

Yours sincerely



ROBERT GIBSON
Director of Leisure, Tourism and Arts

Grand Opera House



Monday, 19 December 2011

Inquiry into Maximising the Potential of Creative Industries
Submission on behalf of the Grand Opera House

Section One **Background and History**

The Grand Opera House is Northern Ireland's premier theatre, presenting a mixed programme of drama, comedy, dance, opera, pantomime, musicals, and family shows. Designed by leading theatre architect, Frank Matcham and established in 1895, it is a landmark example of a Victorian theatre. In the late 1970s, it was completely renovated, so that its exterior and auditorium are almost exactly as they would have been in the 1890s.

In April 1994, the Theatre was leased for twenty-five years to the newly-formed Grand Opera House Trust, and since then, within the historic building, a theatrical enterprise has been developed which strives to be at the forefront in all aspects of live theatre, presenting a programme to appeal to all tastes. In 2000, the Trust was granted the freehold of the Grand Opera House.

In May 2005 the Trust embarked on a challenging £11m building project, extending the Theatre, enhancing its current facilities and securing the long term success of the Theatre.

The Theatre reopened in October 2006 and was equipped with many new facilities including; a café and restaurant, four bars, an education/performance space (The Baby Grand), the Warden Rooms (intended for meeting and event hospitality), and further meeting space in the newly reconfigured Shakespeare Rooms.

Grand Opera House Vision

Enriching Lives

Grand Opera House Mission Statement

The Theatre is a meeting place for the community where culture, entertainment, experience and participation mix naturally and provide an enriching experience for everyone.

PRINCIPAL
SPONSOR



PRINCIPAL
FUNDER



GRAND OPERA HOUSE

GREAT VICTORIA STREET, BELFAST BT2 7AR
ADMINISTRATION, TELEPHONE: (028) 90240411

FAX: (028) 90236842
BOX OFFICE, TELEPHONE: (028) 90241919
WEBSITE: www.goh.co.uk



Grand Opera House Aims

- To present a world class theatrical experience.
- To extend and enhance our reputation nationally and internationally.
- To exercise the responsible stewardship of our landmark building.
- To maintain a distinctive Education and Outreach Programme.
- To sustain and develop a successful organisation.
- To provide a positive experience whether visiting or working at the Theatre.

The Grand Opera Houses over riding principles are to:

- Respect and champion all arts activities.
- Raise the profile of artists based in Northern Ireland among audiences and critics nationally and internationally.
- Bring the best national and international productions to Northern Ireland.
- Promote independent, experiential and reflective learning for individuals and groups.
- Offer a range of activities to allow for individual and collective progression.
- Maintain a network of appropriately expert and experienced individuals to ensure the best possible service.
- Work with its funders and with other venues in Northern Ireland to ensure that its objectives continue to complement others.
- Invest in the development of its workforce.
- Be an equal opportunities organisation.

PRINCIPAL
SPONSOR



PRINCIPAL
FUNDER



GRAND OPERA HOUSE

GREAT VICTORIA STREET, BELFAST BT2 74R
ADMINISTRATION, TELEPHONE: (028) 90240411

FAX: (028) 90236842
BOX OFFICE, TELEPHONE: (028) 90241919
WEBSITE: www.goh.co.uk



Section Two

Identifying the potential of the creative industries with particular emphasis on the economic benefits

One of Department of Culture Arts and Leisure's (DCAL) objectives is to make best use of the available resources to promote culture, arts and leisure in Northern Ireland, the Grand Opera House helps facilitate this by attracting over 270,000 people to the theatre each year to see a wide range of performances. As evidenced by our ticket sales, the level of public benefit is considerable when compared against any other publicly subsidised organisation in the cultural sector in Northern Ireland.

DCAL's strategic and business objectives 2008-2011 are to enable as many people as possible to improve their quality of life by experiencing, participating and accessing the excellence of our cultural assets. In response to the question: ' Which, if any, of the following have you been to, either as a member of the audience or as a visitor, within the last 12 months, in a Northern Irish General Population Survey, 2007 – only 3.2% of respondents were at an Opera, 2.6% Ballet and 2.3% Contemporary dance. Given that DCAL has agreed a firm target of increasing audiences for the arts by two percentage points and the relative under-performance of audience and participation in Opera, Ballet and contemporary dance, the Grand Opera House is central to the achievement of this objective as it is one of the only theatres in Northern Ireland capable of presenting this scale of product. In the published Dance Strategy – June 2008 – it highlights that there is a very limited range of dance performances available to audiences in NI (in terms of type, genre, scale and frequency) with only GOH consistently programming dance throughout the year.

Through the data we supply Audiences NI; we can access the various postcodes that our audiences originate from. A recent analysis of audiences by postcode and in particular those amongst the most disadvantaged areas of Northern Ireland demonstrates that the Grand Opera House attracts the most customers from the top ten socially deprived postcodes than any other arts organisation.

The work of the Grand Opera House directly and tangibly addresses the Programme for Government aims by:

- Providing 50 bursaries for participants of the summer youth project to encourage applicants from disadvantaged communities.
- Providing complimentary teacher tickets to schools that bring groups to curriculum based shows.
- Developing inclusion through a programme of access for all with Adapt NI, The Arts and Disability Forum and our own Disability Advisory Group.
- Provision of a free companion seat for those who require essential assistance.

PRINCIPAL
SPONSOR



PRINCIPAL
FUNDER



GRAND OPERA HOUSE

GREAT VICTORIA STREET, BELFAST BT2 74R
ADMINISTRATION, TELEPHONE: (028) 90240411

FAX: (028) 90236842
BOX OFFICE, TELEPHONE: (028) 90241919
WEBSITE: www.goh.co.uk



- Provision of a comprehensive programme of access performances - signed, captioned and audio described.
- Access membership scheme to encourage attendance by people with disabilities, and to provide enhanced customer service.
- Cross community projects aimed at engaging with marginalised communities in Belfast.
- Discounted student, unemployed and senior citizen tickets available for many performances.
- Active supporter of "Test Drive the Arts" with over 700 tickets provided to support the scheme.
- Workshops, preshow talks, educational tours and opera taster events run throughout the year.
- Youth Theatre project run during the summer and 3 terms of Youth Theatre throughout the year.

Section Three **Economic Benefits**

The Grand Opera House is a great example of how the creative industries provide substantial public benefit and how the arts sector can help maximise the economy of Northern Ireland. There is substantial benefit derived from the Grand Opera House both to the quality of life for the inhabitants of Northern Ireland but also for the local economy:

- The Grand Opera House currently employs 38 full time members of staff and 131 part time staff with an annual wages and salaries bill in excess of £1.5m.
- In addition to those directly employed by the Grand Opera House, in 2011/12 over 2,215 external crew, actors, performers, musicians, chaperones and children worked on shows in the Main Auditorium. This makes the Grand Opera House the biggest arts organisation in Northern Ireland ensuring that its annual funding is for public benefit as it delivers substantial employment opportunities.
- The assistance the Grand Opera House gives to the local tourist industry. Our shows are a marketing tool to attract tourists especially during the summer months, note recent Northern Ireland Tourist Board marketing campaign which focuses entirely on the Grand Opera House – this helps employment in this area.
- The assistance the Grand Opera House gives to the local hotel and catering industry. Nearly 271,000 people come to Belfast to see performances in the Grand Opera House; these people require food, drink and possibly lodgings thus supporting employment in this sector which has suffered badly during the recession.
- The support the Grand Opera House provides to the transport industry with nearly 271,000 people requiring transport to and from the Theatre thus helping to safeguard employment opportunities to this sector.

PRINCIPAL
SPONSOR



PRINCIPAL
FUNDER



GRAND OPERA HOUSE

GREAT VICTORIA STREET, BELFAST BT2 74R
ADMINISTRATION, TELEPHONE: (028) 90240411

FAX: (028) 90236842
BOX OFFICE, TELEPHONE: (028) 90241919
WEBSITE: www.goh.co.uk



- The NI Economy has benefited from over £353,000 spent with local newspapers/marketing agencies on marketing productions, over £48,000 spent with local flights/ferry companies.
- Unquantifiable business given to local bars, restaurants, hotels, bus and taxi companies from audience members coming to/from the Theatre.
- Over 400 people from the UK Mainland and further afield staying in NI accommodation while working as cast/crew on the touring productions.
- Of the £2.4m running costs of the Theatre, 95% of this expenditure is with NI companies/staff.
- Over £350,000 of purchases for food/bar stock from NI suppliers.
- Over £16,000 spent on having signed/captioned/audio described performances.
- Audiences NI recent research indicates at least 39% of households in Belfast have booked for the Grand Opera House since 2000.
- Bookings from all four Belfast constituencies combined total of 56,298.
- Average penetration across NI is 26% with a maximum penetration of 51%.

Section Four

Benefits on quality of life experience for the inhabitants of Northern Ireland:

- UK and local visiting company productions of Musicals, Drama, Ballet, Contemporary Dance, Opera, Classical Music, Comedy, Children & Family Shows.
- Hire Facilities for Local Amateur Drama societies to stage their productions. Grand Opera House supports St. Agnes Choral Society, Belfast Operatic Company, New Lyric Operatic Company and Ulster Operatic Company.
- Annual Panto which is many young people's first experience of theatre.
- The Grand Opera House aims to start an apprentice scheme in 2012/13 which will enable young people to learn back of house skills and provide progression opportunities within our technical team.
- Given the high youth unemployment figures, the Grand Opera House actively supports reducing this with many of our Front of House hosts falling within this category.
- Continued high quality of customer service and ensuring all audience members enjoy their theatre experience by maintaining our facilities to the highest level in order to compete against those theatres in the Republic of Ireland.



GRAND OPERA HOUSE
GREAT VICTORIA STREET, BELFAST BT2 74R
ADMINISTRATION, TELEPHONE: (028) 90240411
FAX: (028) 90236842
BOX OFFICE, TELEPHONE: (028) 90241919
WEBSITE: www.goh.co.uk



Section Five
Identify the key challenges currently facing the sector

The reduction in government subvention in the arts is the most pressing challenge for our sector. Any society should be judged on the quality of its education, health care and social wellbeing – the arts can deliver on all three of these areas but only if it continues to receive investment at a level comparable with all other regions of the United Kingdom. The economic arguments are not being heard as arts will always suffer in comparison to key front line services such as health. There is a lack of formalised training opportunities within the arts sector and it is imperative that training, both vocational and formalised, is developed to stem the skills flight. There is no drama school operating within Northern Ireland so any performer wishing to develop their performance skills will need to leave the country.

The work that the Creative Skills Council is developing is key to the future success of the creative industries. I would ask the department to support Creative & Cultural Skills' plans to set up an industry/education network in Northern Ireland, for the theatre, live music and design sectors.

The Grand Opera House is committed to increasing the skills of our workforce and in this difficult trading climate it is our staff who are our most valuable asset and need opportunities to develop and grow within their roles. There are limited opportunities to develop key individuals within our theatre and a cohesive network of training opportunities is an important development.

We welcome the plan to set up an infrastructure to facilitate employers, education institutions and training providers to work together. We also welcome the fact that this network will increase the availability of targeted CPD, Creative Apprenticeships, and other products and services designed to improve the skills levels of the creative and cultural industries in Northern Ireland. These plans will kick-start our sector to work together to implement real, hands-on training solutions.



GRAND OPERA HOUSE
 GREAT VICTORIA STREET, BELFAST BT2 74R
 ADMINISTRATION, TELEPHONE: (028) 90240411
 FAX: (028) 90236842
 BOX OFFICE, TELEPHONE: (028) 90241919
 WEBSITE: www.goh.co.uk

Inlifesize Ltd

Greg Maguire

Chief Executive Officer, Inlifesize Ltd.
Professor of Animation, University of Ulster

An industry veteran of twenty years, Greg Maguire has been instrumental in the launch and development of numerous heavy-hitters of animation and visual effects: Walt Disney Feature Animation, Industrial Light & Magic (ILM), Lucasfilm Animation, Wild Brain, Electronic Arts, Colossal Pictures, Don Bluth Studios, Digital Domain, Zoogloo, and now independent game developer Inlifesize.

His project highlights include Academy Award winning Avatar and Happy Feet and nominated Harry Potter and the Prisoner of Azkaban.

Before co-founding Inlifesize with fellow Lucasfilm alumni, he served as CEO of Zoogloo LLC the US based character creation company whose clients included Warner Bros., Image Metrics, The Weinstein Company, 20th Century Fox, Sony Pictures Imageworks, Halo Pictures, Proof Inc, and Children's Television Workshop.

At Lucasfilm he served as R&D Supervisor, Character Supervisor and Creature Supervisor at two divisions: at Lucasfilm Animation since its formation in 2003 as a global digital animation studio and at the multi-award winning Industrial Light & Magic.

Prior to his role at Lucasfilm, he fulfilled two roles on Walt Disney Feature Animation's first computer animated feature, Dinosaur; Technical Animation Supervisor (aka Creature Supervisor) where he was responsible for creating and maintaining the pipeline for Dinosaur's 80 diverse creatures and Character Animator on Plio the matriarch of the Lemur Clan.

A Northern Irish native, he began his career in 1989 at Don Bluth Studios in Dublin, integrating computer graphics into traditional classical animated features. At Colossal Pictures, Little Beast and Wild Brain, he supervised and animated numerous award-winning projects which included work for Peter Gabriel, Coca-Cola, MTV Liquid Television, animated pop icons Hershey's Kisses, Hershey's Twizzlers, Nabisco's Ritz, Pillsbury's Green Giant and Star Wars: Galactic Battlegrounds.

He is a founding member of Digital Northern Ireland 2020 an industry group formed to think strategically about how NI could be succeed in a digital future. Toody Threedy, an animation cluster based in Belfast as a forum to facilitate conversation between all animators in Ireland. He is a member of the Visual Effects Society and the Irish Film and Television Academy.

He holds a post as Professor of Animation from the University of Ulster and is on the board of Advisors of the Irish School of Animation.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

- 1.1 Animation and interaction design have become part of the film, television, games and interface design canon. From Jurassic Park to Avatar, Angry Birds to Call of Duty, Xbox to iPhone. The field of animation and interaction have experienced unprecedented growth in recent years and its only getting more exciting as more distribution methods and technologies continue to come online.
- 1.2 Finding ways to innovate within the existing workforce is critical. The answer lies in collaboration between creative and technical drivers of the digital workforce to research, develop and prototype whilst equipping today's workforce – and that of the future – with the right skills and access to technology to innovate, create and communicate in a digital environment.

- 1.3 The University of Ulster at Belfast has developed a new undergraduate programme focusing on these essential key areas. **BDes (Hons) Design for Interaction and Animation** starts in September 2012 to equip the next generation with the understanding, knowledge and skills to compete globally in the worlds fastest growing digital creative and technical sectors.
- 1.4 During the course students will study drawing, the principles of animation and interaction, storytelling and narrative, graphic design and the history, practice and theory of screen production. They will gain an understanding of creative and technical process using industry standard software in order to design modern web sites, mobile applications, games, and computer animation.
- 1.5 As animation and interaction is a highly collaborative environment the students will learn the principles and practices of teamwork as well as developing their individual professional practice.
- 1.6 When I first returned to Northern Ireland after 16 years in California I visited many of the computer animation studios in Northern Ireland. I was struck by there their small size but most of all their lack of collaboration with each other. Without collaboration scalability is very challenging. I founded **Toody Threedy** in October 2010 as an animation cluster to build trust and encourage collaboration. It has created a vibrant animation community and currently has 65 members.
- 1.7 The next challenge is to create a pipeline to allow work to flow to and from Northern Ireland as global digital exports and computer animation services. The technology is now in place to do this but the procedures to enable it are missing. Many of the larger Asian and European studios have offices in California to attract Visual Effects projects back to their home countries. Local NI companies cannot afford to have representation solely for themselves. Creative agencies exist in Los Angeles such as Gotham and Creative Artist Agency (CAA) to represent artists and companies seeking projects in Hollywood. On 13th September 2011, the First Ministers visited Los Angeles to open a new Irish Technology Leadership Group office to focus on technology and innovation in entertainment in the heart of Hollywood. Directly linking an Innovation in Entertainment cluster in Northern Ireland to this new opportunity would give immediate access and strengthen a relationship with the decision makers and powerhouses in the capital of entertainment.
- 1.8 The same 3D tools used by animators for entertainment and visualization for science and medicine, Autodesk Maya, Autodesk Softimage, Autodesk Mudbox and Pixologic's Zbrush are now being used in rapid prototyping and pre-visualising products and scenarios. These tools are now used at the beginning of the design process and not just for fabrication purposes. Jewelers and Silversmiths in particular have expressed interest in learning this toolset to inform their own work or for full production. With the price increase of precious metals, being able to show a client what the finished product will look like prior to fabrication is highly advantageous. With 3D printers becoming more affordable and the choice of printing materials increasing, including metals, the choices of output can also be the final artifact or piece.
- 1.9 3D literacy can create opportunities in more traditional creative sectors.

2.0 Identify the key challenges currently facing the sector.

2.1 There are many talented artists and programmers in Northern Ireland today. However, their artistic and programming skills have been directed at more traditional, less scalable and less collaborative crafts and industries. If these skills are clustered and refocused, Northern Ireland would be in position to be a world leader of Innovation in Entertainment. An increase in awareness for Computer Science as a gateway and important factor in the Creative Industries is vital.

2.2 ICT is currently not an appropriate subject to study for entry into a creative sector. The curriculum has developed into a GCSE in Microsoft products. Students already have these skills and need more creative and innovation skills like programing so that they can create

the new programmes and services of the future. We need to be teaching our kids how to write and not how to read.

- 2.3 Although there are many micro SME animation studios in Northern Ireland they are mostly self-taught and therefore have little experience in procedures, workflows and practices developed by larger studios to create efficiencies within large scale productions such as episodic television, film and console game development. Funding to deliver a Continuing Professional Development (CPD) delivered by experienced industry professionals at the University of Ulster's new openedly Computer Animation Research Laboratory (CARL) could address this need.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments.

- 3.1 The Creative Industries Innovation Fund is a double-edged sword. A grant to develop your own idea and concept is a very powerful driver. However, not being able to finance yourself undermines its effectiveness greatly. Bringing a product to market is a massive learning experience and is prone to failure. The creator within the CIFF fund is more removed from the process by having to engage with other companies during an extremely research intensive and reflective time which may reduce its learning potential

- 3.2 There are no funded Masters programmes within Northern Ireland as there are in other parts of the UK. Students within MFA in Multidisciplinary Design (Computer Animation, Visual Communication) have no access to external funding and must pay for the courses themselves. These non-MASN programmes are increasingly replacing undergraduate programmes as discriminators for entry into industry. The Masters Programme at the University of Ulster has produced outstanding graduates which have created many companies. This programme should be extended and a funding mechanism put in place to fund at least 10 students per year as this opportunity should be accessible to students with the ability to learn and execute and not their ability to pay.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.

- 4.1 Overseas entrepreneurs in areas such as gaming are to be encouraged to set up in Ireland with the help of a €10 million Government fund. Irish Minister for Jobs, Enterprise and Innovation Richard Bruton announced the fund on October 27 2011. It is open to companies anywhere in the world, but is particularly targeted at the Irish diaspora, people who have previously worked or studied in Ireland, and serial entrepreneurs. It targets 'investor-ready' projects seeking between €200,000 and €500,000, and those applying must have matching funding. Announcing the fund, Minister Bruton said the Government's ambition was not just to stabilise the economy but to radically transform it. He said a strong, indigenous engine of growth needed to be created to drive that. Mr Bruton said the ambition must not only be to attract the next Google or Microsoft to Ireland, but also seek to grow the next Google or Microsoft in Ireland. "Indigenous companies provide proportionally more than three times more benefit to the Irish economy than multinational companies," he said.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland.

- 5.1 In August 2011 the University of Ulster established a Computer Animation Research Laboratory (**CARL**) as an innovation centre for technology driven entertainment and creative industries to create opportunities by giving access to technology and expertise that no single company in Northern Ireland could ever afford.

- 5.2 The **University of Ulster's School of Art and Design**, in collaboration with NI Screen, Invest NI, and Skillset, have already laid the groundwork by embarking upon a strategy designed to up-skill the existing digital workforce and develop digital artists proficient in best practices for a new global future for Northern Ireland. In the past year our collaboration has:
- 5.3 Established a new computer animation lab (**CARL**) with 3D animation workstations at the Belfast campus and delivered digital content creation classes to industry professionals. The university of Ulster's Belfast campus has become an important rallying point and teaching and training centre for digital artists in the region.
 - 5.4 Delivered 3D Animation classes in industry standard software. Each semester we have run a flexible learning programme to up-skill current industry in modern computer animation practices. One day a week for each 12 week semester, employees, freelancers, HE/FE teachers and postgrad students have been introduced to a foundation course specifically designed for their needs. (40 students).
 - 5.5 Delivered master classes by leading digital creators from **Sandra Scott, Executive Digital Producer** of Spielberg's 'War of the Worlds', 'Christmas Carol' and 'Harry Potter' to **Phil Campbell, Game Designer of 'Tomb Raider'**, 'James Bond' and 'The Godfather'.
 - 5.6 Facilitated the delivery of classes for San Francisco based visual effects company **Atomic Fiction** and created substantial traction for **Foreign Direct Investment**. Kevin Baillie, Visual Effects Supervisor at Atomic Fiction described it as 'a great asset to the industry that would help harness local talent'. Having supervised work on two of the biggest motion capture movies made in the last two years Atomic Fiction are very supportive of creating a facility to bring the next generation of movie making to Northern Ireland.
 - 5.7 Established **Toody Threedy**, a new inclusive animation network cluster. With 65 members from companies, sole-traders and postgraduate students it's aim is to encourage collaboration between individuals and companies, industry and education, Toody Threedy has created a much needed buzz around the scalability of animation.
 - 5.8 Developed a new undergraduate degree course coming online in September 2012, **BDes (Hons) in Design for Interaction and Animation** aimed squarely at creating a culture of innovation, risk-taking, commercialisation and adaptability.

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support.

(3.2 Repeat) There are no funded Masters programmes within Northern Ireland as there are in other parts of the UK. Students within MFA in Multidisciplinary Design (Computer Animation, Visual Communication) have no access to external funding and must pay for the courses themselves. These non-MASN programmes are increasingly replacing undergraduate programmes as discriminators for entry into industry. The Masters Programme at the University of Ulster has produced outstanding graduates which have created many companies. This programme should be extended and a funding mechanism put in place to fund at least 10 students per year as this opportunity should be accessible to students with the ability to learn and execute and not their ability to pay.

7. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

I would be willing to give oral evidence to the committee.

Jacki Sleator

NIA Committee for Culture, Arts & Leisure Inquiry - Maximising the Potential of the Creative Industries - submission by Jacki Sleator

1 Introduction

I am a textile designer/maker who started a part-time business in 2009 - www.jackisleator.com

I have not come the traditional route via art college, but completed a City & Guilds in Fashion & Design on a part-time basis while working. I have enhanced my skills by self-funded evening classes and by attending workshops in London.

I was fortunate to receive funding from the Arts Council in 2010 under the Creative Industries Innovation Fund. Using this money I was able to develop a logo, a website, buy materials, hire venues, advertise, attend craft fairs and run workshops. I am hoping to develop this business in a full-time capacity next year.

2 Potential

I believe the creative industries in NI have huge potential to develop their customer base both at home and internationally. Research has shown that there is very large underspend from the public in NI when compared to other areas of the UK and Ireland.

3 Challenges

One of the most difficult challenges is in becoming an established artist and being accepted by the local craft network and the public. I was extremely disappointed when CraftNI turned down my work for their directory listing due to its alleged lack of innovation. However, the Craft Council of Ireland had no difficulty in accepting it. Why?

I feel the public in NI have not been adequately exposed to craft, despite the fact that 'art' - i.e. paintings - is appreciated and commands high prices from fervent collectors. Perhaps art is seen as highbrow while craft has more of a homespun tag. Despite the fact that many people have a high level of disposal income in NI it is tough selling to the public at a price which adequately reflects the true value of the work and which will also provide a living. I have found selling to the public in ROI much easier.

4 Gaps

I would like to see lots more opportunities for the public to buy craft in NI. I don't believe that we should be selling only to tourists. Why don't we have craft shops in the high street? Why should we expect tourists to buy our work when the locals don't. Do the public know where to go to buy craft?

Perhaps we should develop craft villages/studios in clusters of disused buildings. These could also provide secretarial/admin support at a reduced rate.

Craft shops on our high street, set up and run by craft co-operatives could attract reduced rent and rates.

I would like to see much more practical support, mentoring and accountability from NI craft organisations - selling, exhibiting, exporting etc. I have the impression that the CCOI do this better.

Why don't we have a large craft fair in Belfast similar to the National Craft Fair held annually in the RDS Dublin?

We also need to have large annual exhibitions for craft, which are prestigious and attract international interest.

Ideally I would like to see more companies sponsor crafts in their sector

5 Comparisons

Take a look at Cockpit Arts for some ideas <http://www.cockpitarts.com/>

6 Academia

I'm not aware of any proactive support provided by the Art College

7 Prioritisation

I don't believe this approach is helpful e.g. digital/film etc. There are always trends.

Hope this helps!

Jacki Sleator

info@jackisleator.com

John Anderson

The Need for an Integrated and Focused Discussion on the Provision of Production Infrastructure for the Northern Ireland Film Industry.

Submission to the Stormont Culture, Arts and Leisure Committee Inquiry into the Creative Industries.

This submission should be read in context with the attached documentation:

1. Comment on NI Studio Development as contribution to Invest NI position/strategy paper (as yet unpublished) April 2011
2. ADL Consultants report on former Magheramorne Cement Works site at Larne May 2005
3. Letter of support to Planning Service from N I Film & Television Commission (predecessor to NI Screen) July 2005
4. Draft document setting out need for a streamlined Planning provision for exterior Film and TV sets as presented to Stormont Ministers and Senior Planning Officials. (currently being actioned) February 2011
5. Press clipping March 2011

The impression, generated mainly by reports in the local media, that the establishment of a 'Film Studio' at the former H&W Paint Hall and the subsequent significant Public Expenditure on the extension to the Paint Hall facility, means that Northern Ireland has now a 'world class' Studio Facility and Production Hub, with the capacity to grow the NI Industry year on year in a very competitive marketplace, is, in my belief, misleading.

It is probable that the decision to focus on the Paint Hall stemmed from both the immediate need to accommodate the extensive space requirements of the HBO 'Game of Thrones' work, and from an essentially political judgement that an 'International Studio' would add gloss to a major property development (TQ) which, in the current post boom climate, is failing to live up to expectations.

In the *continuing* absence of a measured assessment of the alternatives being available, to be caught by the short term imperative brought on by the HBO work was unfortunate but inevitable, but the placement of a Studio to enhance a property development rather than on the basis of what was optimal for the NI Industry was certainly misguided and unwise.

The situation currently for the NI Industry is fragmented. The Paint Hall is a nominal hub and a useful facility but is unsuitable in a number of critical areas. The privately owned facility at Ulster Weavers, near Banbridge, initiated as a result, again, of being caught short by the HBO requirements, is a good facility but unsuited as a hub. (this came into being, after my submission to Invest NI) Magheramorne is host to a number of the main exterior HBO sets, but is working at a fraction of its capacity and potential. This is mainly due to an absence of meaningful and imaginative engagement with the site owners over the period since 2005 and more particularly since the site received planning approval for a Studio in 2009. If this situation prevails it is very possible that the capacity of Magheramorne will be permanently lost. *If this happens the competitive edge of the NI Industry will also be lost.*

Much credit is due both to the responsible agencies of government and to a number of individuals, for the progress made in establishing the NI Industry. It seems that film-makers like to work in NI, which, as a starting point, could not be better. However, the reality is that productions come to NI for two main reasons.....financial incentives and an ability to provide

facilities that can be operated efficiently and competitively, and for series work, with long term continuity. For small productions this can be easily delivered but if the Industry aspires to accommodate several major projects simultaneously then it must have the hub capacity and quality of facility to match or exceed the major competition. *If the current piecemeal approach and fragmentation is maintained the NI Industry will not achieve its true potential.*

A fragmented industry base means an uncompetitive industry. Productions which are unnecessarily split up quickly accrue an unacceptable overhead of lost production time, duplicated overheads and logistical and management difficulties. In a stressful industry this is not attractive.

There is a common misconception that 'Film Studios' per se are a highly profitable investment. This is incorrect. In the common perception of profit generation a studio owner rents out his facility and carries away a large return for himself or his shareholders. In reality, rental income will not cover the expenditure in providing and running the facility, and the studio business, as such, is not sustainable.

However, in terms of the ability to generate income into an economy, a good quality studio is a healthy profit generator, as the NI figures already show. The Magheramorne site, with no infrastructure at all, other than its inherent qualities, and no resource, other than permission to use the site, has already generated several millions into the real NI economy (i.e. wages and supply of goods and services).

In NI PLC terms the return on well judged investment, both in terms of inward income generation and consequently in the speed with which the facility returns its capital expenditure into the economy, exceeds in real terms, returns on many other infrastructure and inward investment support by a healthy margin, with the bonus of a perceived cultural kudos and the quantifiable benefit of development of skills development for NI.

Summary/Conclusion

If the NI Film Industry is to achieve its full potential it is essential that the accountable Departments, the interested Departments, the Government Agencies and those with a primary aim of promoting the industry itself, rather than vested interests, are simultaneously in discussion.

The core aim in regard of production infrastructure should be to select the best option. The focus of that discussion should be the efficiencies, economy of scale, and ultimately competitiveness which might be achieved by concentrating the most production on the best site. This would be designed from the outset to be able to accommodate and service several major and smaller projects simultaneously, whilst being able to operate with the bare minimum of overhead during the normal periods of inactivity which occur throughout the industry.

John Anderson

14th February 2012

Comment re. former H&W Paint Hall site and alternatives for NI Film Industry Studio development

The Paint Hall building itself, has been, and undoubtedly will continue to be, an asset to the NI Film Industry for two reasons alone: it is exceptionally large, and it is currently available.

However, the disadvantages of the Queen's Road location for further development as an internationally important Studio are numerous and significant:

1. Possibly the noisiest place in NI, with the proximity of the City Airport, H&W activities, Clearways metal recycling, the general and constant din from docks, industry, building works and traffic. Long term this will inevitably increase and careful consideration should be given to justifying large capital expenditure on soundproof stages, road diversion and infrastructure, on a site with such limited wider long term potential.
2. With the construction of extra sound stages, available exterior space will decrease. Generous storage, parking and manoeuvring areas are essential. The present 8 acre site is already inadequate. To be forced into future land purchase at city premiums by lack of foresight on this issue, would clearly not be in the best interests of the NI industry.
3. Following on from 1&2 the site has little or no potential for the construction of the variety of exterior sets needed by the industry, with limited useful backdrops, the ongoing noise issue and lack of space.
4. The Paint Hall building itself, whilst undoubtedly an asset by virtue of its size and current availability, is approaching on fifty years old, and, as such, should be subject to a comprehensive assessment of future maintenance or rebuild costs.
5. Increased focus on Belfast as 'Capital City' will, as already evident, multiply traffic congestion at peak times which tends to negate any perceived advantage of a 'City Centre' studio.

Former Maze Prison

The Maze site has a number of advantages:

1. It is available and in Government ownership so the issue of land cost need not necessarily be significant.
2. It covers a large area so available and future space requirement should not be an issue.
3. It has potential for landing small to medium fixed wing aircraft for film purposes, given its former airfield use.
4. It has good access to transport corridors and infrastructure.

It too has disadvantages:

1. It is an open flat site with no natural features of any interest (this is typical of former airfields and, incidentally, of some of the best known UK Studios)
2. It is earmarked for substantial retail and housing development which will significantly degrade some of the positives for the site.
3. It is subject to traffic noise from the adjacent motorway and significant noise from over-flying by commercial aircraft.
4. It lies in an area particularly affected by bad weather in the form of fog and frost.

Former Cement works, Magheramorne, Larne.

The Cement Works site has been used for film making since 2006 and is currently in use for substantial exterior sets and location shooting for the HBO Game of Thrones series.

The site's advantages for film and the potential for attracting inward investment are numerous:

1. The site has a proven track record for ease of use, access and versatility for film making and has outline planning approval for a film studio already in place. It is regarded by film makers as a pleasant place to work, which in a sometimes very stressful industry, is a valuable if intangible quality.
2. At 400 acres the site has twice the land access of the biggest UK studios. More than sufficient land is specifically allocated for Studio space and related infrastructure.
3. The site has a wide variety of natural and man made features and backdrops including two substantial lakes, rock faces, tree cover, tunnel and open coastline.
4. The site has its own deep water harbour and its own main line railway station on the Belfast Larne track.
5. A 'Heritage Railway' track is included in the approved proposals for the site with the potential for designing and shooting rail sequences and buildings 'in house'.
6. The site is quiet and does not lie beneath a commercial flight corridor.
7. The site is easily accessible to Belfast and to transport corridors and links. (it is closer to Belfast than the well known Studios around London are to the UK Capital, without any of the traffic congestion associated journey times)
8. The site is genuinely 'all weather' despite its size and complexity. The East Antrim coast benefits from a higher annual average of hours of sunshine than the rest of NI.
9. Because of its base of quarry infill land it lends itself to ease of earthmoving for construction of sets
10. Discussions are currently ongoing regarding the construction of a very large flotation water tank for film use...such a facility is regarded as an essential for any Studio wishing to compete for prestigious work internationally.
11. The regeneration proposals for the site have been developed on a partnership basis between the owners Lafarge, local community interests and WWF and limit development on the site to what is already approved in outline. This includes a village of low energy housing, and it is proposed to design the Studio also along these lines. The concept of a 'Green' Studio and the potential to build a film 'community' on site coupled with the advantages of the site in terms of efficient centralised production has great potential to attract substantial inward investment, which is unlikely to be drawn towards the unsuitability, blandness and limited versatility of other sites.
12. The proposals for the site and Lafarge's Environmental and Corporate Social Responsibility policies balance land value against environmental and community benefit so the normal property development considerations are much less of a limiting factor.

The plans for the site won the RTPI/RSPB 2011 Sustainable Planning Award in the category for Sustainable Communities and Regeneration category.

In summary, it is difficult to list a disadvantage of any significance regarding this site. It currently has only 18,000 sq feet of useful covered space but this could be quickly addressed, and, in any case, the Paint Hall would cover interim need.

In terms of potential to attract International inward investment it has no competition.

In 5 years and with over 50,000 man hours worked on site by film professionals I have heard only praise for the site. This is not reflected in relation to other sites.

Whilst I accept that Paint Hall is, of necessity, a short term solution for the industry's needs I do not believe that any commitment to a substantial capital spend on that site can be justified as prudent use of public money in the absence of a full cost benefit analysis of the available options.

The perception that long term investment in the Paint Hall site may enhance the image of surrounding property development, which, given the current economic climate, has not lived up to expectations, is of no relevance whatsoever to the future prospects of the NI Film Industry and is certainly not of relevance to a credible CoBA.

John Anderson 5th April 2011

AD Studio Consultants
46 Goddard Way, Warfield, Bracknell, Berkshire, RG42 2JP
Tel: +44 (0)1344 303355
Email: david@adstudioconsultants.co.uk

Report On Visit to Larne – Northern Ireland

Following an invitation from Mark Huffam and John Anderson to visit Northern Ireland on Tuesday 19th April and to look at a potential site in Larne for a Film and Television Studio, as requested, I have prepared the following brief initial report.

The content of this report is based on my thoughts and ideas from the information presented by Mark and John and the findings following a two hour visit to the site.

It is important to note that this report is based on my background and experience of thirteen years in the industry both as a Studio Director of Operations and as a Studio Consultant. My current work includes consulting with a new studio being built in Spain (Ciudad de la Luz) and a potential new studio build in South Africa (Dreamworld). Prior to this I was Studio Manager and Director of Operations with the Pinewood/Shepperton group of studios.

The Proposed Site.

It was immediately obvious regarding the potential of the site in question and why it is being considered for re-development including the building of a film and television facility.

There are many features of the area which lend itself to film and television and that require very little, or no work at all. The natural horizons surrounding the plot offer wonderful back drops for exterior filming which many productions look for, especially in a private location. There is a wonderful lagoon with good clean water and easy access which also has the potential for a permanent "backing" to be installed without defacing the existing landscaping thus creating a cheap and effective water tank facility. This would be a great asset to a studio complex anywhere in the world

The area was extremely quiet and private and, surprisingly, because of its location, there appeared to be a natural barrier against windy conditions, making exterior shooting an *easy process for film crews.*

I was given an indication of where the proposed studio lot would be built and whilst it is in a reasonably good position, I would prefer to see the plot linked to a slightly higher more open back lot area. It is often important to have such a site because of a requirement

for a natural horizon or distant background. We did discuss the preferred area and John is aware of this position. One of the reasons I feel that this link is important is that an exterior back lot, which can be in constant use for weeks or months, should become a natural extension of the main studio lot when in use. It is very important to have easy access from workshops and the main studio to the working back lot. Also, from a security stand-point, it is essential at these times, to be able to secure the complete studio facility within one boundary fence.

The location has good road and rail communications, making access easy for productions. There is a good infrastructure in the surrounding areas which is able to provide high and variable levels of accommodation for cast and crews and it would seem there is a good choice of leisure facilities, within reasonable distance, including restaurants and bars for night time activities. It's proximity to the main city of Belfast works in its favour with the two airports and Larne harbour offering alternative methods of moving people and equipment.

Overall, there is very little to argue with the proposed site in support of a film and television studio complex. It has all the main services available, or at least has the potential to add whatever may be required.

Northern Ireland Film and Television Industry.

I do not claim to be an expert on the industry in Northern Ireland, having been involved with studios mainly, but from the knowledge I do have, I strongly believe a facility in this area would help "kick start" the film and television production process. There are many in the industry who believe that television in Great Britain will become more and more regionalised, and with this will come the need for more local studio space.

From my experience of working in the industry, Ireland, as a whole, has a reputation in the industry of being very sought after for making films. Its biggest problem to date has been the lack of purpose built studio space. Whilst its locations and landscapes are second to none, for film and television producers to choose an area to make their films, they are looking at many aspects. One of the most important nowadays is cost. Multiple shooting units on productions add huge costs to their budgets. To entice a production to stay in Ireland will require the need of studio space, supported by good office and workshop facilities and latest IT/Communication systems.

Success in encouraging two or three productions to use Magheramorne for their production base will spread the word through the industry very quickly. To do this though, you need to offer deals at the beginning and that takes inward investment from the government and local businesses. If this can be arranged and the necessary support given, I think the longer term benefits will become very apparent. The new tax incentives on offer from local government in Belfast definitely show the right intent for this to happen.

Northern Ireland has as much right to succeed in this industry as anywhere else. It certainly has all the right ingredients, and this proposed studio complex has the potential to be the beginning of a new era in Irish film and television production.

Main Use of the Studio Complex.

Very simply, the studio complex should be designed to accommodate both film and television production. This would mean designing a facility with probably four or five good sized stages, of which two should be built with television production in mind. It must be noted that it is easier to convert a TV studio into a film studio, rather than the other way around.

The complex should encompass the back lot and provide plentiful space for workshops and support accommodation. With the bonus of the natural lagoon close to the complex, the studio can also become a home to location pictures.

Within the infrastructure of the complex, consideration should be given to additional areas for long-term tenants. Most studios in the world now realise they need a secondary income to that of production. The most obvious source of secondary income on this project is that of long-term tenants, such as camera and lighting companies, who have involvement in the industry and who will enhance and compliment the services provided by the management company of the studio.

Having looked at the site concept and in discussion with John and Mark it seems reasonable to address whether the studio could also take responsibility for such areas as site maintenance, events management and whole site power generation. These activities would add value to the "tick over" periods which fall between productions.

Summary.

Overall, I genuinely believe the project has a high chance of success if planned, managed and promoted correctly. It is a bonus to have industry personnel involved in the planning stages, who understand the intricate requirements of their peers.

However, it would be unwise of me not to mention that with any project of this nature, there is still a risk involved. The "fickle" nature of this industry means that it is not sufficient just to build a good facility and put people in to run it. One needs to understand film-makers and their individual needs. One also needs to clearly identify why a production would choose to come to Larne in Northern Ireland to make a film or television series and to tailor the studio to fit.

I strongly recommend you address the issue of the connection of your studio and back-lot facility. Then ensure that you have informed local support for your project. Studios occasionally work strange hours and can sometimes be noisy with exterior shoots. They require high levels of commitment from everyone they work with.

Magheramorne is a very impressive site with many of the essentials for successful film-making already in place. The concept plan for the site does not disadvantage the film studio proposals to any significant extent but thought should be given at the outset and when detail design and management issues are considered, to the following:

- To maximise the potential of on-site locations and, indeed, accommodation and catering, e.g. the harbour area, careful consideration should be given to design and space with collaboration between studio and developer. This, of course, can and should be advantageous to both studio and the new community, some of whom may well work in the facility.
- *Within reason, the studio should have 'first call' on locations throughout the site.* Obviously 'time tabling' with the other activities will prevent any clash, but it must be established from day one that the studio is able to use locations of its choice across the site.

The idea of a 'green' orientated studio together with the sustainable living ethos of the housing component is most interesting. I am not aware of any similar theme at a studio anywhere else in the world and, as such, this could add a unique dimension which might be very valuable in giving the new studio a profile in the industry and potentially with some well known environmentally aware actors.

Any new studio that wants to be successful must build a reputation on service. This encompasses many things, but primarily these should include: Top quality sound stages, good support facilities, good IT and communications systems, adequate road and public services to and from the studios, high quality staff levels with an understanding of industry needs in a studio, good security systems and practices and something special to offer.

The industry is all about service and cost, with people working to deadlines and tight budgets. It is therefore imperative to prepare a structural business plan covering all these issues.

If you require any further details on any of the issues above, please feel free to contact me at anytime.

David Rance
AD Studio Consultants Ltd
9th May 2005.



c/o John Anderson
 Cement Works Film Facilities Ltd
 48 Ballyrickard Road
 Raloo
 Larne
 BT40 3EQ

19 July 2005

To Whom It May Concern

I refer to the Planning Application for the site at the former Magheramorne Cement Works outside Larne, and in particular to the inclusion within the outline plans of a film and television studio.

The Northern Ireland Film & Television Commission is extremely supportive of the possibility of a film and television studio being constructed on the Magheramorne site. Over the last number of years the NIFTC has been involved in attracting film and television production to Northern Ireland with some success. However, at present these productions can only be facilitated using temporary 'make do' production and build space (for example, Maysfield Leisure Centre has proved to be a useful but temporary base for film production).

The creation of a purpose built studio would significantly augment the proposition Northern Ireland has to offer geographically mobile production and would undoubtedly attract production.

The site at Magheramorne is extremely attractive for a multitude of reasons. It has excellent communication links; comes with the advantage of the adjacent lake, railway track and station, harbour, and possible housing, any or all of which could be the extra reason for a production to use the studio.

The site is already tried and tested as a film location. Both Treasure Entertainment's film *The Mighty Celt* and Neil Jordan's *Breakfast On Pluto* used the site as a significant location. In particular, the seal of approval from the world class Neil Jordan provides the site with an important credibility.

The NIFTC would also be supportive of a studio being located outside of the Greater Belfast area given the tendency for jobs to be overly focussed on that zone.

NORTHERN IRELAND FILM AND TELEVISION COMMISSION

3rd Floor, Alfred House, 21 Alfred Street, Belfast, BT2 8ED T: 028 9023 2444 F: 028 9023 9918 E: info@niftc.co.uk W: www.niftc.co.uk

Honorary President Kenneth Branagh Chairman RJC Anderson OBE Chief Executive Richard Williams

NI 31097 Registered in Northern Ireland as a Limited Company



Lastly, in the view of the NIFTC, a film/television studio could sit comfortably amongst the portfolio of other uses being proposed for the site and would provide an income generating, job creating dimension to the site without compromising the wish for the site to be an example of environmental best practice.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Richard Williams', with a long, sweeping flourish extending to the right.

Richard Williams
Chief Executive

Draft

Temporary Exterior Film Sets in Northern Ireland

The need to categorise such construction within the Northern Ireland Planning System

Background

The construction of temporary exterior sets for film and television productions in Northern Ireland extends back more than twenty years.

Over the past fifteen years, however, with the establishment of a skill-base, a production hub currently centred on the Paint Hall facility, and the success of Northern Ireland Screen in promotion and development, the local industry is now seen as a valuable component of the Northern Ireland economy.

Construction

A typical exterior set is located to take advantage of a particular landscape or existing building as dictated by the requirements of the film storyline.

Usually representing only the front or corner façade of a building or structure or as a change in the appearance, or of the apparent use, of an existing building, construction is typically timber and plywood with plaster or plastic detailing used to add texture or to represent, for example, masonry or roof covering. More extensive sets are often constructed around a custom made scaffolding framework.

Although sets are subject to rigorous Health and Safety controls (both Statutory and imposed by Industry working practice) it would be impossible to apply Building Control standards to the structures. There is no requirement for the essentials of a real building, such as load bearing foundations, waterproofing, electrical wiring or plumbing, as the structures are not designed in any way to function as buildings, only as a representation of such as seen briefly by a camera.

Need to establish a procedure within the Planning System

Until recently the type of production which came to Northern Ireland could be categorised in the small to medium size range. Exterior sets would be erected, filmed and removed within a period of a few weeks or even a few days.

The expanding reputation of the NI film industry is now beginning to attract large scale productions, both of feature films and of series drama for cable, satellite, and terrestrial television.

These operations can run into many months of filming and can involve a requirement for sequels or follow up series and, as such, are a key element in the establishment of a sustainable future for the NI film industry.

The construction and use of exterior sets by a production company is always included in the contractual agreement with the land or property owner concerned. This will invariably specify complete removal of set materials on completion of filming and cover any subsequent reinstatement which may be necessary.

In the past, given the short timescales involved, the issue of planning approval (rightly or wrongly) has not been considered, with the contractual arrangements thought to be sufficient to guarantee the genuinely temporary nature of exterior sets. (With this having been proven over time)

With the advent of large scale and series productions some land/property owners (particularly corporate and institutional) are understandably concerned that this assumption may not be sufficiently clear cut and consequently out of line with their normal business practice.

Whilst appreciating the relevance of such concerns, film industry working practice could not function within current planning processes as applied to development management, for a number of reasons.

When a film production gets approval from its various promoters, very tight production schedules apply immediately, for many reasons ranging from availability of actors and crew through seasonal weather requirements.

Set design is both an artistic and evolutionary process with detailed construction emerging from concept sketches, rather than architectural drawings and specifications, often within days of a production go ahead, with changes regularly made on site as the project develops to accommodate the technical and artistic requirements of actual filming.

The type of timescale essential to film production simply will not fit with the lead-time which, of necessity, governs the formal planning process. If this were to become a requirement of exterior set construction, for this reason alone, many productions would abandon Northern Ireland as a 'good place to make films' resulting in collapse for the blossoming Northern Ireland industry.

A Possible Way Forward

It is therefore beneficial to consider how good development management might be applied to the construction and, on occasion temporary retention, of exterior film sets, while accommodating film industry timescales and essential working practice.

This might take the form of a 'planning 'protocol' (which realistically would be applied fewer than 20 times in any given year) which in the interests of all parties should be both simply presented, cost effectively administered, and contain sufficient safeguards to prevent abuse either, for example, as a precedent for building on a particular site, or otherwise.

'Registration of Exterior Film Sets as Temporary Permitted Development'

This would comprise a single page registration form to be completed and signed off by the Location Manager for the production and submitted electronically to Planning Service HQ, NI Screen, and the land/property owner. Planning Service to acknowledge receipt.

NI Screen to validate every registration form with an individual production reference number.

(I have consulted NI Screen and have confirmation that this is acceptable to them and easily accommodated with a minor alteration to their already established procedures)

Form would list the following:

NI Screen production reference number

Name of Production

Address of Production Office

Start date of set construction and approximate date for removal or (see below for 're-registration')

Location of set, together with its approximate height and footprint area and a basic description of what the set represents (eg 'period house', 'WW II fortification')

Name and address of land/property owner

Whether or not the set lies within an area designated for nature conservation or lies against a listed building or scheduled monument. (this question to be answered by the landowner)
Responsibility for protection of any designations by the production company to be included in the contractual arrangement with the owner.

Completion/de-registration form...to be submitted after set removal and site reinstatement within a maximum specified time (whichever occurs first)

Conditions applying to registered sets.

Sets would be open to inspection by Planning Service with the awareness of the standard Industry provisos of Intellectual Property Rights and confidentiality relating particularly to publishing or networking of photographs.

Sets for longer running productions must be re-registered with revised dates every 3 months (6 months?) using the same form during the course of, or continuation of, a production.

Sets must be de-registered (using the same form) on completion of production and set removal.

Any set remaining on a site after the specified date following completion of a production **will automatically become subject to a requirement for the submission of a full planning application.**

Any set subject to any change of use or alteration whereby it could be used as a dwelling or for any use as a commercial or agricultural building, including use as part of a film 'theme park' or display open to visitors or the general public **will automatically become subject to a requirement for a full planning application.**

Any unregistered set or set constructed without an NI Screen production reference number **will automatically become subject to a requirement for a full planning application.**

The above for consideration and comment.

John Anderson
3rd February 2011

Financial

CBI backs film industry to help rebalance economy

Cridland says creative sector needs championing
Pressure to back Pinewood expansion plans

Ian Griffiths

The CBI bosses' group has thrown its weight behind the British film industry, saying it was a business that required "championing" and calling for better recognition of the contribution the creative industries make to the British economy.

Speaking at Pinewood Studios - home of the James Bond and Harry Potter films, near Slough - CBI director general John Cridland said: "The creative industries are a big part of the CBI's plans for a more dynamic and rebalanced economy, and the country's future success is tied up with their success. I think they're a part of the business community that deserves championing."

Pinewood has an early opportunity to test the government's commitment to the sector when a public inquiry into its expansion plans opens in 10 days. Permission for an ambitious "Project Pinewood" has been refused by the local council.

The project aims to more than double the studio space to over 200 acres. The plan also includes street sets depicting cities such as New York, Paris and Venice.

Dye advertising executive said the sets would dramatically reduce production costs because filming can take place in 16 international cities all just 20 miles from London. It would also provide cheap backdrops for low-cost productions.

The project also includes a new Screen

Crafts Academy to provide training for 20 different roles. The industry is short of skilled workers to create different architectures, locations and periods.

Projects under way range from an artist spraying graffiti to illustrate a new game show to a huge gothic entrance hall being built as the centrepiece for Tim Burton's latest offering - *Dark Shadows*. In between, in what looks from the outside like a large wooden box, is an exact replica of the suite where Margaret Thatcher was staying in 1984 when the Grand Hotel in Brighton was bombed. It will be blown up again in *Iron Lady*, starring Meryl Streep.

Although only 200 people are employed full time at Pinewood, the new extension is expected to add almost 1,000 jobs as new businesses move to join the existing 180 companies based here. They currently range from Technicolor to a business which can procure any species of tree or plant from anywhere in the world.

But when Pinewood is hosting three big productions as it is now - the other is Ridley Scott's sci-fi epic *Prometheus* - staff numbers swell. About 5,000 are on site as the sets are prepared for filming.

The biggest project is the creation of an entire fishing village using Pinewood's enormous outdoor water tank, which takes more than a week to fill. Alongside is the indoor underwater theatre, which is used for jobs such as James Bond struggling to escape from a ditched helicopter.

Pinewood is a film factory, not a theme park, and judging from the sprawl of containers and makeshift workshops, which must now build sets to be 3D ready - the effect is added after filming - it is easy to see why it needs to expand. Whether it goes ahead hangs on, whether the government agrees with the CBI that the creative industries need to be championed.



Meryl Streep portrays Margaret Thatcher in *Iron Lady*, now filming at Pinewood

Cultural growth

Art works for UK profitability

The creative industries are a significant contributor to Britain's uncertain economic growth, responsible for 7% of the country's output and exports of £16bn a year. More than 2 million people are employed directly and indirectly in the sector in 180,000 businesses - accounting for nearly 9% of all enterprises.

The National Endowment for Science, Technology and the Arts (Nesta), has argued that the industry can grow rapidly and take the contribution to GDP to £85bn by 2013, creating 150,000 jobs.

The contribution enhances Britain's cultural reputation, which in turn benefits tourism as visitors visit the locations they see on film and TV.

Structural change is forcing further creativity as businesses cope with the impact of digitalisation, globalisation and economic downturn. The video games industry has come from nowhere to match film in its contribution to GDP. The video games sector is forecast to grow at a rate of 10% a year compared with a forecast of 6% for media and entertainment as a whole.

The real challenge is to persuade the government that creative industries should be recognised for their economic potential rather than just their cultural contribution. Ian Griffiths

John Edmund

Michelle McIlveen
 Chairperson
 Committee for Culture Arts & Leisure
 Northern Ireland Assembly
 Parliament Buildings
 Stormont
 Belfast

19 December 2011

Dear Madam Chairperson,

Inquiry into the Creative Industries in Northern Ireland

I only became aware of this inquiry at the end of last week and with pressure of business I am unable to give a response the time it deserves. Craving your indulgence I will make one or two strategic comments relating to support for the creative industries that I believe need to be made; should these comments be of interest I would be happy to comment further in due course.

In April 2009, the British Council and the Foreign & Commonwealth Office called a meeting of UK overseas trade representatives and 'Country Managers' in order that they might be briefed on the development of the creative industries across the UK. At that meeting the only part of the UK that could talk authoritatively about the application of a structured development approach for the creative industries was Northern Ireland; if that meeting was to be repeated today, the only region not able to highlight the positive results of structured leadership in the delivery of creative industries development would be Northern Ireland.

The Department, in response to this comment, would no doubt counter by referring to the 2008 'Strategic Action Plan for the Creative Industries', Invest NI to their support for NI Screen and ACNI to its management of the Creative Industries Innovation Fund but the reality is Northern Ireland has simply failed to build on its early structural lead; while Wales and Scotland have developed structures to coordinate development across the whole of the creative industries, Northern Ireland has failed singly to recognise: -

- the opportunity to share skills development,
- the benefits that could arise from cross-sector networking and
- the promotional potential to build creative marketplace profile that could be extracted from progress on the widest possible creative industries front.

In Wales the Assembly has agreed the establishment of a new 'Strategic Hub'¹ for the creative industries, to be led by a 'Head of Creative Industries' and supported by a Creative Industries Board, chaired by an external appointee with expertise in the sector with a small number of additional external members. In Scotland, the Creative Industries Framework Agreement (February 2009) established a partnership between Government, Scottish Enterprise, Highlands and Islands Enterprise, Creative Scotland, Local Government and organisations with skills, expertise and knowledge to provide support for the creative industries, "with the ambition that Scotland becomes recognised as one of the world's most creative nations - one that attracts, develops and retains talent, where the arts and the creative industries are supported and celebrated and their economic contribution fully captured". The framework stated that "Each organisation will be required, as part of its remit, to work closely with others to ensure an effective joined up approach".

In Northern Ireland, by contrast, instead of promoting coordination we have sought to perpetuate independent structures but even then we have not managed to keep all of these

1 The Heart of Digital Wales: a review of creative industries for the Welsh Assembly Government We are Scotland's specialist business support service for creative businesses and practitioners.

moving forward; we have added one (Digital Circle) lost another (Northern Ireland Music Industry Commission) and left the craft sector to forage for enough money to keep going, starving them of an adequate budget to actually take the sector forward by a significant distance. Only NI Screen has an adequate budget but even there political interests have diverted funds from the creation of internationally tradable product to Irish and Ulster-Scots language product development, which may well have a local importance but cannot really be seen as a major contribution to the establishment of Northern Ireland as an international creative industries competitor.

The greatest loss to the creative industries in NI in recent years has been the forced closure of the NI Music Industry Commission (NIMIC). NIMIC, with financial support from the Local Enterprise Development unit (LEDU) came out of a 1999 feasibility study and sought to build a sectoral lead body for music using the formula developed for the embryonic NI film industry.

Sectoral infighting marred its first three years of operation but eventually with a new Board, new Chief Executive and new strategy (that was adopted as the benchmark strategy for all UK regional music development organisations by the British Music Sector Forum) it took the lead in providing a structured development process for the music sector delivering training programmes that covered both business and creative skills, trade missions to music industry events and markets of worldwide importance and industry show-case opportunities.

Unfortunately, the success it achieved in the period 2005 – 2008 only served to reignite the disputes that had marred its early years. At the 2008 AGM the NI Recording Studios Association attempted to take control of the Board; when their attempt failed they made the Board unworkable and NIMIC was forced to close. Late in the day Invest NI stepped in and found a small amount of funding to put in place a temporary (1-year / ending March 2011) initiative (Fast Forward) to deliver some of the things NIMIC had been doing with the promise that they would commission a study to develop a long-term industry leadership solution. That study was eventually commissioned pre Christmas 2010 with a delivery deadline of February for final sign-off before the end of the financial year, presumably so another initiative could be put in place to extend the work of Fast Forward into a 'permanent' solution. The report was eventually published by Invest NI in October 2011 but fails completely to present a positive future solution for the leadership of the music sector.

Fast Forward came to an end in March 2011 and with no report and no policy decision arising nothing was done to support moving music industry development forward. The first and major loss arising from this inaction being a significant failure to develop the international promotion of the NI music sector to accompany the MTV European Music Awards, a major disappointment when one considers the international profiling opportunity they provided. The only organisation to effectively step up to the promotional challenge was the Oh Yeah Music Centre that developed and delivered a number of significant local music events.

Failure to act in a timely manner and with the speed demanded by a fast moving industry like music exemplified in the inexcusable drift in the report delivery timetable sanctioned by Invest NI and their partner ACNI highlights another major issue for the development of the creative industries in NI. The creative industries have to move at the pace of international business they cannot wait for the NI public sector to undo the knots in its own red-tape.

One further strategic imperative; a review of the awards made from the Creative Industries Fund (CIF) highlights that there have been funding decision made to projects that have ostensibly had no international tradability. No doubt the projects had artistic or local merit, but creative industries development is, or should be, about internationally tradable products at the creative and commercial forefront of their respective sectors. Failure to apply the standards demanded for international competitiveness will ultimately kill the opportunity for everyone – starving those companies/artists with internationally competitive product of adequate funds and choking off routes to market by flooding it with product that is not competitive. The international creative industries market is a tough place to trade only the

most creative, capable of timely and effective engagement with the intermediaries who make the market will succeed.

Yours sincerely

John Edmund

R. John Edmund

Credentials

John Edmund has been involved with creative industries development in NI since 1996. He prepared the feasibility study that established the NI Film Commission, appraised Cinemagic and subsequently structured (for the Department of Education) the case for Government intervention that led to the establishment of the NI Film & Television Commission. On completion of this work he was engaged to prepare a similar feasibility study for music and then to brief the incoming members of the first NI Assembly on the creative industries opportunity. He has also appraised, for NI Screen, the development plans for NI Film Festivals and for QFT and has worked on multiple projects in the craft sector, most recently preparing a strategic plan for the Craft & Design Collective, a sectoral advocacy document for craft and a marketing strategy for Craft NI. He has worked on the development of commercial initiatives within the fine art sector. He participated in the Future Search process as a member of the creative industries steering group.

Between 2004- 2009 he was Chairman of the NI Music Industry Commission and, as a result, stepped away from his professional consulting involvement with the sector. He developed NIMIC's strategy, oversaw an expansion of its funding and staffing and, most importantly, rebuilt the trust of its funders and its respect within the music sector. When it could no longer continue to function he oversaw the orderly wind up of the organisation. He is now once again actively involved consulting in the cultural sector.

A response from Kabosh to the Committee for Culture, Arts and Leisure Inquiry into the Creative Industries

December 2011

About Kabosh

Established in 1994, Kabosh is an independent theatre company resident in the Cathedral Quarter of Belfast. We are committed to challenging the notion of what theatre is and where it takes place.

We aim to reinvent the ways in which stories are told, commissioning new writing and devising work for site-specific environments and installation. We strive to create the best environment for performance as well as cultivating original work in radical partnerships with other arts practitioners.

- We create exciting theatre in different types of locations
- We create engaging narrative using local stories and histories to create plays that chart the way Northern Ireland is evolving
- We are committed to providing quality stimulating, entertainment for everybody living in and visiting Northern Ireland
- We believe in the politics of theatre to transform lives
- We animate public spaces
- We initiate projects using artists from a wide range of genres
- We are committed to the development of arts & culture within Northern Ireland and promoting its worth both nationally and internationally
- We are committed to producing cultural tourism product

There are four main strands to our work:

1. Major site-specific projects:
 - Kabosh has recently completed *1 in 5* looking at contemporary poverty, staged in the former Limavady workhouse, November 2011. Elements of this production will tour during 2012 – including an intergenerational, anti-social behaviour initiative via schools and community centres within Ballymena Borough Council.
2. Cultural Tourism Product:
 - The company recently received funding from ACNI Creative Industries and BCC Digital Development to create an app of its highly-successful walking food and drink tour of Belfast city centre: *Belfast Bred*. *Belfast Bred* has played to capacity audiences for the past three summers and will be revived for the 2012 NITB year of celebration.
 - Kabosh has been commissioned by Belfast Titanic Company to stage the world premiere of *A Better Boy*, looking at Thomas Andrews (designer of Titanic) on the Belfast Barge April 2012.

3. Social Cohesion:
 - Kabosh is touring Hostel, looking at sheltered accommodation for single mothers round community centres January and May 2012
 - The company is working on a new play with Healing Through Remembering entitled *Dealing with the Past* – this free tour will be staged in community venues June 2012.
4. International Touring:
 - Kabosh executive was selected to participate in Intercult Corners research expedition <http://cornersofeuropa.org>. Paula McFetridge travelled to Turkey, Georgia and Azerberjain September 2011 and will travel to Poland, Ukraine and Russia August 2012. A 3 project international touring proposal has been submitted for consideration.
 - Kabosh secured Best Production at the 1st Irish Festival New York for its play about Belfast's Jewish community. It was staged in the Synagogue for the Arts, Tribeca and the company is currently working with a respected Russian producer to secure an American tour Autumn 2013.

We welcome this opportunity to contribute to the CAL Committee Inquiry into the Creative Industries and would be interested in giving oral evidence.

1. Economic potential of the Creative Industries in Northern Ireland

1.1 *Belfast Bred* by Seth Linder, produced by Kabosh

10/11

BCC investment: £16, 475

Turnover: £28, 544

11/12

Additional investment: 0

Turnover to date: £20, 873

* initial government investment generated a return of £49, 417 = for every £1 invested £2.99 is generated

- 1.2 Sawers, one of the indigenous business partners on *Belfast Bred*, issued discount vouchers to each audience member, allowing quantitative evaluation of the tour's direct impact on sales. Over the summer period 2011 when the tour was running, sales were up by 10%, approximately £1k every weekend the show ran. This equates to the salary for one PT member of staff.

1.3 Economic impact of Kabosh:

| | 2009/10 | 2010/11 | 2011/12 (April – September) | 2011/12 Projected total year* | Variance over 3 year period |
|--------------------------------------|----------------|----------------|--|--|--|
| Turnover | £205,249 | £213,409 | £153,195 | £302,409 | 47% increase |
| % income Earned | 30.6% | 14.6% | 36.9% | 38% | 24.1% increase |
| % income Grants | 69.4% | 85.4% | 63.1% | 62% | 10.7% decrease |
| Spend on core staff | £75,745 | £81,905 | £31,311 | £73,440 | 3% decrease |
| Spend on freelance artists | £71,321 | £69,531 | £67,419 | £138,377 | 94% increase |
| Number of freelance artists employed | 67 | 147 | 59 | 112 | 67% increase |

| | 2009/10 | 2010/11 | 2011/12 (April – September) | 2011/12 Projected total year* | Variance over 3 year period |
|----------------------------|---------|---------|-----------------------------------|-------------------------------------|--------------------------------|
| Audience and Participation | 9,861 | 7,892 | 9,907 | 11,849 | 20.2% increase |

- 1.4 Investment in the creative industries and small-scale organisations like Kabosh, with a multi-award winning track record offers value-for-money. The following table indicates the impact of core funding on Kabosh. In 2011.12 Kabosh core funding was £81, 890 from ACNI and £13, 785 from BCC.

| | Standstill funding | +5% funding | -5% funding |
|-------------------|--------------------|-------------|-------------|
| Audience | 15,150 | +2% | -9% |
| Participation | 1,437 | +10% | -7% |
| Artists | 190 | +10% | -19% |
| Turnover | 414,404 | +6% | -15% |
| % ACNI Investment | 35% | -1% | Standstill |
| Earned Income | 87,317 | +5% | -7% |

2. Key Challenges Facing the Sector

- 2.1 Economic Stability: the lack of long-term core investment means that
- As indicated, a 5% decrease in core funding = 15% decrease in turnover
 - Strategic planning is compromised: company executive are focussed on sourcing replacement funding rather than 3-yr artistic development with enhanced access
 - Additional members of staff cannot be secured to prioritise exploitation of existing product locally, nationally and internationally
 - Job security and best practice employment conditions cannot be guaranteed for the core team = loss of experienced staff
 - Reduced contract numbers lead to talent drain of local production team – to recruit outside of NI increases project costs
 - Inability to balance programme with larger-scale projects exploring pertinent contemporary issues, such as 1 in 5 looking at poverty, or bespoke social cohesion projects looking at victim support due to the operational requirement of focussing on cultural tourism product. In turn audiences do not have access to a balanced programme of theatre.
- 2.2 Audience Development: how we continue to produce ‘must-see’ events that attract new audiences and support repeat attendance.
- Cost of premiering work outside the company administrative base leads to Belfast-centric audience base: most recent production was staged in Limavady but this required increased investment for travel, accommodation, communication and marketing
 - As budgets get tighter % spent on marketing decreases
 - Lack of funder verbal and physical support for diverse canon of product
 - Lack of local media profile
- 2.3 Lack of international profile:
- Requires long-term planning to nurture contacts, process cross-border touring

- Requires presence at international events
- Requires revival investment for remounting of product – the actual tour will normally break-even
- Removal of pre-existing suitable government funding pots
- Lack of resources for sufficient contemporary archive and marketing tools of communication
- Lack of strategic support organisation / personnel

3. Gaps in current policies, strategies and delivery mechanisms

- 3.4 Financial: lack of tax breaks for indigenous practitioners; limited availability of pensions for those employed in creative industries; lack of enforcement of best practice union-approved contracts and terms & conditions; lack of child-care provision; as funded for core and not projects a large % of time is spent by creative team fundraising.
- 3.5 Education, training and skills: lack of paid internships for creative industry graduates; lack of individual artist bursaries from ACNI for administrative and artistic staff; lack of vocational full-time arts training bursaries; lack of production hubs to nurture new companies and talent.
- 3.6 Leverage into international markets: no local theatre showcase; lack of theatre presence at NI-organised international events and showcases; lack of revival grants; lack of realistic travel awards (ACNI rates don't even cover out-of-season flights); removal of artists abroad funding pot.
- * N.B. for £20k revival investment Kabosh could complete a 3-month American tour (including the prestigious New Haven and Spoleto Festivals) of *This is What We Sang*. This extended high-profile run would break-even with running costs of approx. £7.5k pw = £90k turnover

4. Comparison of support elsewhere

- 4.1 Level of local government in UK – including full-time vocational theatre training grants
- 4.2 Culture Ireland, a government-funded independent body in Dublin, is the state agency for the promotion of Irish arts worldwide, working under the aegis of the Minister for Arts, Heritage and the Gaeltacht. It creates and supports opportunities for Irish artists to present their work at strategic international festivals, venues, showcases and arts markets.
- 4.3 Innovative investment schemes developed by Scottish and Welsh governments, as part of their non-building based national theatre, was investment via existing clients to support production hubs. These hubs are based on sharing of core resources to support new talent and production.

5. Extent and effectiveness of collaboration and co-ordination

- 5.1 NITA (Northern Ireland Theatre Association) is a NI-wide umbrella organisation for theatre; members consist of venues, producers, individuals. An effective means of disseminating information, lobbying for increased investment and profile, educating participants and politicians.
- 5.2 Kabosh has a healthy relationship with local educators, particularly 3rd-level as it regularly provides long-term placements, post-show discussions, master-classes, workshops and written assessment support. Recent collaborations have taken place with UU in Derry, Belfast Met, Queens University and South-eastern Regional College.
- 5.3 Each premiere production should have accompanying publications to maximise access and increase project legacy – this would also be a means of supporting local publishers such as Lagan Press.

- 5.4 As a creative industry Kabosh works across various government departments yet funding is only secured via CAL – a mechanism for matching or project-specific funding from different departments would be more cost-effective and would assist in articulating the profile and impact of the creative industries.
- 5.5 Kabosh collaborates with BBC Radio drama on the annual Norman Beaton scholarship to source new local radio talent and offer 6-month contracts.
- 5.6 Kabosh's most recent production received funding from NI Screen to produce a short film for installation. Kabosh has a strong fruitful partnership with local media producers.

6. Theatre funding and support as sub-sector of creative industries

- 6.1 Kabosh would not be in favour of prioritising particular industries within the sector for support unless consideration was given to the non-governmental potential for individual industry support; the investment required to support a high-quality process and product; the level of industry innovation and not-for-profit status.
- 6.2 Theatre needs considerable investment to premiere but offers value-for-money once produced – there are not sufficient opportunities for revival, ongoing exploitation and digital enhancement.
- 6.3 Theatre is not given its status within priority areas for creative industry investment – Kabosh recently challenged the omission of theatre, applications were accepted and Kabosh has secured £12,000 via CIF and BCC to create the Belfast Bred app; a premiere product that will generate audiences and revenue.
- 6.4 Theatre is not featured as part of the NITB cultural tourism priorities for funding, yet Kabosh has regularly worked for Tourism Ireland, BCC, West Belfast Tourism and NITB over the past two years – approx. £47k. The company recently secured £7k marketing support from NITB for its 50th Belfast Festival at Queens production Inventors Fair after a successful 'Dragon's Den' pitch – a £27k investment application is pending.

7. Recommendations for improvements in policies and delivery mechanisms; and collaboration among key stakeholders

- 7.1 Ensure theatre is included in the Forum for Local Government and its cross-departmental value is detailed: health, tourism, social development, education, creative industries, built environment, enterprise trade & investment, employment & learning, and regional development.
- 7.2 Attendance by DCAL committee at a broad range of theatre events – at least one member of the committee should be in a position to verbally report on impact and quality when required by the minister, other departments and party members.
- 7.3 Provide bursaries for full-time vocational training as well as workplace internships: this develops employability, improves product quality, expands producing power and decreases talent drain.
- 7.4 Ensure theatre is referenced on the Creative Industries Fund
- 7.5 Support a cultural tourism fund within NITB for events circa £25k rather than the minimum budget being set at £50k as this rules out small-scale artistic interventions and the development of fledgling projects.
- 7.6 Offer training budget for ongoing skills development and international networking for current creative industry workforce

7.7 To facilitate development of an international theatre profile:

- Reinststate the ACNI Artists Abroad funding scheme: without this in 2010 Kabosh could not have attended the 1st Irish Festival and secured a 3-month American tour. This small pot of investment facilitated numerous international exchanges.
- Work with Culture Ireland to ensure a reasonable % of NI artists and companies are represented on its international touring programme and events. This organisation is internationally respected with regard to touring high-quality arts product and practitioners; numerous reports have been generated regarding the positive impact it has had on the Irish economy. They currently offer Ireland-wide opportunities but in the current economic climate investment from NI would guarantee representation and knowledge-exchange.
- Give an ongoing commitment to the Intercult Corners initiative – in addition to the agreed support for three local artists to attend the expedition, agree investment for the resulting productions and projects: thereby allowing local audiences to experience the product and local artists to take full advantage of the initial investment. NI participation in this respected scheme would open numerous international avenues for individual and sectoral development in the long-term.
- Examine the BVCB/NITB funding mechanism to support visits by media representatives – they support accommodation and travel for visiting journalists in exchange for guaranteed coverage / increased profile. Such investment should be accessible by local theatre companies to facilitate visits by international producers, festival co-ordinators and journalists as international touring would similarly offer positive coverage and increased profile.
- Liaise with Culture Ireland and British Council with regard to internationally-profiled showcase events at international festivals such as Edinburgh, Avignon, New York and Dublin – support should be available for state-of-the-art marketing packages (including dvds, print) for display as well as key personnel attendance. In addition work with NITA and Belfast Festival to develop an annual professional theatre showcase to which key representatives are invited.
- One of the areas Kabosh and other peers within the creative industries excel at is our work within conflict resolution and social cohesion (FYI: Kabosh is a member of the Trauma Recovery Network and the Maze/Long Kesh Arts Reference Group as well as regular collaborator with Healing Through Remembering) – we are world leaders due to the context in which we operate. This work needs ongoing investment and support as the models of operation and product has potential for national and international exposure both touring and encouraging unique visitors. Particularly pertinent given the current decade of commemoration.

7.8 To facilitate and support audience development:

- Expand the ANI initiative 'Test Drive the Arts' (public could apply for free tickets to experience a company or venue they had not visited). Arts participants should be reimbursed for free tickets offered to ensure blanket participation. The scheme needs increased marketing budget to ensure access is maximised. Resources should be available to guarantee repeat attendance.
- Explore the success of the 19-22 yrs of age audience development scheme in London theatres – each participant was offered a range of tickets to ensure they experienced a canon of work and so broadened their perceptions.
- The arts minister and DCAL committee need to become knowledgeable theatre champions through attendance, verbal commitment and ongoing constituency encouragement, both event presence and participation support.
- Encourage local media suppliers to profile indigenous arts events; offer subsidised advertising; offer sponsorship-in-kind via competitions / 'dragon's den' pitches etc

- Offer funding for original marketing proposals or contemporary communication tools
- Ensure professional theatre is considered as a means of celebration and commemoration across communities
- Ensure professional arts producers are active participants in cultural tourism policy and product development
- Look at cultural heritage animated by live theatre initiatives instigated by the Office of Public Works in the South of Ireland – given our areas of natural beauty and sites of historical interest such collaborations have potential and could open new revenue streams. Kabosh is well-placed to deliver such a programme of work.

7.9 To facilitate economic stability

- Promote the cross-departmental value of the creative industries – encourage ministers from different departments to attend events that could potentially enhance their portfolio: theatre as a social development tool, cultural tourism events, arts workshops in schools
- Establish an investment scheme for revival, particularly international touring
- Ensure the creative industries, including theatre has a presence at international events and conferences
- Bring visiting investors, politicians, media etc to live, indigenous arts events in both the flagship theatres and unusual locations as part of their itinerary.
- Work with arts & business to develop new business partners for investment including sponsorship-in-kind
- Roll out the ‘% for art’ scheme across the sub-sectors
- Look at recent ACNI/ Chomhairle Ealaíon report on individual artists standard of living / income and develop a strategic plan to offset the appalling findings
- CAL should encourage other government departments to make provision for portfolio-specific creative projects.

Paula McFetridge

Artistic Director Kabosh
artisticdirector@kabosh.net
028 9024 3343
www.kabosh.net

Landscape Institute Northern Ireland

Landscape Institute Northern Ireland

Northern Ireland Assembly Inquiry into the Creative Industries by the Committee for Culture Arts and Leisure

Response of the **Landscape Institute**.

20 December 2011

For the attention of the Committee for Culture Arts and Leisure, Room 344, Parliament Buildings, Ballymiscaw, Stormont, Belfast BT4 3XX. E-mail: committee.cal@niassembly.gov.uk

Introduction

The Landscape Institute is the chartered institute in the United Kingdom for landscape architects, incorporating designers, managers, and scientists, concerned with conserving and enhancing the environment. The Landscape Institute promotes the highest standards in the practice of landscape planning, design, management and research, and represents members in private practice, at all levels of government and government agencies, in academic institutions and in commercial organisations.

The Landscape Institute is an educational charity and chartered body whose purpose is to protect, conserve and enhance the natural and built environment for the benefit of the public. It champions well-designed and well-managed urban and rural landscape. The Landscape Institute's accreditation and professional procedures ensure that the designers, managers and scientists who make up the landscape architecture profession work to the highest standards. Its advocacy and education programmes promote the landscape architecture profession as one which focuses on design, environment and community in order to inspire great places where people want to live, work and visit. The Landscape Institute is committed to the principles of sustainable development by improving the quality of design of urban and rural environments and to the protection and enhancement of our physical and natural environments.

The Landscape Institute Northern Ireland branch (LINI) represents the professional membership within Northern Ireland and is particularly concerned with design, management and planning for the protection, conservation and enhancement of the natural and built environment of Northern Ireland

Landscape architecture is the design profession for the external environment. The Landscape Institute welcomes this opportunity to inform the Department for Culture, Arts and Leisure about the position of landscape architecture as part of this inquiry into the Creative Industries in Northern Ireland.

1. Identify the potential of landscape architecture, with particular emphasis on economic benefits

Major design challenges face us in the early 21st century. We cannot continue to simply reproduce buildings and public spaces on the models we have used in the past. We know that our natural environment provides us with irreplaceable ecosystem services, and that we must find ways of sustaining and enhancing these in the fabric of our urban areas as we plan for the future. We know that we need to develop less energy-intensive approaches to construction. We must find ways of managing water resources more effectively, to reduce our reliance on major infrastructure to deliver us safe, clean water and minimise the risks of flooding. We must create public spaces in our cities and towns which encourage prosocial behaviour and promote a sense of shared civic responsibility and belonging. The Landscape Institute has published a Position Statement on Green Infrastructure (<http://www.landscapeinstitute.org/policy/GreenInfrastructure.php>) demonstrating the contribution of landscape architecture to the holistic design of places.

Also, we must create places where people actually want to live. The creation of 'the green city' is not merely a technical challenge. American landscape architect Marta Schwartz has summed this up as follows – 'if it is not beautiful, it is not sustainable'. If a place is not inspiring, or pleasant, or even comfortable, people will avoid it and it will be economically, socially and therefore environmentally unsustainable. At the level of a town square or park, poor design decisions can lead to abandoned spaces which attract antisocial behaviour and crime. At the level of an entire town, poor design can lead to skilled and transient people moving away to establish themselves somewhere more pleasant and conducive to the good life. Conversely, places which design and manage their public space effectively can become poles of attraction for business, tourism and inward investment. Northern Ireland has a tremendous asset base of both natural and manmade landscapes. It is not yet deploying and developing these as effectively as it can.

There are many examples of how landscape architecture has played a vital role in transforming spaces in Northern Ireland into valuable community assets. These include the Connswater Community Greenway in East Belfast (Paul Hogarth Co. Ltd) and Omagh Town Centre (Scott Wilson). What is missing is a coherent vision for this across government or an understanding at a strategic level of the possibilities it offers.

2. Key challenges facing the sector

The benefits which landscape architecture can bring to society can only be secured through enlightened public sector clients procuring design work in an intelligent, design-aware way. Three main challenges may be highlighted:

1. A lack of recognition by public officials of what landscape architecture actually is and has to offer to society
2. Northern Ireland's system of procurement of public works, which is uniquely expensive and burdensome as well as making it all but impossible for local SMEs to compete for work because of the time, costs and risks involved. We believe there is little point in using public money to build capacity in the creative sector on the one hand, and then hamstringing it by making it very difficult to operate on a commercial basis.

3. A fondness for giving larger-scale design work to firms from mainland Britain or indeed from other countries, on the mistaken assumption that this somehow offers 'better quality', less risk or an assurance of greater 'design flair'.
4. The lack of an ethos which is minded to seek ways of supporting local creative and design enterprise, not through grants and special favours, but by establishing simple design focused procurement mechanisms that give it a fair and reasonable chance of securing work. The contrast between Northern Ireland and Wales, in particular, is noteworthy in this respect.

3. Gaps in Current Policies:

3.a. Tax credits and other special financial mechanisms: Landscape architecture does not need these. Given a level playing field it is able to flourish on its own merits.

3.b. Education, training and skills: there is currently no degree programme in landscape architecture in Northern Ireland. The University of Ulster recently initiated a postgraduate degree programme in the discipline which demonstrated its feasibility from an institutional point of view. However the particular pressures facing HEIs in Northern Ireland meant that delivery of the programme has been curtailed in 2011.

Recognising the core position of landscape architecture within the design professions, the Ministerial Advisory Group for Architecture and the Built Environment has a landscape architect as one of its eight members. The DCAL Policy for Architecture and the Built Environment has the support of a landscape architecture programme in Northern Ireland as a specific point of its Action Plan. At a European Level, signatories to the European Landscape Convention (ratified by UK in 2006) undertake to promote training for landscape specialists in each area of devolved government. The Landscape Institute is concerned of the impact of not fulfilling these commitments.

The lack of an established landscape architecture degree programme means that the profession of landscape architecture in Northern Ireland has to work without the kind of nucleus of skills development, research, outreach and public profile which build up around University programmes in cities such as Sheffield or Leeds. However the new funding structure for higher education in the UK may offer some possibilities for renewing the pilot and building a centre of excellence for landscape architecture in Northern Ireland. A well-conceived programme, particularly one with good links to other creative disciplines and to the creative and professional community outside HEIs could serve as a beacon of excellence across the British Isles.

Conversely the absence of a strong university hub in Northern Ireland poses several threats to the advancement of the design agenda in Northern Ireland. To cite one example – the Design Council in London is developing a research agenda which will involve participation from HEIs – without an established research base in landscape design, there is no way of participating in this. To cite another – over the next four years the way that design professions in the built environment collaborate with each other and interact with their clients will be completely transformed by the adoption of Building Information Modelling, which will enable the built environment to be designed collaboratively and in three dimensions in ways which have never before been possible. Without a landscape architecture programme in Northern Ireland there is no ready means of the profession engaging with this technology or preparing itself fully for the creative and professional challenges it faces.

There may well be an emerging market for landscape architecture degrees in Northern Ireland. UK students are keen to find affordable degree programmes, and at the same time the overseas student

market for landscape architecture has more or less reached saturation point in the English universities. Mainland institutions do not wish the proportion of non-EU students to increase any more but the overseas demand continues to rise.

Although there are currently no statistics available, it is known that upwards of 15 students from Ireland (North and South) per annum are accepted on Landscape Architecture courses in Scotland and England. Further investigation would be required to establish what proportion of these local students would have subscribed to a Northern Ireland Landscape Architecture course had it been available.

3.c. Leverage into international markets: One of the most important things any creative industry needs in order to play its full part internationally is a firm and established home base. What landscape architecture practices in Northern Ireland most need is for the public sector to be an 'intelligent client' - appreciating the value of well-designed public space; procuring them through a fair and proportionate tendering system; and proudly showcasing its achievements in international arenas. At the moment, cities across Europe travel to Barcelona to learn the lessons of excellence in design of public space and to Freiburg in Germany to learn about how rethinking the design of a town can enable it to support sustainable living and new kinds of community development. These cities are not major global metropolises and they have not necessarily spent vast sums of money on their achievements, yet today they serve as exemplars to cities all over the continent. Why could a city or a town in Northern Ireland not do the same?

3.d. Legislative Developments: We very much welcome the recognition by the Executive that prosperous economies need a strong creative sector and that building creativity is a key priority. We note that it was a key objective of the 2008 Creative Industries Strategic Action Plan to grow the sector by 15% to 2011. We are somewhat doubtful that this has been achieved but we feel it is more necessary now than in 2008 for the Executive to redouble its commitment on this front.

In recent years the Executive has made encouraging statements about the creative industries and put in place a number of funding schemes and initiatives to improve the support for them. We do not wish to make any specific criticism of these and we understand that, especially in current circumstances, there is little scope for increasing the funds available.

We see the major challenge not as being about specific pieces of legislation or policy but about strategic leadership for design and the creative industries in Northern Ireland. We have seen how other small European countries, including Finland and Estonia, have developed design strategies and effectively carved out a place for themselves in the international area as places to learn from and invest in, bringing them enormous economic and other 'soft' benefits. We suggest that as well as reviewing current thinking and practice in other nations of the UK, the Assembly should be looking more widely across Europe at how the most effective hubs for design and the creative industries have established themselves. As Estonia has shown, it is not all about more subsidies and lots of money, and there may be much to learn from there.

Since the UK is a signatory to the European Landscape Convention (as, indeed, is the Republic of Ireland), the Northern Ireland Executive and Assembly have a legal responsibility to recognise landscapes as an expression of shared cultural and natural heritage; to establish policies aimed at landscape management and planning, and integrate landscape into town planning strategies as well as cultural, social and economic policies. We believe awareness of the Convention is very poor among MLAs and in the Executive, and we see little evidence that the spirit of the Convention flows through to broad range of policies and strategies adopted by them.

3.e. Local Planning and empowerment: Design in planning policy is considered less as a matter of Executive policy and more as something to be delegated to local planning authorities. There is no evidence in many cases that local planning authorities are properly equipped to be good clients for design, and this needs to be remedied as a matter of urgency. There are tools available to help local communities make informed and constructive decisions on how to use their public space (e.g. the Landscape Institute's Spaceshaper tool) and local planning authorities and community groups should be directed to these and supported in their use of them as far as possible. Relating to the Reform of Public Administration and the reform of the planning system in Northern Ireland, the Landscape Institute is concerned that local authorities are not adequately informed as to the capacity of landscape architects within a good design-based planning system. The employment of landscape architects within the public sector encompasses only those within planning service commenting on strategic planning applications, and within Belfast and Derry City Councils relating to projects on their own lands only. There is no currently no government landscape architectural advice given to government-led projects such as roads schemes and other infrastructure. Relating to the response given in point 1 above, this is far below the standards of government throughout the rest of the UK. The Landscape Institute specifically requests that the Department work with the Landscape Institute and the MAG to ensure that local authorities and the Northern Ireland government establish appropriate landscape and design experts within the new planning and public administration system.

Relating to community empowerment, local Landscape Architects are obviously also members of the communities they live and work in, and are able to recognise through their professional experience, potential for these spatial environments and could develop creative solutions that others may not have considered. However, traditional structures generally result in our design professionals taking a reactionary role, responding to predetermined design briefs that have been set by planners, private developers or active community groups. Whilst this mechanism is still valid and valuable, many spatial design based projects often miss potential opportunities at inception stage to reach a much wider audience and extended environmental benefit through a connective creative thinking. The Landscape Institute suggests that perhaps some form of research-based initiative could be developed to tap into the full potential of these professionals, by allowing local landscape architects to apply for basic support to develop potential 'seed' design ideas and concepts that would benefit all. This potential source of design concepts could then be used to stimulate debate among government, local authorities, communities, local stakeholder and the design profession, with the best concepts being taken forward to generate further funding and investment opportunities and realised as projects. This sort of mechanism would inspire our local professionals to become creative innovators and leaders rather than purely reactionary.

Place-making often involves significant contributions from highway and other public authorities. It is rare to see a scheme by a government-led authority (eg. DRD, or local authority) submitted for MAG Design Review even though these can have wide-ranging impacts for the public realm. This creates an unnatural division between the effects of the design activities of the public and private sector, with the presumption that the private sector needs to be subject to Design Review but that the public sector does not. This is a false premise. The Architecture and Built Environment policy states that Government must be a Design Exemplar. Many projects are integral with the design of the public realm, and the Landscape Institute does not find that Northern Ireland government processes are sufficiently robust relating to quality design in the public realm across all sectors.

In a pressured economic climate the resources for development projects are squeezed, and Northern Ireland's already entirely inadequate representation of skilled staff in design, conservation and green space in government departments and local authorities is being reduced. The Landscape Institute notes that there is a need to provide high quality design professionals to assist with local

and effective design policies in the strategies, masterplans and action plans that may not be an everyday skill within each department and authority.

Northern Ireland needs a standard-bearer that takes a high level view above specific delivery targets, and leads nationally on the development of capacity at a local level with the specific focus on optimising the quality of procurement and design outcomes. It should seek to improve the delivery of quality in planning and design at all scales. This means advocating and facilitating high standards in sustainable quality design issues for masterplanning and public space.

Northern Ireland needs a network hub for design so that government departments and local authorities can:

- access external design support, preferably free of charge, that is politically independent from officers and procurement restrictions.
- act as public sector Design Champions to push design support into some public services that supply and manage the infrastructure of space and land that traditionally are weak in design (highways, utilities etc)
- provide a hub for communities and neighbourhoods to access design support on how to procure or challenge design
- Maintain and promote case studies and knowledge.
- Meet the need for skills which local communities will require in the new planning environment, and which many do not have: co-design skills; mentoring; facilitating and negotiation skills; community strategic visioning; collaborative policy and objective setting; brief writing; advice on local procurement and design competitions advice; selection of design consultants.

Northern Ireland need to recognise the benefits to our whole society that a well supported, inspired creative core of Landscape Architects can add to the entire spatial environment. Similarly, Northern Ireland needs to recognise and support its small but excellent core of locally-based Landscape Architects who are eager to explore, develop and realise a diverse range of environmental design projects.

In conclusion, the Landscape Institute directs the CAL Committee to the following video clip which gives an overview of the creative profession and industry of landscape architecture, and the place of the profession in this DCAL Inquiry: "I Want to be a Landscape Architect" (<http://www.youtube.com/watch?v=zbx3FDDNeQM>).

As the professional body for landscape architects, who are professionally accredited with the skills, standards and expertise relating to landscape matters, the Landscape Institute respectfully request to be integrally involved as core stakeholders to the Northern Ireland government in the process of development the creative industries in Northern Ireland. The Landscape Institute would appreciate the opportunity to meet with the DCAL Minister and the CAL Committee, to discuss this response further.

The Landscape Institute Northern Ireland branch would like to thank the Department of the Environment for the opportunity to contribute to the Inquiry into the Creative Industries in Northern Ireland.

For any queries and further discussion relating to this response, and for future consultations, please contact:

Emily Smyth,

Chair, **Landscape Institute Northern Ireland**
c/o PLACE Built Environment Centre,
40 Fountain Street, Belfast BT1 5EE
www.landscapeinstitute.org/northernireland/
www.landscapeinstitute.org
Registered Charity No.: 1073396

Prepared for Landscape Institute Northern Ireland by Alastair McCapra (Chief Executive Landscape Institute), Pete Mullin CMLI (Policy Representative LINI), and Emily Smyth CMLI (Chair LINI).

Libraries NI

Culture, Arts and Leisure Committee Inquiry into Maximising the Potential of the Creative Industries

Submission by Libraries NI

1. Libraries NI is the single public library service for Northern Ireland. It came into being on 1 April 2009 as part of the Review of Public Administration. Its services are regionally planned and locally delivered and focus on: cultural and creative development; support for learning and learners; access to information; heritage and digitisation; and the promotion of reading.
2. Libraries NI welcomes the opportunity to contribute to the Committee's inquiry into maximising the potential of the creative industries. Libraries play a key role in creativity and in supporting the emergence of creative people and creative enterprises through:
 - access to library collections, many of which are unique e.g. the newspaper collection and the Fine Books in Belfast Central Library and act as a source of inspiration and information particularly for writers and artists
 - providing a venue for arts events and activities and introducing audiences to a range of creative endeavours
 - developing knowledge and skills
 - providing access to information.
3. Libraries NI has a network of 98 branch libraries, 2 specialist libraries and 28 mobile libraries located in cities, towns and villages across Northern Ireland which forms an important part of the cultural and creative infrastructure. In 2010/11 there were over 7 million visits to libraries in Northern Ireland. Through providing space for exhibitions, roadshows, workshops etc, the public library network provides not only an opportunity for those involved in the creative industries at local level to showcase their talents and products to a wider audience and generate interest in the creative industries. Libraries also, through providing access to information and learning materials assist, particularly those at an early stage in their creative journey, to develop and extend their knowledge and skills base.
4. All libraries provide a range of up to date stock (books, newspapers, magazines and periodicals, CDs, DVDs etc) for use by adults and children. In addition there are over 1,300 public access computers with free internet access, which last year (2010/11) were in use for over 1 million hours. As part of our commitment to creative development we have introduced a Creative Lab in Bangor Carnegie Library equipped with 8 Imacs with standard Mac software including I Photo for photo editing and Garage Band for creating and mixing music. The service has also been enhanced by providing additional software, including Sibelius (software used to create musical compositions, which can then be played using the midi keyboards that are also available) and Photoshop (a more sophisticated photo editing programme). Subject to affordability, Libraries NI intends to extend the availability of this type of Creative Lab through the e2 Project, which will replace the current contract for the provision of IT facilities and is currently at procurement stage. The current plans are for 8 additional Creative Labs across Northern Ireland, each equipped with 10 Imacs as well as audio and video recording equipment and audio and video editing suites. Skilled staff will be available to help people create and upload material to the internet thus making their content accessible. Libraries NI is of the view that these kinds of facilities in welcoming, shared community spaces serve to encourage young people in particular, who may not have access to alternative facilities, to be innovative and creative, experiment with ideas and develop and expand their creative talents.

5. In March 2011 Libraries NI participated in the first ever Creativity Month, hosting a range of events to help raise the profile of the creative industries, inspire new ideas and develop the skills of budding writers, artists and performers. The programme included, for example:
- digital photography workshops
 - creative writing workshops with well-know authors and writers
 - poetry workshops with a prize-winning poet
 - talks on publishing and the relationship between an author and his/her editor by an experienced publisher
 - a workshop on using comedy, improvisation and drama as an aid to communication by a well-known actress, writer and broadcaster.

The purpose of our involvement in Creativity Month was to reach out to people in local communities who have ideas and aspirations but need encouragement and assistance to translate those ideas into tangible goals and who can take inspiration from those who have been successful in realising their ambitions.

6. Libraries N and the Linen Hall Library are the lead partners in the Northern Ireland Publications Resource (NIPR) which aims to identify, collect and preserve every book, pamphlet, periodical and report published in Northern Ireland since January 2000 and create an accompanying bibliography. Dedicated repositories have been set up within these institutions to house the collection. In return for donating their material, NIPR helps local publishers market their work by advertising the publications internationally through its online catalogue and through a quarterly list of acquisitions which, in addition to being published online, is sent to libraries and universities throughout the world. NIPR guarantees that all material deposited into its care will be preserved for posterity. By donating their publications, local publishers are helping to build a collection that is evolving into an invaluable archive of Northern Ireland's unique literary heritage. NIPR is also involved in developing the skills base in relation to publishing through running courses and providing advice on how to get material published.

7. Belfast Central Library houses the most comprehensive publicly available collection of business information resources in Northern Ireland. The collection is a particularly valuable source of information for small businesses and those involved in start-up enterprises. Resources include:

- Market research and statistics e.g. Mintel and Keynote
- Company information, including Kompass and Fame
- Small Business set up information including COBRA online
- Trade and industry directories
- Financial and business information, including periodicals and newspapers.

The library is also the only recognised (PATLIB UK) Patent Information Centre in Northern Ireland providing public access to the full range of patents and standards and information on intellectual property protection.

8. Libraries NI recognises that there is potential for greater collaboration with other stakeholders to grow and develop the creative industries and believes that the opportunity exists to use its resources more effectively to help individuals involved in the sector to access the information that they may require or reach wider audiences and to assist in the development of the knowledge and skills necessary to compete successfully in the field.

Lyric Theatre



20 December 2011

Lucia Wilson
Committee Clerk
Committee for Culture Arts and Leisure
Room 344
Parliament Buildings
Belfast
BT4 3XX

Dear Lucia,

Ref: Inquiry into maximising the potential of Creative Industries

Thank you for providing us with the opportunity to respond to the Inquiry into Maximising the Potential of the Creative Industries.

Background

For over 60 years the Lyric has been an indispensable part of our cultural life. The Lyric is uniquely positioned as the only full-time producing theatre in Northern Ireland. It is the largest employer of professional theatre practitioners in the region, providing over 500 employment weeks for actors, and caters for audiences of 70,000 each year, of which nearly one third are young people under the age of 25.

Approximately 50% of the Lyric's audience comes from the Greater Belfast area and 50% from the wider region. BT code analysis of the Lyric's audience data demonstrates a real city-wide impact with less than 10% of total bookers from the BT9 neighbourhood in which the theatre is located. 5% of bookers in the first six months came from out-of-sate. A programme of national and international touring productions widens the theatre's reach even further. Most recently the theatre toured its production of *The Absence of Women* to the Tricycle Theatre in London for a 4 week run.

The theatre has supported the development of local talent over many decades and provided a platform for a wide range of local voices, including John Hewitt, Graham Reid, Gary Mitchell, Martin Lynch, Tim Loane, and Marie Jones whose play *'Stones in His Pockets'* has become one of Northern Ireland's most successful cultural exports. The Lyric has also been instrumental in the career development of many of our finest actors and ambassadors, including Liam Neeson, Ciaran Hinds, Adrian Dunbar, Conleth Hill and Dan Gordon.

55 RIDGEWAY STREET
BELFAST BT9 5FB

TEL / +44 (0)28 9038 5685
FAX / +44 (0)28 9038 1395
EMAIL / INFO@LYRICTHEATRE.CO.UK
WWW.LYRICTHEATRE.CO.UK

PATRON / LIAM NEESON OBE

LYRIC THEATRE NI IS A REGISTERED CHARITY
CHARITY NUMBER XN47869
COMPANY NUMBER NI066152
LYRIC PLAYERS THEATRE PRODUCTIONS LTD
COMPANY NUMBER NI065446

The original theatre opened in 1968 but had to close in January 2008 due to the dilapidated state of the building. The Lyric organized a hugely successful capital fundraising campaign and raised a total of £18.1m. Over one third of the money raised came from private donors, trusts and foundations, making it the most successful arts capital fundraising campaign in Northern Ireland.

In May 2011 a new purpose built theatre opened on Ridgeway Street on the banks of the River Lagan. The new theatre contains two state-of-the-art auditoria (Northern Bank Stage and the Naughton Studio), a rehearsal room, education and outreach suite, extensive back of house facilities and open and spacious foyers. Since May we have staged 6 full productions on the Northern Bank Stage and 2 productions in the Naughton Studio as well as hosting some visiting companies. In total we have staged over 250 performances.

In addition to staging professional theatre, the Lyric delivers an extensive education and creative learning programme covering all ages and backgrounds. From storytelling to theatre school and partnerships like those with Kids in Control. The Lyric is committed to making theatre accessible for everyone and provides tickets for every off-peak performance at just £5.

The theatre has recently won awards for its architecture and artistic programme including Best Belfast Brand (Aisling Awards) and the Theatre UK Award for Cultural Diversity for its Pat and Plain primary school project funded by the Ulster Scots Agency and Foras na Gaeilge.

We note our response to the terms of reference as follows:

1. Identify the potential for the Creative Industries in Northern Ireland with particular emphasis on the economic benefits

- 1.1. The most recent economic and social impact study of theatre in Northern Ireland identified that every £1 of public subsidy generates a further £3.62 of spend in the local economy.
- 1.2. The creative industries provide jobs for over 36,000 people in Northern Ireland representing 4.6% of the population and placing it on a par with agriculture. In an Assembly debate of 9th October 2007 the then Minister for Culture Arts and Leisure noted that if Northern Ireland was to emulate what has been achieved in the rest of the UK in respect of the Creative Industries we would see the creation of a further 11,000 jobs.
- 1.3. The Lyric Theatre not only produces local theatre but it supports suppliers by selling locally sourced or manufactured products e.g. Whitewater Brewery, Armagh Cider, Baillies Coffee etc. Furthermore it procures local services including set construction, prop procurement, building maintenance, professional services.
- 1.4. More generally assists with the generation of spend via its customers through a number of ancillary services including transport (bus, train, taxi, and filling stations), food sales, and bed nights in local hotels, and drink in local bars. Local cafes and restaurants rely on the evening trade create by theatregoers
- 1.5. The Lyric Theatre provides training and on-the-job learning opportunities for professional theatre designers, technicians and stage management that then use those skills to gain employment in other creative industries e.g. film production with HBO Game of Thrones.
- 1.6. There are also a wide range of individual case studies which demonstrate how cities and regions have benefited economically from increased investment in arts and cultural activities. A key example is the transformation of Glasgow through its year as European Capital of Culture. "The

benefits of the experience can be recognised by pointing out their immediate economic impacts in terms of leisure tourism and business growth. Greater Glasgow and Clyde Valley Tourism Board quotes an increase of 88% UK and 25% international visitors between 1991 and 1998.”¹

- 1.7. 5% of the Lyric’s bookers in the first six months since re-opening came from out-of-state proving the value of local theatre as a cultural tourism asset.
- 1.8. The growth of cultural tourism as an economic force is undeniable and presents Belfast and Northern Ireland with a major business opportunity. Global trends indicate that tourists are seeking cultural experiences particularly in the short break market, which is the main focus in marketing Belfast worldwide. Tourists looking for unique and authentic experiences are increasingly interested in cultural sites and innovative arts programming, and will travel to find these attractions. Tourism centred on arts venues, festivals, museums, art galleries, and heritage attractions is big business. Visitors drawn to a location for a specific cultural activity or event will tend to stay longer to take advantage of other recreational activities and are more likely to make return visits.
- 1.9. The Scottish Executive and the Scottish Arts Council have carried out a substantial amount of research into the benefits and impact of investing in theatre, including the SAC Review of Theatres (2000). This eventually led to a major investment of additional funding (initially £7.5million for the first two years) to establish a new National Theatre of Scotland.
- 1.10. There are also immense social benefits from investment in the arts which have been well researched and reported. Drama is an educational medium that nurtures design, performance, language and technical skills, all of which feed directly into the development of the creative industries. The Lyric, for example, is committed to demonstrating and fostering imagination, creativity and innovative thinking in action. On an annual basis, it provides a wide range of opportunities for young people to engage creatively and critically with the arts through an extended programme of festivals, workshops, training schemes, work placements, and comprehensive study guides. Participation in, and enjoyment of, such activities teaches young people about the importance of team spirit and discipline. It encourages the development of individual creativity and self-confidence, allowing young people to explore key social and personal issues, such as cultural identity and conflict resolution, in a safe and supportive environment through role play and problem solving.
- 1.11. A key recent study, with particular relevance for the performing arts sector, would be The Shellard Report, commissioned by the University of Sheffield and published in April 2004. The report consists of a comprehensive economic impact study of theatre in the UK and concludes that professional theatre has a huge economic impact in the UK, at a conservative estimate of £2.6bn annually. This figure does not include, for instance, the impact of individual touring theatre companies or non-building-based theatre activity. Key components of this economic impact figure were: spending by theatre audiences, in particular food bought outside the theatre, transport costs to get there and back, and necessary childcare costs; expenditure on staff and freelance artists local goods and services; income generated by theatres, including ticket sales, sponsorship, grants, donations, programme and refreshment sales, merchandise and catering sales and income generated by working overseas.

¹ García, B. (2003) “Glasgow lessons can help Liverpool” in: *Regeneration & Renewal* (4 Jul) (p. 14)

- 1.12. Belfast City Council commissioned internationally renowned competitiveness expert Professor Michael Parkinson to carry out a comparison of competitiveness between Belfast and similar cities in England and Europe. In April 2004 his report *Belfast: A Competitive City* was published. A key finding of the report is that soft location factors were becoming an increasingly important part of economic decision-making. One of the constant threads of interviews with public and private decision-makers is the significance of attracting and retaining skilled workers to their cities. And, in their calculations, the quality of life for themselves and their families is an increasingly important factor. Cities with the assets of good environment, distinctive architectures, cultural facilities, diverse housing stock and access to natural amenities are attempting to preserve and improve them. Enhancing cultural infrastructure by redeveloping the Lyric will create a more attractive environment for the residents of Belfast.
- 1.13. Significant local research in this area dates back to 1996 with the publication of the John Myerscough Study – *The Arts and the Northern Ireland Economy*. It demonstrated through the use of a multiplier that direct spending on the arts led to spending in other sectors of the economy, which in turn enhanced wealth and job creation and made cities appear more attractive to citizens and companies. Myerscough's first major UK-wide study into the economic impact of the arts was published in 1988.
- 1.14. Extensive, relevant research by the Arts Council of England includes:
- 1.14.1. *The Impact of the Arts – Some Research Evidence* (ACE, 2004). This document draws together research evidence on the impact of the arts on employment, education, health, criminal justice and regeneration. It presents findings on the impact of the arts on individuals and on communities. The document is work in progress and we plan to update it at regular intervals as new research becomes available.
- 1.14.2. *Measuring the Economic and Social Impact of the Arts* (ACE, 2002) Assesses different models and methods of measuring the economic and social impact of the arts, and the quality and appropriateness of existing research methods. Appendix 1 provides a guide to the vast amount of existing literature in this field.

2. Identify the key challenges facing the sector

- 2.1. The greatest challenge currently facing the sector is under-funding.
- 2.2. Recent research by the Arts Council of Northern Ireland demonstrates that Northern Ireland has the lowest per capita arts spend in the UK and Ireland. There is wide-ranging research available demonstrating the positive impact of investment in the arts on a cultural, economic and social level. A key study, with particular relevance to the performing arts, would be 'The Boyden Report'.
- 2.3. Published in May 2000, the Boyden Report examined the role and function of English Regional Producing Theatres (ERPTs). The comprehensive study acknowledged the growing financial and artistic crisis caused by twenty years of strategic confusion, increased expectations by multiple stakeholders, standstill funding and financial instability in the sector. It proposed a review of the entire theatre sector and a strategic plan to ensure coherent planning and greater consistency in funding provision. The Boyden Report prompted a Government commitment of £25 million to address the problems in the theatre sector.

- 2.4. The theatre sector also faces the challenge that many of the population simply don't place a "value" on the arts, believing theatre is not something that relates to them. Their misconception is that the arts in general don't affect their daily lives or that they can't access the arts. Ironically they fail to appreciate that by simply watching a movie, going to a concert or watching their favourite soap opera they experience the arts. Many of the writers, designers, actors, directors and technicians learned their craft in theatre. The value of the creative industries would quickly be established and demonstrated to the wider public if the sector went on strike. No television, no radio, no advertising, no books, no animation, no design, no clothes, no music.
- 2.5. There also exists a different sense of "value" amongst customers across art forms. Many people will be happy to pay over £50 to purchase tickets for an arena concert to see their favourite pop star but those same people consider £20 expensive for a theatre ticket. And yet the impact that a theatre experience will have on people is more sustained than for most other art forms. Many people will speak of their first memory of going to the theatre and the impact it had on them. Perhaps the undervaluing of theatre comes from a lack of understanding in the marketplace of the costs of producing theatre. On average, a stage production with a modest cast will cost in the region of £150,000 to produce for a four week period making it necessary to sell 9,000 tickets just to breakeven with a gross ticket price of £20.
- 2.6. There are particular challenges faced by the Lyric Theatre as opposed to other theatres in Northern Ireland. The financial risks for a producing theatre like the Lyric are much greater than the others that receive productions. A receiving theatre is one where the show is produced by another theatre company and toured to a number of different venues. Examples include the Grand Opera House, The Mac and the many regional theatres. In such a case the financial risk of the show is shared between the theatre and the producer, each taking a share of the ticket price. The theatre incurs none of the production costs and therefore is not exposed to the fixed costs of production.
- 2.7. For a producing theatre like the Lyric, all the production costs are incurred by the theatre and therefore all of the financial risk. Whether just 1 or 9,000 tickets are sold, the costs of the production remain the same.
- 2.8. The pressure on theatres to keep prices down limits the buying power of the theatre and keeps wage rates low. The starting wage for a professional actor is just £380 per week. Established actors can charge more but with underfunded theatres having to keep production costs low, they simply can't afford to pay the higher rates necessary to secure the more well-known names; the very names that might generate greater interest in the show and drive sales.
- 2.9. The current economic climate is causing some further challenges. Aside from the obvious problem of people having less disposable income they are becoming more price resistant. They are also booking much later than before, often in the week of a production. This causes considerable problems for venues when considering their marketing and pricing strategy. Discounting is commonly used to increase ticket sales but with people booking later the pressure is on venues to discount too soon, thereby underselling their tickets and reducing income. They also send a damaging message to their customers, suggesting if they wait long enough they will get tickets cheaper, thereby making the problem of last minute ticket sales worse. Late booking also causes cash flow problems where production costs are front loaded yet ticket sales come in later.

-
- 2.10. Another challenge caused by the recession is that of transport. Previously schools and community groups would have been happy to have considered purchasing tickets and booking transport to visit theatre for a production. Rising fuel prices has led to the cost of transport being beyond the reach of many schools and therefore, whilst the ticket prices are affordable, the transport isn't. As a result there has been an increase in the number of amateur local productions in church halls and community centres around the country, depriving the theatres of a large part of their audience.
- 2.11. The growth of the film industry in Northern Ireland is creating some additional challenges for theatre. For many years we have worked with a small pool of designers and technicians who have served the theatre community and have accepted the pay rates on offer. The recent upsurge in film production has provided opportunities for them to work in an industry that pays much higher wage rates. Not only does this highlight the disparity of pay between the two industries and make theatre less appealing but it removes the very talent and expertise that the theatre community has relied on for years, leaving it short of the people it needs to produce and operate theatre.
- 2.12. Commercial sponsorship is particularly difficult to obtain in the current economic climate. Potential sponsors are much more interested in measurable return from a sponsorship package than the philanthropic nature of support.
- 3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms in Northern Ireland.**
- 3.1. In 2007 the Arts Council of Northern Ireland commissioned Scottish Cultural Enterprise to develop a Drama Strategy for Northern Ireland. The strategy identified the benchmark for annual grant funding from Arts Council and local authorities for an equivalent rep company is in region of £1.4 - £1.5m. With the support of the Arts Council, the Lyric Theatre has successfully increased its annual funding from the Arts Council from £500,000 to £1,000,000 but has been unable to secure an increase from Belfast City Council, with funding remaining below £40,000. Until the adequate level of public funding is secured, the Lyric will continue to struggle to perform alongside its counterparts in the rest of the UK and Ireland.
- 3.2. There is often a bias, particularly within local authorities, towards community projects and pressure on arts organisations to value their work by identifying how they tackle social exclusion or engage with audiences from TSN areas. Whilst the Lyric Theatre accepts this a priority, there is a failure to recognise the value in investing in theatre for the sake of producing something of artistic quality. Often the benefits of theatre are intangible or difficult to quantify. Whether it is creating pride in the region, challenging thought and belief, stimulating debate or simply creating a culturally rich region in which people want to live and work, theatre has a value aside from that which is quantifiable and funding bodies need to give greater recognition to that fact.
- 3.3. One of our greatest concerns about delivery mechanisms is with the latest requirements of the Arts Council annual and multi-annual funding application. The application process is extremely onerous and brought about by the application of economic models on an artistic process. While it may seem sensible for a government economist to request an options appraisal of the work of a theatre, there is a clear misunderstanding of what it is the creative industries do and the value they create. We accept there is a need to be able to independently assess and measure the output of creative industries but the current approach of trying to force an economic appraisal

model on the industry is flawed. Better to create a bespoke model that fully reflects the nature of, and demands on the industry.

- 3.4. The current process also requires the allocation of significant resources of each organisation and a high level of financial or economic understanding. Very few, if any, of the already underfunded and under resourced organisations have the spare capacity or professional expertise to complete the application process.
 - 3.5. An important part of producing theatre is the ability to bring it to wider audiences i.e. to tour. Unfortunately the risk of touring can be prohibitive. There is a certain level of fixed costs without guarantees of return e.g. travel, accommodation, set transport, living allowance. But touring not only creates economic opportunities by increasing the potential audience, but it provides opportunities for promoting Northern Irish Theatre to the rest of the world. Not only does that create a greater awareness of the cultural offering of Northern Ireland but it allows opportunities for shows to be seen by potential commercial co-producers. "Stones in His Pockets" is an example of a Lyric production that has gone on to tour the world. The creation of a touring fund would help mitigate the risk for theatres and make that step into touring much easier.
 - 3.6. Bar and restaurant income is a potentially lucrative way of theatres supporting their main activities but current liquor licencing laws are hampering efforts by the theatre industry to make the most of this revenue stream. The majority of theatres operate under a Place of Public Entertainment Licence which restricts the sale of alcohol to the period of the entertainment i.e. the show, and a period 30 minutes preceding and following the entertainment. In reality customers arrive earlier and remain later at theatres and restricting the sale of alcohol in such a way is not only detrimental to the audience experience but also to the ability of the theatre to generate revenue. Theatre audiences are rarely intoxicated, disruptive or responsible for public disorder and we believe this restriction should be lifted.
 - 3.7. A further restriction that prevents two types of liquor licence operating on the same physical space prevents the sale of alcohol with a theatre meal where the dining area is used as a theatre bar in the evening. The Lyric serves lunches from 12noon to 2.30pm each day but we are unable to apply for a restaurant licence because in the evening the same area is used to consume alcohol under the Place of Public Entertainment Licence. As a result our lunchtime trade is limited.
 - 3.8. There are recent moves by the Land and Property Services Agency to seek to apply building rates to the Lyric despite it working under corporate structures in which the parent company is a registered charity and the trading subsidiary, where it makes any profit, surrenders that profit up to the charity. This is a worrying development and is likely to result in the theatre facing an unaffordable six figure rates bill. There needs to be some thought given to dispensations for the Lyric and similar cultural charities.
 - 3.9. We welcome the recent "Way Forward" report on the rating of commercial premises and believe further thought should be given to how vacant commercial units can be used to help promote the creative industries whether through the promotion of the industry in shop windows or whether peppercorn rents can be applied to units to attract creative industries.
- 4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries.**

4.1. We have not addressed this area as we believe it better addressed by the Arts Council of Northern Ireland and others.

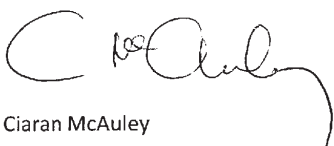
5. Examine the extent and effectiveness of the collaboration and coordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industries in Northern Ireland

5.1. Theatre and the performing arts can have an immense social impact on individuals and communities. For individuals, this may include improved physical and mental well-being, broadening of the mind, increased self-confidence, and greater self-expression and self-advocacy. For communities, the benefits may include encouraging recognition of differences and similarities, strengthening identity and breaking down barriers.

5.2. There is a need for greater recognition and communication across government departments of the benefits of theatre and creative industries. Traditionally theatre is seen falling within the remit of DCAL and is therefore funded accordingly but it assists with the delivery of other department priorities. The Lyric and other theatres help deliver outputs for cultural tourism (DETINI), the formal education sector (DENI), third level education and professional development (DELNI), social inclusion (DSD & OFMDFM) and health (DHSSPS) and more discussion needs to take place and greater opportunities must be created for organisations like the Lyric to tap into funding streams and support networks of these departments.

We welcome the opportunity to reply to the Inquiry into the Potential of Creative Industries and we are happy to provide oral evidence to the Committee.

Yours sincerely,



Ciaran McAuley
Chief Executive

McGarry Consult

McGarry Consult



www.mcgarryconsult.com

Response to the Inquiry into the Creative Industries undertaken by the Culture, Arts and Leisure Committee of the Northern Ireland Assembly

20th December 2011

On behalf of:
McGarry Consulting



Cathedral House
23-31 Waring Street
Belfast BT1 2DX
Northern Ireland

T: +44 (0) 2890 436969
F: +44 (0) 2890 436699
M: +44 (0) 7753 803717
E: hello@mcgarryconsult.com

Web: www.mcgarryconsult.com
Skype: McGarryConsult
Tweet: @McGarryConsult
Facebook: McGarryConsult

Business Planning
Economic Appraisals
Governance & Funding
Strategy & Facilitation

McGarry Consult



www.mcgarryconsult.com

INTRODUCTION

Liam McGarry Esq (LLB) Hons, MSc, MIC, ABA has a background in law, accounts, risk and entrepreneurship, allied with over 13 years' experience in creative industries. Liam is principal behind McGarry Consulting and co-founder of games development studio, Wee Man Studios.

McGarry Consulting helps creative people and businesses with planning, funding, strategy and governance and are currently delivering the Digital Media Connections Programme on behalf of Belfast City Council. **Wee Man Studios Ltd** has secured approximately £250,000 public and private funding for games development. WMS have worked with the world's leading industry publishers, press and software providers and regularly speak at games events and to colleges/Universities throughout Ireland.

EXECUTIVE SUMMARY

FUNDING – There are three main issues with funding:

- > £5,000 There is a need for a quick funding solution to provide grants under £5,000 without restrictions and with reduced audit (eg First Derivatives Plc was started with £5,000 loan). In most cases <£2,000 would be enough to get a person a laptop and/or software, few essentials, maybe trade visit and living allowance. However this is not possible, and where funding is available entrepreneurs won't have the freedom to spend it their way or have to spend it on consultants
- CIIF Funds 200 CIIF Projects is the commitment in the Draft PfG. However CIIF takes time and is restricted, e.g. it can't be spent on directors, which in a start-up the employees are. Therefore you have to spend it on other people, who may not know as much as you on project. This is a major obstacle to overcome.
- Risk Public funding should not displace risk entirely, instead all funding should be based on revenue share, ie if the project is success then the funder is paid back (e.g. NI Screen Product Development Fund) through revenue. Projects should be advanced to a stage where it is commercially viable or investment ready, without need for continued public funding. All applicants for public money should also be required to put some CASH towards project, instead of simply matching public funds with other public funds or value in kind.

SKILLS – there is a skills shortage but there is also a major weakness with respect to recruiting and managing skills (a skill in itself). Many students also lack business awareness and business application, which needs to be addressed. Finally, we need to make it easier for skilled ex-pats to return and secure work. Many are willing and highly skilled but unsure how to proceed.

MARKETING & BUSINESS DEVELOPMENT – Companies need to scale and moving from 2-4 people to 10-15+ is a big gap holding back NI firms. M&BD needs commercial, sales savvy business development people to help firms commercialise & find export markets/partners.

CONFLICT & COLLISIONS – There are too many formal support organisations in NI and there is often a perception of conflicts of interest, when people have public and private interests. Also agencies need better practical understanding of start-up issues (e.g. not all VAT registered).

Cathedral House
23-31 Waring Street
Belfast BT1 2DX
Northern Ireland

T: +44 (0) 2890 436969
F: +44 (0) 2890 436699
M: +44 (0) 7753 803717
E: hello@mcgarryconsult.com

Web: www.mcgarryconsult.com
Skype: McGarryConsult
Tweet: @McGarryConsult
Facebook: McGarryConsult

Business Planning
Economic Appraisals
Governance & Funding
Strategy & Facilitation

McGarry Consult



www.mcgarryconsult.com

COMMENTS

FUNDING - Prog 4 Govt only real definitive commitment to Creative Industries is via CIIF projects (with respect to Games, NI Draft P4G is weak compared to the South's stated commitments). Issue of being unable to fund yourself through CIIF is a major stumbling block, ie you have to pay someone else. This should be addressed. More public funding through revenue share (e.g. NI Screen PDF Funding) should be considered. Public funding should be about sharing risk not totally negating it (e.g. grants) and be good to put more pressure on companies to think commercially from the start about revenue (fully acknowledging Wee Man's position).

Also many games companies from the South have grown into 10-15 man companies (from 1-2 people with little funds if any) in 3 years through commercial revenue (e.g. Open Emotion, Red Wind) so it can be done. In the North the success of Omnisodt (3->60 people in 3 years) shows that companies can grow from commercial revenue and a more commercial strategy and speed to market

SKILLS - there is a skills shortage, but as importantly the business/real world mindset of those leaving University leaves much to be desired. There is also a need to improve management of skilled people. Managing skills is a skill in itself and one in much demand. Having this would also allow NI companies to utilise skills outside NI to complete projects. A lot of skilled people (Games Industry at least) have come back to NI and should be better utilised. Also similar skills that will remain contracted out (Sound, Score, 2D, 3D animation, Vfx, etc) should be promoted better.

MARKETING & BUSINESS DEVELOPMENT - appear major weaknesses from companies being able to avail of commercial opportunities. From talking to companies this seems to be a major need. Maybe you could get 2-3 really good people who could work on behalf of 10-12 companies and maybe work on commission after Year 1. To scale, companies need to be able to bring in revenue and commercialise skills better, M&BD are critical in this respect.

AWARENESS - from the Games perspective, things need to be more open. Digital Circle is a great resource but sometimes people do not get enough information on things, e.g. potential work with Jolt Online last year. Also there is a labyrinth of support agencies and conflicts of interest.

PROTECTING COPYRIGHT/TM - To a point this can be done at low cost/risk. You can TM in UK from £250, using 2 page form and in US from \$300 with slightly longer process. Both are quick and can give great protection. When you need solicitors, do so on a no-one no-fee basis and get the very best. Wee Man Studios have just used this process to great effect against one of the biggest media companies on the planet. You can never completely prevent piracy or protect yourself from US court case but you can take quick, easy steps that give you some protection and then play smart.

Cathedral House
23-31 Waring Street
Belfast BT1 2DX
Northern Ireland

T: +44 (0) 2890 436969
F: +44 (0) 2890 436699
M: +44 (0) 7753 803717
E: hello@mcgarryconsult.com

Web: www.mcgarryconsult.com
Skype: McGarryConsult
Tweet: @McGarryConsult
Facebook: McGarryConsult

Business Planning
Economic Appraisals
Governance & Funding
Strategy & Facilitation

McGarry Consult



www.mcgarryconsult.com

BACKGROUND INFORMATION – LIAM MCGARRY

Liam McGarry Esq (LLB) Hons, MSc, MIC, ABA has a background in law, accounts, risk and entrepreneurship, allied with over 15 years' experience in commercial, community and creative organisations. Liam is principal behind McGarry Consulting and co-founder of games development studio, Wee Man Studios. McGarry Consulting specialises in helping community and creative organisations to grow, develop and secure revenues through improved governance, strategy and operations.

Liam has an LLB (Hons) Law & Accounting degree from Queen's University Belfast, and is a qualified New York State Attorney with membership of the New York State Bar and American Bar Association. He is also a part-qualified CIMA accountant with an MSc in Entrepreneurship from Babson College, USA, one of the top 10 business schools in North America.

Liam is also a member of the following professional and industry organisations: Institute of Consulting (UK), Global Association of Risk Professionals and on the University of Ulster Computer & Engineering Department Industry Liaison Panel. He is also an approved UCIT Social Enterprise advisor, expert witness in economic appraisal/public funding legal disputes and member of Federation of Small Businesses, Digital Circle, Mobile Monday and Game Developers Ireland.

Cathedral House
23-31 Waring Street
Belfast BT1 2DX
Northern Ireland

T: +44 (0) 2890 436969
F: +44 (0) 2890 436699
M: +44 (0) 7753 803717
E: hello@mcgarryconsult.com

Web: www.mcgarryconsult.com
Skype: McGarryConsult
Tweet: @McGarryConsult
Facebook: McGarryConsult

Business Planning
Economic Appraisals
Governance & Funding
Strategy & Facilitation

Mike Moloney

Mike Moloney
BA Communications Dip. Ed.

I am an Australian who has lived and worked in Belfast, Northern Ireland for 30 years.

Currently – **Director of the Prison Arts Foundation**

[PAF has been operating for 15 years funding, finding, inducting and managing professional artists to work in prisons with prisoners as a conduit back into full-time education. I have been with the organisation firstly as their Development Officer and now their Director. Prior to this I was **Drama Specialist** for the NIO in Northern Ireland's Prisons]

- Lecturer in Physical Theatre** – 1984-Present
- Rupert Stanley College [Full-Time]
 - Belfast Institute of Further and Higher Education [Full-time and Part-Time]
 - Belfast Metropolitan College [Part-time]
- Founder** – Belfast Community Circus 1985
- Artistic Director** – Belfast Community Circus School 1985-1993
- Company Director** – Belfast Community Circus School 1986 - Present
- Treasurer** – Belfast Circus School 2005 - Present

I have been known to the **Arts Council of Northern Ireland** since 1981 through its **Community Arts Initiatives, Ulster Youth Theatre**, applying for funding and as a **Board Member**.

This Submission I offer as an **independent observer** of existing facilities and training opportunities.

My Submission:

- 1 I have been actively involved in the education, training and skilling of young people across Northern Ireland for 30 years. These young people continue to work locally and can be found as the backbone of our performing arts industry in every theatre in this country as well as in many other countries.

From leisure-time pursuits to professional training this demand has grown year by year since 1985.

- 2 There is however now a need to re-examine the current teaching and training situation and the infrastructure for that professional training which I believe is not commensurate with the needs that we will face in the future.

In the teaching and training of both Circus and the Performing Arts at Belfast Metropolitan College and at the Belfast Circus School there is a need to build new facilities to cope with current demand. Both training facilities now teach to capacity.

- 3 Belfast Circus School which has had a waiting list for people wishing to join its Youth Circus group of over 200 for many years now is currently engaged in a professional 'training for trainers' course to keep up with anticipated demand. Belfast Circus School's Outreach work has enabled Circus groups in Portadown and Lisburn set up and flourish in their own environment.

From cleaners to circus tutors and administrators there are approximately 50 people that are employed in circus in the Belfast Circus School. The facilities however are not large enough to provide for the demand.

- 4 The Performing Arts provision of Belfast's Metropolitan College at Tower Street [Newtonards Road] was set to close in June of 2010 as the rest of the amalgamated BIFHE and Castlereagh College got ready to move into the Titanic Quarter. There was however no where to move the professional training theatre that had operated in Tower Street since 1998. Discussions to share new spaces with venues such as the new MAC theatre and the newly refurbished Crescent Arts Centre fell down in one part due to the needs of accommodating up to 300 students in as fewer centres as possible – at this professional level [HND]; the hiring of church halls was not an option.
- 5 Currently there is provision to keep housing the Performing Arts in Tower Street because there are no alternatives until a new build is planned.
- 6 There will be many better placed people than I to quantify the numbers who have received and are currently in employment in both of these excellent facilities over the years as well as those people, add to them, the numbers that have experienced the brilliant Circus School teaching throughout Northern Ireland - it must contribute to a combined alumnus of many thousands.
- 7 These are a part of the current picture – our future needs some good co-ordinated planning now.
- 8 There needs to be a new **Centre of Excellence** which can cater for all future training needs – both professionally and for leisure which houses spaces that can show that work to audiences.

Mummers Foundation

25 January 2012

To Whom It May Concern:

We enclose a submission as part of the Inquiry into the Creative Industries Sector by the Northern Ireland Assembly Committee for Culture, Arts and Leisure.

The Mummers Foundation, a company LTD by guarantee, a registered charity and a not for profit organisation has profiled traditional strawcraft, rushwork and, more recently finite strawcraft at the Aughakillymaude Mummers Centre based in South West Fermanagh since 2005.

It is clear to the Mummers Foundation that the living heritage of traditional strawcraft work is “at risk” due to ageing profile of rural people who once traditionally grew and traditionally harvested grain straws.

In recent years from 2005 onwards the Mummers Foundation recognised that finer aspects of strawcraft and rushwork are more relevant to modern day living and desire for ornamental gift goods that relate to the heritage of the land, place and people.

To sustain the interest in reviving straw plaiting and rushwork the Mummers Foundation, based in West Fermanagh will involve the Strawcraft Guild UK, the Heritage Crafts Association and Craft NI in enhancing the capacity of existing strawcraft workers, training of new interested learners and raising the profile of both the heritage and economic value of both traditional and finite aspects of strawcraft and rushwork. We wish, of course, that both Heritage based strawcraftwork and rushwork be recognised as a potential economic driver within the creative industries sector and an authentic cultural tourism product within the N Ireland brand.

It is our position that little detailed knowledge or research has been yet undertaken on the existence of strawcraft or rushwork within the creative industries sector.

We ask that this aspect of Heritage crafts is not just forgotten about as we deem strawcraft working to be at risk as part of the living Heritage of rural Northern Ireland.

Heritage crafts and rush work are like a golden thread that links our past, present, and future and is a reminder that the diversity and individuality of craft mirrors the quality of people themselves.

Yours sincerely

Jim Ledwith

Company Secretary

Strawcraft – “Working with Tradition”

- Aghakillymaude Community Association formed 1988 to revive traditional Arts and crafts at its Loughshore location in West Fermanagh.
- Also in 1988 the Aghakillymaude Mummers was formed, a traditional masked folk drama group whose straw costumes are recognised as iconic, ancient disguises stretching back to the Iron Age (when literary sources point to masked entertainers performing at Inauguration ceremonies at Navan Fort, Armagh).
- 1988 – 2003 – Aghakillymaude mummers became internationally recognised through international festivals as traditional folk entertainers of masked ritual performances due to their adherence to wearing traditional straw plaited straw disguise involving straw conical shaped masks, straw plaited jackets, unplaited straw skirts, straw leggings and straw armbands.
- 2005 – 2012 – The Mummers Foundation, a strategic, separate and legally organised mumming body based at the Aghakillymaude mummers centre organises public strawcraft workshops mainly revolving around the making of straw plaited and unplaited masks – the iconic symbol of masked traditions in Ireland which are also “termed” straw boys, wren boys, mummers, ban beggars, guisers or hogmany men.
- 2007 – Opening of the UK and Ireland’s sole Mummers centre (a permanent exhibition of life sized mumming sculptures that compliments the Aghakillymaude community centre in West Fermanagh.
- 2008 – 2012 – Expansion of Heritage based strawcraft work including making of straw plaited hens nests, straw baskets, straw mattresses and straw mats = all using traditional plaited methods (for display in the mummers museum).
- 2008 – 2012 – Diversification into profiling the tradition of rushwork involved in the making of various forms of brigid crosses, butterfly catchers and baby rattles and rush lights.
- 2009 – strawcraft workers in Fermanagh attended annual Strawcraft Guild UK conference where the emphasis is all on finite strawcraft i.e. corn dollies, harvest love knots.
- 2008 – 2011 – A core body of strawcraft workers exist at the mummers centre. The established men are ranging from mid 60’s to 80’s whereas the women range from the mid 40’s. All are passionate and many originate from farming backgrounds.
- Work – Strawcraft workers are employed to train people (young and old) in all aspects of strawcraft and rushwork at the mummers centre. Also, the strawcraft workers have an outreach portfolio conducting demonstrations at festivals, fayres, craft shows, agricultural shows, schools and take on special commissions.
- 2011 – Year of Craft, Aghakillymaude Mummers Centre staged a 3 day summer school of harvest love knot and corn dolly making. The centre is full to capacity with cross border visitors – all women. There is a clear demand for this type of strawcraft product i.e. it’s making and to sell as gift goods.
- “Straw Mad” – The Aghakillymaude Mummers Centre continues to source oaten and wheaten straw grown in Fermanagh from a number of ageing farmers. This in turn provides the raw material for the continuation of strawcraft work classes.

Objective

- Sustaining the interest in strawcraft work the Aughakillymaude community association now wish to increase the capacity and skills of existing and new strawcrafts people under the guidance of the Strawcraft Guild UK.
- Courses, ranging from taster, “chat and plait” to NVQ level 2 and 3 in strawplaiting will be put in place with an emphasis on the more finite aspects of strawcraft so as to enable production and sale of gift goods such as harvest love knots, corn dollies, mini mummer hats.
- In liaison with the Heritage Crafts Association UK, master crafts classes will also ensure the retention and passing on of acquired skills and knowledge and design involved in the making of traditional heritage related straw products e.g. straw mattress, mats, hen’s nests, straw mumming disguises.
- A dedicated strawcraft centre acting as a sub regional training hub will be located on the same site as the Aughakillymaude mummies centre where an established reputation exists for strawcraft work, rush work and, to a lesser extent, basketry work.
- The Association are also in the process of securing land adjoining the Mummies Centre to be used as demonstration project for the sowing, growing and traditional harvesting of various types of grain straws i.e. wheat, barley, oats and Rye. This will form part of the cultural tourism project experience at the Mummies Centre.

National Museums Northern Ireland



RECEIVED
ON 19 JAN 2012 IN
CAL OFFICE

National Museums
Northern Ireland
Cultural Heritage Centre
New Buildings B1B 001
T: 028 9024 5000
F: 028 9024 8000
www.nmni.com

17th January 2012

Michelle McIlveen MLA
Chair
Committee for Culture, Arts and Leisure
ROOM 334
Parliament Buildings
Stormont
BELFAST BT4 3XX

Dear Miss McIlveen

Inquiry into Maximising the Potential of the Creative Industries

National Museums Northern Ireland welcomes the opportunity to respond to the Committee's Inquiry into Maximising the Potential of the Creative Industries and would ask the Committee to accept the following submission as evidence.

National Museums Northern Ireland

National Museums Northern Ireland comprises the Ulster Museum, the Ulster Folk & Transport Museum, the Ulster American Folk Park, Armagh County Museum and W5 (a wholly-owned subsidiary). The National Museums group is a key economic and cultural asset in Northern Ireland attracting some one million visitors annually from home and abroad. In line with both the Northern Ireland Executive's Programme for Government and with the Museums Policy developed by our sponsor department – the Department of Culture Arts and Leisure – we work with partners to provide unique learning programmes and world-class tourist attractions. Our integrated business strategy is designed to deliver maximum public benefit through visitor engagement, tourism, learning and the care and development of the national collections. The organisation has a substantial track record of achievement and through projects such as the Ulster Museum refurbishment, has been at the forefront of the drive to transform the cultural and tourism infrastructure and to improve local, national and international perceptions of Northern Ireland.

Evidence to the Committee

National Museums' evidence to the Committee is presented in the headings set out under the terms of reference for the inquiry.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;

National Museums Northern Ireland provides significant economic benefits to the region. In our Submission to the Northern Ireland Assembly's Committee for Culture, Arts and Leisure on 26 January 2011, in relation to "The Value and Impact of Museums in Northern Ireland" we cited the investments in the cultural infrastructure which we had undertaken and the resultant direct, indirect and induced economic impacts. The Ulster Museum refurbishment programme and the enhanced attractiveness of the region which results is a specific example of the economic benefits that can be enjoyed through the exploitation of our cultural assets.

As the repository for the National Collections we have a huge potential to support the development of many of the sub-sector level creative industries and have established partnerships at many levels which have harnessed the potential of our knowledge and content. We believe that additional opportunities exist to further unlock the potential of the rich resources we have and welcome any opportunities to develop initiatives which help to make the creative industries develop and thrive.

Below is an indicative list of some of the more recent programmes and initiatives which National Museums Northern Ireland has delivered, drawing on our skills and knowledge and using unique content to support work with the creative industries:

- 26 Treasures: a unique collaboration with web designers, photographers, graphic designers, visual artists, commercial and business writers, poets and academics to produce a verbal and visual response to 26 objects from the Ulster Museum collections. This resulted in an exhibition at the Ulster Museum – an exciting collaboration with the creative industries.
- Craft NI Artists in Residence Programmes with crafts people
- Craft Council of Ireland placement programmes for a textile and glass artist
- Fashion programme including Hat Making with Enda Kenny and series of workshops based around the Starstruck Fashion exhibition at the Ulster Museum
- Provision of locations for a variety of television and film productions, theatre and drama outputs
- Learning programmes including:
 - Studio On Summer School in Ulster Museum to support delivery of the Moving Image GCSE and A Level programmes
 - Support for QUB 1ST Year Architecture, Conservation Module

- Programmes for Art Teachers in partnership with Art Teachers Association and McCord Bursary
 - University of Ulster Master Class Lecture programme in fine and applied art, in conjunction with Ulster Museum
 - Belfast Metropolitan College Film Studies programme in conjunction with the Ulster Folk and Transport Museum
- On-going support and development for traditional crafts and skills across our sites, such as basket making and weaving, as well as the showcasing of traditional skills at events and through learning programmes.
- Further planned programmes:
 - Development of a scheme to base traditional crafts people in specific buildings within the Ulster Folk and Transport Museum to enable showcasing and marketing of their products. This project will utilise the resources and collections of the museum, add value to the visitor experience and create a synergy between the contemporary creative industries and the historic setting provided by the museum.

2. Identify the key challenges currently facing the sector

National Museums would agree with sentiments expressed by the Northern Ireland Museums Council in its submission to this Committee when it states that more needs to be done to strategically position the museums sector as a key driver in the growth and development of the creative industries. As a fundamental resource for the creative industries, a flavour of which has been given in the answer above, it is imperative that there is an awareness and appreciation of the potential resident within the museums sector, both in terms of the knowledge base and the asset base. Much of what has been developed in association with organisations such as the Creative and Cultural Skills (the Sector Skills Council for the Creative and Cultural Industries) or the Art College has been the result of partnerships, often driven by individuals or specific institutions. A strategic approach which brings together the various constituencies with stated goals and deliverable outcomes is clearly required if the potential of the sector is to be realised and the “tipping point” which Stephen Magowan, Head of Creative Industries and Innovation at DCAL has referred to, is to see the slide in the direction of growth rather than wasted potential.

Museums, their collections and their knowledge base, stimulate the imagination and benefit the creative process but this opportunity needs to be maximised within the context of an integrated policy framework, involving all the key stakeholders and which provides a coherent sense of clarity and purpose.

Much of the work which is currently undertaken in the museums sector is done through partnerships and collaborative arrangements. In order for the opportunities which exist to be maximised, we would suggest that serious consideration is given to the creation of an innovation fund which would galvanise support for exiting initiatives, develop new projects and give focus and structure to the strategic development of the sector.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

One of the key concerns is the issue of copyright and the protection of intellectual property. This area has major resource implications and one of the impediments that museums face are the legal complexities and the financial costs involved in collections usage by third parties. An integrated policy framework would need to consider this issue and put in place measures which support museums through the myriad issues and which recognise the need for specialist resources to be made available.

There is limited commercial expertise across the museum sector but National Museums Northern Ireland has been successful in developing collections related merchandise including material based on the Edward McGuire painting of Seamus Heaney and some of Sir John Lavery's work. We have also developed merchandise to support the current Titanic exhibition, based on the Welch and Hogg photographic collections. In fact our photo library has a wide level of engagement with all sectors of the creative industries and images from National Museums are used to support a wide variety of creative initiatives. Increasingly we are digitising our collections in response to the demands of our audiences, including those who seek to exploit material for commercial purposes. We do however face a resource issue around both the physical processes involved in digitisation of material and the surrounding copyright and permissions as referred to above.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

National Museums Northern Ireland would refer the Committee to the respective corporate strategies for National Museums in Wales and Scotland.

We would also draw attention to the newly opened Museum of Liverpool which strongly showcases the creative people that have contributed to the development of such a vibrant city, including performers, writers and musicians. A film and specially commissioned artwork by artist Ross Dalziel combine to create a timeline showing the development of FACT (Foundation for Art and Creative Technology) in the city. FACT is a Liverpool based cinema and purpose built new media gallery complex. Its inclusion in the Museum of Liverpool is a reflection of the extent to which a coherent approach has been taken in recognition of all aspects of the creative industries to the development and economic regeneration of the city.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

Whilst there are numerous individual examples of collaboration and partnership there is no overall framework in existence which brings together the key stakeholders. In particular, there is no strategic link between industry and the museum sector and as such there is possibly limited appreciation of the potential resources that are available to support creativity.

As part of our strategy we have developed key linkages with academic institutions and there is further potential to create synergies that will benefit the creative industries. The creation of courses and research programmes which deliver tangible benefits for museums – digitisation of content and academic research on collections for instance – will also have considerable benefits for individuals pursuing careers in the creative industries. National Museums would welcome any attempt to create such symbiotic relationships and believes that this could have sustainable employment outcomes and direct connections with business.

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;

National Museums Northern Ireland has a wealth of collections and resources and many have immediate resonance with the sub sectors within the creative industries – art, design, crafts, and fashion for instance. These are the areas in which we hold substantial collections and which can provide some much of a stimulus for creative imaginations.

We would also suggest, as reflected by some of the examples cited earlier, that our collections can play a part in initiatives across all of the thirteen Creative Industry sub sectors, from architecture to digital media.

7. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

National Museums Northern Ireland are keen to support the further development of the Creative Industries in Northern Ireland and develop partnerships that will create sustainable jobs.

We will be happy to elaborate on any of the content herein provided and would also be happy to provide any further information which you may require.

Yours sincerely



Paddy Gilmore
Director, Learning and Partnership

National Endowment for Science, Technology and the Arts (NESTA)

Northern Ireland Assembly Culture, Arts and Leisure Committee Creative Industries Inquiry

Submission from the National Endowment for Science, Technology and the Arts (NESTA)
December 2011

1. Introduction: about NESTA

- 1.1 NESTA is the UK's foremost independent expert on how innovation can solve some of the country's major economic and social challenges. Its work is enabled by an endowment, funded by the National Lottery, and operates at no cost to the government or taxpayer. NESTA is a world leader in its field and carries out its work through a blend of experimental programmes, analytical research and investment in early-stage companies.

2. About the creative industries

Definition

- 2.1 The official definition used to produce economic estimates for the creative industries was introduced by the Department for Culture, Media and Sport (DCMS) in 1998¹ and includes nine sectors:

- Advertising
- Architecture
- Arts and Antiques
- Fashion
- Video, Film and Photography
- Music and the Performing Arts
- Publishing
- Software, Computer Games and Electronic Publishing (?)
- Radio and TV

Impact and clusters

- 2.2 No one doubts the economic importance of the creative industries to the UK. At 6.2 per cent of the economy and growing at twice the rate of other sectors, they are proportionately the largest of any in the world. The creative industries are critical to the UK's cultural and economic success, contributing more than £50 billion to the economy every year.
- 2.3 The evidence also suggests that the UK's creative industries support innovation and growth in other parts of the economy. The significance of these 'creative spillovers' has only recently begun to be examined rigorously. NESTA studies have shown that those companies in other sectors that spend double the average amounts on creative inputs are 25 per cent more

1 Department for Culture Media and Sport (1998) 'Creative Industries Mapping Document 1998.' London: DCMS.

likely to introduce products or services that are new to their markets² and that there are more people working in creative occupations outside of the creative industries than within them³. The latter result is indicative of the importance of creative skillsets in other parts of the economy.

- 2.4 The creative industries tend to cluster in particular places – in doing so, they benefit from better access to skilled staff and shared services and the opportunity to capture valuable knowledge spillovers (for instance, when they adopt a good idea developed by a neighbouring company). This is exemplified by the cluster of film companies in Hollywood, or closer to home by a host of thriving UK clusters, from post-production in Soho to video games in Dundee.
- 2.5 The NESTA report, Creative Clusters⁴ used Office for National Statistics (ONS) data to map concentrations of creative firms cross Great Britain. Regrettably, it was not possible to include Northern Ireland in this exercise, as it was undertaken using Annual Business Inquiry data which only includes firms located in England, Wales and Scotland (the equivalent dataset for Northern Ireland is available from DETI). We do however believe that some of our findings will also be relevant for Northern Ireland.
- 2.6 The report found a rich and multi-layered picture of the geographical distribution of creative activities in Britain. Although London was, as expected, dominant in most creative sectors, especially in the most intrinsically creative stages of the value chain (for instance, writing and publishing houses in the publishing sector, rather than printing or book binding), we also identified other places that ‘create above their weight’ or alternatively, that ‘create under the radar’. Our statistical analysis of the location patterns of different creative sectors has potentially significant implications. It suggests that there may be important interdependencies and complementarities between different types of creative activities. For example, software development houses do not rely on the same types of talent, finance and infrastructure as music labels. So ‘one size fits all’ policies for creative industries might not be the most efficient way to support creative cluster growth rather, a strategic approach that builds on existing strengths may be more fruitful.
- 2.7 We also used data from the UK Innovation Survey, and found that the creative industries contribute directly to regional innovation and are generally ahead of the rest of the regional economy in their innovative performance. The results are particularly striking with respect to the introduction of products that are new to market: creative firms in almost all considered regions are twice as likely to have introduced new products to the market as businesses in other sectors.

3. Examples of effective intervention

As well as conducting policy relevant research, NESTA has sought to put into practice its ideas around the UK.

Creative Credits

- 3.1 Creative Credits⁵ helped small businesses in Manchester develop new ideas by teaming up with creative firms. NESTA’s Creative Credits programme aimed to test the idea that creative firms can have a significant and radical impact on small business.

2 Bakhshi, H., McVittie, E., Simmie, J. (2008) ‘Creating Innovation: Do the creative industries support innovation in the wider economy?’ <http://www.nesta.org.uk/library/documents/Report%20-%20Creative%20Innovation%20v5.pdf>

3 Higgs, P., Cunningham, S., Bakhshi, H. (2008) ‘Beyond the creative industries: Mapping the creative economy in the United Kingdom’. <http://www.nesta.org.uk/library/documents/beyond-creative-industries-report.pdf>

4 Chapain, C., Cooke, P., De Propriis, L., MacNeill, S., and Mateos-Garcia, J. (2010) ‘Creative clusters and innovation: Putting creativity on the map.’ http://www.nesta.org.uk/library/documents/Creative_clusters_print_v2.pdf

5 Case studies for Creative Credits and more information can be found at <http://www.creative-credits.org.uk/>

Each Creative Credit represented £4,000 of support from a local creative business in return for at least £1,000 of investment from any small Manchester-based business.

NESTA's research has found that UK businesses that invest twice as much in creative services as the average firm are 25 per cent more likely to introduce product innovations. However, many small businesses are unaware of these benefits or do not have the capital available to experiment.

Starter for 6

- 3.2 Starter for 6⁶ is a highly successful enterprise training programme that supports up-and-coming creative entrepreneurs across Scotland.
- Over three years NESTA supported 210 creative individuals, providing them with a tailored business support package including five days of enterprise training, peer mentoring and grants of up to £10,000 to seed fund their business venture. We have had some fantastic results and have proven that this is a successful framework for supporting creative start-ups. Our longitudinal study has shown that between 2007-9, 210 individuals were supported and 102 businesses are still trading today. Fifteen of these businesses went on to Scottish Enterprise High Growth programme.
 - Between 2010-11, 127 individuals were supported and 56 businesses are still trading today.
 - The impacts include hugely increased business confidence amongst participants, improved business planning skills, introduction to support networks, improved business performance and peer support initiatives
 - Gross Valued Added estimated at £1.5 million to the Scottish economy.
- 3.3 Starter for 6 was licensed to Creative Scotland in 2010 free of charge and is delivered by Cultural Enterprise Office⁷, experts in supporting the development of creative businesses and practitioners across Scotland.
- 3.4 The learning materials from the Starter for 6 programme have been captured in a 'Creative Enterprise Toolkit' for creative start-ups and those who support them for example, tutors, lecturers and business support agents. The toolkit is a collection of our knowledge, training plans, exercises, case studies, learning and insights from the programme. The toolkit is available free for download from our website. In addition, NESTA supported University lecturers across the UK in workshops, including a workshop in Belfast to deliver 'train the trainer' sessions to ensure our knowledge could be used by others effectively.

R&D Fund

- 3.5 The Digital Research and Development Fund for Arts and Culture is a partnership between the Arts Council England, Arts and Humanities Research Council (AHRC) and NESTA to support arts and cultural organisations across England who want to work with digital technologies to expand their audience reach and engagement and/or explore new business models.
- 3.6 Following the launch of the £0.5 million Fund in early June 2011, 495 projects applied for a total of £28.5 million funding. Eighteen projects were shortlisted and interviewed before eight were selected to receive funding.
- 3.7 Each of the projects were selected because they will produce research and data that other arts and cultural organisations will value highly and possibly develop new products/services that can be used by other organisations. A key element of the fund is the partnerships between arts and cultural organisations, technology providers and researchers.

6 http://www.nesta.org.uk/areas_of_work/creative_economy/past_projects_creative_economy/starter_for_six

7 http://www.culturalenterpriseoffice.co.uk/website/default.asp?menu=s46&page_sel=s46

3.8 The successful projects include:

- Battersea Arts Centre (BAC) working with Videojuicer and The Arts Collective.
- Exhibition Road Cultural Group working with the Dickens Museum and Seren Partners.
- Imperial War Museum with Knowledge Integration and University College London.
- London Symphony Orchestra with Aurora Orchestra and Kodime.
- New Art Exchange with Artfinder.
- Punchdrunk with MIT Media Lab.
- The Sage Gateshead plus Manchester Camerata, Aurora, Berwick Maltings, Alnwick Playhouse and Durham Gala with Videojuicer and Aframe.
- Site Gallery working with Lighthouse and Caper.

3.9 We are hopeful of launching a similar programme in Scotland in 2012 with local partners and have approached the Northern Ireland Department of Culture, Arts and Leisure (DCAL) to explore possible ways of working with them on a similar initiative in the future.

4. How to support the creative industries

4.1 Learning the lessons from both our policy work and practical experience, NESTA recommends five broad policy initiatives that could be implemented in Northern Ireland to support and grow the creative industries.

4.2 Catalyse latent clusters rather than try to build new ones from scratch. Building clusters from scratch is notoriously difficult; far better to identify whether there are any latent (or 'hidden') clusters that would benefit from networking and awareness-raising. Increasing the visibility of such clusters can also help creative graduates find employment locally.

4.3 Think about which sectors work well together. The co-location findings presented in our creative clusters study report suggest that there are important synergies between some creative sectors, but not others. The same thing happens between creative sectors and knowledge intensive business services, and high-tech manufacturing. Local policymakers should harness these complementarities, and avoid potentially wasteful 'one-size-fits-all' strategies for creative clusters that don't pay sufficient attention to the distinctive needs of different sectors.

4.4 Universities should do more to promote innovation in increasingly tech-intensive creative industries. It is important to complement the somewhat narrow view of universities as mostly providers of creative talent with a stronger emphasis on innovation. Technology-intensive creative industries, for example, have something to gain from tapping into the public research base in their local universities. Universities should also provide local knowledge hubs where creative firms can share information and build stronger networks.

4.5 Help remove barriers to collaboration. Even if they are aware of each other, local creative businesses may be keen to protect their valuable ideas or client portfolios and be wary of collaborating for fear of disclosing sensitive information. Local bodies need to take this into account when they design initiatives to encourage networking and knowledge sharing. NESTA's Connect programme has found that an 'airlock' model where a neutral organisation acts as a go-between can help build the trust needed to collaborate. Training sessions that bring together professionals from different companies to upgrade their skills can also act as venues for networking, killing two birds with one stone.

4.6 Build bridges as well as towers. Although investments in iconic public buildings may be a way to signal public commitment to an area, they are expensive. In many cases, much cheaper initiatives to build links between potentially collaborative businesses and sectors could

produce longer-lasting impacts for less outlay. Policymakers should ensure the right balance between the two types of public investment in the creative industries.

5. Conclusion

- 5.1 The creative industries are in flux as a consequence of rapid transformations in technologies (digitisation) and markets (globalisation, shifts in consumer demand). Studies of clusters have shown us that it is precisely at times like these, when new hubs emerge to harness the opportunities from such disruption, sometimes overtaking more established incumbents unable to overcome inertias and adapting conventional production processes and business models. This creates a space of opportunity for Northern Ireland. NESTA believes that the recommendations and programmes highlighted here could help Northern Ireland's creative industries to thrive and play a key role in the future economic prosperity of the province, enabling it to catch up or even 'leapfrog' over other places in the UK and overseas. NESTA's learning is open source and available to all to allow them to run similar programmes effectively. In addition, NESTA is happy to help bodies in Northern Ireland to find the right partners to make them effective.
- 5.2 NESTA would be happy to submit a representative to provide oral evidence to the Committee if that would be helpful. If the Committee has any questions or needs any more information then please contact Graeme Downie (Communications Manager Scotland and Northern Ireland) at graeme.downie@nesta.org.uk or on 07595 710 856.

Northern Ireland Design Alliance

Northern
Ireland
Design
Alliance



Northern Ireland Assembly, Committee for Culture, Arts and Leisure: Inquiry into maximising the potential of the Creative Industries

Submission of Evidence by the Northern Ireland Design Alliance

1.0 **About the Northern Ireland Design Alliance**

1.1 In response to industry demand, the Northern Ireland Design Alliance (NIDA) was established by Creative & Cultural Skills in 2009 with funding support from the Department for Employment and Learning.¹ NIDA is a body of design professionals who passionately believe that great design makes things better for people, business and the planet. Our aim is to build a design community which drives professional standards in NI and provides a voice for the design industry with education and government.

1.2 Our objectives are to:

- Equip design professionals with the skills and confidence to deliver effective design locally, nationally and internationally.
- Work with education to develop the design talent of the future.
- Foster collaboration and learning between industry, education and government
- Support the potential of design thinking and practice to transform commerce and culture.

1.3 This is a short submission, specifically in relation to the following terms of reference:

- Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries
- Examine the extent and effectiveness of the collaboration and co-ordination between stakeholders in NI

1.4 **Recommendation:** That government should, in the long term, move towards creating a national policy for design. A first step would be to formally support the Northern Ireland Design Alliance which is currently working with Creative & Cultural Skills to develop a three year strategy for developing the design sector in NI, including funding for an appropriate infrastructure to deliver key priorities for industry, education and government .

1.5 The point of contact for this submission is Sara Graham, NI Manager for Creative & Cultural Skills; sara.graham@ccskills.org.uk.

2.0 **Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries**

2.1 **Context for developing a design policy**

2.2 Design is a vibrant sector in Northern Ireland, and according to research conducted by Creative & Cultural Skills, design makes up 52% of the Creative & Cultural footprint and generates over half the GVA of the sector (£300 million). Overall this GVA contribution has grown by 25% since 2004, and most significantly in the last 2 years.

2.3 Despite this strong performance, design can often be seen by government as simply as a useful 'add-on' to other areas of the economy and the Northern Ireland Design Alliance would like to work with the NI Executive in order to implement a step-change which would

1 <http://www.nidesignalliance.com/>

- see ‘strategic design’ as a crucial part of a modern economic and social policy. Strategic design is about applying some of the principles of traditional design to “big picture” systemic challenges like health care, education, and climate change. It redefines how problems are approached, identifies opportunities for action, and helps deliver more complete and resilient solutions.
- 2.4 There are global examples to demonstrate the positive impact of placing design at the heart of decision making in government. These initiatives recognise the strategic role of design thinking as an approach to problem solving and stimulating innovation and growth. For example; Design Wales, the Iceland Design Centre, Helsinki design lab and the European Design Innovation Initiative (EDII) which the European Commission set up to strengthen the connection between design, innovation and competitiveness.
- 2.5 The **Helsinki Design Lab** (HDL) is an initiative by Sitra, The Finnish Innovation Fund, to advance strategic design as a way to re-examine, re-think, and re-design the systems inherited from the past. HDL recognises that; “Governments (and large organizations) face tremendous transformation challenges if they want to maintain viability in the future. The challenge today is to develop pathways to systemic & strategic improvements that affect how decisions are made. To successfully make improvements happen, governments will engage the monumental task of redesigning both the boundaries of complex problems and the ways they deliver solutions. By offering an integrated approach to defining problems and developing solutions, strategic design is an essential capability for governments that aim to meet the challenges of tomorrow. Helsinki Design Lab accelerates the integration of design and government by establishing strategic design as a core discipline in supporting governmental decision making and service delivery.”²
- 2.6 The Welsh Government has invested significant money to establish **Design Wales** to increase the business potential and capacity of the Welsh design community.³ Design Wales has a strong advocacy role and is currently calling upon the National Assembly for Wales to urge the Welsh Government to consider the potential significant role for design in future innovation, public service and social enterprise policies and programmes. This is in light of an increased commitment to the design agenda by other nations around the world and in preparation for the new Innovation Policy published by the European Commission.
- 2.7 Design Wales leads **‘SEE’ (‘Sharing Experience Europe’ - Policy, Innovation & Design)** a network of 11 European design organisations and regional policy makers sharing knowledge and experience on how design can be integrated into regional and national policies to boost innovation, entrepreneurship, sustainability, social and economic development.⁴
- 2.8 Governments across Europe and around the world are looking for new drivers of innovation to enhance national and regional economic, sustainable and social development. In this broader understanding of innovation, **design is increasingly being recognised as a component of user-driven innovation.** A significant number of countries and regions have design articulated as a priority in a national or regional policy document such as an innovation policy or economic growth strategy including: Belgium / Flanders, the Czech Republic, Denmark, Estonia, Finland, France, Ireland, Italy, Latvia, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and the United Kingdom / Wales⁵.
- 2.9 The contribution of design to innovation is increasingly recognised across policy levels throughout Europe and this trend is also reflected at EU level. **As of October 2010, the European Commission included design for the first time as one of ten priorities in their innovation policy, Innovation Union:** ‘9. Our strengths in design and creativity must be better exploited. We must champion social innovation. We must develop a better understanding of

2 <http://www.helsinki.designlab.org/>

3 <http://www.designwales.org/>

4 <http://www.seeproject.org/index>

5 <http://seeproject.org/docs/SEE%20Design%20Policy%20Monitor%202011.pdf>

*public sector innovation, identify and give visibility to successful initiatives, and benchmark progress.*⁶ This will have significant implications for NI when accessing European money for R&D and innovation, as we will need to demonstrate the role of design in successful project delivery.

- 2.10 In March 2011, the European Commission's then Head of Unit for Industrial Innovation Policy Development stated that the Commission's "**vision would be that by 2020, design is a fully acknowledged, well-known, well-recognised element of innovation policy across Europe, at European level, at national level and at regional level**"⁷. However, design is not currently well-recognised among political actors and stakeholders at all policy levels – as part of the 2009 public consultation on 'Design as a driver of user-centred innovation', respondents were asked about the most serious barriers to the better use of design in Europe with 78% of respondents identifying the 'lack of awareness and understanding of the potential of design among policymakers'. As part of the consultation, **the European Commission proposed the following definition of design**, which was supported by 78% of respondents:

*'Design is a tool for the realisation of innovation. It is the activity of conceiving and developing a plan for a new or significantly improved product, service or system that ensures the best interface with user needs, aspirations and abilities, and allows for aspects of economic, social and environmental sustainability to be taken into account.'*⁸

- 2.11 Such developments at EU level are vital for setting design as a priority on the policy agendas across Europe. In 2012, design stakeholders will be following the work of the projects that form part of the **European Design Innovation Initiative**. The goals of the European Commission's initiative are to 1) raise the awareness of design as a driver of innovation in Europe and 2) enhance its role as a key discipline to bring ideas to market transforming them into user-friendly and appealing products, processes or services by enterprises and public services in the EU. This awareness raising initiative has the potential to change the way design is understood across Europe.

2.12 The Northern Ireland Design Alliance

- 2.13 The Northern Ireland Design Alliance believes that repositioning the importance of design within government and developing a design policy, could help 'rebuild' and 'rebalance' the NI economy and the NI Executive to achieve their wider ambitions within the Economic Strategy of using creativity to stimulate innovation.
- 2.14 However, the current support for a design agenda within NI government is unclear, possibly because design spans across every industry and therefore does not fit 'neatly' within one government department. Invest NI has a design programme which is very useful for introducing businesses to design services, however it does not address the issues of either investing in the design industry itself or using strategic design processes to address large-scale policy issues within government.
- 2.15 The Northern Ireland Design Alliance is an industry-led body which has delivered a programme of activity over the last 2 years to support and develop the potential of the NI Design Industry. This has included CPD events with world class designers as speakers, establishing a student design competition with the University of Ulster involving local design companies as mentors and launching the 'The Design By Committee' as a vehicle for using design thinking to address larger strategic issues faced by government/society.
- 2.16 The Northern Ireland Design Alliance has developed a website and newsletter to offer information on events, articles on good design practice and signposting to other relevant

6 Commission Communication. (2010) 'Europe 2020 Flagship Initiative Innovation Union' COM(2010)546, Brussels, p. 3

7 Dröll, P. (2011) SEE Policy, Innovation and Design Conference, Brussels, 29 March.

8 Ibid, p. 6.

design sites. Over 500 people have now signed up to our manifesto⁹ on the website and subscribed to our mailing list. Based on our work to date and support from industry, NIDA is well positioned to lead the development of a design agenda in NI, building the capacity of the design industry here and engaging with government to offer strategic support. However, to enable this, additional funding is required to appoint a member of staff to drive forward this agenda and work alongside industry, education and government to significantly develop our existing offering.

3.0 Examine the extent and effectiveness of the collaboration and co-ordination between stakeholders in NI

- 3.1 The Northern Ireland Design Alliance is itself a collaboration between government (initial funding), industry and education. The steering committee has representatives from both NI universities as well as key employers from the NI design sector. Since it began in 2009, the Northern Ireland Design Alliance has created a professional network of designers (now over 500), demonstrating a clear demand for activity and credibility within the sector to work on behalf of the industry.
- 3.2 There are, however, still gaps in collaborative practice between relevant stakeholders. For example, the Northern Ireland Design Alliance would like to work much more closely with Invest NI, both on their 'Design programme' and to add value to the work they do across other industries through strategic design, product development and innovative thinking.
- 4.0 **Recommendation:** That government should, in the long term, move towards creating a national policy for design. A first step would be to formally support the Northern Ireland Design Alliance which is currently working with Creative & Cultural Skills to develop a three year strategy for developing the design sector in NI, including funding for an appropriate infrastructure to deliver key priorities for industry, education and government .

9 <http://www.nidesignalliance.com/about-us/>

Northern Ireland Local Government Association (NILGA)



NILGA Evidence to the Assembly – Committee for Culture, Arts and Leisure.

Inquiry into the Creative Industries

The Northern Ireland Local Government Association (NILGA) is pleased to offer written evidence as requested by the NI Assembly's Committee for Culture, Arts and Leisure, subject to the pre-emptory comment below in regard to NILGA's Executive corporate review of this submission in January 2012.

For further information or to discuss any of the issues highlighted, please contact Karine McGuckin at the NILGA Offices: Email: k.mcguckin@nilga.org Tel: 028 9079 8972.

Derek McCallan, Chief Executive

8th December 2011

Pre-amble

NILGA, the Northern Ireland Local Government Association, is the representative body for district councils in Northern Ireland. NILGA represents and promotes the interests of local authorities and is supported by all the main political parties in Northern Ireland. The creative industries represents an important economic sector and it is supported by local government due to the potential for job creation and the positive impact this sector can have on the level of innovation and the internationalisation of its practices. NILGA is pleased to be able to have an opportunity to comment on the Inquiry into the Creative Industries and we trust that our comments will be taken into account when developing the final report.

NILGA is pleased to offer evidence as requested by the Northern Ireland Assembly's Committee for Culture, Arts and Leisure. Such written evidence pre-empts NILGA's Executive Meeting of 13th January 2012 and as such is offered pending corporate approval.

NILGA would succinctly respond to the issues referred to in the Inquiry as follows.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits.

A commonly held definition of "Creative Industries is the following:

Those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. These have been taken to include advertising, architecture, the arts and antiques markets, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.

Although not an exhaustive definition or list, this provides a benchmark for analysis.

The creative industries are emerging as one of the fastest growing and increasingly important **growth** sectors of the economy. The most recent estimates indicate that there are over 2,500 creative enterprises in Northern Ireland, employing some 36,000 people (4.6% of the workforce) source, DCAL.

The Northern Ireland Executive has stated that "growing a dynamic and innovative economy" is a primary strategic objective in the *current* Programme for Government.

This priority is further reinforced in the current draft Programme for Government being consulted upon at present. Within that, the increasing importance of the creative industries has been recognised, with a specific goal to grow the sector and to support 450 projects between now and 2015 under the Creative Industries Innovation Fund. To achieve this will require co-operation and collaboration between the many stakeholders in the sector. The Economic Strategy, also out to consultation at the time of submission, amplifies this ambition and determination.

It must be noted that the growth in employment in the creative industry sector has been driven mainly by some key accelerators, notably performing arts, visual arts and design. However, the digital arts sector is now a major investment and employment source.

Very large events such as the 2012 Olympics which will attract millions of people to the UK are largely run by cultural organisations and many NI companies have bid successfully to be part of this event.

Cities like Belfast have recently run the MTV awards and attracted international attention to our creative industries.

Derry- Londonderry and the opportunity presented to it through the City of Culture 2013 is another example of the potential that the creative industries can achieve. City of Culture 2013 will potentially offer the following opportunities:

- 1300 new jobs across all sectors including the creative industries
- Additional revenues of £100 million through wages and income
- Visitors numbers, overnight visits and visitors' spend are expected to double
- New infrastructures
- Potential to reach a global audience of 150 million

The local government sector has been very supportive of this industry and has developed it and supported it through different programmes and action plans to ensure its development, job and wealth creation as well as visibility both regionally and internationally.

NILGA asserts that:

- (a) **Councils have a key intervention role through local economic development and the creation of indigenous, artisan based collectives which are locality based yet which can sustain regional wide, branded partnerships to consolidate and brand sub regions;**
- (b) **Councils themselves have a creative industry role in terms of promoting urban regeneration (Belfast, Derry/Londonderry), Christian Heritage (Armagh / Down), Natural Resources and Heritage (Fermanagh/Ards), Industrial Heritage (Strabane/ Antrim/Ballymena), Cultural Heritage (Limavady/Moyle/Banbridge) and Social / Contemporary Events and Festivals (Newry/North Down)**

The Councils referred to above are simply examples – all Councils are proactive in the sector.

2. Identify the key challenges currently facing the sector

In Skillsets consultation (2011) with employers and Creative Media representatives, there was agreement that the growth of digital communications and global supply networks presented major opportunities for strong to medium term growth across the sector if some of the barriers listed below can be overcome.

The major opportunities for the sector as a whole are hampered by current silos between some parts of the Creative Media sector. For example, more established Television and Film

companies are not fully embracing new digital content areas as quickly as they perhaps should. Digital Content providers for broadcast, web, mobile phones and Computer Games industry are restricted by the small size of too many companies and a lack of development opportunities. Too many people are reliant on too few resources. Business leadership and management skills are too often lacking.

The main areas of skills needs and shortage are as follows:

- Creative technology multi-skilling
- Multiplatform skills
- Management, leadership, business and entrepreneurial skills
- IP and monetisation of multiplatform content
- Sales and marketing
- Diagonal thinking

In the creative textiles sector 11% of employees in the fashion and textiles sector were reported as suffering from proficiency based skills gaps which was above the 8% reported by the wider workforce.

According to the Skillset's findings, the sector will continue to lose a substantial amount of jobs within the operative elements of the sector to 2017, although the pace of change will be less pronounced than seen in previous years.

The current recession seems to have had an impact in terms of the speed at which the creative industries are developing, but recessionary times can also provide opportunities for creative people. The innovative nature of this particular sector is one driver of its success, however it needs to be ever more entrepreneurial and its workforce needs to hone its business and negotiation skills if it wants to develop internationally.

There is also a need for cross- fertilisation between the creative industries and traditional industries in order to grow the smaller "artisan" player. The establishment of commercial partnerships between larger companies and smaller ones will allow micro companies to develop and market further their products by proposing innovative products and concepts which can be further developed and marketed by a larger company, for example, a textile designer developing an exclusive line for a large retail store.

NILGA asserts that market forces will determine the sustainability of such partnerships and that grant aid is not the answer – self determined entrepreneurial flair is.

Increasing levels and standards of global competition are expected in the creative and cultural industries, as other countries recognise the economic value of creativity as a significant driver of growth. This has particular relevance during the current period of recession as the UK and Ireland have been 'hit' especially hard due to the rise in the prominence of 'emerging economies' in Eastern Europe and Asia.

To manage competition on this global scale, the industry requires the best possible structures in place to develop the pool of talented people needed in the UK and Ireland, attracting the best from across the world to work in UK/Ireland and to provide the right skills to meet the needs of the expanding creative sector.

The increasing importance of the knowledge economy is recognised as essential to economic growth and wealth creation. Creative and cultural businesses are a crucial element of the UK's knowledge economy; as such it is essential to sustain high level skills to support local, regional, national and international growth.

The emerging economies of India and China are having the greatest impact on the Creative Industries in Northern Ireland.

The growing populations of both countries will help to ensure that they maintain their emerging roles as both suppliers and consumers.

In addition, though high level technical functions such as design, product development, production management and quality control have typically been retained by NI suppliers or retailers, as the capability of overseas producers improves, there is a threat that these functions will also be transferred.

The increasing importance of the knowledge economy in Northern Ireland is essential to economic growth and wealth creation. To retain this skills and wealth generation and manage competition on this global scale, the creative and cultural industries require appropriate workforce development, training and skills structures in place to develop the pool of talented people operating in the UK, and to attract the best from across the world to work in Northern Ireland and in the UK in general.

NILGA would assert that incentives are required to enable artisan skills and marketable heritage brands to be transferred and developed, creatively and contemporaneously, by future generations, with Councils engaged in the supply chain for such “handed down” skills, folklore and renaissance, as is the case in World heritage towns such as Toledo, Spain. Inspiration and radical vision is needed and as such the public sector can provide the platform and conditions for the private sector to deliver sustainable employment and revenue.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support, tax credit, education, training and skills development; leverage into international markets, the protection of intellectual property and legislative developments.

The Department of Cultural Arts and Leisure is the Government lead on the creative industries, working closely with the Department of Enterprise, Trade and Investment, the Department for Employment and Learning, Invest NI, the Arts Council, local universities, Sector Skills Councils and other sectoral bodies (including to map out how best to support and develop the creative industries in Northern Ireland.

This partnership should identify market gaps and attempt to find solutions through appropriate measures aimed at stimulating the growth of the sector.

The 2009 BIS report “Digital Britain” – which can be readily applied to Northern Ireland - highlights the need to develop and maximise digital skills so that (NI) will be a “global centre for the creative industries in the digital age”. Technological advancements have a massive impact on professions in this industry; this includes a variety of practitioners who use digital technology in other roles.

NILGA would assert that changes in the funding structure of higher education and in the arts sector will require individuals to make more informed decisions regarding qualifications, to pursue creative industry employment and self employment. Therefore, bursaries and other incentives should be offered to at least in part offset the wider policy changes which will materially affect the take up of so called employment based qualifications and the take up of so called artistic, vocational subjects.

The current CIIF programme has partly addressed this issue at end user level, but it has focussed primarily on support to the digital industry within the creative industries. The wider sector should be celebrated and promoted, if not with disproportionate investment, then with key marketing and information campaigns.

NILGA asserts that bodies such as the Forum for Local Government and the Arts and Council co-ordinated Crafts and Arts collectives could be utilised, at low cost and high impact, to develop creative means to engage young people and artisans of all ages, using examples of good practice locally in the form of creative entrepreneurs living and working in a given locality.

In terms of skills, the following statements (Oxford Economics) highlight that the Universities, the Colleges and the Department for Education and Learning (The Sector Skills Council) in cooperation with Local Councils need to work closer together to address the skills challenges faced by the Creative Industries sector:

Those working in the creative and cultural industries tend to be more highly qualified than the general UK workforce and are becoming more highly qualified over time and at a higher rate.

- First degrees are the most commonly held highest qualification in the creative and cultural industries in Northern Ireland between 2004-2009 (24%)
- Those working in the sector in Northern Ireland are more likely to leave than those in employment in general
- Only 19% of those employed in the industry in Northern Ireland in 2008 have subsequently left the sector, this compares to 12% across Northern Ireland in general and leaving the sectors they are in.

It is clear therefore, that the proportion of jobs requiring higher levels of qualifications has been rising whilst the proportion requiring low or no qualifications has been declining. The creative and cultural industries currently have low job vacancy numbers compared to the UK in total and reasonably low hard to fill vacancies in comparison with other industrial sectors. This is potentially driven by the perception within the industry that there is a need for 're-skilling' as opposed to 'up-skilling', with new skills acquired in post and 'on the job'.

***NILGA would assert** that the availability of contemporary, sector driven training to meet high skills demands is potentially a problem and would suggest that Workforce development Forums and Sector Skills Councils consider the issue in tandem (and with leadership from) the sector itself. Again, private sector means to private sector ends, conditioned by the public sector, will be the only way to break silos as referred to above and produce outputs / results not structures and processes populated by often duplicating NGOs and government bodies.*

New 'digital' business models are increasingly viewed as the future in terms of both production and revenue. **However, control over assets is problematic**, with traditional approaches to copyright and intellectual property rights **not necessarily effective** in the online environment. Creating sustainable businesses in a world where many expect unlimited access to content without being charged is **a major challenge**.

In the music industry for example, the effects of digitisation are numerous, from convergence of product delivery onto digital platforms, to the ease of creating and recording new music, to digital publishing and marketing. 95% of all UK single sales are now digital, and the future is likely to be driven by the adoption of music delivery platforms which enable on-demand access regardless of location.

Digital technology has also had a major impact on the design sector, including shortened design timescales, faster communication, the emergence of rapid prototyping and businesses requiring fewer people carrying out more tasks. The majority of designers **think skills needs are changing and the most commonly cited reason is technological advance**.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.

It is felt that Northern Ireland provides a lot of **quantity and in some of these cases quality** support to the creative industries and this has been re-emphasised through the new draft programme for government.

NILGA would assert that

- (i) **A thorough, independent, clinical scoping of the interventions presently in place is dynamically presented and waste, duplication and mediocre initiatives eliminated;**

- (ii) **A smaller, creative enterprise unit is set up, at no additional net cost to the public purse, to develop partnerships through fixed term, contemporary initiatives;**
- (iii) **Councils are offered, consistently and within the RPA process, a key intervention role through local economic development and the creation of indigenous, artisan based collectives which are locality based yet which can sustain regional wide, branded partnerships to consolidate and brand sub regions and feed into and take from (ii) above.**

Similarly, the role of Councils should be expressed in regard to importing good practice and (literally) exporting Northern Ireland - developing transnational cooperation with other parts of Europe and with North America, China and elsewhere to promote good practice and exchange of experience. This is a niche role which complements Invest NI, in as much that particular elements of the creative industries take part. Glass workers in Comber, for example, have displays of Irish / Native American and Mexican influenced municipal art in Phoenix, Arizona. This potential can be rolled out globally, yet simply, without complex structures or lavish grants.

This has resulted in the identification of concepts and practices in Finland, Spain, Italy and Ireland that could be applied to the NI creative industries in order to re-skill its workforce, to provide commercial international opportunities to individual companies and to forge partnerships which are supported through digital media such as the Ards Creates Web tool which provides a platform for NI creative companies to discuss opportunities, publicise their work or seek supply chain partners.

In Canada, Provincial Governments, which hold all skills in innovation and economic development, have also largely capitalized on the creative industries. Ontario, British Columbia and Quebec are the figureheads. They act as catalysts of energy through multiple tools: tax credits, support for marketing events and international trade shows, flexible financing to start business activities, support programs based on logic of projects, involved in all phases of the chain of creative industries (business development, production, marketing / distribution). Funds dedicated to marketing the products, intellectual property fund, supporting the development of academic and professional training, funds for emerging technologies, are among the devices born in the last ten years.

Finally, they invest heavily in clusters dedicated to creative industries. They encourage the development of niche and specialty chains based on local factors (industry / training / community / technology talent pool): **Halifax** has developed a strong specialization in film production, **Victoria** in the literary arts, the performing arts, visual arts and information services, **Ottawa-Gatineau** in the area of information services and performing arts, Winnipeg in the field of performing arts, while **Calgary** has strengthened its capacity to engineering and architectural design and **Toronto** and **Vancouver** have turned to IT, digital media, animation and video games. Flexibility, opportunism, reactivity, which are also the main lines of Canadian policy, characterize these areas: there is not a "creative cluster" similar to another in Canada.

5. Examine the extent and effectiveness of the collaboration and coordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industry in Northern Ireland.

NILGA would assert that the clinical, independent, scoping exercise referred to above would be beneficial in this regard. It believes that the evidence sought will bring forth opinions, which is necessary, but must also bring forth actions.

In conclusion, it looks forward to furthering the rise of the creative industries and will, both as an Association and through Councils, provide creative projects, technical assistance through its EU Knowledge Bank and its evidence based lobbying to provide solutions, as a part of contemporary, regional – local government economic partnership now, and in the Economic Strategy / Programme for Government period ahead.

Derek McCallan
Chief Executive
Northern Ireland Local Government Association

Disclaimer

The Northern Ireland Local Government Association (NILGA) endeavours to ensure that the information contained within our Website, Policies and other communications is up to date and correct.

We do not, however, make any representation that the information will be accurate, current, complete, uninterrupted or error free or that any information or other material accessible from or related to NILGA is free of viruses or other harmful components.

NILGA accepts no responsibility for any erroneous information placed by or on behalf of any user or any loss by any person or user resulting from such information.

Northern Ireland Museums Council

20th December 2011

Miss Michelle McIlveen MLA
 Chair
 Committee for Culture, Arts and Leisure
 Room 344
 Parliament Buildings
 Ballymiscaw
 Stormont
 Belfast
 BT4 3XX



Dear Miss McIlveen

CREATIVE INDUSTRIES INQUIRY

The Northern Ireland Museums Council welcomes this opportunity to respond to the Committee's Inquiry into Maximising the Potential of the Creative Industries, and would be grateful if the Committee would accept the below as evidence.

Introduction to the Northern Ireland Museums Council

The Northern Ireland Museums Council (NIMC) is a non-departmental public body and company with charitable status that was established under Ministerial order in 1993. It is managed by a Board, composed of representatives from the regional museums in Northern Ireland, the National Museums and Galleries of Northern Ireland, District Councils, nominees of the Minister of Culture, Arts & Leisure, a nominee of the universities in Northern Ireland, and representatives of the independent museums.

The Council is principally funded by the Department of Culture, Arts and Leisure, although it also receives support for its work from its membership, and from trusts, foundations and other grant bodies.

The work of NIMC is primarily delivered through acting as the Assessor body in Northern Ireland for the UK-wide Museums Accreditation scheme; by providing sectoral research and intelligence; in distributing grants to museums; by delivering an annual training programme for people working in museums; in delivering Northern Ireland wide strategic programmes, and in providing advice and guidance to the sector.

NIMC is working alongside the Department of Culture, Arts and Leisure and National Museums Northern Ireland in developing the implementation measures for the Northern Ireland Museums Policy, a policy with which the Committee is well acquainted.

Further information about NIMC may be obtained at www.nimc.co.uk

6 Crescent Gardens
 Belfast BT7 1NS

Tel: +44 (0) 28 9055 0215
 Fax +44 (0) 28 9055 0216

Email info@nimc.co.uk
 Website www.nimc.co.uk

Registered in Northern Ireland
 as a Limited Company
 Registration No. NI27735

Recognised by the Inland
 Revenue as a Charity
 No. XG 1107/93

Evidence to the Committee

NIMC's evidence is presented in paragraph headings relating to the Terms of Reference for the Inquiry.

1) Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

Museums provide significant economic benefits for Northern Ireland. The Heritage Lottery Fund's 2003 *Initial Review of the Economic Impact of Museums in Northern Ireland*; NIMC's 2010 *Staffing and Employment Trends within Northern Ireland's Museums*, and NIMC's *Mapping Trends* surveys provide evidence of this.

NIMC would like the Department to support regular and longitudinal research to establish the current role and future potential of museums, including national, local and independent museums, as drivers of growth in the creative industries and in contributing to Northern Ireland's economy overall.

2) Identify the key challenges currently facing the sector

DCMS in its 2001 Creative Industries Mapping Document recognised the close economic relationship between the creative industries and museums, a relationship that was quoted by DCAL under 'Definitional Issues' within the current Creative Industries Strategic Action Plan.

It is notable also that DCAL's Museums Policy acknowledges that museums "are a fundamental resource for the arts and creative industries".¹

The majority of the collections within Northern Ireland's museums have their origins in individual creativity, skill and talent, were made by the "creative originals producers" of the past, and in some cases were part of industries that drove economic development. Today, they can inform us about where we have come from in creative terms; and can and do inspire the artists and innovators of the future.

These collections comprise intellectual property which has the potential to create wealth and jobs through the development of creative content, products, services and experiences.

Museum staff themselves are both providers of creative services and experiences; and producers of creative content. The processes of conserving objects, curating them, researching and interpreting them, communicating about them, and producing exhibitions, education and outreach programmes and online resources for people to enjoy, learn from and be inspired by, are in themselves creative.

¹DCAL, *Northern Ireland Museums Policy*, March 2011, <http://www.dcalni.gov.uk/index/museums-r08-2/museums-r08.htm>

Furthermore, museums inspire people to undertake careers and set up companies in a range of related sectors, from which they also buy services. These include for example, conservators, independent training providers, IT and digital media suppliers, graphic and lighting design companies, historians, architects, visual artists, photographers, education consultants, interpreters and text writers, freelance curators, academic researchers, community and good relations professionals, engineers, etc.

Yet, the museums sector as a source of creative industries growth is as yet largely untapped.

There are three key challenges in this regard:

- More needs to be done to strategically position National Museums Northern Ireland and the Northern Ireland Museums Council as the two key lead DCAL bodies for driving sectoral growth in the creative industries arena. NMNI and NIMC need to be recognised as lead consultative bodies within the development of Creative Industries Strategy, and consideration should be given to distributing a Creative Industries Innovation Fund for museums via NIMC which is the established distribution channel for government funds, advice and guidance to the 38 Accredited local museums in Northern Ireland.
- There continues to be uncertainty over the Department's commitment to grow and develop the museums sector in general, including in relation to harnessing its potential to drive creative industries growth. The Committee is aware that NIMC's future, and therefore the commitment of government to Northern Ireland's 38 Accredited and many more as yet unaccredited local and independent museums, has been unclear since the publication of the first Review of Public Administration consultation document in 2005. Despite the publication of the DCAL Museums Policy in March 2011 which was a response to the CAL Committee's Museums Policy Inquiry, in which there was overwhelming support for the continuation of NIMC, this uncertainty continues in the form of the Department's Arm's Length Body Review and departmental cuts to NIMC's funding.
- It may also be apposite to look at the placement of museums within the Department; their current positioning alongside Sport and Recreation as opposed to being within Culture Branch is arguably a barrier to their strategic alignment to the other sectoral bodies driving the development of the creative industries, including Arts Council Northern Ireland and Northern Ireland Screen.

3) Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments

The Museums Policy published by DCAL in March 2011 is a key building block for Creative Industries strategy, and should be the framework within which strategies for developing the contribution of museums to the creative industries is developed.

The Northern Ireland Museums Council would welcome support from the Department for a strategy to ensure the development of the legal and business expertise within museums that would be prerequisites for successful product development and business growth.

In terms of export-focused activity and international interest in Northern Ireland, the Northern Ireland Museums Council would like DCAL and DETI to work together to support robust research to assess the importance of the entire museums sector including local and independent museums, as a component of Northern Ireland's positive image and appeal to out of state investors and visitors, in order to start to establish their potential for global reach.

Currently there is no governmental strategic provision to nurture partnerships between museums, education and the private sector that could produce commercially viable content, products, services and experiences capable of competing both locally and within global markets. Such a strategy needs to be put in place.

4) Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries

England² Scotland³, and Wales⁴, have all acknowledged the importance of museums to economic growth and employment. The Northern Ireland Museums Council can advise the Committee on comparative policies and strategies relating to museums in other UK regions and countries.

5) Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland

There are notable opportunities for developing linkages between museums and academia in order to nurture the creativity and talent of young people. The Northern Ireland Museums Council has established relationships, with both universities in Northern Ireland and considers itself to be well-placed to act as a partner in the development and funding of creative partnerships between museums, academia and industry.

² *Culture, knowledge and understanding: great museums and libraries for everyone*, Arts Council England, September 2011, http://www.artscouncil.org.uk/publication_archive/developing-great-museums-and-libraries/

³ Museums Galleries Scotland, National Strategy Consultation Document, September 2011, <http://www.museumsgalleries.scot.nhs.uk/publications/publication/391/national-strategy-consultation-document>

⁴ Welsh Government, *A Museum Strategy for Wales 2010-2015*, 2010 <http://wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymal/museums/strategy/?lang=en>

NIMC believes that partnerships between industry, education and further and higher education, and museums should be consolidated at Departmental level in order to facilitate and promote connections made by its arm's length bodies.

6) Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support

The collections of which museums are custodians contain objects that can be used to trace the developments of the 13 Creative Industries sub-sectors as defined by the Department of Culture, Media and Sport – including advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio.

These collections also comprise intellectual property that could be used to drive product development, and in particular digital content, including animation; mobile & web content; E-learning and serious gaming; and film and television content.

The UK is burgeoning with examples of museums developing digital content along these lines, and also with examples of museums setting up successful trading companies. These are examples that NIMC would like to see Northern Ireland follow. In order for this to happen, the museums sector must be prioritised within Creative Industries strategy.

7) Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

The Northern Ireland Museums Council would welcome an opportunity to provide verbal evidence to the Culture, Arts and Leisure Committee and is willing to furnish the Committee and Assembly with any information at its disposal.

I hope that the Committee will find this evidence useful.

Yours sincerely



Chris Bailey
Director

Northern Ireland Screen



Introduction

Northern Ireland Screen is the government-backed lead agency in Northern Ireland for the film, television and digital content industries (the 'screen industries'). We are committed to maximising the economic, cultural and educational value of the screen industries for the benefit of Northern Ireland. This goal is pursued through our mission to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland.

The economic, cultural and educational value of the screen industry and screen culture is beginning to shine through across the wide range of activities that Northern Ireland Screen supports and encourages.

Our most recent strategy, DRIVING GLOBAL GROWTH, for the 4 years 2010 to 2014, was launched in April 2010. Since then and up to the end of 2011, Northern Ireland Screen estimates its main production fund will return £56.3 million to the local economy at a ratio of 6:1, on an investment of £9.2 million.

Northern Ireland has much to be proud of within the screen industries. The most notable successes to date are:

Economic: Game of Thrones

Game of Thrones is produced by HBO, the most successful television drama producer in the world. Game of Thrones is also the largest television drama being produced anywhere in Europe at this time, spending over £20 million on Northern Ireland goods and services during Season 2 from a budget of approximately \$70 million.

Education: Moving Image Arts A Level & GCSE

Northern Ireland is leading the UK and Ireland in the field of Moving Image education. Moving Image Arts A Level is the first qualification in the UK or Ireland to include an online exam. Supported by the network of Creative Learning Centres (Nerve Centre in Derry-Londonderry, Studio On outside Belfast and the Amma Centre in Armagh), this integration of digital technologies and media skills into formal education will have significant economic value in the future.

Culture

The Irish Language Broadcast Fund, and the more recent Ulster-Scots Broadcast Fund, represent excellent models as to how to maximise the economic as well as the cultural value of indigenous language interventions. The Irish Language Broadcast Fund consistently levers other investment into Northern Ireland, and supports an annual apprenticeship scheme that has an importance for the whole screen industries

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;

1.1. It is widely recognised across the world that the creative industries, and in particular the screen industries, offer an almost unrivaled portfolio of value to a country, region or city. Using Game of Thrones as our most significant example, the value can include:

1.1.1. **Wealth:** An annual spend of over £20 million on goods and services in Northern Ireland for every Season or year that it takes place (there are 7 books and therefore the possibility of 7 series);

- 1.1.2. **Jobs:** Almost 400 local jobs across a range of activities from acting, camera, editing, make up, set design, graphics, catering and construction – many of them high value jobs;
- 1.1.3. **Tourism:** The widest media exposure Northern Ireland has ever received outside of politics and the troubles. Exposure that will act as a showcase for featured locations including the North Coast, the Mourne Mountains, Castle Ward and many other locations besides, and can be used as a significant lever for Tourism Ireland and the Northern Ireland Tourist Board. Variety, the USA trade bible, described the first series of Game of Thrones as follows– *‘Not since the Titanic slipped out of the Harland & Wolff shipyard in 1912 has something manufactured in Belfast launched to such fanfare. The acclaim for the new HBO fantasy series is sparking hopes that it will do for the province what Peter Jackson’s epic did for New Zealand’*;
- 1.1.4. **Global Testimonial:** A global good news story that assists in all inward investment discussions acting as tangible evidence to multinational businesses that Northern Ireland is both an attractive place to do business and an attractive place to live;
- 1.1.5. **Good News:** A rare good news story that the media, due to the ‘showbiz’ element, will be keen to cover;
- 1.1.6. **Talent Magnet:** Economic activity that can attract ‘exiled’ highly skilled people to return to Northern Ireland and act as a reason for talented young people to stay in Northern Ireland.
- 1.2. Obviously, not all projects within the screen industries can make the claims of Game of Thrones but every project whether big or small, whether film, television, gaming or other digital content, will contribute strongly to the portfolio of value listed above.
- 1.3. With the right investment, Northern Ireland can grow the value of the screen industries extremely quickly. Importantly, while the screen industries are not immune to the recession, the recession is not a significant impediment to growth in this sector in Northern Ireland.

2. identify the key challenges currently facing the sector;

Expansion of the Film Tax Credit

- 2.1 The single biggest challenge facing the screen industries in Northern Ireland is that they are structurally uncompetitive because the UK does not extend its Film Tax Credit to other forms of television or digital content. In many other countries, including the Republic of Ireland, Canada and many states of America, there are tax incentives worth more than 20% of the production budget that are available to many types of screen content, but in the UK the tax relief is limited to film.
- 2.2 The impact of this competitive disadvantage is being compensated for in a number of ways:
- 2.2.1 Through the relative value of production in Northern Ireland with wages, transport and construction costs all considerably lower than in the Republic of Ireland or the South of England. However, this is not a sustainable scenario;
- 2.2.2 Through the use of the Northern Ireland Screen Fund to provide soft loans. This is how companies like the children’s content producer Sixteen South and the Derry-Londonderry based 360 have been encouraged to grow. But once again this is not a sustainable scenario in that it effectively caps growth at the capacity of the Northern Ireland Screen Fund;
- 2.2.3 The dramatic growth of the screen industries will slow and possibly stop without the introduction of a tax credit that extends beyond film, and ideally embraces television drama, children’s content, animation and online gaming.

Continued and Expanded Support for Development

- 2.3 The screen industry is an ideas-based activity and exploring and developing ideas is an expensive and time consuming activity. Northern Ireland has a reasonable track record in supporting content development through Northern Ireland Screen using the Northern Ireland Screen Fund and Lottery funds and through the Creative Industries Innovation Fund.
- 2.4 However, the effectiveness of these funding streams could be greatly improved if the many layers of bureaucracy that surround them could be removed. Too often the process takes precedence over the objective, with the general principles of administering public funding undermining the fund administrator's ability to focus on the only 3 things which matter in content development; that is the team involved, the quality of the idea and the potential market.

Training and Infrastructure

- 2.5 There are many other aspects of the support for the screen industries that could be improved, particularly in the area of training and infrastructure. However, in Northern Ireland Screen's experience, these aspects will resolve themselves if the twin challenges of competitive advantage and development funding are satisfactorily addressed.
- 2.6 To illustrate this point. Two film studio facilities have been developed at the Paint Hall in the Titanic Quarter and at Ulster Weavers in Banbridge to service the film and television drama activity. Similarly, the BBC, Northern Ireland Screen and Skillset have come together to deliver a high-end modern apprentice scheme for television as a direct response to the growth in the television market in Northern Ireland.

Digital Content

- 2.7 We are struggling in Northern Ireland to grow the digital content element of the screen industries to the extent that we are growing film and television. Made up of gaming, mobile content, the worldwide web and all other content not produced for film and television, this is a sector that Northern Ireland cannot ignore.
- 2.8 The basic principles of competitive advantage and development apply in digital content as they do in film and television. However, digital content has not yet had the benefit of a significant global project that can act as an exemplar to the world's markets for the quality of production in Northern Ireland.
- 2.9 Northern Ireland must seek out opportunities to develop this exemplar project.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

- 3.1 I have referred to the single most important gap already; that is, the tax credit.
- 3.2 The second biggest issue with government support of the creative industries is that it is fragmented across a very wide range of organisations and initiatives. As well as DCAL involvement, there is DETI and Invest Northern Ireland interest (the biggest funding route for Northern Ireland Screen), DEL, DE, the Arts Council, Northern Ireland Screen, Skillset, the individual councils, European funding, the Creative Industries Innovation Fund, Digital Circle, the 2012 initiative, the City of Culture initiative and many other initiatives besides. This labyrinth of funders, stakeholders and policy interests requires the SMEs involved in this area to manage too many public sector relationships and often causes the companies to be inward looking and grant dependent rather than outward looking and tuned to international markets.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

Positives

- 4.1 Northern Ireland Screen is the most successful screen agency in the UK or Ireland and has delivered significant step changes in the screen industries. Northern Ireland Screen is the only successfully integrated screen agency in the UK embracing the cultural, educational and economic value of the screen industries. Northern Ireland Screen has been very well supported by government and the local assembly. The British Film Commission is using Northern Ireland's securing of Game of Thrones as a case study for inward investment across the rest of the UK.
- 4.2 Northern Ireland has the most developed Moving Image Education strategy in the UK or Ireland. This investment in increased skill and knowledge of digital technologies and moving image will contribute strongly to competitive advantage for Northern Ireland in the future. The British Film Institute is presently examining the Northern Ireland Screen education strategy – 'Wider Literacy' – with a view to implementing it across the UK.
- 4.3 The Northern Ireland government has been very willing to assist in the attraction of large-scale projects and engages extremely positively on the issues that face these productions. A willingness to consider supporting the construction of new film sound stages illustrates this point.

Negatives

- 4.4 The tax credit available to the screen industries is wholly uncompetitive due to it being limited to film. In the Republic of Ireland the tax credit extends to embrace television drama, animation and children's content, all of which are areas of huge potential growth for Northern Ireland.
- 4.5 Bureaucracy and a tendency to be risk averse threaten to undermine the considerable support that local government provides for the screen industries. This has an impact on every public intervention and on every project supported by the government, whether big or small. For example, the pressures of bureaucracy appear to be undermining the present potential of Derry-Londonderry's year as City of Culture.
- 4.6 The Creative Learning Centres that presently underpin the Moving Image Education activity are not directly supported by the Department of Education, but instead receive support only from DCAL.
- 4.7 There is enormous pressure to fragment and disaggregate the support for the creative industries with all sorts of pressures and conflicting agendas, including the departmental structure of government which requires educational, cultural and economic value to be separated and funded separately; the pressure to deliver geographic spread; and the pressure to support all projects equally without reference to their quality or market potential.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

- 5.1 The triangular relationship between the government, industry and academia does not function in the best interests of the screen industries. While Skillset and Northern Ireland Screen have done considerable work to develop and strengthen the relationship between the universities and colleges and the sector, this is not cemented by the influence of government funding. At present, government funding has done little to encourage the universities and colleges to focus more clearly on vocational training and the needs of the sector.

- 5.2 The single biggest issue with government support of the creative industries is the level of bureaucracy that accompanies this support. In many instances the level of bureaucracy leads to the public intervention having a negative impact on the development of the sector, rather than a positive one.
- 5.3 While highly tuned to the potential of the creative industries, local government has not always acted as the important lobby it could for the sector. Particularly in television, the Assembly could act as a much more powerful influencer on the BBC in relation to producing more content in Northern Ireland. It is noticeable that the local administrations in Scotland and Wales have been more active on this front (and arguably with considerable results). The BBC has been indicating for some years now that it will shift network television production of a value between £20-30 million to Northern Ireland. To date, progress in this regard has been fairly limited, while much more progress has been made in Scotland and Wales where a coherent and vocal political lobby has taken place.
- 6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;**
- 6.1 Northern Ireland Screen believes that the whole creative industries are interdependent, and successful growth is dependent on all aspects of the sector growing and thriving. Accordingly, we support an integrated approach that considers all sectors and also removes the need to disaggregate the economic, cultural and educational value.
- 6.2 That said, the screen industries which include film, television and all types of digital content represent the most directly economically valuable element of the creative industries, and must receive constant focus.
- 6.3 The key to success is not to prioritise the screen industries over theatre or indeed digital content over television. Instead, the key issue is to prioritise the individual projects and people who have the potential to deliver quality products and projects that can compete in an international market. All funds in this sector have to be free to champion the quality projects at the expense of the mediocre without reference to other policy initiatives.

Northern Ireland Theatre Association



Northern Ireland Theatre Association

Northern Ireland Theatre Association
Old Museum Buildings, College Square North, Belfast, BT1 6AR
www.nitatheatre.org; info@nitatheatre.org

Committee for Culture, Arts and Leisure Inquiry into the Creative industries Northern Ireland Theatre Association (NITA) Submission

12/20/2011

info@nitatheatre.org
www.nitatheatre.org

Contents

Executive Summary

1. Northern Ireland Theatre Association (NITA)
Who we are
The NITA Submission
2. The potential of the creative industries in Northern Ireland
Economic Growth
Job Creation
Social Cohesion
Education
Health
3. Key challenges currently facing the sector with reference to gaps in policies, strategies and delivery mechanisms and comparisons from other UK regions and countries.

Financial and Business Support
Education, Training and Skills and Potential Development
Education: Moving from STEM to STEAM
Skills DevelopmentLeverage into International Markets.
Data Collection and Analysis
4. The extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industries in Northern Ireland;
5. In consideration of the creative industries at sub-sector level with respect to funding and support available; assess the validity of prioritising particular industries within the sector for this support.
6. Conclusion

Executive Summary

The creative industries are one of Northern Ireland's most visible and internationally recognised assets. Strategic investment and support for the creative industries has the power to harness their huge potential as economic and social drivers.

The creative industries are usually defined as consisting of: advertising, architecture, publishing, radio and TV, design, film, music, software and computer services, computer games, designer fashion, crafts, performing arts, and the arts and antiques market. These sub-sectors are interdependent and fed by the home-grown Northern Irish creative talent. Therefore holistic investment is required across the whole sector to maximise their potential.

The potential of the creative industries is globally recognized. The theatre and performing arts already have an important role in the economy both directly, through ticket sales revenue, and indirectly through supporting local business, attracting foreign direct investment and driving cultural tourism. In addition they serve society through job-creation, supporting health related work, exploring educational themes and encouraging social cohesion. It simply does not make sense when intending to grow the creative industries to continue to cut investment to vital organisations such as the theatre and the performing arts companies which NITA represents.

The creative industries currently face a number of challenges. These include:

- the perception that the creative industries are viable with international support and investment but that the subsectors that grow the creative industries are less sound investments in comparison to more traditional industries;
- government investment strategies risk failing to take in the big picture to prevent previous capital investments being undermined through lack of investment follow-through;
- to date there has been under-investment and support for the creative industries from the private sector due to their perceived high risk nature and the current economic climate;
- the Arts being viewed as educational 'add-ons' rather than a critical educational subsector for successful interdisciplinary learning;
- lack of a critical mass of in-house skills and market knowledge within the creative industries to fully exploit market opportunities;
- skill gaps within the creative industries;
- retaining skilled individuals in Northern Ireland;
- identifying new talent and creating an environment in which it can reach its maximum potential
- lack of a recognized platform from which the creative industries can engage the international market place;
- insufficient up to date data collected on a comparable basis for the creative industries;

Each individual creative Industry (or subsector) is intimately linked, with professionals moving fluidly between them to implement their skills and knowledge. NITA's response to this Inquiry discussed the terms of reference in relation to the overall creative industries and more specifically a theatre and performing arts perspective.

In light of the challenges identified above, the Northern Ireland Theatre Association proposes the following recommendations:

Financial and Business Support

- Encourage private sector financial support for the creative industries.
- Big-picture investment and support is required at a governmental level.
- Tackle under-investment in arts by re-investing a small percentage of each departmental under spend into a dedicated Arts Development Fund.

-
- Streamline the process for applying for Multi-annual funding for long-term Arts Council ASOP clients, freeing clients from extra bureaucracy and allowing internal resources to be focused on securing alternative sources of income.
 - Creation of a specific body to cheerlead and advocate for investment in and strategic policy planning on behalf of the Creative industries.

Education, Training and Skills and Potential Development

- Insert the 'A' into STEM
- Ensure that teacher training in Northern Ireland includes adequate focus on delivering creative/arts curriculum objectives supported by sufficient quality training
- Ensure a continuing commitment to develop talent and organisations
- Investment and research into re-skilling and up-skilling those currently working within the creative industries in areas required in order to ensure the efficient and effective realization of creative ideas.
- Research whether educational establishments are skilling their students appropriately and using effective methods. For example, bring business thinking into creative education; conducting project based learning requiring entrepreneurship etc.
- Increase the number of successful businesses to create progression routes and retain creative talent within NI.
- Creation of a creative industries network/ hub.

Leverage into International Markets

- Support the creative industries' engagement with the international market through developing:
 - Capacity
 - Conduits
 - Market intelligence
- A recognized Northern Irish creative industries platform

Data Collection and Analysis

- Collection and analysis of up to date data collected on a comparable basis for the creative industries.
- The creation of a centralized and updatable bank of information, holding data showing the outputs from the creative industries.

The Northern Ireland Theatre Association would be delighted to submit oral evidence in order to further expand on the points made within our submission.

Committee for Culture, Arts and Leisure Inquiry into the Creative industries

Northern Ireland Theatre Association (NITA) Submission, Dec 20th 2011

1. Northern Ireland Theatre Association (NITA)

1.1 Who we are

1.1.1 NITA is the representative body for professional theatre in Northern Ireland.

1.1.2 NITA:

- Promotes Northern Irish theatre on a local, national and international scale on behalf of its members;
- Delivers tailored training;
- Collects and disseminates sector-specific information;
- Supports and facilitates networking amongst performing arts professionals;
- Facilitates informed lobbying and advocacy.

1.1.3 NITA's activities are designed to build capacity and strengthen professional theatre infrastructure across Northern Ireland.

1.1.4 NITA's extensive membership, drawn from across Northern Ireland, includes:

- **Independent theatre companies** such as Big Telly Theatre Company in Portstewart and Prime Cut in Belfast;
- **Regional venues** such as the Ardhoven in Enniskillen and the Market Place in Armagh as well as flagship theatres such as the Lyric and the Grand Opera House;
- **Northern Irish theatre festivals** such as Belfast Festival at Queens and the Belfast Children's Festival;
- **Individual members** including freelance designers and drama students from University of Ulster and Belfast Metropolitan College.

1.2 The NITA Submission

1.2.1 At a time when many Northern Irish industries are in decline, the creative industries stand out in their continued growth and increasing global recognition. NITA warmly welcomes this opportunity to contribute to the CAL Inquiry into the creative industries.

1.2.2 The creative industries are usually defined as consisting of: advertising, architecture, publishing, radio and TV, design, film, music, software and computer services, computer games, designer fashion, crafts, performing arts, and the arts and antiques market.

1.2.3 While the individual needs of each subsector may differ the industries share a fluidity in their workforces and an equal potential to contribute to Northern Ireland's creative economy. NITA's response to this inquiry will focus both on the creative industries overall and the performing arts as a critical subsector.

1.2.4 NITA hopes that this inquiry will bring forth a sustainable, long-sighted approach to supporting the creative industries which recognizes their vital economic contributions, their socio-cultural value, the interconnectedness of the various different elements that make up the creative industries and their interdependence upon each other for economic success and inspiration.

2. The potential of the creative industries in Northern Ireland

2.1 The investment potential of the creative industries has been recognized by governments across the globe. This includes the Northern Ireland Executive, who outlined in their report on European Priorities 2011–2012 their objective to “*Harness the potential of the creative and cultural industries to support export-focused economic growth, job-creation and positive spill-over impacts into areas such as health, education and social cohesion.*”¹

2.2. The creative industries are one of Northern Ireland’s most visible and internationally recognised assets. We will look at the potential of the creative industries - with specific reference to the performing arts - under the categories of economic growth, job-creation, health, education and social cohesion.

2.3 Economic Growth

2.3.1 The Gross Value Added (GVA) to the economy by the creative industries in 2007 was £582m, an increase of 14% since 2006.² Strategic investment and support would enable GVA from the creative industries to continue to increase. In addition, with creativity being heralded as having “replaced raw materials or natural harbours as the crucial wellspring of economic growth...”³ and as the “driver of social and economic change during the next century”⁴ this would seem to be a sustainable investment for the future.

2.3.2 The creative industries contribute both directly and indirectly to the Northern Irish economy. For instance, the performing arts impact the Northern Irish economy on a number of different levels generating income through tickets sales but also giving back to the wider Northern Irish economy. Indeed, a social economic study on NITA member the Grand Opera House found that every £1 of Arts Council revenue subsidy resulted in over £5 being spent within the wider Northern Ireland economy.⁵

2.3.3 There are numerous indirect ways in which the performing arts help to contribute to the economy, including:

- Supporting local business
- Attracting foreign direct investment
- Driving cultural tourism

2.3.4 Supporting Local Business

2.3.5 Cultural events and performances benefit city businesses through increased spending on:

- Transport
- Catering
- Hospitality

2.3.6 A trip to the theatre is only a bus or train ride away. For many, going to the theatre is a perfect excuse to frequent one of the many restaurants that locate themselves close to theatre venues and often have special ‘theatre deals’. Theatre can also act as an attractive draw for those on holiday. Indeed, Theatre Breaks that combine hotel accommodation and a performance have proven popular in cultural destinations such as London, Edinburgh, Cardiff and Dublin and have considerable potential for Northern Ireland destinations too.

1 Northern Ireland Executive. 2011, European Priorities 2011–2012. pp10

2 Arts Council of Northern Ireland, 2010, Digest of Arts Statistics 2010, pp96.

3 Gertler, M.S, Florida, R., Gates, G., Vinodrai, T., 2002, Competing on Creativity : Placing Ontario ’ s Cities in North American Context: in Mosaic: A Journal For The Interdisciplinary Study Of Literature Issue: November 2002, Publisher: The Urban Institute, pp: 1-43

4 Hartley, J (Ed.), 2005, Creative industries, Blackwell Publishing Ltd.: Oxford, pp 1

5 Arts Council of Northern Ireland, 2010, Digest of Arts Statistics 2010, pp 79.

2.3.7 **Attracting Foreign Direct Investment (FDI)**

2.3.8 International competition to attract new businesses is fierce. Northern Ireland's rich and diverse cultural environment act as an incentive to business leaders when deciding where to locate their business centres. We are home to world class performing arts venues and production companies - examples from the NITA membership include:

- **'This is What We Sang'** in the Synagogue for the Arts, Tribeca New York City (winner of 'Best Production' at 1st Irish Festival 2010 - Kabosh);
- **'Puckoon'** in Leicester Square Theatre, London's West End 2011 (Big Telly);
- **True North'** – 3 theatrical premieres in the newly restored Crescent Arts Centre (winner of 'Audience Award' Belfast Festival at Queens 2010 – Tinderbox);
- **The Playhouse Theatre and Conference Centre** – recent recipient of a prestigious architectural award, a dynamic and creative arts centre on the north coast;
- **'The Chronicles of Long Kesh'** in Edinburgh Festival 2010 and Tasmania 2011 (winner of 'Ensemble Award' at Edinburgh – GBL Productions);
- **State-of-the-art, purpose-built Lyric Theatre**, opened in Belfast May 2011.
- **The MAC**, opening in Belfast's Cathedral Quarter early 2012.

2.3.9 In addition, cultural exports help form and increase Northern Ireland's profile abroad and keep us at the forefront of potential investors' minds. In the past year NITA members exported hundreds of performances to:

- New York - 5 productions (47 performances)
- Washington - 2 productions
- Philadelphia - 1 production
- Buffalo - 1 production
- Milwaukee - 1 production
- London's West End - 1 production (24 performances)
- London midscale - 1 production
- Glasgow - 1 production
- Edinburgh - 1 production (3 weeks of performances)
- Korea - 1 production
- Macau - 1 production
- Tasmania - 1 production
- Republic of Ireland - numerous touring projects

2.3.10 **Driving Cultural Tourism**

2.3.11 Increased tourism offers the opportunity for long-term economic recovery and stability. Thus, growth in NI tourism is understandably a government goal. The Department of Enterprise, Trade and Investment (DETI) has set an ambitious target of increasing visitor numbers to Northern Ireland to 4.5 million and revenue to £1 billion by 2020.

2.3.12 Cultural tourism represents between 35 to 40% of all tourism worldwide and has been growing at 15% per annum – faster than any other tourism sector⁶. As such, generating cultural tourism is a priority.

2.3.13 The performing arts are recognized as a forceful driver of travel and an essential component in promoting Northern Ireland's image as a vibrant cultural destination. Aubrey Irwin at Tourism Ireland notes that "The capacity of actors, musicians, craftsmen and women to engage audiences at our international travel promotions is recognised and increasingly built into our [Tourism Ireland's] plans."⁷

2.3.14 In the next four years cultural set pieces such as the Titanic 2012 programme and Derry-Londonderry City of Culture 2013 will provide great opportunities to establish, on a global stage, Northern Ireland's credentials in event-led destination tourism. However, as noted by Aideen McGinley (ILEX/City of Culture), the success of such events "will rely on the support, innovation and creativity of Northern Ireland's arts industry."⁸

2.3.15 **Case Study: Theatre Impacting Upon Northern Irish Tourism and Supporting Local Business**

2.3.16 This year the National Geographic Traveler Magazine voted Belfast as one of the world's top destinations for 2012. Their editor-in-chief, Keith Bellows, when interviewed about this decision, gave particular mention to his experience on the 'Belfast Bred' walking tour, produced by NITA member Kabosh Theatre Company.

2.3.17 The 'Belfast Bred' walking tour not only inspired The National Geographic in its exposure of Belfast as a fantastic tourist destination but actively supported local Belfast businesses; audiences were taken around the city to sample its culinary delights in the company of Barney, a chef from RSM Titanic.

2.3.18 Outcomes:

- Increased exposure for Northern Ireland as a tourist destination
- Supporting local Belfast businesses and increasing their custom

2.4 Job Creation

2.4.1 In 2007 there were 15,000 jobs in the creative industries and a further 18,000 jobs in creative occupations outside the creative industries. Thus the overall total number of jobs in creative occupations was 33,000. This accounted for around 4.2% of the regional economy in 2007, comparing favorably to agriculture at 4.0%⁹

2.4.2 As old Northern Irish industries move into permanent decline, employment and employability must rest on new areas of industry. The creative industries have the potential to expand and grow, generating new jobs within Northern Ireland.

2.5 Social Cohesion

2.5.1 The creative industries have the power to knock down social boundaries, create platforms for social networking, integration and knowledge sharing which harness the creative energies and imaginations of participants.

2.5.2 According to an Audience NI report in 2009 there are 64,464 visits to 1,897 professional theatre performances annually, which are enjoyed by over 75,923 households from every socio-economic background¹⁰. These performances cover a plethora of themes and topics and are viewed by diverse audiences across Northern Ireland.

2.5.3 Theatre is a powerful art form and is able to challenge, provoke and inform audiences. In relation to social cohesion (the "capacity of a society to ensure the well-being of all its

7 NITA, 2011, NITA Vision for the Arts 2011-2014, pp 7.

8 NITA, 2011, NITA Vision for the Arts 2011-2014, pp 7.

9 Northern Ireland Assembly, Research and Information Service, 2011, The Creative industries: background, definitions and recent policy development, pp 11

10 Audiences NI, 2009, Audience Audit.

members, minimising disparities and avoiding marginalisation”¹¹), the performing arts have an important role:

“Theatre and the arts reflect our shared gift of self expression, our capacity for reinvention and can act as a catalyst for change. They provide a medium to reconcile our past and imagine our futures, and educate people in the values we share as a society.” (Community Relations Council)¹²

2.5.4 Terra Nova Productions, a NITA member, is just one wonderful example of theatre promoting social cohesion across Northern Ireland. Its mission is to collaborate with people of different cultures, with a belief that *“It is only by working at the points where cultures touch that we can tackle the really big questions.”*¹³ Terra Nova is currently developing work with colleagues in London, Hong Kong, Greenland & Hyderabad and conducting workshops with the Polish, Bangladeshi, Mandarin and Cantonese communities in Northern Ireland.

2.6 Education

2.6.1 Over 70,000 children and their families per year attend performances for children and young people in venues and schools across Northern Ireland. Nurturing the creativity of children and young people is a fundamental foundation to a healthy society and to a vibrant, productive and sustainable creative economy. As well as giving many children their first taste of the Arts, thus ensuring future generations of actors, writers and designers, theatre can also tackle important and challenging issues, including:

- Bullying
- Alcohol/ Substance Abuse
- Healthy Eating
- Mental Health
- Social Inclusion
- Cultural Identity and Diversity

2.6.2 ***Case Study: Theatre responding to the need to address mental health issues with young people.***

2.6.3 On January 14th 2009, the Belfast Telegraph ran with the front-page headline Pupils Mental Health Shock: One in 10 need help we cannot give, say teachers. This acted as a catalyst for NITA member Replay Theatre Company. In January 2010 they toured Northern Ireland’s schools with *Bulletproof*; a new theatre project for age 14+ students by award-winning playwright Gary Owen. This production created a challenging, compassionate and educational work on the theme of mental health and was seen by 3442 young people.

2.6.4 Outcome:

- Increased awareness of mental health issues amongst 3442 young people in Northern Ireland.

2.7 Health

2.7.1 The creative industries have the power to:

- inform and engage the public about health related issues in an accessible format;
- innovate and problem solve to increase the effectiveness of preventative health care campaigns;

11 Report of the High Level Task Force on Social Cohesion in the 21st century

12 NITA, 2011, NITA Vision for the Arts 2011-2014, pp 8.

13 Andrea Montgomery, Terra Nova Artistic Director

- think outside the box in order to increase the quality of life of those with poor health, enhancing their care physically, mentally and socially.
- 2.7.2 Theatre companies in Northern Ireland have a long history of addressing health-related issues and performing in healthcare settings to a range of different audiences from all generations.
- 2.7.3 NITA members Cahoots NI's Magic Medicine and Arts Care NI Clown Doctors performed to over 8000 children and their families in hospitals, hospices, respite care units and day centres throughout Northern Ireland. Their work is based on the understanding that a stay in hospital can be an anxious time for a child or a young person and equally for their families. As such, they design shows/ individual performances specifically to deliver bucket-loads of laughter, magic, fun and delight.
- 2.7.4 Big Telly performed to 3,496 older people in 28 rural and urban care homes, sheltered accommodation, health trust day care centres, community centres, church and council venues. Their *Spring Chicken* project provides an excellent example of some of the work that theatre companies do with older people throughout Northern Ireland. Their work focuses on the urgent and compelling need to empower older people as catalysts of change. An External Evaluation Report from Dec 2009 noted that *The Spring Chickens Programme has... managed to achieve two quite distinct objectives.....bringing interest and quality to the lives of older people, and raising awareness about society's often misguided perceptions about older people, and their role.* Big telly are also an example of theatre's involvement in preventative healthcare work, designing the pilot programme, Operation Blitzed, to raise awareness about the consequences of alcohol consumption by young people.

3. Key challenges currently facing the sector with reference to gaps in policies, strategies and delivery mechanisms and comparisons from other UK regions and countries.

3.1 Financial and Business Support

3.1.1 Paradigm Change and Representation

3.1.2 The creative industries are increasingly recognized for their potential in driving economic growth. In the past, investment in arts and culture has been perceived as a diversion of capital and labour into essentially unproductive activities. The legacy of such attitudes is still evident, influencing the way in which some perceive the creative industries and in turn having the power to impact on strategy and policy.

3.1.3 Historically Northern Ireland has suffered from significantly lower spending on the arts than other regions. Even after the recent cuts in other regions the per capita arts spending in Northern Ireland is lower than any other region of the UK:

- Scotland £13.67
- Wales £11.48
- England £8.34
- N. Ireland £7.79 (as of Jan 2011)

3.1.4 The Executive's budget plans for the next four-year period will see the Department of Culture, Arts and Leisure (DCAL) face one of the largest cuts despite having the smallest annual budget - just 1% of total government spending. It is set to lose over 8% of its budget over the four-year budget period, damaging the creative industries current economic contribution and curtailing its future potential.

3.1.4 A recent Oxford Economics report identified manufacturing and the creative industries as future growth areas for Northern Ireland's private-sector economy. However, this is not reflected in government policy. Spending plans for the next four years will provide Manufacturing with a continuation of the cap on industrial rates for a further four years. In

marked contrast, the feed sector of the creative industries has received one of the largest cuts to funding.

3.1.5 If the government is serious about pledging itself to growing the creative industries it must stop making cuts to the subsectors that feed them. The Draft Programme for Government 2011-2015 illustrates this gap in thinking. The creative industries are set out as one of Northern Ireland's key assets yet the only plan/priority in relation to them is to "support 200 projects through the Creative Industries Innovation Fund"¹⁴. This fund, though welcome, fails to meet the sub-sector needs of the creative industries, risking stagnation and damage to areas that are essential in supporting the creative industries.

3.1.6 A paradigm change is required in the way the creative industries are perceived, talked about and understood. The creative industries need to be seen as a economic and social driver; a move need to be taken from the outmoded idea of 'funding' to the more apt terminology of 'investment'; policy priority need to recognise and support the creative industries as a whole, including the subsectors that feed them.

3.1.7 The creative industries need a cheerleader and advocate. We need a coherent voice in government to communicate the important contribution of the creative industries in developing the future of the Northern Irish economy and society. We need a body to advise the government as to how best to support the creative industries. We suggest the need for a platform consisting of:

- Statutory bodies, such as the Arts Council Northern Ireland.
- Sectoral bodies, such as NITA, Digital Circle etc,
- Industries supported by and supportive of creative industries, such as the Northern Ireland Tourist Board.

Challenges: Perception of the Creative industries and the subsectors that feed the Creative industries as a less sound investment in comparison to more traditional industries.

There is a lack of understanding over how the Creative Industries work as a whole and of the vital importance of funding their subsectors.

Recommendation: Creation of a specific body to cheerlead and advocate for investment in and strategic policy planning on behalf of the Creative industries.

3.1.8 ***Big Picture Investment and Support***

3.1.9 It is important for investment in the creative industries to take into account the big picture in order to prevent substantial investments being undermined.

3.1.10 For example, Northern Ireland has invested millions in capital infrastructure for the Arts. It has:

- supported the Derry City of Culture 2013 bid;
- invested £9.8 million in the new Lyric Theatre;
- invested £10.76 million in the new MAC (Metropolitan Arts Centre);
- invested £33 million in regional theatres across Northern Ireland over the last 15 years.

3.1.11 Such commitments suggest a clear recognition of the future role of the arts in Northern Ireland. However, to ensure the potential of these investments are fully realised, core investment and support for the arts in Northern Ireland is required. Without such investment, home-grown programming will be reduced, resulting in a devastating Northern Irish talent drain as people move abroad to find work and, leaving fantastic new venues standing as mausoleums to locally crafted theatre.

14 Northern Ireland Executive, 2011, Draft Programme for Government 2011-15, pp 7.

Challenge: Taking a big-picture approach to funding which ensures that previous investments are not undermined through lack of investment follow-through.

Recommendation: Big-picture investment and support planning is required at a governmental level.

Tackle under-investment in arts by re-investing a small percentage of each departmental under-spend into a dedicated Arts Development Fund.

Streamline the process for applying for multi-annual funding for long-term Arts Council ASOP clients, freeing clients from extra bureaucracy and allowing internal resources to be focused on securing alternative sources of income.

3.1.12 **Reliance on the Private Sector**

3.1.13 The creative industries are, by their very nature, high risk. In a risk-adverse environment this creates great challenges for creative industries seeking funding. The business model for the creative industries is different to the bank model for business and this means that banks are cautious in providing financial support.

3.1.14 The private sector cannot be relied upon to fill in the financial gaps created by cuts in government spending, as seen in a recent study from the National Campaign for the Arts. This study showed large reductions in business contributions to the arts in the UK (down by 17% over 3 years from 2007/08 to 09/10) and individual giving (down by 13%). Grants from trusts and foundations were also shown to be down by 8%.¹⁵

Challenge: Lacking of funding and support for the creative industries from the private sector, especially in consideration of their high-risk nature and the current economic climate.

Recommendation: Encourage private sector financial support and investment for the creative industries.

3.2 **Education, Training and Skills and Potential Development**

3.2.1 A consistent approach to creative skills development and the creative industries is required from early years to the classroom, onto the university lecture theatre and into the workplace. This should be reflected in policies and strategies at a governmental level.

3.2.2 **Education: Moving from STEM to STEAM**

Skilled, innovative creative people are the creative industries' greatest asset. Companies increasingly look for skill sets in their new employees that are much more arts/creativity – related: workers who can brainstorm, problem-solve, collaborate creatively and contribute/communicate new ideas.¹⁶

3.2.3 The Northern Ireland Executive's Report European Priorities 2011–2012 states as a long-term goal to “*Enhance STEM initiatives to fuel the emergence of creative people and innovative businesses*”¹⁷ We welcome the Executive's desire to fuel the emergence of creative people. However, do this, current educational models must be changed from a focus on STEM (the teaching of science, technology, engineering, and mathematics) to STEAM (which includes the arts) and encourage cross-disciplinary learning.

15 Brown, Mark (2011) “How healthy is the arts sector?”, The Guardian, 5th Dec 2011

16 See <http://steam-notstem.com/articles/stem-to-steam/> for more information.

17 Northern Ireland Executive. 2011. European Priorities 2011–2012. pp10.

3.2.4 To build creativity, experimentation and innovation into every level of the Northern Irish educational system, the arts must cease to be seen as an educational 'add-on'. The arts must become an integral educational component, enabling Northern Irish industry - both creative and otherwise - to flourish.

Challenge: The arts are often seen as an educational 'add-on' and not as a central element of the curriculum; this has a negative knock-on impact for the creative industries and beyond.

Recommendation: Insert the 'A' into STEM.

3.2.5 **Skills Development**

3.2.6 The Northern Irish creative industries sit within a highly competitive marketplace and are currently playing catch-up with the professionalization of the sector as a whole. In order to successfully compete we need to ensure that we invest in people and skills to manage the process of bringing ideas to export.

3.2.7 There is a need to:

- Re-skill and up-skill talented people already working within the sector.
- Research whether educational establishments are skilling their students appropriately and using effective methods. For example, bring business thinking into creative education; conducting project based learning requiring entrepreneurship etc.
- Look at different ways in which skills can be learnt and honed, such as creative apprenticeships, Knowledge Transfer Partnerships, mentoring and placement schemes.

3.2.8 Skills in areas such as business acumen, finance methods, book-keeping and office management are important. However, it is also essential to ensure that the skills required to generate a 'creative product' are also invested in. For example, NITA has responded to the need for technical theatre skills development within our sector with a series of bursaries for technical and production crew that will be launched in 2012.

Challenge: Professionalizing the creative industries; ensuring that there are the right skills within the creative industries to enhance their ability to both create and market their creative 'product'.

Recommendation: Investment and research into re-skilling and up-skilling those currently working within the creative industries in areas required in order to ensure the efficient and effective realization of creative ideas.

Research whether educational establishments are skilling their students appropriately and using effective methods. For example, bringing business thinking into creative education; conducting project based learning requiring entrepreneurship etc.

Look at different ways in which skills can be learnt and honed, such as creative apprenticeships, Knowledge Transfer Partnerships, mentoring and placement schemes.

3.2.9 **Nurturing New Talent**

3.2.10 It is important for new talent to be nurtured, creating an environment for talent to emerge and to work with others to identify talent and instigate support to accelerate its development for maximum potential.

3.2.11 This is something that Creative Scotland, the national leader for Scotland's arts, screen and creative industries, has been working on. They recognise that perceptions of talent can be subjective and that this can lead to talent being supported in line with the dominant cultural norms or within current economic constructs. As such, they have devolved investment (where

appropriate) to a range of partners to enable greater plurality of decision making and a wider range of approaches to developing talent and skills.¹⁸

Challenge: Identifying new talent and creating an environment in which it can reach its maximum potential.

Recommendation: Ensure a continuing commitment to develop talent and organisations through a dedicated seed fund for new artists and companies

3.2.12 **Creative industries Network / Hub**

3.2.13 The potential of the creative industries is vast but to fully exploit this potential their capacities must be harnessed. Very few creative organisations have the critical mass of in-house skills and market knowledge to fully exploit market opportunities. They need to be able to network with others to fill gaps in their knowledge and skill sets.

3.2.14 The concept of ‘hubs’ has now been embraced globally. A great example is the social initiative The Hub, originally started up in London but now with offices across the world. It set out to “*create places that borrow from the best of a member’s club, an innovation agency, a serviced office and a think-tank to create a very different kind of innovation environment. Places with all the tools and trimmings needed to grow and develop new ventures. Places to access experience, knowledge, finance and markets. And above all, places for experience and encounter, full of diverse people doing amazing things.*”¹⁹

Challenge: Lack of a critical mass of in-house skills and market knowledge within the creative industries to fully exploit market opportunities.

Recommendation: Creation of a creative industries network/ hub.

3.2.15 **Retaining Skilled People**

3.2.16 To be successful in this emerging creative age “*regions must develop, attract and retain talented and creative people who generate innovations, develop technology- intensive industries and power economic growth.*”²⁰ We have looked at the development of talented creative people but unless this is followed through with investment elsewhere, such as performing arts programming, Northern Ireland will not be able to retain these individuals due to a lack of job opportunities.

Challenge: Retaining home grown Northern Irish talent in whom we have made skills investments

Recommendation: Increase the number of successful businesses to create progression routes and retain creative talent within Northern Ireland

3.3 **Leverage into International Markets.**

3.3.1 It is important for the creative industries to engage internationally and effectively exploit the international marketplace.

3.3.2 We welcome the signing of a memorandum of understanding between the British Council Northern Ireland and the Arts Council of Northern Ireland and their pledge to work together to ensure that Northern Ireland’s arts organisations and artists can connect internationally through profiling work, exchanging ideas and developing relationships and opportunities for international collaboration and learning.

18 We particularly like Creative Scotland’s ‘Talent Hubs and Incubators’ strand. For more information see: <http://www.creativescotland.com/investment/investment-programmes/talent-development>

19 <http://the-hub.net/index.htm>

20 Gertler, M.S, Florida, R., Gates, G., Vinodrai, T. (2002) Competing on Creativity : Placing Ontario ’ s Cities in North American Context: Mosaic A Journal For The Interdisciplinary Study Of Literature (2002) Issue: November, Publisher: The Urban Institute, Pages: 1-43

- 3.3.4 Performing arts organisations in Northern Ireland have toured a number of productions internationally. To maintain and increase our international touring success more support is required to develop capacity, conduits and market intelligence.
- 3.3.5 In addition, we would like to see the development of a Northern Irish platform for the creative industries to effectively engage with the international marketplace.

Challenge: Lack of a recognized platform from which the creative industries can engage the international marketplace.

Recommendation: Support the creative industries' engagement with the international market through developing:

- Capacity
- Conduits
- Market intelligence
- A recognized Northern Irish creative industries platform

3.4 Data Collection and Analysis

- 3.4.1 In order to ensure effective policy making, data needs to be generated and analysed to show what drives the creative industries collectively and at a sub-sector level. Such data would enable better identification of the mechanisms through which creativity spills over into the wider economy and society.
- 3.4.2 Too much information about the creative industries has either not been collected on a comparable basis, is significantly out of date, or has not been collected at all. For example, there is very little information available about the impact of the performing arts on the night-time economy.

Challenge: Insufficient up-to-date data collected on a comparable basis for the creative industries.

Recommendation: Collection and analysis of up-to-date data collected on a comparable basis for the creative industries.

4. The extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industries in Northern Ireland;

- 4.1 Communication and coordination of information, ideas, strategies and policies needs to be improved both between industry, government departments and academia but also internally within these sectors.
- 4.2 In order to harness the full potential of the creative industries in Northern Ireland there needs to be a consistency in approach and openness to new ideas.
- 4.3 In the performing arts sector a common frustration is the duplication of data generation required to evidence the outcomes of their activity to different bodies. To prevent time being taken up with unnecessary bureaucracy, the creation of a centralized and updatable bank of information, holding data showing the outputs from the creative industries, could be created.

Recommendation: The creation of a centralized and updatable bank of information, holding data showing the outputs from the creative industries.

5. In consideration of the creative industries at sub-sector level with respect to funding and support available; assess the validity of prioritising particular industries within the sector for this support.
- 5.1 NITA understands the financial reasoning behind prioritized funding and support for creative industries assessed to have the considerable economic potential in terms of generating high returns on investment made. However, such strategizing could negatively impact upon the creative industries as a whole, including prioritized sub-sectors.
- 5.2 The creative industries are interconnected and interdependent. Professionals move fluidly between the creative industries. They learn, refine, transfer and utilize their skills and knowledge as they pass from sub-sector to sub-sector on various different projects. For example, David Craig – Northern Irish set and costume designer – has worked extensively with NITA members such as the Lyric, Prime Cut and the Grand Opera House. He also, however, works in TV and film – most recently on Game of Thrones.
- 5.3 If creative industries are not sufficiently funded and supported as a whole there will be negative implications for many creative industry professionals. It simply does not make sense when intending to grow the creative industries to continue to cut investment to vital organisations such as the theatre and the performing arts companies which NITA represents.
- 5.4 Investment in Northern Irish theatre has greatly enriched the development of a large pool of skilled arts professionals working in our industry: actors, directors, designers, technical crew, playwrights etc. However, if the employment capacity of both venues and producing companies is significantly reduced, these skills and talents will rapidly be lost as workers are forced to look elsewhere for employment opportunities. This would not only be huge loss for the performing arts in Northern Ireland but also for the TV and film sectors, currently attracting significant foreign investment to the area.
- 5.5 The work of those involved in the performing arts positively impact on both the creative industries and the community sector. Therefore, by providing funding and support for theatre and the performing arts you are also investing in the creative industries and community arts.
- 5.6 The creative industries are interdependent and therefore require a holistic investment across the whole sector to maximize their potential.

6. Conclusion

With creativity being heralded as the “driver of social and economic change during the next century”²¹, the creative industries would seem to be a sustainable investment for the future. Our submission has explored the potential of the creative industries in the current economic climate and in addition looked at the way in which they serve society through job-creation, supporting health related work, exploring different methods through which education is conducted and encouraging social cohesion.

A number of challenges currently facing the creative industries have been identified. These have included:

- the perception that the creative industries are viable with international support and investment but that the subsectors that grow the creative industries are less sound investments in comparison to more traditional industries;
- government investment strategies risk failing to take in the big picture to prevent previous capital investments being undermined through lack of investment follow-through;
- under-investment and support for the creative industries from the private sector due to their perceived high risk nature and the current economic climate;

21 Hartley, J (Ed.), 2005, Creative industries, Blackwell Publishing Ltd.: Oxford, pp 1

- the Arts being viewed as educational ‘add-ons’ rather than a critical educational subsector for successful interdisciplinary learning;
- lack of a critical mass of in-house skills and market knowledge within the creative industries to fully exploit market opportunities; skill gaps within the creative industries;
- retaining skilled individuals in Northern Ireland;
- identifying new talent and creating an environment in which it can reach its maximum potential;
- lack of a recognized platform from which the creative industries can engage the international market place; insufficient up to date data collected on a comparable basis for the creative industries;

In light of the challenges identified above, the Northern Ireland Theatre Association has proposed the following recommendations:

Financial and Business Support

- Encourage private sector financial support for the creative industries.
- Big-picture investment and support is required at a governmental level.
- Tackle under-investment in arts by re-investing a small percentage of each departmental under spend into a dedicated Arts Development Fund.
- Streamline the process for applying for Multi-annual funding for long-term Arts Council ASOP clients, freeing clients from extra bureaucracy and allowing internal resources to be focused on securing alternative sources of income.
- Creation of a specific body to cheerlead and advocate for investment in and strategic policy planning on behalf of the Creative industries.

Education, Training and Skills and Potential Development

- Insert the ‘A’ into STEM
- Ensure that teacher training in Northern Ireland includes adequate focus on delivering creative/arts curriculum objectives supported by sufficient quality training
- Ensure a continuing commitment to develop talent and organisations
- Investment and research into re-skilling and up-skilling those currently working within the creative industries in areas required in order to ensure the efficient and effective realization of creative ideas.
- Research whether educational establishments are skilling their students appropriately and using effective methods. For example, bring business thinking into creative education; conducting project based learning requiring entrepreneurship etc.
- Increase the number of successful businesses to create progression routes and retain creative talent within NI.
- Creation of a creative industries network/ hub.

Leverage into International Markets

- Support the creative industries’ engagement with the international market through developing:
 - Capacity
 - Conduits
 - Market intelligence
- A recognized Northern Irish creative industries platform

Data Collection and Analysis

- Collection and analysis of up to date data collected on a comparable basis for the creative industries.
- The creation of a centralized and updatable bank of information, holding data showing the outputs from the creative industries.

The Northern Ireland Theatre Association would be delighted to submit oral evidence in order to further expand on the points made within our submission.

Northern Visions

Northern Visions Response to the CAL Inquiry into Creative Industries

Thank you for the opportunity to input this enquiry.

Northern Visions Ltd is a non-profit distributing company, which was formed under the “Workshop Agreement”, signed by English Regional Arts Boards, British Film Institute, Channel 4 and BECTU. It provides Belfast’s open access arts and new media centre, situated in Cathedral Quarter. It bid and was successful in being awarded a television license to broadcast to the Greater Belfast area by Ofcom in 2004. This opportunity was seen as a natural outlet for the work of the organisations and individuals of Northern Visions. Its digital media services such as video on demand are regulated by ATVOD the independent co-regulator for the editorial content of UK video on demand services.

Northern Visions provides a wide range of digital media resources, services and programmes for the community, for cultural groups, individual artists and for interested members of the public. The organisation has a commitment to prioritising the needs of disadvantaged people within an overall commitment to equal opportunities. It works in partnership with those who are delivering antipoverty programmes, social inclusion, lifelong learning, skills-based initiatives for the unemployed and eradicating child poverty.

As a multi-annual funded client of Belfast City Council, Northern Visions is considered to be one of the city’s “flagship” arts organisations.

Northern Visions works with a wide-ranging constituency on digital media projects. To give just a few examples, in the past two years these have included Northern Ireland Housing Executive, ArtsEkta, Afro-Caribbean Support Network Northern Ireland, University of Surrey, Dublin Community Television, WAVE, Mullan Mews (assisted living), Kabosh Theatre Group, East Belfast Community Development Agency, Women’s Research & Development Agency, An Culturlann, Belfast Metropolitan College, Greater Shankill (Church of Ireland) Youth Initiative, An Droichead, Lower Ormeau Residents Action Group, Donegall Pass Community Forum and Lower Castlereagh Community Group.

Our development strategies have taken cognisance of DCAL’s vision for the cultural sector to ensure effective and efficient delivery of high quality culture, arts and leisure services, ACNI and Belfast City Council’s arts and culture objectives and also the HM Treasury and the Cabinet Office – Future Role of the Third Sector in Social and Economic Regeneration 2008 *‘Community media is providing media and information communication technology access, training and employment and is an exciting source of social innovation. Combining social enterprise, creative content production and skills for the digital economy, community media has a vital role in reaching out to people and communities at risk of exclusion and disadvantage.’*

A number of Needs Assessment Surveys have been carried out in recent years by Northern Visions and are available to the CAL Enquiry on request.

Additional to NvTv, selected local television programming reaches 320,000 households across the whole of the Republic of Ireland via digital cable through our partners Dublin Community Television and Cork Community Television. Online content is also available to view on Vimeo, (a internet video platform), and on Youtube, where audiences are around 350,000. Additionally, iTunes content is downloadable from three connecting sites with downloads varying between 15,000 – 19,000 per month. We stream programming on the Internet with approximately 2,300 viewers per week. Added to NvTv and programming made available to other broadcasters, our audiences for local programming is approximately 900,000 per year. With the digital switchover planned on October 2012 Northern Visions has successfully campaigned for the provision of local television throughout the U.K. to be carried on this digital platform.

Northern Visions: Changing television production and delivery in the U.K.

In December DCMS announced in the first tranche 20 cities across the UK are to have their local television service.

From DCMS DOCUMENT:**A New Framework for Local Television in the U.K**

Local TV will contribute to growth in the creative industries, develop local journalism and help to bring communities together around a shared voice and interest.

Local TV has the potential to play a key role in supporting the Big Society in the UK. Local TV brings with it numerous economic, social, cultural and democratic benefits. It will be important in the wider localism agenda, holding institutions to account and increasing civic engagement at a local level. Local TV presents a valuable opportunity to put people in touch with what is happening in their local area and to demonstrate the difference that people's activities can make on the ground. For example, local TV stations could feature local volunteering opportunities or help to explain the work of community organisers, showcasing success and inspiring others to get involved.

Northern Visions had been lobbying for many years to bring about local television in the U.K. Vital support for local television was provided by all political parties in Northern Ireland since 2004 through Early Day Motions at Westminster. It has contributed several research documents to DCMS on local television and has been influential within ULTV, the working group on local television, in providing supporting information and as a working template to DCMS and Ofcom, since 2004, to inform the new framework for viable local TV services in the UK from 2012. The framework will allow local services to emerge on the digital terrestrial platform across the UK. Northern Visions believes that local TV will contribute to growth in the creative industries, develop local journalism, lead to a more transparent accountable society, support local businesses and help to bring communities together around a shared voice and interest.

The report also has recommended contributing to the financial viability of local television through the following:

As agreed in the 2010 licence fee settlement, the BBC has committed to provide up to £40m for the purposes of supporting the Government's objectives for local TV. This is comprised of up to £25m in 2013/2014 towards capital costs and up to £5m per year for three years to acquire content from the local TV services for use on the BBC's own services.

The proposals will result in several local television services in N. Ireland creating employment and opportunity.

Training in the television industry

Northern Visions' experience is that the majority of people who finish college and university education gain no real practical knowledge and only a superficial knowledge of basic industry software use. In the not-too-distant past a 'hands-on' approach to camera, sound and edit skills would have been limited through lack of enough equipment at colleges or universities through financial constraints. Today, television shooting and editing equipment and powerful software graphics packages are well within educational budgets. Yet, all too often we find that colleges do not practically equip students for the jobs in the industry. In nearly all cases, new employees to Northern Visions need to be trained from scratch.

In addition, learning establishments in Northern Ireland fail to be early adaptors of new technology and software in relation to television production. There is a tendency to focus on a 'Hollywood' model of high end film dramas, celebrity and auteurs. In reality, most employment, and most programming ideas that go into regular production in the audiovisual industry, will emanate from a staple diet of news, currents affairs and documentaries.

Educational establishments could be more open to allowing the general public access to their resources. The success of Steve Jobs, founder of Apple, was possible because he was able to gain informal access to the most sophisticated University computers at that time.

Northern Visions itself organises regular practical training workshops in all aspects of the film and television industry. These are open to all members of the public. Fees for the courses are kept low with concessions to the unemployed through Northern Visions fundraising. They have led to hundreds of participants gaining a foothold in the television industry. However, given policy changes at N. I. Screen the future of such courses at Northern Visions will require alternative financial support.

Culture as a regenerating factor in attracting private investment

The general focus in the creative industries is on producing product and jobs. There are indirect benefits of arts and culture in themselves, significantly their validity and power in promoting N. Ireland through tourism and in attracting considerable investment from many diverse areas of the private sector.

Northern Visions was instrumental in advocating an arts component in the regeneration of the Cathedral Quarter to make the area distinct and an attractive place for private investors. The Managed Workspaces were a component of this strategy. The buildings were not only conceived to house and protect arts organisations against rent hikes but were to be creative hubs which allowed arts organizations to realize further potential especially in generating revenue.

Despite repeated consultations and meetings, from a committee made up of arts, education and business people in the Cathedral Quarter, Laganside Corporation remained very much an agency following its own agenda and never integrated the ideas and imagination that this local committee put forward within its plan for regeneration. The buildings that were acquired for the Managed Workspaces were not always appropriate architecturally for the arts and lent themselves more to office space. There were many missed opportunities.

If we take one example. The Print Workshop decided to move into the Cathedral Quarter. Their production process could have been an interesting tourist attraction. Visitors would have been fascinated to overlook the silk screen, letterpress and litho printmakers at work through a glass partition as they sat in the café area and bought prints in the retail exhibition area. Currently the print area machinery is situated on the top floor with a small print retail area at the back of the ground floor.

Marketing the area as a cultural quarter was strong enough to attract £millions of private investment to the area - the Merchant Hotel, its new extension, an Irish cultural centre now at the planning stage and the still to be fully realised St. Anne's Court are a few examples of developments in the area – however, the lack of comprehensive planning and cohesion between arts, business, community and statutory bodies slowed private investment in the area and the great momentum at the beginning was lost. The area, even today, has large tracts of dereliction. Had there been a comprehensive local forum with some resources and power, more would have been achieved.

Another area, which is often unacknowledged, has been the success of the Arts Council Lottery. It has been instrumental in establishing new build art centres throughout N. Ireland. These provide significant employment, underpin the regeneration of towns and cities and of course are a shared cultural space and a creative focus for communities.

Despite the widely acknowledged low level of funding, which the arts receive in Northern Ireland, they punch well above their weight. How much more could be achieved with what amounts to a small percentage in the overall Northern Ireland budget?

Creative Industries Innovation Fund

Northern Visions welcomes the investment from the Assembly through the Creative Industries Innovation Fund administered by the Arts Council of Northern Ireland. In the absence of having any significant private venture capital for start-ups such a fund is important. We would argue that it needs significant additional resources if the sector is to seriously grow. (Steve Jobs invested \$10million into an animation company before it made any money)

Setting deadlines and the accompanying masses of paperwork needed to access the fund could be a barrier to the strategic use of the fund. Making decisions based on a paper submission may not always be the way to identify those winning ideas. Perhaps a face-to-face interview process and a rolling submission date would be a more appropriate response. A quick decision is also surely needed. Before the omnipresence of Facebook, blogs and iTunes one recalls local people coming up with similar concepts. Sadly there just wasn't the awareness, funding, infrastructure or opportunity in Northern Ireland to develop these to a global level. Others have noted that within the creative industries, collective effort and dialogue are important building blocks but these are lacking in N. Ireland. Belfast City Council organise the Creative Entrepreneurs Club, which goes some way to act as forum. Perhaps the now vacant Belfast Tech can be turned into a hive exclusively for creative industries.

N. I. Screen

Northern Visions have been actively engaged in film, video, television, media literacy and community arts for over 25 years, striving to make the processes involved and access to the arts and digital media an inclusive and accessible experience. We have demonstrated that this delivers benefits to communities, especially those at disadvantage or risk of social exclusion. To gain access to a mass audience for this work in communities, we pioneered and sustained local community television demonstrating how it could be both economically viable and provide excellent training opportunities. We are excited by the new possibilities for local TV throughout the rest of the UK being outlined by DCMS and currently out to consultation, for which we have long advocated and lobbied.

Community media has had a chequered history in the North and we have often faced obstacles and gaps in policy, which we have struggled to overcome. These included exclusion as broadcasters by N.I. Screen from participating in the Irish Language Broadcast Fund and Ulster Scots Broadcast Fund. This was partially resolved with a training scheme financed by the ILBF, at the insistence of a Northern Ireland MEP

In 2007, ACNI funding of Northern Visions was delegated to Northern Ireland Screen. Northern Visions raised several questions with ACNI and others around how engagement of the moving image in marginalised communities and communities of interest - older people, unemployed, disabled, etc sat with NI Screen's main focus of attracting inward investment for the film and television industry. Other questions remained such as how cultural film could compete in a scenario where support is geared to the mainstream television industry? How was NI Screen to reconcile funding its own programme of work with support for external organisations such as Northern Visions without causing a conflict of interest?

Recently NI Screen has changed its policy, affecting our media literacy and arts provision in disadvantaged communities, by implementing severe funding cuts at a couple of weeks notice in February 2011. This happened without consultation or evaluation. Indeed since the announcement we have received no formal communication with NI Screen concerning the rationale behind this decision. The consequences for Northern Visions have been a reduced programme of work, which we are striving to rectify.

Additionally, access to Arts Lottery funding, which has been delegated to N.I. Screen, has been denied to the cultural film sector. It is unreasonable to deny one sector of the arts community, access to a fund, which other arts sectors enjoy. Appropriate schemes should be put in place to rectify this imbalance.

Northern Visions therefore advocates:

1. Exchequer funds from DCAL to Northern Ireland Screen should be distributed with accountability and transparency to the not for profit cultural film and digital media sector.
2. There should be an open application system in place, similar to that operated by the Arts Council of Northern Ireland, with the proper checks and balances as befits a body receiving public funds. Currently Exchequer funds are distributed within a closed system to a few clients, who have not changed in 15 years. This is the antithesis of competition and creativity.
3. Northern Ireland Screen should be a funding body ONLY. It should not have its own programme of work. This creates a conflict of interest as with the best will in the world, all organisations put themselves and their survival first. Northern Ireland Screen should also not tender for training schemes, which it runs itself.
4. All funds should be publicly advertised and committees overseeing the dispensation of funds should include the not for profit film sector and those representing TSN communities and Section 75 groups. This will allow for greater competition and capacity, increasing the likelihood that those representing the less fortunate in our society will bid for funds to carry out creative works.
5. To rectify the imbalance in arts lottery funds delegated to N.I. Screen, an appropriate scheme should be put in place, which is open to the cultural film sector to apply. This fund to be similar to those schemes operated by ACNI for other arts sectors.

Northern Visions, 23 Donegall Street, Belfast, BT1 2FF

Ofcom



Submission to the Northern Ireland Assembly Committee for Culture, Arts and Leisure inquiry into the creative industries in Northern Ireland

Date: 20 December 2011

Preface

- 1.1 Ofcom is the independent regulator and competition authority for the UK communications industries, with responsibilities across broadcasting, telecommunications and postal services. Our principal duty is to further the interests of citizens in relation to communications matters and to further the interests of consumers in relevant markets, where appropriate by promoting competition.
- 1.2 We operate under the Broadcasting Acts 1990 and 1996, the Communications Act 2003, the Wireless Telegraphy Act 2006 and the Postal Services Act 2011, which set out Ofcom's duties and powers. We also have concurrent competition powers under the Competition Act 1998 and the Enterprise Act 2002.
- 1.3 In carrying out our functions, we are required to secure:
 - the optimal use for wireless telegraphy of the electromagnetic spectrum;
 - the availability throughout the UK of a wide range of electronic communications services;
 - the availability throughout the UK of a wide range of television and radio services which (taken as a whole) are both of high quality and calculated to appeal to a variety of tastes and interests;
 - the maintenance of a sufficient plurality of providers of different television and radio services;
 - the application, in the case of all television and radio services, of standards that provide adequate protection to members of the public from the inclusion of offensive and harmful material in such services;
 - the application, in the case of all television and radio services, of standards that provide adequate protection to members of the public and all other persons from both unfair treatment in programmes included in such services and unwarranted infringements of privacy resulting from activities carried on for the purposes of such services; and
 - the provision of a universal postal service.
- 1.4 We must also have regard to the different interests of persons in the different parts of the UK. Consequently, our office in Belfast draws on the full resources of the whole organisation to tackle issues that affect Northern Ireland and in turn ensures that the views, needs and special circumstances of people in the region receive our full attention.
- 1.5 An Advisory Committee for Northern Ireland provides us with detailed and expert insights into the particular challenges faced by citizens and consumers in Northern Ireland. National interests are also represented by Northern Ireland members of our Content Board and the Communications Consumer Panel.
- 1.6 While powers over broadcasting, telecommunications and postal services are reserved to Westminster, we are committed to maintaining meaningful engagement with the Northern Ireland Assembly and Executive to make sure they are not only aware of, but can also contribute to, relevant matters of communications regulation.

- 1.7 The Department of Culture, Media and Sport (DCMS) is undertaking a wide-scale review of the regulatory framework supporting the UK communications sector. The review will focus on establishing ways in which the Government can drive growth and innovation in the sector. Culture Secretary, Jeremy Hunt MP, launched the review in May with an open letter asking a broad range of questions about the communications sector and DCMS has published the responses on its website.
- 1.8 A Green Paper is expected to be published early in 2012, setting out options for a regulatory framework to support the communications sector. This consultation will inform a White Paper and DCMS expects a draft bill to be completed by mid-2013. The Government intends to have the legislation in place by the end of this Parliament.

Introduction

- 1.9 We have produced this submission for the Committee for Culture, Arts and Leisure's inquiry into the creative industries in Northern Ireland. It addresses issues within our regulatory remit and highlights some notable figures and information from our August 2011 Communications Market Report (CMR) for Northern Ireland that help to underline the breadth and economic significance of the sector in the region.¹
- 1.10 This submission follows a briefing given to the Committee in November 2011.

Current issues

- 1.11 Current issues within our regulatory remit relevant to the inquiry are:
- Channel 3 and Channel 5 licensing;
 - regional TV news;
 - local TV;
 - TV production;
 - Irish-language programming;
 - Ulster Scots programming;
 - digital TV switchover;
 - local radio;
 - community radio;
 - digital radio; and
 - online copyright infringement.
- 1.12 It is worth stressing that our role in these issues can vary significantly. In some (e.g. TV production levels), we monitor and report the evidence. In others (e.g. local TV), we provide formal advice to the UK Government and implement its decisions, but those decisions are firmly for the UK Government. Regardless of our specific role, we draw the Committee's attention to these issues because they have the potential to affect Northern Ireland's creative industries in the coming years.

Channel 3 and Channel 5 licensing

- 1.13 Channel 3 and Channel 5 are the UK's two commercially owned public-service television broadcasters. There are 15 regional Channel 3 licences (including that for Northern Ireland, held by UTV) and one for the national breakfast-time service. All current Channel 3 and Channel 5 licences are due to expire on 31 December 2014.

1 <http://stakeholders.ofcom.org.uk/market-data-research/market-data/communications-market-reports/cmr11/northern-ireland/>.

- 1.14 As public-service broadcasters, and in return for specific benefits, the holders of the Channel 3 and Channel 5 licences are subject to a number of conditions not placed on other commercial broadcasters. These additional obligations are designed to ensure that, in return for their special status, the Channel 3 and Channel 5 licence holders contribute to the purposes of public-service broadcasting (PSB) defined in section 264 of the Communications Act 2003.
- 1.15 Among other things, the purposes of PSB set out in the Communications Act are designed to secure the delivery of high-quality programmes that meets the needs and interests of differing audiences, provide comprehensive and authoritative news coverage and reflect the lives and concerns of different communities in the UK. In return for fulfilling obligations designed to secure these aims, the Channel 3 and Channel 5 licence holders receive a range of benefits including prominence on electronic programme guides (EPGs) and reserved capacity on multiplexes that enable them to broadcast to over 98.5% of the UK population.
- 1.16 On 2 September 2011, we published advice requested by the Secretary of State for Culture, Olympics, Media and Sport about the options for relicensing Channel 3 and Channel 5 covering our statutory duties, and his, under the Communications Act.² We were asked to:
- set out all the options open to the Secretary of State in relation to the relicensing of Channel 3 and Channel 5
 - assess the benefits and implications of each of those options, including any decision by the Secretary of State to extend the current licences; and
 - highlight any timing or process requirements associated with the options
- 1.17 The Secretary of State has three alternative options in relation to the licensing of Channel 3 and Channel 5. He can:
- allow us to proceed with the renewal process (following receipt of a final report from us on the subject of relicensing), which may result in new 10-year licences being granted to the existing licensees from 1 January 2015;
 - block licence renewal, leaving us to award vacant licences (following receipt of a final report from us on the subject of relicensing), resulting in 10-year licences to new licensees from 1 January 2015; or
 - extend the existing licences for a period of his choosing (at any time).
- 1.18 We have a duty to submit to the Secretary of State by June 2012 a report explaining whether we consider that the Channel 3 and Channel 5 licences should be renewed after 2014. In that report, we must give our opinion on the effect of the arrangements for renewal and the relevant licence conditions. This will consider the capacity of each licensee to contribute to the purposes of PSB at a commercially sustainable cost. In preparing our report, we will give full consideration to the contribution of obligations relating to the nations and regions of the UK to the purposes of PSB in the next licence period.

Regional TV news

- 1.19 Our second PSB Review, published on 21 January 2009, stressed the importance of having a competing regional TV news service to the BBC in the devolved nations and English regions.³ The Review also noted that UTV's popular news service was under less threat from declining revenues than its Channel 3 peers in Scotland, Wales and the English regions. The Review reduced UTV's weekly minimum news output from 5½ hours to 4 hours and the non-news output to 2 hours. (UTV's non-news requirement is still higher than for England, Scotland and Wales.)

2 <http://stakeholders.ofcom.org.uk/broadcasting/tv/licensing-c3-c5/>.

3 http://stakeholders.ofcom.org.uk/consultations/psb2_phase2/.

Local TV

- 1.20 Northern Ireland currently has two analogue local TV services licensed as Restricted Service Licences. Northern Visions' NTV has been broadcasting to the Belfast area since 2004, while Channel 9 holds licences covering Londonderry, Coleraine and Limavady, although it is not currently broadcasting.
- 1.21 On 9 August 2011, DCMS published a consultation on 65 potential locations for digital local TV licenses.⁴ This followed our technical assessment of the availability of the geographic interleaved spectrum that will be used to broadcast local TV. Three locations were identified in Northern Ireland – Belfast, Derry and Limavady.
- 1.22 DCMS confirmed on 13 December 2011 that Belfast is to be among the first 20 locations where local TV licences will be advertised.⁵ Derry and Limavady are to be in the second tranche. The new stations will be carried on digital terrestrial television (DTT, i.e. Freeview) and will be given prominence on the EPG.
- 1.23 We consulted on 19 December 2011 on how we would exercise the new duties and powers proposed by the UK Government.⁶

TV production

- 1.24 The subject of Northern Ireland's exceptionally low levels of network productions and portrayal has long been a subject of debate between the TV networks and independent producers.
- 1.25 The House of Commons Northern Ireland Affairs Committee's report into TV broadcasting in Northern Ireland, published on 20 January 2010, said UK broadcasters had neglected their obligation to Northern Ireland, leaving it comparatively invisible on the networks.⁷ The report concluded that Northern Ireland is the least well served of the UK's four nations in terms of both network production that reflected and portrayed its life and the amount of network programming produced there.
- 1.26 Both the BBC and Channel 4 have requirements to produce a proportion of their network programming outside London. The Northern Ireland Affairs Committee said that the BBC's plans to increase its Northern Ireland quota to 3% should be a minimum and reached much more quickly than 2016. The Committee also wanted us to monitor the BBC's and Channel 4's Northern Ireland production levels.
- 1.27 Following our second PSB Review, Channel 4 increased its quota for out-of-London production from 30% to 35%. This includes an initial target for the three devolved nations taken together of 3%. The Northern Ireland Affairs Committee considered this target to be very low given that the three devolved nations represent 17% of the UK population.
- 1.28 The ITV network has a 50% quota for production outside London. This is historically measured by both volume and spend, but there is no specific target for the nations. Neither ITV nor Five has much of a tradition of commissioning programming from Northern Ireland.
- 1.29 In August 2011, we published a register of the titles of programmes that the BBC, ITV, Channel 4 and Channel 5 certified were made outside of London during 2010 and also the particular nation/region of the UK to which the programmes were allocated.⁸
- 1.30 Our 2011 CMR for Northern Ireland showed that the amount of money spent by BBC NI and UTV on television programming specifically for Northern Ireland fell from the previous year, from £26m combined in 2009 to £24m in 2010. This translates to a 43% drop in spend

4 <http://www.dcms.gov.uk/images/consultations/Local-TV-Locations-August-2011.pdf>.

5 http://www.dcms.gov.uk/images/consultation_responses/local-tv_making-the-vision-happen.pdf.

6 <http://stakeholders.ofcom.org.uk/consultations/local-tv/>.

7 <http://www.parliament.the-stationery-office.co.uk/pa/cm200910/cmselect/cmniaf/237/237.pdf>.

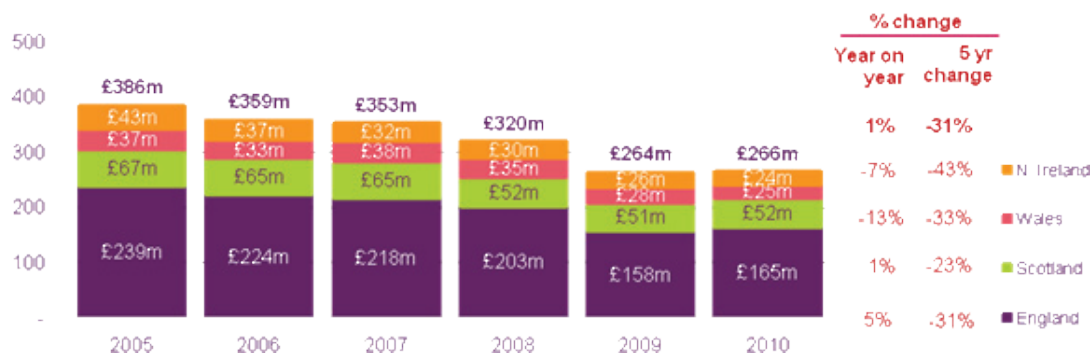
8 http://stakeholders.ofcom.org.uk/binaries/research/statistics/2011Stats/MOL_titles.pdf.

since 2005, although the fall in this area is reflected across the whole of the UK (see figure 1, below).

- 1.31 However, it is worth noting that the combined number of TV hours produced for Northern Ireland viewers rose to 1,007, representing an increase of 4 percentage points on 2009. Hence, while spend is down, the number of hours is up due to, among other factors, falling production costs.

Figure 1: Spend on originated nations' and regions' output by the BBC/ITV1/STV/UTV

Spend (£m, 2010 prices)



Irish-language programming

- 1.32 In addition to English-language programming, viewers in Northern Ireland can watch Irish-language programming, mainly on the BBC and TG4. Funding for Irish-language programming comes mainly through the Irish Language Broadcast Fund (ILBF), which was set up under the Good Friday Agreement and is administered by Northern Ireland Screen.
- 1.33 In 2010/11, spend by the ILBF remained at £3m although investment levels in certain genres have changed. The largest component of spending remained documentary series, amounting to almost double the amount of the second largest genre category (single documentaries). Spend on single documentaries has more than doubled since 2009/10 to £0.5m, while spend on drama has halved to £0.3m.

Ulster Scots programming

- 1.34 Northern Ireland Screen announced the first and second calls for the new Ulster Scots Broadcast Fund (USBF) in February 2011. The organisation will oversee the new USBF with an anticipated budget of £1m per annum over the five years 2011-15. The USBF will provide finance for the production of film, television or other moving-image projects relating to Ulster Scots heritage, culture and language in Northern Ireland. It aims to produce 20 hours of additional programming per year, with an initial audience target of 25,000 people.

Digital TV switchover

- 1.35 Analogue terrestrial TV will be switched off in Northern Ireland on 24 October 2012 and replaced by DTT signals. We are responsible for licensing, coverage and reception issues with regards to digital TV switchover.
- 1.36 Digital television is currently available in Northern Ireland by terrestrial signal (Freeview) to 66% of households and by digital cable (Virgin Media) to about 30% of households, while there is virtually 100% availability of digital satellite via Sky or Freesat. Take-up of digital television in Northern Ireland according to our 2011 CMR stood at 90% of TV households.
- 1.37 The UK Government has a commitment under the Good Friday Agreement to secure the availability of TG4 in Northern Ireland after switchover. It also has a commitment under a February 2010 Memorandum of Understanding with the Government of the Republic of Ireland to facilitate the widespread availability of RTÉ 1 and 2 in Northern Ireland and of BBC

1 and 2 in the Republic. The UK Government asked us to identify suitable spectrum for the relay of these TV services in Northern Ireland and to advise on the technical and regulatory options.

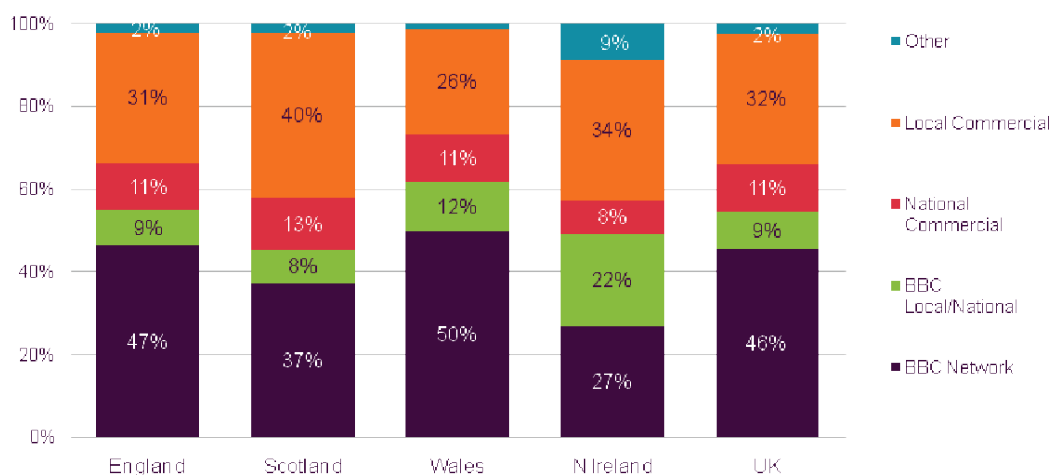
- 1.38 In December 2010, the UK Government confirmed plans to launch an additional “mini-multiplex” in Northern Ireland to carry TG4 and RTÉ 1 and 2 using geographic interleaved spectrum. The UK Government has requested us to issue a licence for such a multiplex to a not-for-profit joint venture formed by TG4 and RTÉ. This new mini-multiplex, combined with digital overspill, will mean most viewers across Northern Ireland will continue to be able to watch these channels on a free-to-air digital platform after switchover.

Local radio

- 1.39 Radio in Northern Ireland, much like in Great Britain, is more popular than ever, with local BBC and commercial radio enjoying record listening figures. Figure 2, below, shows the share of listening hours at the beginning of 2011.

Figure 2: Share of listening hours by nation: year to Q1 2011

Audience share for BBC and commercial stations, local/national



Source: RAJAR, All adults (15+), year ended Q1 2011

- 1.40 BBC Radio Ulster remains the most popular local station by a margin with more than half a million weekly listeners. However, it has lost market share to commercial rivals over recent years. Bauer NI, which owns Cool FM (aimed at a younger audience) and Downtown (aimed at an older audience), has some 650,000 listeners across these two stations according to latest quarterly 2011 listening figures published by RAJAR. UTV Media-owned U105, with 223,000 weekly listeners, is the next largest commercial player. Belfast-focused Citybeat and the Q Network of six sub-regional radio stations complete the commercial field.
- 1.41 The commercial operators have, like other media dependent on advertising revenues, seen profits hit during the economic downturn. Feedback suggests that the worst of this was in 2009 but that advertising revenues still remain some way off pre-recession levels.
- 1.42 There has been considerable cost cutting and some redundancies within the commercial radio sector, but there has not been a noticeable drop-off in the quality or breadth of services provided. Indeed, innovation and quality continue to be hallmarks of the sector locally. A widely expressed view in the commercial radio sector is that it is an undervalued but successful part of the media landscape in Northern Ireland.

Community radio

- 1.43 Community radio is often referred to as the “third tier” of radio, alongside BBC and commercial radio services. Community radio stations are intended to be run as not-for-profit

operations and provide an FM radio service to small geographic areas or communities of interest. We have licensed 14 community radio stations in Northern Ireland, 12 of which are on-air. Two other community stations – Vibe FM in Enniskillen and Féile FM in Belfast – have ceased broadcasting and handed back their licences.

- 1.44 We announced a third round of community radio licensing on 1 April 2011.⁹ Invitations are being invited on a region by region basis across the UK. We expect to be in a position to invite applications from Northern Ireland in the summer of 2012.
- 1.45 We received over 20 responses from organisations and individuals in Northern Ireland when we asked for expressions of interest in a community radio licence before we launched the third round of licensing. As well as serving specific geographic and subject areas, community radio is an important training ground for those looking to break into mainstream broadcasting.

Digital radio

- 1.46 The growth of DAB digital radio has the potential to lead to the release of more FM spectrum to smaller commercial and community radio operators. The possibility of a digital radio switchover is a matter for the UK Government, which has set 2015 as an aspirational date for the migration of all national and large local radio services from FM and AM to DAB.
- 1.47 The UK Government has also said that digital radio switchover should be consumer led and has set two criteria that should be met before any decision is made to proceed with a switchover to DAB:
- first, at least 50% of total radio listening must occur on digital platforms; and
 - second, national DAB coverage must be comparable to current FM coverage, and local coverage should reach at least 90% of the UK population, including all major roads.
- 1.48 We have been asked to produce yearly reports on progress against these criteria and to lead a spectrum-planning process for coverage buildout. Our 2011 CMR for Northern Ireland showed that 28% of people there own a DAB radio compared to the UK average of 37%. Although low, the figures are increasing, but improving DAB coverage will require investment in new transmitters. In October 2011, the BBC confirmed it would provide funding to expand DAB coverage to 97% of the UK population.

Online copyright infringement

- 1.49 Online publishing of music, games and other material from the creative industries is set to benefit from our current work into copyright protection on the internet.
- 1.50 The Digital Economy Act 2010 requires us to establish a system whereby internet service providers (ISPs) and copyright owners cooperate to inform subscribers of allegations that their accounts have been used to share content unlawfully. In addition, we must report to the Secretary of State on levels of online copyright infringement as well as on other matters, including steps taken by copyright owners to make their services more attractive to consumers and to educate consumers about copyright.
- 1.51 While these actions should contribute to a reduction in infringement levels, we believe that online copyright infringement will be tackled more effectively through a complementary mix of measures. These include targeted civil action, investment in consumer education and the development of more attractive lawful alternatives.
- 1.52 We anticipate that a Code of Practice that gives force to the provisions of the Digital Economy Act will now be published around the first quarter of 2012, meaning that it could receive UK

⁹ <http://licensing.ofcom.org.uk/binaries/radio/community/thirdround/thirdround-guidance.pdf>.

Parliamentary approval around the summer and that first letters to subscribers could be sent around the summer of 2013.

- 1.53 Once the Code has completed the Parliamentary process, we must undertake five principal work-streams before the first letters can be sent to subscribers:
- we must consult on the implementation of a Costs Order and establish a tariff for the processing of each copyright infringement report. Copyright owners must then commit to the volume of infringement reports they will generate in the first notification period;
 - once volumes are established, ISPs must develop systems to allow automated processing of infringement reports. Our costs consultation will establish the length of time we will permit for this development;
 - we must establish an independent appeals body and approve its procedures;
 - we must appoint vendors to provide data with which to fulfil our progress-reporting duties and conduct pilot research to ensure that the outputs are robust and complete; and
 - we plan to sponsor a standard for evidence gathering by copyright owners. We expect outputs from this work to be incorporated into the systems used by copyright owners to identify and notify infringements.

Oh Yeah Music Centre

Inquiry into maximising the potential of the Creative Industries

**Presentation to the Culture, Arts and Leisure Committee
of the Northern Ireland Assembly
Parliament Buildings
Stormont**

19 April 2012

Introduction and Overview

1. The Oh Yeah Music Centre was established in 2007 as a not-for-profit, social enterprise business with charitable status to assist the nurturing and development of musical talent and music-related enterprises. At the heart of Oh Yeah's vision was the need to create a physical hub in which people could meet, create, rehearse, perform and produce. As well as providing benefits for individuals, the hub could foster collaborative approaches to contributing to the music segment of the creative industries.
2. Oh Yeah is located in the heart of Belfast's Cathedral Quarter in a 15,000 sq ft building which houses a performance area, two rehearsal studios, a recording studio, offices for a range of innovative music businesses and a permanent music exhibition.
3. Oh Yeah is led strategically by a volunteer Board that has private, public, voluntary and music expertise. The organisation's objectives and supporting business are managed and implemented by a Chief Executive Officer, Creative Development Manager, General Manager, three part-time development staff and a team of volunteers. (Appendix 1)
4. The Centre generates income from the use and hire of the facility for events and from projects for entities such as the Arts Council of Northern Ireland, Belfast City Council, Northern Ireland Tourist Board, Invest NI. It has also received funding from the Paul Hamlyn Foundation, the Northern Ireland Development Fund, the John Paul Getty Jr Charitable Trust, Ulster Garden Villages and from a number of music-related businesses, among others.
5. While Oh Yeah is an inclusive organisation, as demonstrated by the range of the partners it works with, it does not see itself as a sectoral body and therefore the reflections in this paper are the view of Oh Yeah on the basis of its experience of five years' active work in the creative music sector.
6. However, it is indicative of this inclusiveness that Oh Yeah's presentation to the Committee includes input from a songwriter/performer (Shauna Tohill) and a Northern Ireland-based record label (Smalltown America Records).

Developing Creativity

7. Northern Ireland has a proud history of success in popular music – locally, nationally and internationally. Oh Yeah strongly believes that talent needs to be nurtured with various layers of support. This starts with performance and song-writing, extends through the production process and through to marketing, sales and revenue for the creators at each stage.
8. Working with, for example, the PRS Foundation for Music, Oh Yeah has run an innovative programme called "Scratch My Demo" at which songwriters and bands could preview work-in-progress to audiences for feedback. This has involved beginners through to established performers. More recently, with the support of various funders, Oh Yeah has introduced a longer and more structured programme called "Scratch My Progress" which focuses on four acts and includes business input.

9. These programmes access talent within the businesses based within the Oh Yeah Music Centre – for example, Start Together Studios, Scoredraw Music, Third Bar Development, Smalltown America Records, Didimau Records, No Dancing Records, Open House Festival and Belfast City Blues Festival.
10. Oh Yeah listens to the centre’s users and develops solutions to identifiable gaps. We recognise the support of the Arts Council, Belfast City Council and Invest NI in assisting the delivery of such programmes.
11. Oh Yeah works with the further education sector, in particular Belfast Metropolitan College and South Eastern Regional College and with Creative and Cultural Skills to ensure that strong links are established and leveraged with the mainstream education system. In addition, Oh Yeah has a strong outreach programme which was recently recognised with a Belfast Telegraph “Making The Difference” Award.
12. We also have strong relationships with the Glasgowbury Music Group in Draperstown and the Nerve Centre in Derry/Londonderry with the potential for additional linkages with other music related organisations in Northern Ireland and beyond. Recently with support from the British Council, Oh Yeah has fostered links with Swansea, Berlin and Arras, France.

Supporting Creative Enterprises

13. Oh Yeah provides office space for innovative music-related entities such as Smalltown America Records which has a number of international acts on its labels as well as home-grown talent. Smalltown America which has recently celebrated its tenth anniversary and in an industry, which is sometimes pessimistic gives the changes to music-buying habits, Smalltown America is forging ahead with innovative practices and providing platforms for Northern Irish bands to flourish. Smalltown America will expand on its contribution and thoughts for the future at our meeting with the Committee.

Inspiring and Celebrating

14. The Northern Ireland Music Exhibition is based at Oh Yeah and tells the story of key stages in popular music development and success from Northern Irish musicians. It includes key artifacts from performers and most recently the Centre opened a specific exhibition space to reflect on the success of the late Gary Moore. This section includes gold discs, clothes and a Gibson Les Paul guitar.
15. In addition, Oh Yeah initiated the Belfast Music Tour that is a core part of the city’s cultural tourism product. In parallel, with this Oh Yeah was the core content provider for the Belfast Music app. Both of these initiatives have received acclaim.
16. Belfast Music Week provided a focal point for Northern Ireland Music on a global scale as it was held in parallel with the MTV European Music Awards. Oh Yeah acted as music co-ordinator and jointly presented the first ever Northern Ireland Music Awards at the Ulster Hall with Alternative Ulster and with funding support from Invest NI, NITB and Belfast City Council.

Looking forward

17. Unlike other elements of the Creative Industries Sector, music does not currently have a sectoral body. While Oh Yeah is not suggesting that Northern Ireland needs another quango, it is convinced that consideration should be given to some forum-based mechanism at which music’s contribution to maximising the creative industries could be consolidated. The role of NI Screen in developing the film and television strands within the creative sector is acknowledged.
18. It is essential that the Music Industry Strategy for Northern Ireland (autumn 2011) is implemented within the deadlines outlined. Like all strategies, it will need careful monitoring and this is where some form of sectoral entity might be helpful. While the Arts Council, DCAL, Invest NI and the local government sector, among others, provide funding, there needs to be

clear accountability and responsibility for how the outputs of the strategic investment meet the targets set.

19. Oh Yeah wishes to share its expertise and enthusiasm for the music strand of the Creative Industries Sector and looks forward to an ongoing dialogue with the Department and its partners.

For further information:

Please contact Stuart Bailie, CEO, Oh Yeah Music Centre
stuart@ohyeahbelfast.com
www.ohyeahbelfast.com

Appendix 1

Board Members

John M D’Arcy (Chairman)
Lisa McElherron (Secretary)
David Matchett (Treasurer)
Gary Lightbody
Mike Edgar
Gabriel McKenna
John Greer
Maria McCourt

Staff Members

Stuart Bailie (CEO)
Charlotte Dryden (Creative Development Co-ordinator)
Jonny Tiernan (General Manager)
Jody O’Brien
Paul Kane
Ryan O’Neill

Queen's University

**Briefing from Queen's University Belfast
for a meeting of the
Committee for Culture, Arts and Leisure
Thursday, 22 March 2012**

Queen's University and the Creative Industries: Overview

Queen's University covers the broadest spectrum of creative industry provision and mediation in the region, with world-class platforms for the performing, literary and visual arts including the Ulster Bank Belfast Festival at Queen's, Queen's Film Theatre (QFT), The Brian Friel Theatre, The Sonic Arts Research Centre, The Seamus Heaney Centre for Poetry and Creative Writing, and The Naughton Gallery at Queen's. Across the University, the cultural provision acts as a dynamic public interface and gateway to Higher Education.

In response to the wider creative industries agenda, both locally and internationally, Queen's established a School of Creative Arts in 2011. Bringing together the disciplines of music, drama, film and music technology, the School provides an integrated platform for cross-discipline teaching and research in the creative industries.

Academia and Entrepreneurship

Queen's provides world-class education in diverse areas which support the creative industries. This includes undergraduate and postgraduate programmes in music, film, drama, computer game design and development, and specialist courses in product design, photography, screenwriting, creative writing and new media. Increasingly the Institution is working with local and international businesses to ensure that our degree programmes are providing students with the necessary graduate attributes for the job market. The sector skills agencies (Creative and Cultural Skills and Skill Set) provide an ideal platform for ensuring that degree programmes within the creative industries are attuned to the current marketplace. Queen's, which won the Times Higher Entrepreneurial University of the Year award in 2009, has had considerable success in developing entrepreneurship within the Faculty of Arts, Humanities and Social Sciences. Courses in entrepreneurship have been embedded in a number of degree programmes and have been instrumental in helping students establish a range of micro-businesses including opera and theatre companies, music education programmes, software design and development businesses, and recording and design studios, as well creating employment for numerous individuals working in the film, theatre and music industries. Training opportunities for students within the Arts are being enhanced further through the establishment of a new MA in Arts Management (from September 2012).

A 'Dragon's Den' initiative aimed specifically at Arts and Humanities students has been running since 2007 and has helped accelerate student-led initiatives in the creative industries. Queen's recognises the value of these approaches to entrepreneurship in the creative industries and has identified a strategy for developing them further through the establishment of a 'creativity hub' which could be developed in partnership with Government and local business.

The University's Arts and Humanities Schools have been developing links with institutions in the NE of England (Durham and Newcastle) and with Trinity College Dublin with the aim of increasing

activities and synergies within the creative arts. Much of this work will lead to collaborative programmes, placement opportunities for students and broadening the scope and skills base of students.

Cultural Engagement

The University makes a major contribution to the cultural profile of Northern Ireland in a regional and international context. Through the School of Creative Arts and the Seamus Heaney Centre for Poetry, more than 100 shows, screenings, concerts, readings and talks are presented each year. The majority of these relate directly to the creative industries and many are advertised to the wider public with free admission.

The Ulster Bank Belfast Festival at Queen's, Naughton Gallery and QFT have an important regional and international role to play in promoting Northern Ireland. In 2011 the Festival showcased 252 performances in 39 venues with performers from Lithuania, France, Spain, Canada, England, Scotland, Portugal, South Africa, Cuba, New Zealand, Germany, Poland, Africa and, of course, Ireland. It reached audiences of 42,869 people with a box office revenue of £531,915.79. Last October, room occupancy in Belfast reached 71% (up 4 percentage points on Oct 2010) and demand was up 10% on the previous year.

Queen's Film Theatre is the only dedicated cultural cinema in Northern Ireland showing a culturally diverse, high quality selection of new and classic films from around the world with 400 films in 1500 screenings to 75,000 people per year. 70% of all screenings at QFT are exclusive to QFT and will not be shown anywhere else in Northern Ireland, and over 100 films shown each year are in a foreign language, from over 30 different countries; this means that almost any resident or visitor to Northern Ireland will be able to see a film in their native language. Internationally acclaimed filmmakers and practitioners talk about their work and engage with the audience, and the annual programme highlights issues of race, gender, sexual orientation, religion, political opinion, economic disadvantage and disability. 30% of the annual turnover of around £700,000 comes from sponsors and funders. The Naughton Gallery at Queen's is the only accredited university museum in NI, hosting up to eight historical and contemporary exhibitions each year and providing a platform for local and international artists. It has a dynamic province-wide outreach programme for people of all ages, backgrounds and abilities and welcomed 20,026 visitors in 2011. The University is a high profile collector of local art and its collection is on public display across the campus. Winner of the *Times Higher Education Award for Excellence and Innovation in the Arts*, up to 80% of its average £0.25m turnover is raised from external sources.

The iconic estate, including the Lanyon Building, McClay Library and Sonic Arts Research Centre attract over 120,000 visitors to the University each year and over 2,000 cultural events are available to visitors and conference delegates, many of them free of charge. Over 100 cultural societies cater for 22,500 students.

Challenges

The University identifies the following challenges for the Creative Industries in Northern Ireland:

- Lack of joined-up thinking between agencies/structures colleges and universities
- Duplication of activity across some of the agencies and initiatives
- Narrow definitions of disciplines and relevant activities (including STEM)
- Lack of long-term strategy for development of Creative Industries (ie beyond PfG)
- Difficulties in securing low-value funding for ground-breaking, cutting edge creative projects
- Retention of creative skills and attraction of outside skills

Recommendation

Queen's proposes to establish a 'Creativity Hub' which will:

- Provide a broad interface between the University, local businesses and start-ups within the Creative Industries sector in Northern Ireland
- Share expertise and facilities, through partnerships, to help incubate new businesses within the Creative Industries
- Support a cohort of students each year who demonstrate the necessary entrepreneurial skills and ideas to establish new businesses

Queen's University sees the establishment of a Creativity Hub as a way of providing a more joined-up approach within the sector; as a way capitalising on existing facilities and expertise; and as a way of providing access to a high-quality STEM and arts/creativity environment.

In support of this initiative, the Committee for Culture, Arts and Leisure is asked to consider the following:

- Ways in which existing funding schemes could be made accessible to such a facility (for example, through the Innovation Voucher Scheme managed by InvestNI)
- Establishing a low cost, high risk, start-up fund for activities such as those envisaged at the Creativity Hub at Queen's
- Simplifying structures which are currently in place in support of the Creative Industries, to ensure that individuals, organisations and initiatives, such as the proposed Creativity Hub, have easier access to funding and garner support to drive forward innovative ideas and programmes.

Robert Spotten Fine Designs



We welcome the inquiry into the creative industry and thank you for your time.

Please find below some of the issues with proposed solutions. Feel free to contact us for more information. We would be delighted to participate in (or facilitate) focused groups to help put a strategy together.

Issues

In business since 1999, I have built up a reputation for good workmanship, flexibility in design and reliability. As a craftmaker, I have found it difficult to get my skills appreciated and valued in the local market due to the following factors:

1. There is a reluctance from a lot of people to pay for the work (time) involved
2. The competition from China and India has led to a lowering of the perceived value of the products
3. The raw materials I have been working with have increased in value and I have to look for alternative materials and techniques. Information and training on which are scarce.
4. I followed the apprenticeship route (instead of the University), my employers did not want me to gain a qualification at the time so that I would not be able to move jobs or set up on my own.
5. There seems to be a big emphasis on degrees and design, I have learnt my craft through years of experience in the trade. Despite my creative skills and my practical training, I feel that there is a “snobbism” attitude even with organisations such as Craft NI.
6. Getting help for a craft business is confusing. Craft NI, Arts and Crafts Council (NI), Invest NI. In some of them, individuals are more focused on keeping their own jobs than helping the craft industry. Money spent on some organisations and/or consultants may be better spent on sales personnel for a group of craft businesses.
7. Training for a self-employed person is remote or hard to access. I have joined a course on the Limavady campus (NWRC) on fine and applied arts, a course accredited by the University of Ulster. The name of the University on the certificate gives more credibility to the qualification. I am hoping to obtain a degree, unfortunately it would seem that the course may not continue (the college did not run the first year this year and had initially cancelled the third year) and the University initially announced a part-time degree which they have now scrapped. This would be detrimental to my long term plans.
8. The local market is saturated with craft makers and it is essential to look outside Northern Ireland as a group; individual businesses are mostly focused on production and do not have the time or resources to look into new markets. We could not afford to employ a sales person by ourselves but we could share a sales person with 10/15 other businesses. Despite these difficulties we are selling outside Northern Ireland, however this is being done at a snail pace, whereas we could go faster with the adequate resources.
9. Up until the last few weeks we have found Invest NI deaf to our requests for help. Help should be available when the businesses look for it, not when it suits the helping organisation; we needed help in product development last year to look into new

markets, unable to do it by ourselves, we have lost opportunities. Now we are being offered help but it comes 12 months late. In business, opportunities do not wait for you.

General issues

1. Education: availability of part-time courses for self-employed is scarce
2. Lack of will and commitment to work with others within the creative industry
3. Limited sales resources
4. A lot of money goes to consultants or organisations which claim to defend the craft industry with little output (e.g. Craft NI) – the only useful thing Craft NI has done in our eyes is to disseminate information on different opportunities. Could this not be done as effectively by the Arts and Crafts Council of Northern Ireland and be cheaper? Use the money to employ someone to sell goods in the export market?
5. We have had help via consultants who have come in to tell us what to do (which we already knew), left us a plan which we cannot implement due to lack of resources.
6. Craft industries are small enterprises, when the craft maker is out selling, production stops (& vice-versa)

Possible solutions

1. Joint marketing initiatives – this does not involve more consultants or going to exhibitions BUT working with groups of 10-12 businesses and employing a sales person together to target a particular market (outside Northern Ireland)
2. Organising meet the buyer events (more effective than exhibitions), setting up retail units where the makers can sell directly to the customer without intermediaries (e.g. Crafts Design Collective and Craft Space)
3. Creating an atmosphere of partnership instead of competition when targeting outside markets.
4. Organising joint courses and accessible part-time training in Northern Ireland to update skills.
5. Group complementary product makers together e.g. architects with sculptors, artists, print-makers; Textile workers with jewellery designers etc.
6. Organise regular strategic meetings with the different groups to plan sales and marketing activities. Use a bottom up approach rather than a top down approach.
7. Too many funding organisations, streamline the organisations that help craft businesses and use the savings to organise the joint marketing initiatives.

We have a lot of ideas regarding joint marketing initiatives and would welcome the opportunity to share them and put them in place with the adequate help and resources.

As a company, we are dedicated to promote locally made products and employment in Northern Ireland.

We welcome the opportunity to participate in this inquiry, feel free to contact us to discuss strategic development.

Spires Gallery Ltd

To whom it may concern.

I would just like to say that the creative industry fund has not only been instrumental in sustaining but also in creating jobs in Northern Ireland .

Best regards

Colm.

Colm F Mac Rory
Managing Director
Spires Gallery Ltd
2 Brookmount Road
Omagh
Co Tyrone
N Ireland
BT78 5HZ

T: 00 44 (0) 28 8224 6613

F: 00 44 (0) 28 8225 2097

E: colm@spiresart.com

W: www.spiresart.com

Stendhal Festival of Arts

Comments from Stendhal Festival of Art.

Stendhal Festival of Art is a music, culture and arts festival based in Limavady, Co. Derry. The festival is an innovative Social Enterprise, which is seeking to move from a not-for-profit vehicle to a self-sustaining commercial co-operative.

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;

The economic potential of creative industries and the wider creative economy could be accelerated and expanded. At a UK level, the UK Events Industry was estimated at £36.1 billion (2009/10), with 'Music Events' = £1.4bn, and 'festival and cultural events' worth £1.1billion (or 6.9% as a proportion of UK Events).

In 2009 festivals alone were estimated to contribute around £900m to the UK economy.

There are also indirect spill-over benefits to the wider economy and society

- Local artists given a platform and work commissioned post-Stendhal.
- Tourism, Stendhal estimate 50% of our attendees were from outside Limavady Borough Council offering great potential;
- benefits to services industry - hotels, taxis, kennels, food and drink vendors.
- Access to arts, creativity and stimulation for children, helps skills and bring innovation and a local level.
- Improve social cohesion and well-being to include mental health– Limavady is 6th most deprived Council in Northern Ireland and has joint highest levels of child poverty.

Such cultural events not only offer the prospect for commercial growth in the arts, but and more importantly for audiences alongside artists - develop appreciation and admiration for what they are experiencing.

Festivals should be a separate sub-sector of the Creative industries, given their ability to link music, arts, craft and tourism. By supporting events that bring convergence of sectors, new collaborations, new products and processes and new linkages can be made, which all contribute to Northern Ireland's productivity and growth.

Identify the key challenges currently facing the sector.

- Recognition of festivals as a stand-alone subsector of creative industries;
- Joined up government support;
- Access to seed funding for start-ups;
- Engagement with those outside Belfast;
- Increasing collaborations between creative industries for benefit of all.

New ventures, such as Stendhal Festival of Art have found it difficult to access government funding. We had 1100 visitors in our first year which demonstrates the need and market for festivals such as Stendhal, but yet we found it difficult to access funding, as a start-up, to improve our arts provisions, which if we had of had, we could have promoted further.

We believe the CAL Committee should encourage the Arts Council NI to look at how Northern Ireland Tourist Board is engaging with industry and in particular start-ups.

With limited resources, there is a risk that support is only directed towards large scale events to the detriment of start-up organisations and that risk aversion is preventing support for newer ventures.

There is also a risk that DCAL will focus help on those industries that exports. Stendhal would like to remind the committee of the potential to “importing” people in terms of investment, talent and tourism which has as much potential to accelerate the growth of creative industries.

Greater help is needed to develop capacity in those sub-sectors which have potential for growing quickly and have far-reaching benefits to society and economy, such as festivals.

Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

We attended a conference in London for “emerging arts organisations” recently. The clear message from over 50 arts organisations represented is the need for government to understand not all organisations requiring support should be “not for profit,” and that profit should be encouraged in creative economy particularly for arts providers.

Their opinion, as is ours, is we should be encouraging festivals and creative industries with the potential for growth, regardless if they seek to make a profit, in order to help the industry become self-sustaining and not reliant on grants year-after-year. Develop an actual economic input strategy for the economy, measureable and not just a false cyclical redistribution which offers zero long term benefit other than decreasing competition for new entrants.

Without this kind of approach, the case for the Creative Industries will not realise the full opportunities that exist....the focus of the creative industries over the next 5-10 years should be in establishing/harnessing ‘market conditions’ generally across the Arts were those organisations that can deliver and promote the arts aspire to do so on their own back having had the support to build their business up initially to a certain level rather than requiring increased funding the longer they go on...this makes poor economic sense, and acting as a strong catalyst to this ‘not-for-profit’ culture which bares restricted economic impact toward the strategies employed.

If they can run themselves efficiently this should not present a problem given 3-5 years good start-up support, thereafter, market conditions should represent outcomes over the longer term to support a growing ‘economic agent’ or ‘market’ - supply and demand.

Private/public collaborations should be encouraged particularly for newer organisations with innovative approaches to both providing arts and longer-term vision.

Gaps exist in NI policies regarding approaches to working with new ventures and how festivals should be recognised as a commodity to attract inward investment in the form of tourism and export potential by providing a platform to artists and music.

Greater integration should be given to festivals by NITB, Arts Council NI and DCAL given the potential to grow this sector.

The importance of helping creative economy and festivals to brand and market their product and services more effectively.

Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

At a UK level, more is being done to encourage networking, access to mentors and collaborations.

IdeasTap - rarely include activities for Northern Ireland.

In the Music Industry REPORT 2011 it said *“The live music industry in NI is limited by the small scale of the domestic market (a population of c1.8m). While the venue infrastructure is reasonable, there are few promoters of scale, and many questioned the validity of the public sector in supporting festivals and concerts that could be run by the private sector. In such a small sector, the distorting effect of this can be more pronounced than it maybe in larger markets.”*

We believe that the above statement is true, however greater competition is required and support for early stage ventures to try and establish themselves. We believe enhancing support to start-up ventures, “pump priming” support should be encouraged.

The approach taken by Scotland government in relation to festivals would be welcomed. They have created an interactive map of all 280 festivals in Scotland <http://www.creativescotland.com/showcase/festivals/interactive-festivals-map> - this could help artists link to festivals, link in to tourism and encourage collaboration

There is a need for festivals to be better represented and integrated into opportunities emerging from Craft NI, Arts&business NI, UKTI, British Council, Royal Society for Arts, NESTA and Europe etc.

Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

We believe more can be done regarding collaboration of festivals at a local, regional and national level.

Locally I believe that a new approach is needed for events which have the potential to umbrella a number of the sub-sectors, namely music and arts. To build capacity in the short-term a more local approach is needed. For festivals this may mean identifying a council's creative industry strength and implementing local plans i.e. councils working with DCAL, Arts Council NI and NITB to maximise the potential for tourisms with arts, craft and music providers.

We believe more match-making events between festivals, arts providers and music entities could prove added value in creating new collaborations and new partnerships.

Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;

Prioritisation should be based on potential for growth and niche offering of product. Funding should not be limited to only supporting events and festivals which have been around the longest as this distorts competition and new innovative ventures.

In Northern Ireland there is not the capacity of all sub-sectors to develop export focused products. However festivals have the potential to bring inward investment in tourism, regenerate at a local level, create employment for artists and bring creativity and skills to new audiences.

Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

- Festivals should be a sub-sector of Creative Industries.
- More should be done to access finance for start-up festivals.
- Breaking the stigma within Arts that organisations must be not for profit.
- To recognise spill-over benefits of festivals to the economy and society at a local level.

Stephen Fullerton

Hi I am a filmmaker living on the border of Donegal/Derry, Since finishing uni in 2009 I've been developing ideas and scripts.

Although not from Northern Ireland, I studied here, have a lot of friends and acquaintances from NI and I hope to set up a production company in Northern Ireland as Derry is the nearest Urban location near me.

The main challenges that I face are the obvious ones funding and equipment.

A point I would like to highlight would be, the "fear" people have of losing their social welfare. I studied in both NWRC and the University of Ulster, during that time I made a network of like minded people who were all looking forward to being creative, starting up businesses and making movies. The same people I now meet are all still interested in filming, yet when I suggest we get together I am met with the same response "I can't risk it".

With the economic climate the way it is now some people can't afford to lose their "dole," I'm not sure how it works in the North but in the republic if you are a "job seeker" then that is all you can do seek jobs. By the law if I was to go out during the day to film I could lose my entitlements. In the film industry if I have a finished product I may sell it to a broadcaster etc. but I can't finish it if I can't work on it, and I can't work on it because I risk my income.

If there was a course or a funding service that would give artists the social welfare to survive on but also allow them to work on creative projects without losing their payments. It doesn't even have to be any extra money just the knowledge that they can create without being punished.

Not sure if this is what you need, just adding my thoughts hoping they can help.

Thank you for your time

Stephen Fullerton

The Nerve Centre

To whom it may concern

On behalf of the Nerve Centre we welcome the CAL committee inquiry into Maximising the potential of creative industries.

The Nerve Centre recognises the value of developing a robust creative industry and we encourage the development of the entrepreneurial spirit at the earliest age within the education system with the talent of young people being developed within schools and the opportunity of creating a career within the creative industries being fully supported.

As most young people engage in arts and creativity in the network of arts centre's throughout Northern Ireland we think it is essential that these centre's are funded to develop both talent development and enterprise programmes in partnership with schools and colleges at further and higher levels.

Our creative learning centre's could provide an excellent opportunity to develop in school programmes with students and teachers alike on the social and economic benefits of the creative industries. We have currently developed a suite of resources which could be rolled out on a region wide basis.

The Nerve Centre currently provides 60 full time training places and over 60% of successful students have achieved a qualification and secured employment as a direct result of the training. Working in partnership with the University of Ulster and South West College we are introducing a foundation degree to the city in creative industries in September 2012 in time for city of culture.

City of Culture will also provide an enormous impetus to the creative industries. We would encourage DCAL to work with the Digital Derry Committee and other agencies such as North West Marketing in the provision of innovative business start programmes specific to creative industries and in addition we would request INI work in partnership with same.

The Nerve Centre's Magazine Studio facility has been a great success providing a creative industries support centre with co working space, digital archive, creative learning centre, innovation and enterprise programme, facilities and office accomodation in our incubation space. This space would easily be more successful if we could develop a more comprehensive programme of innovation and enterprise to encourage new start ups within the creative industries. The Nerve Centre runs the annual Foyle Film Festival, Showcase event in Music and CultureNorthern Ireland Entrepreneurial Conference. These events must continue to showcase best practice in creative industries as a sector and sub sector.

As a result cross departmental support and inter agency support between ACNI, NI Screen, INI, Digital Circle to name a few is vital to stimulation of the creative industries. These agencies must recognise the value and support network that arts organisations provide which includes enterprise and innovation programmes, incubation support and most importantly talent development.

Creative Industries will succeed only if we nurture our local talent and encourage enterprise and innovation and we promote the models of best practice within that sector, which is why I would draw your attention to the Nerve Centre's CultureNorthernIreland.org web portal which provides an excellent online vehicle for the promotion of our local talent.

In summary, talent must be developed within schools with an infrastructure which supports young people to develop a career in the creative industries, enterperunerial spirit must be encourages in training at further and higher education and in partnership with the network of

arts centres in Northern Ireland, Enterprise and Innovation must be promoted through the LEA network and in partnership with INI and new initiatives such as digital circle and Digital Derry with innovative programmes to encourage new starts and lastly we need to promote best practice both internally and externally showcasing our talent and promoting success.

I wish you all the best with the enquiry.

-

Pearse Moore

CEO

The Nerve Centre

The Scottish Government

Buidheann-Stiùiridh Taigheadas agus Ath-Nuadhachadh,
Cultar agus
Geamaichean a'Cho-Fhlaitheis
Housing and Regeneration, Culture and the
Commonwealth Games Directorate
Roinn Cultar/Culture Division



Ms Lucia Wilson
Clerk
Committee for Culture, Arts and Leisure
Committee.cal@niassembly.gov.uk



Ur faidhle/Your ref : C137/11
9 December 2011

Thank you for your letter of 26 October inviting written evidence to the Northern Ireland Assembly's Committee for Culture, Arts and Leisure's Inquiry into *Maximising the Potential of Creative Industries*, to which I have been asked to reply.

As this inquiry is investigating the creative industries in Northern Ireland, it is perhaps not our place to comment on the generality of issues raised, but as part of the Inquiry's terms of reference is to "analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries". I attach a short briefing note on the creative industries in Scotland, which includes references to the main strategy documents.

I hope that this is helpful.

Peter Willman

Cidhe Bhictòria, Dùn Èideann EH6 6QQ
Victoria Quay, Edinburgh EH6 6QQ
www.scotland.gov.uk



Creative Industries in Scotland

Statistics

The creative industries sector in Scotland has experienced significant growth over the last decade. In 2007, turnover in the creative industries stood at £5.2 billion, while GVA was £2.4 billion. Between 1998 and 2007 turnover in the sector increased by 67% in real terms, while GVA increased by 54%.

Exports from the sector also showed strong growth over 2002-2008, and in 2008 creative industries accounted for 6% of Scotland's total export sales to the UK and the rest of the world.

The sector accounted for a total of 63,000 employee jobs in Scotland in 2008.

Despite the strong performance over this longer period, more recently, as the UK and countries around the world entered recession in 2008, output in the creative industries in Scotland has fallen. The most recent data available to 2010 Q1 show a decline of 7.5 per cent in year on year terms.

In 2009, there were 8,915 registered enterprises operating in the creative industries sector, representing 6% of all registered businesses in Scotland.

The number of enterprises in the sector has increased by 29% over the last decade compared to a growth of 4% across all industries in Scotland.

The creative industries sector is characterised by small businesses. In 2009, 97% of enterprises were small (0-49 employees). Despite accounting for the majority of enterprises however, small firms accounted for just 36% of employment in the sector. Conversely, whilst large firms (250+ employees) represented just 1% of enterprises in the sector, they accounted for 51% of employment in 2009. Medium sized firms (50 - 249 employees) accounted for 2% of enterprises and 13% of employment.

Policy

The Scottish Government has identified creative industries as one of seven key growth sectors in its *Government Economic Strategy* (most recently updated in September 2011 and available at <http://www.scotland.gov.uk/Publications/2011/09/13091128/0>). The Scottish Government published *Growth, Talent, Ambition: the Government's Strategy for the Creative Industries* in March 2011, available at <http://www.scotland.gov.uk/Publications/2011/03/21093900/0>.

Cidhe Bhictòria, Dùn Èideann EH6 6QQ
Victoria Quay, Edinburgh EH6 6QQ
www.scotland.gov.uk



Creative Scotland

The Scottish Parliament approved the legislation establishing Creative Scotland on 25 March 2010 and the body came into being on 1 July 2010. Creative Scotland inherited the funding commitments and investment strands of the Scottish Arts Council and Scottish Screen. The legislation establishing Creative Scotland (The Public Services Reform (Scotland) Act 2010) gives the body a statutory function of "*promoting and supporting industries and other commercial activity the primary focus of which is the application of creative skills*". In supporting those industries, Creative Scotland's role is to provide research, intelligence and advocacy and contribute to policy development. In delivering its remit, Creative Scotland works in 'partnership with other bodies delivering support to creative industries.

The Creative Industries Framework Agreement, published in February 2009, set out the complementary roles and responsibilities of Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise and Scottish Local Government. This was then followed by the Creative Industries Partnership Report, published in June 2009. The outcome of this process of discussion was the establishment of the Scottish Creative Industries Partnership (SCIP). The Partnership is led by Creative Scotland. Other members of the partnership are the Convention of Scottish Local Authorities, Scottish Enterprise, Highlands and Islands Enterprise, the Scottish Funding Council and Skills Development Scotland. The Scottish Government is not formally a member of the group, but is able to attend meetings.

Cidhe Bhictòria, Dùn Èideann EH6 6QQ
Victoria Quay, Edinburgh EH6 6QQ
www.scotland.gov.uk



The Theatres Trust

The Theatres Trust
 22 Charing Cross Road, London WC2H 0QL
 T 020 7836 8591 F 020 7836 3302
 info@theatrestrust.org.uk www.theatrestrust.org.uk



Our Ref: MHS/O/43

The Committee Clerk
 Committee for Culture, Arts and Leisure
 Room 344, Parliament Buildings
 Ballymiscaw
 Stormont
 Belfast BT4 3XX

04 January 2012

Dear Sir/Madam,

Northern Ireland Assembly: Inquiry into the Creative Industries

1. The Theatres Trust welcomes the opportunity to comment on the Northern Ireland Assembly Inquiry into the Creative Industries and would be pleased to provide oral evidence to the Inquiry.

About us

2. The Theatres Trust is an Advisory Arms Length Body of the DCMS. We were established by The Theatres Trust Act 1976 and The Theatres Trust (Scotland) Act 1978 'to promote the better protection of theatres'. Our objective is to safeguard theatre use, or the potential for such use, and to support the maintenance of theatres. Our services include the provision of expert advice on theatre-related economic regeneration and development, architecture & design, heritage & conservation, environmental sustainability, property and planning matters to local authorities, theatre operators and other stakeholders.
3. The Trust's 15 trustees are appointed by the Secretary of State for Culture, Olympics, Media and Sport and include trustees from England, Scotland, Wales and Northern Ireland.
4. The Theatres Trust is a statutory consultee in the Northern Ireland planning system and our status is set out in an Administrative Agreement dated 6 December 1993 whereby the Planning Service in Northern Ireland will 'consult the Trust on any future proposals affecting theatres.' The Trust has 'undertaken to comment within 14 days'. The Planning Service's functions, together with our consultee arrangements, have been redistributed to the newly created local authorities.
5. We welcome this opportunity to comment on the place of theatres in the cultural and creative industries in Northern Ireland, their needs, and how our work could support the Northern Ireland Executive, the Legislative Assembly and local authorities in Northern Ireland. At a time when economic growth in western economies is negligible and we are at risk of slipping

Protecting theatres for everyone

Director Mhora Samuel **Chairman** Rob Dickins CBE
Trustees Nick Allott, Phil Clark, Ruth Eastwood, Tim Foster, Oliver Goodwin, Jerry Katzman,
 Penelope Keith CBE DL, Dr Pauleen Lane CBE, Graham McPherson, Anne McReynolds,
 Judith Mellor, Matthew Rooke, Chris Shepley CBE, Ben Twist

The National Advisory Public Body for Theatres
 The Theatres Trust Charitable Fund co-operates with The Theatres Trust, has the same Trustees and is registered as a charity under number 274697



further into recession, it is important to look at how we secure and invest in our cultural assets and provide support to ensure they have a sustainable future.

6. We consider this Inquiry to be important because it provides an opportunity to examine the role theatres play in enabling people to participate and engage in the development of artistic content, develop skills and businesses within the creative industries, improve the quality of life of local communities and support the sustainable development of towns and cities.

Economic benefits of theatres as hubs of cultural and creative industries

7. Theatres and performing arts venues are important assets within the creative industries, providing a location for the development of creative content as well as skills development and business opportunities as part of social and economic regeneration. The 'Strategic Action Plan for the Creative Industries' published in 2008 sought to 'contribute to the growth of Northern Ireland's cultural capital by supporting creativity and creative talents and in particular their expression in business activities.' Theatres provide important hubs of cultural and creative industries for achieving this ambition. They also make a major contribution to the vitality of town centres and are a significant element in a local authority's cultural infrastructure. A flourishing cultural and arts scene helps to promote local identity and vitality, provides entertainment for residents and businesses, and promotes cultural tourism. For example the Derry~Londonderry City of Culture 2013 partner organisations include the Playhouse and the Waterside Theatre. Audiences bring life to areas around theatres in the evening and provide regular custom for local bars, restaurants and the hospitality sector outside normal working and shopping hours.
8. Creative industries policy needs to include some consideration of what physical assets are required and how they will be delivered. Theatre buildings provide locations for the creative industries to flourish. This is not just in the direct employment of actors, dancers, musicians, designers and directors, but also the provision of contracts to businesses in supply chains connected to the performing arts and events industries, audio visual sectors, marketing and publishing. The cultural energy and creative activity focussed within a theatre helps to attract and retain well-qualified people and businesses. It fosters higher inward investment, more partnership working and greater diversity and creativity in the workforce.
9. The MAC in Belfast, for example, will include two theatres, three major visual art galleries, a dance studio, education suite, workshop and rehearsal spaces, offices for resident arts groups as well as a resident artist, and a café and bar. The MAC creative development programme will include special education projects which aims to bring communities together to create, celebrate and develop a greater understanding of one another, through theatre, ranging from major events and exhibitions to challenging, experimental new works in all its spaces. Due to open in 2012, the MAC has received £10.76 million in public sector investment.
10. Theatres are important hubs of cultural and creative industries that require investment. **We ask the Inquiry to consider the development of policies that would incentivise leverage of private sector support for theatres and the performing arts through public sector funding and through the planning system.** The UK Government's recently announced Catalyst funding aims to match private sector philanthropy with public sector funds. It has also introduced legislation that enables community assets to be 'listed' (regardless of their historic architectural merit) for their cultural and social value and has created the Community Infrastructure Levy which enables local planning authorities to levy a charge upon development to fund a wide range of infrastructure, including cultural infrastructure (in addition to planning obligations).

Strengthening arts infrastructure and the provision of working theatres through effective legislation and public policy

11. **We ask the Inquiry to consider opportunities to strengthen the long term support theatre infrastructure in Northern Ireland through cross-departmental collaboration between the Department of Culture, Arts and Leisure and the Department of the Environment.** Though too detailed to cover here, we would recommend investigating the potential benefits arising from ascribing theatres as assets of cultural value and the introduction of a community infrastructure levy. In recognition of their role as production hubs of cultural and creative industries and as unique buildings we would also like to see greater protection for theatres within the Northern Ireland planning system.
 12. Theatres in England, Scotland and Wales have special protection by being Sui-Generis within the Use Classes Order 2010. This means that any change of use from theatre to any other use requires planning permission.
 13. In Northern Ireland, theatre use falls within Class D2 'Assembly and Leisure' of the Planning (Use Classes) Order (Northern Ireland) 2004. Other uses falling within this Use Class include uses as a bingo hall, cinema, concert hall and dance hall. Unlike England, Scotland and Wales, in Northern Ireland proposals to change the use of a theatre to any of these other D2 stated uses does not require planning permission.
 14. This is a serious issue for infrastructure provision for the performing arts sector, the generation of content for the creative industries and therefore the success of the creative industries in Northern Ireland.
 15. **We ask the Inquiry to consider what measures the Department of the Environment could bring forward to amend the Planning (Use Classes) Order (Northern Ireland) 2004, placing theatres into 'No class' and therefore becoming Sui-Generis.** This would also align theatres within the Planning (Use Classes) Order (Northern Ireland) with the other statutory instruments for the Devolved Nations.
- Supporting the creative industries - harnessing the advice of The Theatres Trust**
16. In addition to the advice that the Trust offers on securing the future sustainable use of theatres, we are also an expert on the conservation and heritage protection of listed theatres. Recognition of our expertise in this area by local authorities means we are considered an important consultee. Our expertise was noted in relation to the UK Government's Heritage Protection Review in 2008. **The Trust would also like the Inquiry to look at harnessing our expertise on listing theatres and listed building consent applications related to theatres in Northern Ireland.** This would enable The Theatres Trust to participate more fully in the heritage protection of theatres and decisions affecting theatre buildings, particularly where this relates to the provision of advice and support to cultural and creative businesses working in the fields of cultural heritage and tourism.
 17. Throughout the UK our business advice has been instrumental in securing the future of theatres, scrutinising the suitability of works to theatres, ensuring that new theatres are fit-for-purpose and campaigning for the retention of theatres under threat. The Theatres Trust is a good example of a statutory consultee that works at local authority level. We are often the only source of expert advice on theatre use, design, conservation, property and planning matters available to theatre operators, local authorities and official bodies. Our specialist advice to local authorities through the planning system is particularly vital at a time when they may be employing fewer numbers of cultural, arts, planning and conservation officers. **We ask the Inquiry to recognise the advice and support that the Trust can offer to local authorities and theatre operators. Maintaining investment in Northern Ireland's Theatres - funding support for the performing arts subsector**
 18. Northern Ireland is unique in having invested in theatre provision in its civic centres, local communities and cities. In the last 15 years Northern Ireland has invested £33 million in

its regional theatres. A further £9.8 million was invested in the rebuilt Lyric in Belfast which opened in 2011 which provides new fit-for-purpose production and theatre spaces for the presentation of quality theatre in Northern Ireland. The work of the Northern Ireland Theatre Association (NITA) has brought together the theatre constituency and represents regional venues and flagship theatres.

19. Continued funding and public investment into these theatres and networks is important if theatres are to remain cultural and creative industries assets for Northern Ireland. In this current economic climate, increasingly, local authorities are citing reductions in public sector funding as reasons why they can no longer support or fund theatre provision in their area. The Trust fears that the pressures on the economy and public funds could result in closures and losses of theatres in towns, particularly where the theatre is the focus of cultural activity and is heavily involved in nurturing creative businesses. **We ask the Inquiry to guide local authorities to consider the cultural, social, economic and environmental benefits that are and could be achieved from investment in their local theatre, before making any decisions to reduce service delivery of funding.**
20. Subsidised theatres rely upon a range of different funding streams for capital and revenue support including the Arts Council of Northern Ireland, local authority and European funding. We are concerned about the next stage of implementation of public funding cuts in Northern Ireland. DCAL is set to lose over 8% of its budget when its own budget represents just 1% of government spending.
21. Theatres operate on tight financial margins often as a result of limited capacity to generate sufficient earned income from box office receipts (in particular smaller theatres) and their ability to attract audiences from within their catchments (especially in more rural locations). Public subsidy delivers educational, social, business development and training opportunities and keeps both the theatre and its creative supply chains in business. For relatively little public sector investment many freelance and small creative businesses have access to important facilities and the business support they need to undertake research and development and extend their productivity. Some theatres also contribute positively to the Northern Ireland economy. In a recent study by the Grand Opera House it found that for every £1 of Arts Council funding invested in the theatre it returned £5 into the wider Northern Ireland economy.
22. Reductions in public funding can often be catastrophic and deeply felt. A sudden squeeze on these funding streams will have an impact upon the ability of theatres to function effectively on a day-to-day basis, to maintain their buildings, and to implement already planned capital improvements, provide business into their supply chains, and so ensure they continue to be able to maintain a high quality of service and operate sustainably for the long term.
23. In planning for spending cuts, arms length bodies and local authorities are already making provisions for reducing staffing levels and the cost of providing services in the areas of arts and culture, planning and conservation. They are looking at options for cutting back staff, combining service functions with other arms length bodies and neighbouring authorities, and establishing trusts or outsourcing to deliver services. The impact of this disruption on theatre provision, and the subsequent impact upon the creative industries and cultural tourism cannot be under-estimated and should be avoided wherever possible.
24. **We ask the Inquiry to consider options for investment into supporting the management of change of public sector organisations with responsibilities for provision of theatre, cultural and creative industries infrastructure to ensure assets have a secure future.**

Priorities for investment – harnessing the role of theatres within the creative industries

25. Healthy theatre and performing arts organisations thrive on having a strong, secure infrastructure, able to house and nurture their talent, share ideas and research innovations. Freelancers and micro and small creative performing arts businesses work most successfully

when they are brought together by strong producers, who in turn are secure in the knowledge that they have access to a network of venues that will enable their work to find routes to both live entertainment markets and wider commercial and international investment and exploitation. Theatres are the places where this happens. They are the locations where the business of the performing arts is carried out, developed and supported. Investing in these assets helps grow the creative industries; reducing investment leaves the physical infrastructure weakened and less able to contribute towards growth.

26. Theatres offer opportunities for young people to have early exposure to culture, enter the job market in a range of creative sectors, and gain important skills and experience. We support the recognition that there is a need to provide access to more training and early career development, particularly in the performing arts. Initiatives in this area would not only provide economic returns but also social and health benefits more widely in society. We believe theatres provide important facilities where these benefits can be achieved.
27. We would suggest that the route to harnessing creative industries growth as a tool to emerge from the recession must be predicated on an investment approach that supports a more holistic set of outcomes. A new emphasis on sustainable development is required, with consideration given to the protection of cultural infrastructure that underpins a balanced approach to achieving social, environmental and economic returns. Securing the protection of theatres within Northern Ireland's planning legislation would be a major step forward to achieving this.
28. We consider that investment in cultural drivers, in particular a healthy theatres infrastructure, would have a significant impact on the confidence of creative industries sector and its capacity to contribute to the future Northern Irish economy and society. In the context of exploiting international markets theatres are hubs of cultural and creative industries for the development of new writing, cultural and artistic work, and new digital content. Securing the places where this work is nurtured and shown not only launches the work of Northern Ireland's artists onto the world stage, it helps to attract much needed new investment into the Northern Irish economy, and contribute to the future wellbeing of all those in Northern Ireland.

Thank you for considering our comments.

Yours sincerely



Mhora Samuel

Director

The Ulster Folk

Creative Industries Inquiry

To DCAL Committee at Stormont

Thank you for the opportunity to submit ideas in relation to our Creative Industries. On behalf of The Ulster Folk I submit viewpoints that are perhaps most relevant for grassroots arts and cultural activity, in particular the performing arts, but many of the points raised below will have some relevance for all aspects of 'creative industry' and indeed for our local economy in general.

We are of the belief that there needs to be a fresh approach to government funding which would effectively minimise the need for the present excessive levels of bureaucracy and give more responsibility to the Private Sector. We are also of the belief that costs for the management of the Arts, including related costs for property overheads are excessive because of the fact that these costs are presently funded by public money, which until recently was in abundance. All this amounts to clear disadvantage and discouragement to those who seek to develop the Arts within the Private Sector.

I could elaborate extensively as to how we have arrived at our assessment of the current state of affairs but I think there can be little doubt that the present level of public funding and management of public funding for the Arts is unsustainable in the present economic climate. In particular there are great inefficiencies in relation to funding managed through North/South Bodies and EU programmes. For the purposes of your inquiry however, I consider it best to focus on offering the following ideas for potential solution and strategy for transition.

- 1) A new approach needs to be developed to create a level playing field between existing funded arts organisations and new groups with new initiatives, who presently cannot compete with heavily funded groups.
- 2) Some government money is still essential to avoid the collapse of existing groups and to stimulate new innovative, well managed projects which would otherwise struggle to get off the ground in the present economic climate.
- 3) Pilot projects could be set up for which partial up-front funding could be provided for proposals with sound artistic and management content; proposals that can be held accountable and be fully transparent through the delivery of the goods. They simply wouldn't receive further support if they couldn't deliver.
- 4) This may not seem a lot different on paper to present government strategy for public funding but the difference would be a drastic elimination of bureaucracy. Companies and individuals who work within the Private Sector still have to keep financial records for Inland Revenue purposes and keep business records in order to operate efficiently. I recently asked the owner of a successful small business what percentage of the cost of running his business went into the administration and management of his employees' payroll. After consideration he came back with the figure of 1%. The reality, for organisations who receive core government funding is that they often need full time employees just to deal with the bureaucracy and to be constantly applying for more government funding.
- 5) The present artificial 'tendering' process which has become obligatory for even small-scale projects could be considerably scaled back, saving public money and allowing for more efficient hiring of services.
- 6) Presently, arts organisations who are recipients of public money must engage a committee. The problems with committees are well documented.

- 7) In Northern Ireland the current level of employment within the Public Sector is due to be cut considerably. There is an opportunity here for the 'Creative Industries' to lead the way in a transition to a Private Sector-driven economy and for the skills of the relevant Public Sector workers to be adapted for the Private Sector.

We would be happy to expand upon these ideas if you consider they have merit.

Sincerely,

Willie Drennan3949
The Ulster folk
Tel 028 256 4

Willie Drennan

The Ulster Folk - Grassroots, Arts & Culture
www.theulsterfolk.com

Tony Craig

To whom it may concern,

I currently work as a freelance graphic designer however my degree that I studied for was in Politics. Although I enjoyed my degree I decided this wasn't the career path for me, I then set about trying to gain entry to what ever course I could on Graphic and web design or multi media design. What I quickly discovered was that because I had successfully obtained a degree first time around I was unable to reapply for any grant aid to go back to uni, the catch 22 was that if I had failed I could be refunded as many times as I pleased. Although this sounds reasonable when you study it you realise you are penalising anyone who succeeds or does well at university. As I couldn't get into another course I set about looking for alternatives, night classes, local colleges etc but each was too expensive.

In essence what I think we lack, not only in the creative industries, is an avenue for people to become retrained and reskilled at an affordable rate. This is a major problem I faced and when you study the numbers of young and old people becoming unemployed the problem will only get worse. Take into consideration the 'generation limbo' effect and you will have to acknowledge that these people will have to become reskilled.

Im not sure how helpful or unhelpful this is but thank you anyway,

Tony Craig

Ulster Orchestra

Inquiry into maximising the potential of Creative Industries



Enriching Life through Music

Two-Page Summary

Preface

The Ulster Orchestra plays an important part in Northern Ireland's creative industries community. Whilst most of the Orchestra's work revolves around concert giving - itself a creative process, devising compelling themes within which classical works are scheduled – there are a wide range of activities which happen alongside the main season of concert. These include CD recordings, radio broadcasts, education and community events, 'cross-over' concerts with artists from other genres including traditional music, jazz and pop music, concerts for specialist groups (e.g. Fleming Fulton special needs school) and 'hired engagements' (e.g. accompanying Katherine Jenkins at the Odyssey Arena). The Orchestra welcomes the opportunity to examine how it can best achieve its creative potential, through such diverse activity, in the coming years, in the context of this Inquiry into maximising the potential of the creative industries.

Creative Initiatives

In everything it does, the Ulster Orchestra is driven by creative opportunities, from our marketing and publicity campaigns, revolving around compelling musical themes, to our collaborations with other organisations (e.g. *Burns Night with the Ulster Scots Agency*; *Carmina Burana* for 400 performers at Belfast Festival; *Horslips & the Ulster Orchestra* for the BBC). The introduction of 'taster concerts' to open-the-door to new audiences; low cost ticket prices to hear James Galway and the Ulster Orchestra in a promenade concert; and a concert specially devised for 3-5year olds and their parents are just some of the creative initiatives which we have introduced recently. We observe creative initiatives in other orchestras - e.g. *Night Shift* late night concerts by the Orchestra of the Age of Enlightenment in London and *Journey through Music*, a musical voyage of discovery by the BBC Philharmonic in Manchester - and we want to emulate successes from elsewhere. Income from sources such as the Creative Industries Innovation Fund is important if the Orchestra is to achieve its full creative potential.

New Audiences

In the Ulster Orchestra's three year Business Plan 2011-2014, the Orchestra sets out to 'grow' new audiences through new initiatives: e.g. the introduction of Inside the Music in which Howard Shelley brings the Orchestra on tour to venues throughout Northern Ireland, illustrating how well-known works have been composed; joining together (for the first time) with the RTÉ Concert Orchestra for a new North-South joint concert initiative; bringing in a much younger audience of mainly non-classical concert attendees for Duke Special and the Ulster Orchestra. None of this could be achieved without the funding we receive from ACNI and DCAL. If this funding falls, the Orchestra's ability to deliver its full creative potential is severely compromised. The Orchestra recognises that it has to focus more and more on alternative sources of income, considering the pressures on public finances.

It is in this regard that this Culture Arts and Leisure Committee Inquiry offers an excellent opportunity to 're-think' how we resource the creative future of the Orchestra. However, the fundamental dependence on our principal funder, ACNI, is unequivocal.

Enterprise and Collaboration

A strong focus on *Enterprise and Collaboration* is key in delivering the funding solutions to deliver our creative goals. *Enterprise* because we have to be more entrepreneurial as an organisation, finding financial solutions to deliver our creative ambitions. *Collaboration* because we cannot do this alone. The Orchestra values its relationship with organisations such as Belfast Festival at Queens, Derry/Londonderry City of Culture, NI Opera, Belfast Philharmonic Choir and Ulster Youth Orchestra. Working together effectively can yield additional routes of funding, and greater efficiencies through shared costs. The introduction of a 'rewards system' from relevant government departments and funding bodies could enhance these efficiencies further and provide greater creative potential.

Testing New Opportunities

This Inquiry enables us to 'test' new opportunities. For example the Orchestra would like to work with NI Screen to record its first film score. The Orchestra would like to have a stronger connection with businesses so that creative projects can be delivered which have educational and community benefits – support from DETI and DOE would help make that happen. The Orchestra would like to be a 'cultural ambassador' for Northern Ireland, performing in different countries around the world, just as our counterparts in England Scotland and Wales do – Invest NI could help make that happen. The Orchestra would like to diversify into creative projects such as live streaming of collaborations with interesting artists from other genres of music – the Creative Industries Innovation Fund could support this work (if the eligibility parameters are wide enough and the fund can be increased to Phase 1 levels).

Growing Skills

The Orchestra would also like to grow its skills, particularly in attracting alternative income. Setting up the Ulster Orchestra Corporate Foundation could be strengthened by expertise being brought in from other academic and governmental bodies. Training in international marketing would also be helpful in establishing the American Friends of the Ulster Orchestra. A support system for taking on high-level interns would be of great benefit to the executive team which runs the Orchestra, and valuable 'on the job' training would benefit the intern's career prospects – universities and DEL could help deliver this.

Advocacy

The creative industries need to show that they deliver real cultural, economic and social value to Northern Ireland. The Ulster Orchestra is no exception. The Orchestra is eager to increase its level of engagement with government and local councils, to increase political and business awareness of what we do, and what we would like to do in the coming years to enhance the quality of life for the people of Northern Ireland and those who visit here. The Orchestra has an important role to play in the fields of education, tourism, social inclusion and the local economy. The Orchestra welcomes the establishment by DCAL and Audiences NI of the Ministerial Arts Advisory Forum which will be helpful in enhancing communications, awareness, accountability and advocacy. The Orchestra would welcome a similar initiative with DETI to enhance business investment in the creative industries in the years ahead. The themes outlined in this summary are explored in greater detail in Section 4: Addressing the Terms of Reference. Conclusions and proposed actions are outlined in Section 4.7.

1. Introduction

The Ulster Orchestra Society Limited (UOS) is a company limited by guarantee and a registered charity. The UOS is overseen by a Board of 7 directors and 6 observers. As the largest creative industry in Northern Ireland in terms of budget and employment, the Society

welcomes the opportunity to participate in this Inquiry by the Cultural Arts and Leisure Committee.

Established in 1966, the Ulster Orchestra is the largest performance arts employer in Northern Ireland with a work force of 63 professional musicians and 18 support staff. Each year the Orchestra performs to an audience of well over 100,000, collaborates with over 10 creative partners, provides an indispensable education resource, represents Northern Ireland proudly internationally, attracts tourists, invests in the local economy and enhances the quality of life in Northern Ireland.

The Orchestra is interested in responding to this Inquiry as it recognises an opportunity to make an even greater contribution to the cultural, economic and social life of Northern Ireland by engaging with government departments and creative partners in new ways.

This paper has been compiled by the Chief Executive of the Ulster Orchestra, Declan McGovern. Factual information from which the Committee may be able to draw conclusions is presented throughout this paper, and recommendations for action appear in the final section.

2. Background

- 2.1 **The Ulster Orchestra is one of Northern Ireland's finest cultural assets**, producing the highest calibre of music-making, enhancing the quality of life and providing opportunities for audiences in Northern Ireland to experience world-class conductors and internationally renowned soloists. Over 70,000 enjoy the Orchestra's concert-giving across Northern Ireland each year, and 30,000 young people are enriched by the Orchestra's innovative education and community outreach programme.
- 2.2 **The Ulster Orchestra is the musical pulse of Northern Ireland**, with its weekly concerts in Belfast; performances in 10 venues across the country; collaborations with NI Opera, Belfast Festival at Queen's, the Ulster Scots Agency, Ulster Youth Orchestra, Ulster Youth Choir, Belfast Philharmonic Choir, the Grand Opera House and Derry/Londonderry City of Culture.
- 2.3 **The Ulster Orchestra plays a significant ambassadorial role for Northern Ireland** through its acclaimed commercial recordings and its many BBC broadcasts nationally, and internationally through the European Broadcasting Union and National Public Radio networks, and worldwide via on-line streaming.
- 2.4 **The Ulster Orchestra is a key employer in the arts**. The wealth of accessible expertise in its 63 full-time professional resident musicians and 18-strong administrative staff is a vital resource for the enrichment of musical activity and instrumental development across all age groups and geographical locations. It contributes significantly to many schools and colleges and to the City of Belfast School of Music.
- 2.5 **The Ulster Orchestra champions the talents of Irish musicians** through the new works it commissions and the engaging of young performers e.g. a new work will be premiered at the BBC Proms in London this year composed for James Galway, the Ulster Orchestra and Ulster Youth Orchestra; *Rain Falling Up* an innovative work for 300 school children will be performed in Derry/Londonderry.
- 2.6 **The Ulster Orchestra brings strong economic benefits to Northern Ireland**. In 2005 the ACNI's Economic Impact Survey showed that for every £1 it costs to subsidise the Orchestra, £2.41 is returned to the local economy (direct spend by the Orchestra was £1.90; benefit to local businesses by Ulster Orchestra artists and patrons was calculated at £550,659). With increased concerts and turnover, a more vibrant tourism economy and improved local facilities, the Orchestra is increasingly relevant to the local economy.
- 2.7 **The Ulster Orchestra is a key contributor to Northern Ireland's cultural tourism and civic regeneration**. The Orchestra is a key attraction for visitors to the region, for new companies investing here and, importantly, an asset for its people.

- 3. Ulster Orchestra Objectives** (relevant to this Inquiry)
 - 3.1 **Increase the Orchestra's private sector income** significantly through the introduction of new initiatives in the fields of sponsorship, fundraising, donations, trusts and foundations.
 - 3.2 **Build stronger relationships with businesses** through the establishment of the Ulster Orchestra Corporate Foundation and build alliances with organisations such as the Northern Ireland Chamber of Commerce.
 - 3.3 **Review the contract with the musicians** to allow for greater scheduling flexibility and enhanced media rights on a par with other UK Orchestras.
 - 3.4 **Play a central performance and educational role in City Of Culture 2013.**
 - 3.5 **Increase concert-giving outside Belfast**, including concerts in Dublin.
 - 3.6 **Enhance the international impact of the Ulster Orchestra** by increasing CD recordings to a minimum of three per year and securing a Tour of America in November 2013.
 - 3.7 **Increase the number of artistic collaborations** the Orchestra undertakes, including the introduction of an Irish Language and Ulster Scots project.
 - 3.8 **Reach underserved communities** in imaginative ways (e.g. Chinese New Year Concert).
 - 3.9 **Play a strong part in music education in Northern Ireland** through schools workshops and concerts, low cost ticket prices for students and the provision of teaching resources.
 - 3.10 **Create a strong sense of advocacy** - a mission to raise political and business awareness of the Orchestra's contribution to the social, economic, education and cultural life of Northern Ireland.

4. Addressing the Terms of Reference:

- 4.1 ***Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;***

- 4.1.1 The Ulster Orchestra & the Music Industry in Northern Ireland.

The Music Industry Strategy for Northern Ireland (EKOS/DCAL/Invest NI Sept 2011) shows that music is a crucial part of the creative economy in Northern Ireland (NI). As an industry it contributes almost £70m in annual gross value added (GVA)* to the local economy, with a further £8m generated through music-related tourism. From James Galway and Barry Douglas to Snow Patrol and David Holmes, NI has always been a country that is rich in music and musical tradition, and as the global music industry continues to grow, this offers a real economic and cultural opportunity for NI.

However, the sector faces real challenges as the industry adapts to a market that is increasingly driven by digital technology. While NI is not short of musical talent in the form of composers, songwriters and musicians, the industry infrastructure is weak in a number of crucial respects: the market for live music is limited by the relatively small population of NI and the region's geographic peripherality increases production costs and constrains access to key global centres and international markets. In terms of the domestic market, public sector spending cuts is the biggest single threat. Despite these issues, there are opportunities for future growth, most obviously in digital distribution (CD recording/on-line applications), international markets (touring), and cross-platform exploitation of music intellectual property. Closer links and connections to the music industry in Dublin is another opportunity.

***Note:** Gross Value Added (GVA) represents the income generated by businesses, out of which is paid wages and salaries, the cost of capital investment, and financial charges before arriving at a figure for profit.

4.1.2 The Ulster Orchestra & the Arts Infrastructure.

In its 5 year plan ACNI is committed to strengthen and develop the arts infrastructure. Since 1994, the Arts Council contributed over £70m. of capital funding to establish a wide range of dedicated cultural venues. The Ulster Orchestra wishes to increase the number of concerts it gives in regional venues from 10 to 15 per annum. The impact of this means that venues, technical staff, local service providers, restaurants, hotels, etc benefit economically from Ulster Orchestra concerts. However, the venues are often hard pressed to contribute to the costs (c. £5k each time) of attracting the Orchestra to their venues due to a lack of funding from local councils and other funding agencies.

4.1.3 The Ulster Orchestra & Tourism

The Tourism Strategy for Northern Ireland has ambitious aims to increase employment supported by tourism to 50,000 jobs, visitor numbers to 4.5m and to generate £1bn for the Northern Ireland economy every year, by 2020. The Investment Strategy for Northern Ireland/ DCAL Review identifies the important contribution of investment in the arts to the tourism sector. It notes that cultural tourism represents between 35 and 40 per cent of all tourism worldwide and is growing at 15 per cent per annum, faster than any other sector within tourism. A strong, vibrant arts sector is crucial to realizing the goals defined in the Tourism Strategy.

Culture is an important part of the tourism product: it creates 'standout' in a busy destination marketplace. Belfast, for example, has been voted one of the world's top destinations for 2012 by The National Geographic international travel magazine. Market research suggests that 2012 could attract an additional 150,000 visitors, create over 600 new employment opportunities and inject £24m additional revenue into the local economy.

The Ulster Orchestra plays a distinctive role in helping to create 'Stand Out' and the Northern Ireland Tourist Board provides an important (though highly competitive) funding stream to which the Orchestra will apply later this year, particularly with a view to creating a Celtic music festival which will have 'cross over' appeal in terms of the mix of musical genres performing with the Orchestra and the diversity of audiences and tourists it attracts.

4.1.3 The Ulster Orchestra & 'Creative Europe'

The Orchestra welcomes the recently unveiled proposals for, 'Creative Europe' and the projected budget of €1.8bn for the period 2014-2020. The capacity of the Orchestra to work internationally could be greatly enhanced through this initiative. For example, our Principal Conductor, JoAnn Falletta has been invited by a festival in Milan to perform with the Ulster Orchestra, and although the Orchestra's costs in Milan would be covered, there is no funding in place to cover flights.

4.1.4 The Ulster Orchestra & Inward Investment

In 2011 the Orchestra issued its first free promotional CD through the Belfast Telegraph. Invest NI helped to underwrite the production costs of the CD, and in return it received complimentary copies to give to potential business investors in NI. This is a good example of how the Orchestra can enhance the impact and perception of NI as being a good place to live and work. We would like to see this relationship with Invest NI grow so that the production costs of our recordings with NAXOS, currently subsidised by the Orchestra, could be supported by Invest NI, and in return a promotional 'insert' could be enclosed promoting the benefits of NI internationally as an excellent country in which to do business. (Please see 4.3.3. and 4.4.2 for further elaboration on this theme).

4.2 **Identify the key challenges currently facing the sector;**

4.2.1 The Ulster Orchestra and Funding Comparisons

In comparison with other UK orchestras, the Ulster Orchestra has a very different funding structure, which compromises its ability to maximize its creative potential on a par with

UK counterparts. Salaries are the lowest of the professional subsidised orchestras. Its income of £4million is significantly lower than its counterparts in Manchester (£8 million) and Bournemouth (£6 million) for example. Yet it fulfills similar levels of service to its audiences.

The recent 'Key Facts' report from the Association of British Orchestras shows that 33% of funding for UK Orchestras comes from Arts Councils/Local Authorities, with 54% in earned income (box office/sponsorship etc) and 13% from donations. The Ulster Orchestra is quite different with 75% coming from public funds (ACNI, BBC, and Belfast City Council), 22% from earned income and 3% from donations. The Orchestra is therefore heavily dependent on public income and compromised on commercial income due to the relatively small private sector base in NI and the relatively small population in comparison to other parts of the UK. The Orchestra is most interested in the economic potential of the creative industries in Northern Ireland as it seeks to maximize alternative sources of income in the coming years.

4.2.2 The Ulster Orchestra and Funding from Local Councils

In terms of local authority funding, the Ulster Orchestra receives only 4% of its funding from local councils. This compares poorly with, for example the Royal Liverpool Philharmonic Orchestra which receives £1.279m from Liverpool City Council (18% income) and the Halle receives £1.3m from a combination of local councils (16% of income). The Orchestra appreciates very much its level of income from BCC is £149k (3.7%), but unfortunately well in excess of that is returned back to BCC in hall hire and office rent. The Orchestra needs to re-engage with local councils. Perhaps the new 11 council model for Local Government would be a good mechanism to re-invent the relationship between local communities and the Ulster Orchestra. This would resonate strongly with the Programme for Government priority of *Building a strong and shared community and Ensuring that no section of the community is left behind*.

4.2.3 The Ulster Orchestra & the Creative Industries Innovation Fund (CIIF).

The Ulster Orchestra welcomes the commitment in the draft Programme for Government 2011-15 to support 200 projects through the continuation of CIIF through the Arts Council of Northern Ireland. This fund potentially provides much needed funding to commission new works and enhance the Orchestra's digital offering. The Orchestra recognises, however, that while the previous phase of CIIF funding of £5m ran for three years, the current fund has a budget of £4m to cover four years: a reduction of 40%.

4.2.4 The Ulster Orchestra & Private Sector Funding

The private sector recognises the value of a thriving arts and culture sector, however, more and more, sponsorship has to be justified with 'bottom line' rather than through social responsibility or corporate philanthropy. A UK Arts Index report (Dec. 2011) reported a noticeable drop in the sponsorship market: "There has been a sustained decline in private sector support. Business contributions and individual giving fell by 17% and 13% respectively from 2007/08 to 2009/10. While recession had an immediate and predictable effect, the decrease became more marked between 2008/09 and 2009/10." Therefore, focussed work is required to build stronger awareness and engagement from businesses in NI in terms of the benefits which the creative industries have to offer. Orchestras in the UK have strong relations with businesses for hospitality, promotional, community outreach and corporate philanthropy ends (see 4.2.4 below). The Ulster Orchestra already has some strong relations with businesses, but sponsorship currently accounts for only 4.5% of income and this will have to double over the next three years.

4.2.5 The Ulster Orchestra & Geographical Constraints

Producing concerts in NI is more expensive than in England, Scotland or Wales because of inherent transport and accommodation costs (many leading international soloists live in London; there is a high concentration of freelance musicians in Glasgow, Manchester, Cardiff and London, but a relatively low number in NI). The cost of venues in Belfast is relatively high in comparison with other major UK cities.

Local authorities no longer fund the Ulster Orchestra on a regular basis. This contrasts with, for example, the Philharmonia's thriving residency in Leicester for the past 13 years, funded by Leicester City Council, or the London Mozart Players 20 year residency at the Fairfield Halls funded by Croydon Council.

4.2.6 The Ulster Orchestra & the Forces of Scale

A relatively small country: there is good connectivity between organisations in NI, so collaborations are easily achieved, however, the breadth of production scale is considerably lower than London, Manchester, Glasgow or Dublin, due to the relatively low population and economic base in NI. For example, it is difficult to attract large companies to make the kind of substantial investments in the Ulster Orchestra that we see elsewhere in the UK: Rolls Royce are major sponsors of the Sinfonia Viva in Derby; Aviva have been sponsoring the London Philharmonic Orchestra for 36 years; Bank of Scotland invests heavily in the Scottish Chamber Orchestra; and Standard Life has been paying for concert tickets for audiences under 16 at the Royal Scottish National Orchestra's concerts since 2006.

4.3 ***Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;***

4.3.1 The Ulster Orchestra & Business Training

The Music Industry Strategy for NI found that investing in international marketing training is critical for creative entrepreneurs with an export focus to fulfil potential. Leadership and managerial skills are also an obstacle across the spectrum of creative businesses in NI. An excellent scheme exists, supported by the Dept of Education and Learning, in which companies can receive a 40% contribution to the costs of management training/consultancy. Arts and Business and the Institute of Directors also offer excellent business support schemes. In terms of the Ulster Orchestra we would like to see that training broadened to include, for example, international marketing expertise e.g. in setting up the American Friends of the Ulster Orchestra. (see 4.3.4 also)

4.3.2 The Ulster Orchestra & Outreach

Could Dept of Education and Learning and the Dept of the Environment invest directly in the Ulster Orchestra's Outreach programme? Underwriting the travel costs alone would make a huge difference, providing a cost neutral mechanism for the Orchestra to perform for schools and communities all over NI. A complex and unstable mix of funding from Lottery, Education and Library Boards and commercial sponsorship currently cover the costs, but the precarious nature of the income streams makes it difficult to plan ahead.

The Royal Liverpool Philharmonic's *In Harmony* programme brings positive change the lives of young children in some of the most deprived areas of England, funded by local authorities and arts bodies. Could a similar 'residency scheme' be applied, for example, in Derry/Londonderry during City of Culture, at a creative hub in Ebrington Barracks? (Please see 4.4.1 for further elaboration)

4.3.3 The Ulster Orchestra and International Markets

Leverage into International Markets: could Dept of Enterprise Trade and Investment support our proposed tour of America in 2013, perhaps through Invest NI? The former NI Enterprise Board was a major supporter of the Orchestra in the 1970s and 80s. The Orchestra and other aspects of the creative industry can make NI all the more appealing to foreign investors. The Orchestra could be an economic as well as cultural ambassador abroad. Strong contacts in Washington and the NI Bureau could provide a natural 'fit' for the Orchestra to perform with James Galway in the Kennedy Centre, Washington in Nov 2013 for example. (Please see 4.4.2 below also)

4.3.4 The Ulster Orchestra & Education/Training/Skills development

The Music industry Strategy for Northern Ireland shows that there is skills deficit within the creative sector and would further emphasize the import of a sustained focus on skills and employability. Vocational and academic qualifications need to be relevant and industry-led. Further and Higher education sectors need to strengthen their commercial offering by providing placements in industry with increased focus on areas such workflow and practices. Links between universities and the creative industries should be stronger. There is a need for a better 'skills transfer' infrastructure (paid internships & student placements). The Ulster Orchestra would be open to taking on longer term interns, or recently qualified post graduates to 'learn on the job' and to assist the Orchestra at an advanced level in return. Perhaps joint funding from DEL, DETI and DCAL could make this scheme possible?

4.4 **Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;**

4.4.1 The Ulster Orchestra & Education Policy

The Dept of Culture Media and Sport and the Dept of Education have recently published *The importance of Music: A National Plan for Music Education*. In its opening pages it cites the following compelling quotations: *Music has a power of forming the character and should therefore be introduced into the education of the young (Aristotle), and Music is a moral law. It gives soul to the universe, wings to the mind, and life to everything... Without music, life would be an error (Plato).*

There is great emphasis on the STEM (science, technology, engineering, and mathematics) subjects in schools, for obvious reasons, but often the complementary significance of creative subjects is not fully recognised.

We see good examples of great music teachers and great teaching in certain schools, but as the review on Music Education in England by Darren Henley pointed out, there are inequalities in provision across England, and the same is true in NI. The National Plan for Music Education in England set out a number of objectives which the Ulster Orchestra believes could also benefit education in NI. These objectives include the establishment of **music education hubs** to support schools in delivering the music curriculum, and further investment in *Sistema England* inspired by the success of the Venezuelan *El Sistema* model (turning deprived children into orchestral musicians). The Ulster Orchestra would welcome the opportunity to set up an education resource hub at Ebrington/Fort George and deliver a pilot *Sistema Northern Ireland* capitalising on the provision of musical instruments for children in Derry/Londonderry (The Children's Music Promise), which is already underway as part of City of Culture.

4.4.2 The Ulster Orchestra and the Film Industry in NI.

Through NI Screen and the Creative Industries Innovation Fund there is considerable potential for the Ulster Orchestra to record film soundtracks in Belfast. The Orchestra has good relationships with film composers such as Patrick Doyle and Brian Byrne. The latter explored the option of the Ulster Orchestra recording the score for Albert Nobbs, recently nominated for a Golden Globe award, but in the end it was recorded by the RTÉ Concert Orchestra in Dublin. It would be useful to carry out a study of how Belfast compares to Dublin as an attractive centre for film music recording. Whilst the Ulster Orchestra has never had the opportunity, to date, to record film music, it would certainly like to do so, and through good relations with NI Screen, and good contacts within the film recording business, it is hoped that this may become a new area of activity in forthcoming years.

4.4.3 The Ulster Orchestra & International Profile

One of the key objectives in the ACNI 5 year Plan is to achieve international recognition for the arts from Northern Ireland. Culture Ireland is successful in ‘championing’ Irish culture abroad. The British Council has a similar role in the UK.

In 2009/10 UK Orchestras performed 457 concerts in 39 countries overseas. The Ulster Orchestra performed just one (at the BBC Proms in London). The Orchestra has great potential to be a positive ambassador for Northern Ireland abroad, as well as having a positive impact on foreign direct investors.

The Ulster Orchestra has the opportunity to undertake its first tour in over 10 years (proposed tour of American in November 2013) if it can find the funding from the above mentioned bodies as well as commercial sponsorship. It would be useful if there was an international cultural engagement policy supported more formally through government to ensure a consistency of delivery and a more solid framework to in order to undertake foreign touring and CD recordings of international significance.

4.4.4 The Ulster Orchestra and Social Investment

There are many ways in which music can contribute to supporting communities by tackling systemic issues linked to deprivation, increasing community services, building levels of self esteem which helps, for example, to counteract suicide tendencies (one of DCAL's objectives). As such, the Ulster Orchestra welcomes the aims of the Social Investment Fund to achieve increased synergy and complement existing programmes. Some programmes which could be considered include: the CIIF2 Programme; the Re-Imaging Communities Programme to address issues of sectarianism, racism and prejudice between communities; and the Intercultural Arts Strategy aimed at increasing access to and participation in the arts amongst minority ethnic communities. For example, the Orchestra will be staging a Chinese New Year concert in February 2013 and would like to build further on its engagement with minority communities.

4.5 ***Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;***

4.5.1 The Ulster Orchestra and Business Advocacy

Industry and business are often slow to see the value of creative industries. Sports are usually a more attractive option in terms of ‘payback’ on a larger scale. The Ulster Orchestra is committed to raising business awareness of what it has to offer through its partnership with Northern Ireland Chamber of Commerce. However, direct endorsement by DETI and access to the Northern Ireland Assembly and Business Trust are also important routes which yet need to be fully explored. There is also scope for cross-genre, cross-departmental co-operation, for example, could the Ulster Orchestra play a role in the opening of the three new sports stadia for NI (open air concerts for example)?

4.5.2 The Ulster Orchestra and Political Advocacy

The Creative Industries need to do more to provide evidence to Government of the economic, educational and social benefits they can offer. There is also a need for better collaboration and co-ordination between the DETI, DCAL and DEL government departments whose remit touches upon the creative industries. Perhaps a Creative Industries showcase in Stormont would help centralise the importance of the creative industries in terms of the Programme for Government. Should there be a ‘culture tsar’ in Stormont’s Information & Outreach Dept whose job was to guild connections between relevant government departments and the creative industries? From the Ulster Orchestra’s perspective we hope to engage more ‘on the ground’ with politicians and government departments in Stormont (e.g. we hope to be part of the 80th birthday celebrations of Stormont in November 2012).

4.6 **Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;**

4.6.1 The Ulster Orchestra and the Music Industry sub-sector

The *Music Industry Strategy for NI*, (EKOS/Grant Thornton/DCAL/Invest NI, Sept 2011) asserts that the music industry sub-sector should be prioritized so as to increase the **economic** contribution of the music industry in NI and set out to reach the following targets:

- increase the GVA of the NI music industry by **25% (£17.5m)** by 2016;
- increase the value of music exports (touring/CDs/film recording) from NI.

In order to achieve these targets, a Music Business Support programme will be set up and will seek to build effective partnerships across the private and public sectors to extend the reach of available support, particularly around events, marketing, business support and skills development. The Ulster Orchestra welcomes this ‘focussed’ approach.

4.6.2 The Ulster Orchestra, Enterprise and Collaboration

Enterprise and Collaboration are driving forces for the Ulster Orchestra’s business mission in 2012. The Orchestra has appointed a new Head of Development and entrepreneurial spirit will be required to find alternative sources of income in the coming three years (not least of all to ‘plug’ a potential public funding gap of £200k by 2014).

The Music Business Support programme outlined above could yield important benefits to the Orchestra in very practical ways:

- a) A fund to support trade missions (e.g. for the Orchestra to attend and promote itself at the Association of Concert Presenters in New York).
- b) The development of high-end Internships to support the orchestra’s accountability and development programme.
- c) A strong advocacy programme which keeps the Ulster Orchestra and the music industry as a whole at the foreground of prioritisation, particularly in light of competing interests e.g. the establishment of a National Gallery for Northern Ireland

4.6.3 The Ulster Orchestra and the Education

Music in Education should also be prioritised. The Ireland Funds and U2 have jointly invested £7million to support a system of county-based music education provision in the south of Ireland. The funding is in place for five years, after which the Dept of Education will continue to fund the schemes. This ‘seed corn’/pilot funding from private and philanthropic sources is a very creative way of getting social/educational initiatives up and running, thus providing a compelling case for government to invest longer term. Such a scheme is conceivable in NI.

4.6.4 The Ulster Orchestra and Innovation

In recent times there have been unprecedented opportunities to showcase the potential of the local music industry with the MTV European Music Awards and Belfast Music Week. Both have demonstrated the benefits of a vibrant music sector to the economy and provide encouraging evidence of growth potential. Music is a crucial component of our creative industries. We welcome the publication of the Invest NI strategy to help grow the local music sector. The Arts Council commissioned a separate strategy covering the subsidised music sector. Following on from that report the Ulster Orchestra would welcome the establishment of an innovation fund e.g. in adopting new concert formats which require special funding.

The Orchestra wants to be on a par with other UK orchestras and would like to emulate some of the following successes which have been seen elsewhere:

- (i) The You Tube Orchestra (The London Symphony Orchestra put together a **virtual orchestra** made of musicians who ‘auditioned; through you Tube)
- (ii) BBC Scottish Symphony Orchestra have successfully **video conference** sessions to schools in remote areas of Scotland
- (iii) Night Shift: the Orchestra of the Age of Enlightenment’s highly acclaimed late night concerts aimed at the **younger generation** (including collaborations with DJs, £10 ticket prices, drinks allowed in hall)
- (iv) Manchester International Festival attracted nearly 1 million interactive audience members via **TV and online** for their concert with the Halle Orchestra and the indie band Elbow
- (v) Bournemouth Symphony Orchestra has worked with a range of **businesses** including JP Morgan demonstrating the importance of teamwork and good communication, whatever your profession.

4.7 ***Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.***

4.7.1 Value the creative industries and the Ulster Orchestra

- Recognise the economic impact the Ulster Orchestra and the return on public investment it delivers.
- Recognise and support the Orchestra’s vital role in culture and trade abroad – and its importance for tourism in NI.
- Create a framework where local authorities can champion music for its own sake, as well as for the innovation and value the Orchestra adds within schools and the wider community.

4.7.2 Fund wisely

- Ensure financial support for the creative industries is consistent and reliable, allowing bodies like the Ulster Orchestra to plan long-term and be more efficient
- Sustain public investment in local authorities, to enable them to support the Ulster Orchestra, especially a regular concert presence and associated education and community work, and use of smaller music venues

4.7.3 Legislate supportively

- Improve the tax system to enhance private giving from corporations and individuals

4.7.4 Support music education

- Guarantee that music education and participation continues to be delivered in schools across NI
- Support the Association of British Orchestra’s ambition to provide a live concert experience for every child during their time at school
- Establish educational hubs e.g. at Ebrington Barracks in Derry/Londonderry and introduce *Sistema Northern Ireland to build on the Children’s Music Promise*

4.7.5 Champion Synergies

Establish a 'cultural tsar' to build bridges between government, universities and creative organisations.

4.7.6 Foster International Impact

Set up a government supported mechanism to formally champion NI culture and performing groups around the world through touring and media platforms.

4.7.7 Support Innovation

Ensure that the parameters of the Creative Industries Innovation Fund are as inclusive as possible so that the kind of innovations outlined in 4.6.4 can be realised.

4.7.8 Business Solutions

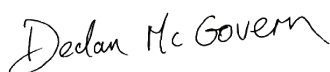
Build a stronger base for NI businesses to invest directly into the creative industries through the imaginative involvement and endorsement of DETI and DCAL to support alternative funding innovations.

4.7.9 Skills Development

Establish stronger connections with universities to ensure the high level graduates have the opportunity to undertake longer term learning interns, learning 'on the job' whilst at the same time making a real contribution to supporting the business.

4.7.10 Funding Procedures Review

Funding agencies should explore more efficient funding application and assessment systems so that businesses have more time to generate alternative income (i.e. from the private sector) without compromising the governance and accountability standards which apply to public funds.



Declan McGovern

Chief Executive
Ulster Orchestra
Ulster Hall
Bedford Street
Belfast
BT2 7FF

028 90260482
declan@ulsterorchestra.com
www.ulsterorchestra.com

20 December 2011

Ulster Theatre Company

Culture, Arts and Leisure Committee

Inquiry into the funding of the Arts in Northern Ireland

1. To compare the per capita spend on the arts in Northern Ireland with that of other European countries/regions, and to establish the rationale which other countries/regions have used in order to increase their spend on the arts.

It is quite clear that the per capita spend on the arts in Northern Ireland lags the rest of the UK considerably. In an area struggling to renew itself, after years of community strife, it is essential that investment in the arts, with its proven track record of improving community relations, is increased At least to bring it level with the rest of the UK. To level it with the rest of Ireland is unlikely ... they have left us at the starting post!

2. To explore innovative approaches of sourcing additional funding across the arts sector, including reviewing models of best practice that exist elsewhere.

This will always be a welcome development Should it lead to an actual increase in support.

3. To carry out a stocktake of the research which has been carried out to date, regarding the measurement of the economic and social benefits of investing in the arts.

There has been little, or no, research carried out in Northern Ireland regarding the measurement of economic and social benefits of arts investment. Whilst working as Head of Culture and Arts at Queen's University, I applied the BANES criteria to attempt a measure of the Belfast Festival's economic and social benefit. The BANES model (Bath and North East Somerset survey) was conducted some years ago, and still provides a reasonable starting point, however, it is region specific and makes it unsafe to import willy-nilly.

I am convinced that proper research into this area would provide an eye opening figure.

Indeed, research into the arts, generally, in Northern Ireland is VERY poor. For instance NO-ONE can tell you how many people attended professional theatre productions in Northern Ireland within the last twelve months (or any period, ever ... for that matter). It is shocking that such a basic piece of information is not available. ACNI may quote that they do have a figure But it only represents those companies that are ASOP funded by ACNI ... it misses out on all the rest!

I would be delighted to head up research in this area, should funding be made available. I have worked widely across the arts and theatre sector in Northern Ireland as well as having an MBA with statistical research as one of the main modules.

4. To examine how those organisations which provide public funding to the arts in Northern Ireland allocate their funding across the various art forms, and to consider whether the method of allocation sufficiently takes into account the need to:
 - a) find a balance between the community and professional arts sectors;
 - b) target social need;
 - c) encourage community regeneration; and
 - d) engage with communities which have historically found it difficult to develop an arts infrastructure and therefore access arts funding.

Long a source of acrimony to many working in the arts Though I doubt whether any body can successfully please all! However, such an examination could be useful ... dependant upon the methodology employed, and who carried out the examination.

5. To compare those organisations which provide public funding to the arts in Northern Ireland with similar organisations across these islands, in terms of how they allocate funding across the various art forms.

Would/Should, necessarily, form part of the criteria for 4.(above).

6. To consider whether there are any art forms which are currently not receiving adequate funding, given their levels of participation and/or impact with regards to targeting social need and regenerating communities.

Indeed Or art forms within art forms For instance, my own company (Ulster Theatre Company) has been told, many times, that funding is not available for companies producing pantomimes. This seems ludicrous on several grounds:

1. More people see the annual pantomime than any other production during any one year.
2. Children usually get their first taste of live theatre via a pantomime.
3. The skill of pantomime is a demanding and physical technique.
4. We rehearse for the same time that any theatre company does for a major production.
5. Pantomime actors have to perform for up to twelve shows a week, compared to the average six for non-pantomime productions And for, virtually, the same level of pay.
6. The costs of multiple sets and effects and costumes makes pantomimes much more expensive to create.
7. To report to the Assembly making recommendations to the Department and/or others.

I welcome such a report.

Una Murphy

Hello,

I am interested in submitting evidence to the Inquiry into the Creative Industries in Northern Ireland.

I work as an independent film-maker (documentary and corporate) and journalist. I helped to draw up a submission to the House of Commons Select Committee on Northern Ireland inquiry into public service broadcasting in Northern Ireland in 2009, on behalf of the National Union of Journalists, and I am a former member of Ofcom's Advisory Committee for Northern Ireland (2004-2007).

For the past few years I have been working with Picture This Productions (picturethisproductions-ni.co.uk) - a start-up business - and directed a TV documentary in New York and London this summer - 'Bridie The Girl from Donegal' was broadcast by UTV in December 2011 and the film was part-funded by the Broadcasting Authority of Ireland.

I am also working on the development of a digital media publication called VIEW for the community and voluntary sector in Northern Ireland, the first issue will be distributed, via e-mail, in a flash flip format every month from January 2011.

I have been involved in several start-up business in the Creative Media sector since 2004 including Midas MultiMedia - a spin-off from the Midas Initiative project between the University of Ulster and Dundalk Institute of Technology.

I believe the collaboration between education and small businesses in the Creative Media sector can be very useful. I found, for example, access to professional editing facilities which were available at Dundalk Institute of Technology, was useful to me particularly on corporate film projects I produced and directed, such as short films for the Irish Hospice Foundation, Dublin.

I found the opportunity to get training about the converged media environment has also been useful. As a film-maker I was selected to take part in the 'Take 12 UK' programme backed by Skillset and Nesta, with assistance from Northern Ireland Screen and this has helped me to get involved in the development of digital media publication VIEW.

Converged media takes in skills such as film production as well writing and editing.

I also found that the Invest NI Booster training programme for women running their own businesses was a useful business course to take part in.

As a woman working in the Creative Industries I find that the opportunities to work directly for TV broadcasters (I have worked for BBC, RTE and UTV over the years) have diminished. My experience bears out a Skillset 2009 census which revealed some shocking statistics about women in the TV industry, including that 4950 women have lost their job since the recession, compared to just 650 men.

(http://www.wftv.org.uk/wftv/reports_pop.asp?report_id=15&action=search).

I hope my submission is of use to the Committee and I would be happy to give further information if requested.

Best wishes,

Una Murphy

University of Ulster, Director of Innovation, Tim Brundle

Please see below for a response to the above Inquiry from Tim Brundle, Director of Innovation, University of Ulster

The University of Ulster is at the forefront of the development of the Creative Industries sector in Northern Ireland. In addition to the provision of skilled Graduates across the spectrum of areas represented by the sector, the University's Office of Innovation engages directly with Creative businesses through the provision of its expertise by way of a range of innovation and networking initiatives.

The Office of Innovation acts as a focal point for engagement in the Creative Industries, both East and West, and North and South. The University has well established links with the Irish Technology Leadership Group in Silicon Valley and the Design Council and Creative Industries Knowledge Transfer Network (CIKTN) in London, for example. The University is continuing to actively develop these and other links which will ensure that the regions interests will continue to be represented.

Additionally, the University has been working closely with our partners in Scotland and the Republic of Ireland to put together a significant programme "Creative Futures" to support the Creative Industries sector and encourage the sharing of best practice across the regions. This proposal, which has been submitted to SEUPB, and is currently under consideration, has been developed in consultation with DCAL and DETI and other relevant agencies in Northern Ireland, as well as their counterparts in the ROI and Scotland. The University is keen that the project is allowed to progress as soon as possible, given the significant delays in taking forward the programme, and enabling a significant tranche of European funding to be made available to the sector.

The University, and specifically the Office of Innovation, wishes to continue to engage with policy makers and practitioners in the sector and to make the University's relevant expertise and business acumen available to the sector to ensure its growth, and continuing prosperity. The University's Office of Innovation recognises the need for business support for the CI sector to ensure that ideas are properly protected and exploited through the provision of appropriate expertise which is sympathetic to the needs of the sector.

We remain committed to supporting this developing sector and recognise its importance for economic development in the region moving forward. We would be keen to ensure that the future development of the sector recognises the continued importance of the University, not just in providing skilled graduates, but also the depth of expertise that exists within the body of the University which can be harnessed to ensure that businesses and practitioners in the sector continue to thrive and flourish.

Regards

Tim

Tim Brundle
Director of Innovation
University of Ulster
Tim@Ulster.ac.uk

University of Ulster, Faculty of Art, Design and Built Environment, Professor Ian Montgomery

Inquiry into Maximising the Potential of Creative Industries

This response has been compiled by the Faculty of Art Design and the Built Environment at the University of Ulster. The Faculty comprises approximately 250 staff and 3000 students ranging from foundation level through undergraduate and masters level to PhD. The international research and teaching comprises a diverse range of disciplines and those areas relative to the creative industries includes fine art, photography, applied arts, textiles and fashion, visual communication, architecture, and planning. The range of art and design offerings at the University of Ulster is the largest on the island of Ireland.

1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

The creative industries are worth over £0.5 billion to the Northern Ireland economy – this presents a major foundation and opportunity to develop employment, promote skills, and attract international investment and visitors as a creative and cultural destination. The ability of creative individuals to generate their own income is a significant advantage within the knowledge economy and as such presents a substantially lower risk than others which are dependent on complex networks which often behave erratically in changeable economic conditions. The creative industries offer potential to investors (animation and post-production), to tourism (galleries and museums), to regeneration (innovative architecture and urban design projects), to the community (employment in the sector), and industry (developing capacity and capability). Much of this can be successfully developed through effective partnerships between government, the higher education sector, and creative industries stakeholders.

2. Identify the key challenges currently facing the sector

At present there are challenges across all strata which affect the creative industries. Some areas are particularly affected by the economic downturn and in particular the turnover of more expensive visual artefacts slows significantly. However, the sector is challenged because of its own characteristics – for example the term creative industries is often misunderstood and as an ‘industry’ is hard to define and there is an opportunity for Northern Ireland to take a lead in this respect. Being comprised of disparate organisations often depending on short-term contracts it is highly reliant on casual networks and as such is often perceived as exciting at best but volatile at worst and as such are often perceived as both high risk and short term.

There is huge interest amongst young people in the creative industries. In terms of product and industrial design these disciplines exemplify challenges that exist in pockets across the sector and highlights a problem with them in Northern Ireland, which is that there is hardly an industry for them to enter and little manufacturing left with even less financing. In short, the supply chain of designers, finance and manufacturing is woefully underdeveloped. The opposite lies behind the success of the German and northern European economies.

Another major challenge is the lack of funding for continuing professional development in that Northern Ireland does not fund sustained postgraduate study at masters level. Even within areas deemed to fall within economically-relevant parts of the creative industries short-course funding is extremely difficult to secure (NI Screen is funding some work in this area) and does not exist in discipline-specific skills in the applied arts and design. Similarly, opportunities for young creatives to engage with the industry through internships are also virtually impossible to secure.

The creative industries sector in Northern Ireland suffers from lack of transparent policy and, being spread across a range of support departments, does not have a cohesive policy. For example, Design Wales is a highly effective vehicle which brings works effectively to champion and develop the Welsh design industries. Although Northern Ireland is punching above its weight in design production most output is generated for the local market and it lacks the international ambition and business collateral to effectively sell itself beyond the UK and Ireland.

In more general terms there appears to be a lack of access to money and a lack of confidence in the creative and technological infrastructure already in place with the result that Northern Ireland does not maximise itself as an attractive creative proposition.

3. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments

As noted above there is no design policy for Northern Ireland – as I am sure there are few actual ‘ownable’ policies for the various stakeholder disciplines across the sector. In a risk-averse culture within business/government which retreats towards the known and the safe the need to present and lead through clear and supporting policies is vitally important in order to ensure the creative industries continue to grow beyond normal business sector norms. In order to do so the government, industry, and the higher education providers need to come together as equal partners to ensure appropriate and sustainable delivery mechanisms are developed. Of course, while the sector welcomes the Creative Industries Innovation Fund it does not satisfy the longer terms network and business needs of the wider industry – which would benefit significantly from a visible ‘engine’ to help drive the agenda forward locally, nationally, and internationally. For example, using policy to set the research agenda for the creative industries as a whole could develop major projects for the sector and could perhaps look at the way the creative industries in Northern Ireland are presented by and through British (and indeed Irish) consulates and embassies worldwide. The Design Council operated an office in Belfast in the early 1990’s employing four full time staff but since its departure design as a promoted entity has largely disappeared from the lexicon – even though it employs thousands of people across Northern Ireland. Beyond this the lack of funding for skills development in CPD; Masters education either as full-time, part time, or within work; and training means that a highly educated but low or moderately paid yet highly skilled workforce is almost completely unsupported within their industry and has no representative professional body. This happens in virtually no other sector.

The concept of the self-sustaining ‘creative ecosystem’ requires further investigation and the development and exploitation of the creative triangle linking the city with the University of Ulster’s York Street campus and the Titanic Quarter would allow the development of a rich and diverse boutique-style creative quarter to be established to rival Dublin’s Temple Bar or London’s Covent Garden. The skills base, in particular the combination of traditional skills with new technology, that NI can offer is a very positive story to tell and links directly to what the University of Ulster may provide. The need to create the right sense of place for the creative industries to develop (mixed-economy, 24/7 culture) together with financial support possibly through tax breaks is also an important consideration.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries

Whilst the Arts Council of Northern Ireland and Creative and Cultural Skills are doing excellent work through a variety of initiatives including the CCSkills Employers Group and the Northern Ireland Design Alliance this country lacks a coherent and comprehensive overarching policy which supports the creative industries sector. The sector has survived on strong networking, high levels of discipline-specific skills, a resilient attitude, and self-

developed entrepreneurship skills. An industry that employs more people than agriculture requires strong, confident and enthusiastic leadership (to promote policies designed to support and develop), clearly defined strategies (e.g. Design Wales), and more permeable access to continual professional development in the further and higher education sector. The development of new portfolios of undergraduate and postgraduate programmes in art and design at higher education level by the University of Ulster has been focused on continuing to support existing and thriving creative industries and also to provide new and much needed skills to support emerging creative industries (BA Hons Design Interaction and Animation).

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the potential of the creative industries in Northern Ireland

At present only parts of the creative industries landscape are ever viewed at any one time – with the result that the viewpoints are dispersed and incoherent. For example, DCAL appears to own the creative aspects, INI the business aspects, DEL the education and training aspects, and so on. Each, while working to their own agenda and indeed collaborating to an extent are not united under a shared vision and as such present a fractured picture which is not easily articulated to an international (or even local) audience. This is why policy is so important in forging links and establishing a trajectory so badly needed by the sector – not to stifle those creatives (individuals or organisations) who are passionately independent – but rather to offer a channel for them to reach their full potential.

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support.

One of the largest sub-sectors within the Northern Ireland creative industries sector is design which includes animation; graphic and multimedia design; product, interior, and furniture design; and textiles and fashion design. Although informal and largely voluntarily-supported networks exist (Institute of Designers in Ireland for example) these are very dependent on goodwill and lacking in resources. However, as one of the largest and most economically relevant of the creative industry sub-sectors there is validity in using these design disciplines to pilot key objectives/themes to generate case studies as a way of informing potential approaches within other sub-sectors. In addition, funding for research and development in this area, particularly new emerging industries (film, animation etc.) would also be important for elevating Northern Ireland to an international location for expertise and facilities which support and service the creative industries globally.

Professor Ian Montgomery

on behalf of the Faculty of Art Design and the Built Environment
University of Ulster
York Street
Belfast
BT15 1ED

University of Ulster, School of Media Film and Journalism

School of Media, Film and Journalism, Coleraine Campus,
School of Creative Arts, Magee Campus

Input into the University of Ulster's submission to the:

Northern Ireland Assembly's Culture, Leisure and Arts Committee Inquiry into the Potential of the Creative industries

December 2011

Background to submitting body:

The School of Media, Film and Journalism and its associated Centre for Media Research is the largest provider in Northern Ireland of degrees in media related topics. It offers five undergraduate degree programmes and four post graduate ones making it one of the largest, oldest and most successful media schools in the UK. The majority of its degrees are industry accredited. The Centre for Media Research is rated in the top 10 in the UK for media research according to the Research Assessment Exercise, 2008. It also offers short courses in media related areas.

Since its inception in 2005 the School of Creative Arts has placed significant focus on the creative application of technology and the development of innovative digital content. Being home to Dance, Drama, Design, Music and more recently Creative Technologies (2009), it is a unique facility built on the principles of interdisciplinarity, the pursuit of new modes for creative expression and the realisation of truly engaging experiences.

The Creative Technologies and Design programmes in particular have each evolved to include dedicated pathways in moving image production, 3D animation, compositing and VFX (visual effects). Year-on-year interest and growth in these high-end visual areas is such that an expansion of the existing facilities has been deemed crucial if we are to fully realise the potential of both our students and partner relationships.

In 2011 the School also launched the Research Centre for Creative Technologies (RCCT). Based on the Magee Campus the RCCT will provide a focal point for current and future interdisciplinary research synergies between colleagues in Creative Technologies, Performing Arts, Design, Computing and Intelligent Systems, Incore/ARK and Health and Rehabilitation Sciences and business. The centre will also drive existing and future external research partnerships. It has most recently been awarded a £50,000 collaborative research grant by NESTA and The Arts Council England.

Please note: The Schools/Research Centres/Faculty would welcome the opportunity to give oral evidence to the committee and participate in any roundtable discussions.

- 1. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;**
 - 1.1 Northern Ireland has a worldwide reputation for poetry, storytelling, music and is establishing one in the audio visual sector. Building on these strengths and with the correct focus on global emerging areas, the creative sector in Northern Ireland has the capacity over the next 20 years to:
 - 1.2 At least double direct employment from the existing estimate of 31,000 people; double the gross value added of £737m (DECAL, 2011) in 2008 of the sector and significantly increase the 2,200 companies in the area.

-
- 1.3 Perhaps, more importantly, triple the amount of intellectual property being created, controlled and exported from Northern Ireland by focussing policy on establishing first mover advantage in several global niche areas. This has the potential to create significant wealth through royalties, licence fees and other revenue streams.
 - 1.4 They also have the capacity to enhance the tourist industry as cultural tourism is one of the fastest growing types of tourism worldwide.
 - 1.5 Enhance the quality of life of residents and give greater confidence to the next generation of Northern Ireland's role in the world.
 - 1.6 Add significantly in employment and exports to other existing and emerging business sectors where design and creativity skills are important. For example, a University of Ulster design graduate designed the latest London buses which were manufactured in Co Antrim.
 - 1.7 Develop the sector by building on Northern Ireland's reputation as a test centre for new telecommunications services. For example, BT currently uses it as a test centre for various projects.
 - 1.8 Stimulating indigenous innovation in the creative industry companies by government and state funded bodies being incentivised or order innovative products and services from the sector. This is probably one of the most effective ways to develop the sector.
 - 1.9 The Creative Industries in NI could have both direct and indirect benefits to the economy. The direct benefits relate to job creation where creative employment grew twice as fast as the average between 1997 and the present, company growth where approximately 7% of all UK companies are in the creative sector, and in exports where one in twenty export services are in the creative industries. This equates to approximately 4.5% of all goods and services exported.

The key aspect of growth in the NI context, however, is that much of this growth can take place at the local level. Many developing industries presume that extensive migration will take place to centres of employment, normally based around a major urban centre, the most obvious example being London or Belfast. The nature of many of the creative industries, being grounded in new technologies means that this migration is not necessary and that large-scale international business can be undertaken and delivered from any location. One excellent example is the work of the production company 360 Production in Londonderry which has been working on major contracts with commissions from the BBC, Discovery Channel and National Geographic.

There is also excellent potential for 'self-starting' companies in the so-called digital space. The nature of education and skills training at higher education levels is such that students are graduating with the confidence to launch their own companies and with the help of DCAL, Invest NI and local bodies such as Digital Derry these companies are proving successful even in the face of the present recession.

But it is the indirect benefits which can also provide real economic benefit to the NI economy. This has already been proven in the case of film production but as the creative industries infrastructure grows so the capacity to undertake major events (festivals, conferences) also increases bringing much-needed capital into under-developed regions. Obvious recent examples include the MTV awards and the events planned for the Titanic Quarter, but another example for 2012 is the North Atlantic Fiddle Convention which will take place in Londonderry in June/July. It is estimated that 40,000 visitors will attend the event over two weeks and already £260,000 has been brought into the local economy in organising grants. Much has been said about the potential for tourism but it is clear that a general conception of tourism will not be sufficient to ensure economic growth. NI must find which niche market it can address in the tourist space and market itself accordingly. The work of the School of Creative Arts would suggest that this market has to do with cultural tourism linked to performance, traditional and digital storytelling, music, dance and, most recently, emerging technologies

Research undertaken by NESTA (National Endowment for Science, Technology and the Arts) has shown that a strong base of creative firms ensures the growth of innovation in the economy as a whole. This in turn leads to collaboration with international partners. Given the arrival of a more embedded communications infrastructure through projects such as Kelvin the potential to maximise these international links increases without, as mentioned above, large scale employee migration having to take place.

Finally, the potential for 'spill-over' should not be under-estimated. There is strong evidence that there are at least as many creative specialists working outside the direct creative industries as work in them. Indeed the Local Government Audit in the UK suggests that 54% of specialists work outside the creative industries' 13 sectors.

2. Identify the key challenges currently facing the sector:

2.1. Lack of investment in creating world-standard skills:

The creative industries main asset are the people who work within them – their skills, creativity and entrepreneurship. While students in Northern Ireland regularly win international competitions in creative media, the resources they have and the continual investment in these resources is miniscule compared to competitor countries like Canada, USA, England, Scotland and Wales. For example the Northern Ireland Skillset Media Academy of Excellence. is one of only 23 academies of excellence in creative media in the UK. Yet the state funding it receives is minimal compared to what its counterparts in England, Scotland and Wales receive. This puts Northern Ireland at a disadvantage in terms of skill development.

Funding is required to equip colleges and universities with up-to-date equipment, keep lecturers updated with constant training, allow greater industry-education collaboration and fund placements at centres of excellence such as Hollywood and Silicon Valley. Funding is required to train the next generation of creative industry managers who can go and sell their products and services in international services. Again, a small strategic subsidy for such a masters degree has been withdrawn by Northern Ireland Screen just at the time when it is most required.

2.2. Ad hoc policy implementation:

In many cases the same agency is creating policy for the sector as is supposed to be implementing it, with several agencies seemingly responsible for the same sectors. This often means that policies are not implemented, or only partly implemented, with little oversight of the agencies supposed to implement it. There should be one government department with overall policymaking responsibility for the sector. It should have adequate resources to research its policies. Clear targets to implement these policies should then be set for the state agencies. The policies used successfully in countries like Singapore to develop its creative industries sector should serve as an example of how the correct policymaking system, focus, implementation and investment, can succeed in this sector.

2.3. Lack of global ambition:

Northern Ireland has the potential to become a global leader in some niche areas emerging in the creative industries with the correct policies. It is strategically located in the middle time zone in the world between the world's two biggest markets, North America and China/India. Technology allows these markets to be served from Northern Ireland if there is the correct investment in language and cultural skills and international selling expertise. But policy plans lack global ambition to focus on capturing a share of these markets.

2.4. Investment in Research and Development in the Creative Industries:

To establish an international expertise in the creative industries there is a need to further develop the existing world-class research centres. This will not only spinoff new types of creative industries but also enhance the skill level in Northern Ireland in these emerging

technologies. This is one of the few ways to establish first mover advantage in new areas of the creative industry which could become global niches. Companies must also engage in research and development to keep them competitive. There are three existing research centres in the area in Northern Ireland, Sonic Arts at Queen's University, Belfast and the Centre for Media Research, at University of Ulster, Coleraine and the Research Centre for Creative Technologies at University of Ulster, Magee. These centres have proved themselves to be able to produce world-class research on meagre budgets in international terms. But if properly supported could act as the engine to ignite the creative industries sector.

2.5. Support policies for projects.

Funding for small scale arts projects has been reduced dramatically in recent years. These schemes are important in developing new talent and experimenting with new forms of creativity. For a small amount of investment, e.g. buying out a poet or musician for six months from their day job, the output can be great.

2.6 Support for high-end skills development:

Not only is there a general lack of investment in skills acquisition but, more worryingly, a lack of understanding in relation to the kinds of skills which are required. Much of the education and training which takes place is predicated on assumptions developed at the time of the first industrial revolution and cemented through the adherence to Taylorism and its rigid business frameworks. The work of commentators such as Davidson (2011) indicate that new models of education and training are necessary which develop skills such as collaboration, social innovation, risk-taking, social networking, environmental/community innovation, new technology application, and project management. However, even if these skill sets are prioritised there is then a need for a shift away from formal learning spaces into more informal 'open' spaces where this kind of collaborative training can take place. There are important examples at places like MIT, Rhodes, Harrison (all in the United States) and it is no coincidence that it is in these places that much of the innovation in the creative industries is taking place.

2.7 Development of a digital plan for NI and the Creative Industries.

While the Digital Economy Act has been passed by government the key digital participation plans linked to this have been sidelined by the present UK government. However, the Digital Plan for NI (written by the Ofcom Content Board member for NI and Ofcom Belfast with input from the NI Digital Participation Hub) is still in existence. Key elements of that plan are:

- Creation of on-line social network support groups for young people and adult learners (2010-2011).
- Establishment of a 'network apprenticeship' scheme (2011-2012)
- Embedding of accredited digital skills in school curriculum (2010-2012)
- Identification of a sponsor for the supply of 'affordable' hardware (on-going).

The delivery of these action points would enhance greatly the capacity for NI to compete internationally in the creative industries space. (A copy of this plan is included as an appendix.)

2.8 The appropriation of policy from external agencies:

One of the major threats to the development of an NI relevant creative industries policy is the temptation to apply policy which appears to have worked in other areas. One excellent example is the way in which many cities and regions have appropriated the work of Richard Florida and his theory of the 'creative class'. While the theory is attractive, and the idea of cultural quarters not in itself misplaced, there is much evidence to argue that the legacy of the creative class concept for many cities has been short-term exploitation of prime estate for large scale private gain, no lasting legacy for the local environment and sustained urban blight (See in particular the work of Richard Barbrook in this context). It is becoming increasingly clear that policy for the creative industries must involve a collaboration between business,

government, local communities and recognised experts in the sector in order that locally relevant policy is developed.

2.9 Early introduction of skills:

The long term development of the creative industries is dependent on it being introduced to, and embedded in the thinking of, young people. Recognised entrepreneurs such as Lord David Putnam (and more recently Alan Sugar) have been arguing for many years that the key creative industries concepts and skills are not introduced early enough in schools. The most obvious area where this is the case is in ICT which for many young people consisted of learning Word and spreadsheets. John Naughton recently made a plea for the introduction of computer programming for all children in schools as an element of the national literacy programme (see www.guardian.co.uk/technology/2011/dec/04/ict-national-curriculum-john-naughton), and this is the kind of courageous and radical thinking necessary if NI is to make a long-term commitment and investment in the creative industries. One way to do this would be to develop a Creative Technologies Academy bringing together young people from across NI to learn new skills and undertake innovative project learning. The School of Creative Arts and the University of Ulster is in discussions with a number of key players with a view to developing such a facility but support from key agencies, educational and governmental will be vital to its success.

3. **Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;**

3.1.1 Financial and business support;

The perceived high risk nature of the creative industries means that traditional funding like bank loans and venture capital are much harder to attract for companies in the sector. This problem has been overcome in countries like Singapore, Norway and Canada with specialist state-backed venture capital for the creative industries. Consideration should be given to introducing such funding in Northern Ireland.

In addition there is a particular need for specialist programmes and facilities to support high potential start-ups in the creative industries. Areas like the Dublin's Digital Hub, the Cube Dun Laoghaire, Singapore's Mediapolis and Abu Dhabi's 365, provide specialised incubation and infrastructure. This best practice could be adopted for Northern Ireland.

3.1.2 Tax credits:

Compared to competitor countries like Canada, Norway and Singapore, the tax treatment of many creative media productions is very disadvantageous in Northern Ireland. This is in particular for animation. In the Republic of Ireland, for example, there is exemption from certain taxes for approved artists.

3.1.3 Education, training and skills development;

To compete in a rapidly evolving area the skills base must exceed that in competitor countries. The University of Ulster, for example, is the only university in Europe to have accreditation for delivering internationally recognised qualifications in Apple applications and Adobe software. Its MA Journalism (multimedia) was ranked number one in the UK in 2009 by the National Council for the Training of Journalists and was the first in Europe to be accredited for multimedia production by the print and broadcast industry. But to maintain this level of excellence and nurture talent increased investment in resources and teaching is required.

3.1.4 Leverage into international markets:

While there have been some notable exceptions, the ability of indigenous creative industries to sell into international markets is weak. There have, however, been some successful

educational programmes to remedy this. For example, students attending the MA Media Management at University of Ulster travel to MIP TV in Cannes, one of the world's largest trade shows for selling internationally audio-visual material. The University of Ulster also hosted the Hollywood comes to Belfast event in 2011, to allow local companies network with Hollywood executives.

There is also potential to develop direct links with China via the Confucius Institute for Northern Ireland which is located at University of Ulster. Its Chinese partner is Zhejiang University of media and Communications, the second largest media university in China. China is forecast to be the world's largest media market by 2020. This partnership can help Chinese creative media companies looking for a gateway into the European Union, but also indigenous creative media companies looking to develop into the Chinese market.

But managers of creative businesses need ongoing exposure to these international networks via state funded schemes if they are to develop internationally. This could be via placements or extended business visits and strategic networking.

- 3.1.5 The protection of intellectual property; This is generally good in Northern Ireland. However, the changes being imposed on sectors such as the music industry by advances in technology suggest that a debate needs to be opened on what a new copyright model might look like, one capable of engaging with the radical transformations going on in the creative sector. The development of bodies such as the Creative Commons movement may offer some indication of new ways to frame copyright and intellectual property rights.

4. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

Policies in Northern Ireland for developing the creative industries do lag behind those in countries like the Republic of Ireland, Scotland, Wales, Canada, Norway, Singapore and Isle of Man. A detailed comparative chart can be provided.

5. Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

5.1 The Northern Ireland Skillset Media Academy, of which University of Ulster is the lead partner with the Belfast Met and North West Regional College, is a model for collaboration. It is advised by a committee representative of industry chaired by the director of Human Resources at UTV. The institutions work together to organise specialist staff training, national industry educational events and an annual showcase of talent in creative media, the Ulster Media Show. This is judged by industry and advice given back to the courses on how they can improve the student work. The academy also works with Invest Northern Ireland in showing potential inward investors the skillbase available in Northern Ireland in creative media. There is also centre of excellence tours for industry and lecturers to help develop international networks. Specialist courses for industry are also provided based on a needs assessment provided by Skillset, the sector skills council for creative media. There is also within the academy a progression ladder of qualifications from Higher National Diploma to PhD. There have been several examples of students going up the ladder and having their work win prestigious international awards. This would not have happened without the academy and this talent may not have been nurtured. It is one of only 23 academy's of excellence in creative media in the UK from 111 applications.

The academy receives some funds via the Department of Learning's Connected funding. But the majority of funding comes from university resources and non-paid additional work by staff in the institutions and those in industry. This compares to similar academies in Wales, Scotland and England who receive substantial funds via the higher education funding agencies and/or budgets from their national parliaments. This lack of funding restricts the

effectiveness of the academy and in reaching its full potential. Despite this, it is seen to be one of the most successful in the UK. Several funding tenders have been made with the academy as partner, like a £5m INTERREG bid, but a decision on these has been delayed by over three years.

Invest NI has been active in supporting greater communication between business and the academy through sponsorship of visits to events such as the annual South by South West (SXSW) Festival in Texas, the biggest digital trade festival in the world. It is vital, however, that these links are given a framework for further development in ways which enhance academic knowledge of the industrial environment and creates opportunity for graduating students to move into the creative industry market.

6. Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;

6.1 Validity of prioritising particular industries within the sector for this support;

No country can be competitive in all sectors. Research has shown (Murphy, 2011) that when developing new sectors that states have the best success if they target a number of emerging global niche areas. This would allow for clusters of expertise, market knowledge and technology transfer to establish as well as the necessary scale and focus.

References

- Department of Culture, Arts and Leisure (2011) Creative Industries Economic
- Estimates for Northern Ireland. Belfast
- Davidson, Cathy (2011) Now You See It, Viking Books
- Murphy, Colm (2011) Public Policymaking the Republic of Ireland; the case of the indigenous interactive media industry. Dublin Institute of Technology.

Appendix One: NI Digital participation Plan

A Digital Participation Plan for Northern Ireland

Northern Ireland Digital Participation Hub
March 2010

Contents

Introduction

Digital Participation as a concept

Participation Gap v Participation Divide

The Context in Northern Ireland

Northern Ireland Framework for the delivery of Digital Participation

Rationale for Action Plan

Northern Ireland Digital Participation Action Plan

A Note on Social Marketing

Appendix One: Current members of the Northern Ireland Digital Participation Hub¹⁶

Introduction

The Digital Participation Hub for Northern Ireland was established in December 2009, replacing the existing Northern Ireland Media Literacy Network (for membership see Appendix One). It is envisaged that membership of the Northern Ireland Digital Participation Hub will be fluid and may change over the coming months.

The establishment of the Hub is timely as the complexity of policy development in relation to digital access and participation is being more fully recognised. Nowhere is this more evident than in the area of economic activity where the capacity to access, manage, and creatively consume information and knowledge is becoming ever more crucial.

Ironically, however, the growth of the ‘connected’ digital environment has served to alienate and disenfranchise large numbers of people. As Pew observed “demography is destiny when it comes to predicting who will go online” (Pew Internet and American Life project 2003).

Such concerns were key drivers in the emergence of the Government’s digital policy as embodied in the Digital Britain Report of June 2009 which provided the impetus for the creation of the Regional Digital Participation Hubs.

Amongst other recommendations, the Digital Britain Report proposed a universal service commitment of 2Mbps broadband to all households in the UK by 2012. It also identified three distinct, but not mutually exclusive, components to digital participation:

- Digital Inclusion: encouraging and supporting people to get online
- Digital Life Skills: basic digital skills to increase employability and life chances
- Digital Media Literacy: using, understanding and creating screen media

The delivery of this triad was to be facilitated by the development of a National Plan for Digital Participation to be managed by an Ofcom-led Consortium. The work of the Consortium (and of the Regional Hubs) will be reviewed annually against the following metrics:

- Reach: access; number of households online and numbers using the Internet outside the home;

- Breadth of engagement: modes of usage and consumption (communication, retail, content consumed, public services used);
- Depth of engagement: user contributions, comments, joining networks, user generated content, self publishing, content creation, photos uploaded and shared etc;
- Social and economic impact: particularly the impact on economic recovery and benefits for disadvantaged groups and communities.

The first major policy task for the Northern Ireland Hub, therefore, is to develop a strategic plan for Northern Ireland to feed into the National Plan developed for the UK.

Creative Industries

The creative industries are a key element of the UK economy and an important element in strategies for growth over the next five years. This policy thrust is illustrated in documents such as the Creative Britain Report (2008). In the Northern Ireland context the importance of the creative industries is acknowledged in the Department of Culture, Arts and Leisure's strategy published in October 2008, which sees software, film and television and digital content as principal areas of interest for Invest Northern Ireland (page 23). Much of the rest of the document has an implicit understanding that the digital ecology will be central to the success of the creative industries in the region.

It is crucial therefore that digital participation is seen as a key driver of these industries and that suitable access and digital skills training is created for those who may have a wish to enter these industries or embark on innovative enterprises related to the digital economy.

Democratic Inclusion

The last five years has indicated the importance of digital inclusion for the advancement of political understanding and the inclusion of disenfranchised communities. Indeed the election strategy employed by the Obama political team during the US presidential elections of 2008 underline the central role digital participation will play in the future political landscape. This is doubly important in communities which are emerging from a period of political tension or unrest where the digital environment can offer a 'neutral' space for the creation of new political ideas and ideals. The work of bodies such as the Oxford Internet Institute (www.oii.ox.ac.uk) underlines the important role that widened broadband access can play in supporting and advancing socio-economic and political inclusion. Digital participation is, therefore, particularly relevant in the Northern Ireland context.

Digital Participation as a concept

The Digital Britain Report defined digital participation as:

"Increasing the reach, breadth and depth of digital technology use across all sections of society, to maximise digital participation and the economic and social benefits it can bring."

Digital Participation, however, can be different within, as well as between, social groups and, most significantly, disparities are not static in nature but are fluid and subject to factors such as geography, work context or financial standing.

The Champion for Digital Inclusion: The 'Economic Case for Digital Inclusion' (Oct 2009) recognized the complex nature of digital exclusion. Although the findings applied to the situation in England they have as much relevance for Northern Ireland and carry similar potential for savings in public spending. The Report highlighted a number of inter-related factors relevant to digital inclusion:

Affordability: although non-users of the internet have been shown to overestimate the cost of the technology by as much as a factor of two; there is concern that cost will remain a significant barrier, especially for low income groups

Motivation: 34% of adults without an internet connection said that it would provide no useful benefit to them. In 2008, 24% of adults without internet access were not interested in the potential benefits despite the upward trend in its use, for example, for internet purchases.

Skills and support: only 52% of UK adults with no qualifications have internet access at home, compared with 78% for those leaving school with basic levels of qualification (GCSE grade G or above) (2009 PricewaterhouseCoopers Page 14).

The cost of being excluded:

Digital and social exclusion

10.2 million adults (21% of the UK population) have never accessed the internet including 4.0 million adults (9%) who are both digitally and socially excluded.

Consumer benefits

Households offline are missing out on savings of £560 per year from shopping and paying bills online.

People living in 3.6 million low income households which are digitally excluded are missing out on annual savings of over £1 billion a year from shopping and paying bills online.

Education benefits

Home access to a computer and the internet can improve children's educational performance: if the 1.6 million children who live in families which do not use the internet got online at home, it could boost their total lifetime earnings by over £10 billion.

Employment benefits

Unemployed people who get online could increase their chances of getting employment with an estimated lifetime benefit of over £12,000 for every person moved into employment. If 3.5% of the digitally excluded found a job by getting online it would deliver a net economic benefit of £560 million.

People with good ICT skills earn between 3% and 10% more than people without such skills. If the currently digitally excluded employed people got online, each of them would increase their earnings by an average of over £8,300 in their lifetime and deliver between £560 million and £1,680 million of overall economic benefit.

Improved government efficiency

Each contact and transaction with government switched online could generate savings of between £3.30 and £12.00.

If all digitally excluded adults got online and made just one digital contact each month instead of using another channel, this would save an estimated £900 million per annum.

Total economic benefits

The total potential economic benefit from getting everyone in the UK online is in excess of £22 billion. (PricewaterhouseCoopers 2009: Page 2)

These findings are mirrored in the work undertaken by the Communications Consumer Panel (Keaney 2009). An important aspect of that research was the creation of a framework for digital participation (see below) which outlines the range of questions and contingencies which might be brought to bear on any individual or groups of individuals and their relationship(s) to the digital environment:

A framework for digital participation

It is, however, essential that this framework be viewed, and used, as a dynamic matrix which changes as individual circumstances, and individual needs, change.

Participation Gap v Participation Divide

Given this complexity it may be more useful to refer to a 'participation gap' rather than a 'participation divide'. Such a designation should help to facilitate the emergence of policies which support digital participation both across and between target groups while enabling a more nuanced framework for accountability.

The Context in Northern Ireland

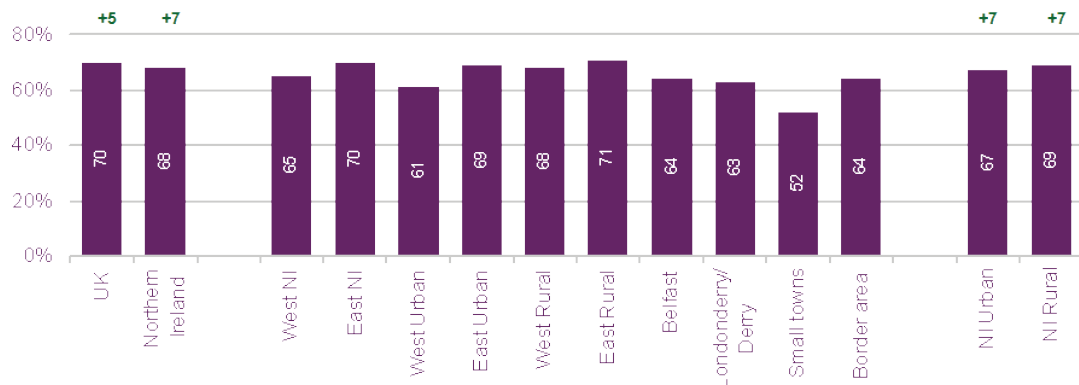
While the Northern Ireland Executive has endorsed the Digital Britain Report, and also has a formal position on digital participation contained in the 2002 consultation paper 'Bridging the Digital Divide in Northern Ireland' (www.dfpni.gov.uk/bridging_digital_divide_consultation_doc_aug_2002-2.pdf).

While the digital ecology has moved on since 2002 the document made a number of interesting points in relation to the concept of digital inclusion. It argues that in the Northern Ireland context the variables most directly impacting on internet access were gender, age, disability, socio-economic grouping and rural versus urban location (Page 11) The last of these has particular significance for Northern Ireland. At 35% of the population Northern Ireland has the highest proportion of rural dwellers in the UK. The obstacles to internet access were consistent with the findings of the UK Champion for Digital Inclusion Report of 2009. The statistical evidence cited in the report emanated from the Northern Ireland Statistical Research Agency's (NISRA) continuous Household Survey 2000-2001 and a specially commissioned Omnibus Survey undertaken in April 2002, also by NISRA. More recent figures are available in Ofcom's Communications Market Report for 2009:

Take-up Residential internet

Fig 5.24 Internet take-up

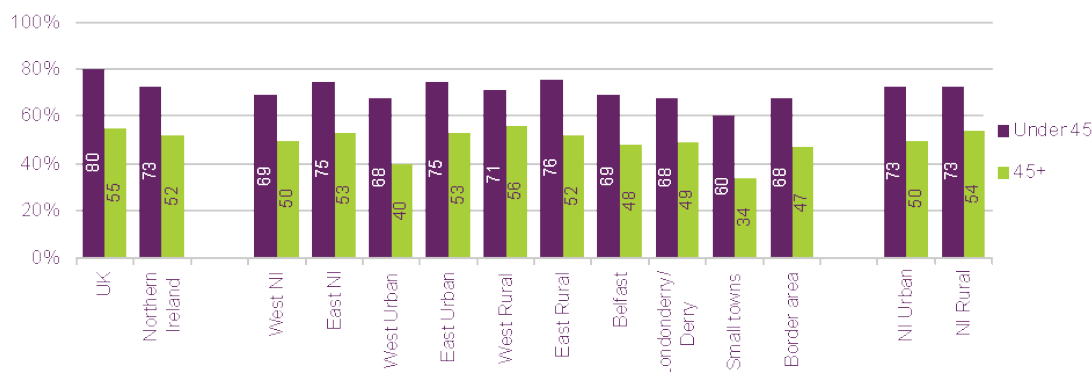
Figure above bar shows % point change in internet take-up from Q1 2008



QE2. Do you or does anyone in your household have access to the Internet/ Worldwide Web at home?
 Source: Ofcom research, Quarter 1 2009
 Base: All adults aged 15+ (n = 6090 UK, 652 Northern Ireland)

Take-up Residential broadband

Fig 5.31 Broadband take-up by age

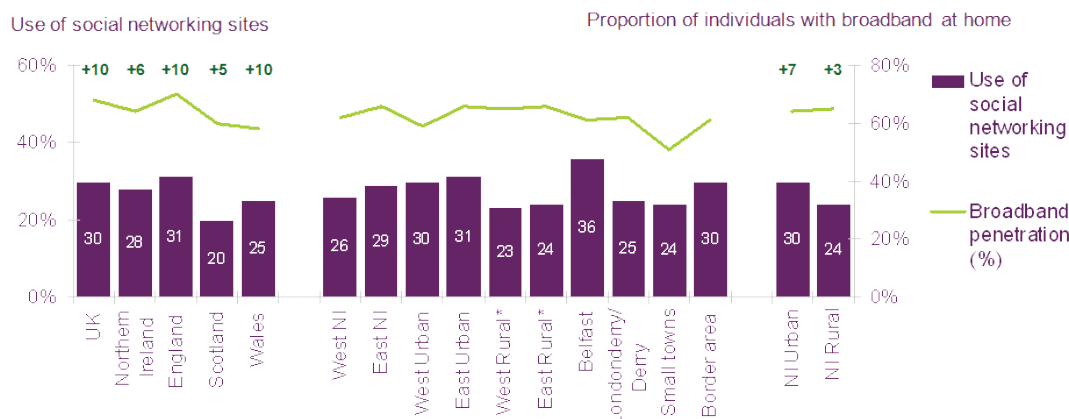


QE9. Which of these methods does your household use to connect to the internet at home?
 Source: Ofcom research, Quarter 1 2009
 Base: All adults aged 15+ (n = 6090 UK, 652 Northern Ireland)
 *Base size less than 100: Apply caution

Consumption Residential internet

Use of social networking sites

Figure above bar shows % point change in use of social network sites from Q1 2008



QE12. Which, if any, of these do you or members of your household use the internet for whilst at home?
 Source: Ofcom research, Quarter 1 2009
 Base: All adults aged 15+ (n = 6090 UK, 652 Northern Ireland, 3437 England, 1014 Scotland, 987 Wales)
 *Base size less than 100: Apply caution

The brief contextual overview below outlines only some of the wide range of initiatives which have been advancing the understanding of the digital ecology in Northern Ireland over the last number of years. They indicate that there is a well-established foundation on which an action plan for digital inclusion can be constructed. Any action plan must complement and consolidate this work in such a way that its impact is maximised.

The Northern Ireland Executive

A number of the Northern Ireland Government Departments have joined the new Digital Participation Hub. Hence digital participation is being supported both explicitly and implicitly through the work of the Executive.

Responsibility for Digital Inclusion in Northern Ireland currently lies with the Delivery and Innovation Unit within the Department of Finance and Personnel (DFP), which has stated its commitment to ensuring that “every individual in Northern Ireland (irrespective of personal

circumstances) is able to access low cost, convenient computing and Internet technology.” DFP also argues that it is essential to ensure that individuals have the skills to “interact with relevant hardware” to enhance their social and economic capital. Therefore “By recognising the enhanced quality of life that access to and exploitation of technology can provide the Digital Inclusion Unit has set out to facilitate a digitally inclusive society in the form of citizen-facing solutions as follows.

- commission surveys to track both the extent of the digital divide and the obstacles to greater use of computing and Internet technologies;
- commission research to establish the full range across the public, private and community and voluntary sectors, of current and planned initiatives with a digital inclusion element;
- make available, through phone and the Internet, an information database on all public Internet access points in Northern Ireland.”

The Digital Inclusion Unit has also established, funded or operated a number of digital support projects across Northern Ireland – Internet Made Easy, Storyfinders, Everybody Online, Broadband Awareness Campaign, Silver Surfers, UFI e-services programme, SMS and DTV trials, MyGroupNI and Public Access Kiosks.

MyGroupNI is a major digital inclusion initiative designed to bring together the public, voluntary, community and private sectors. It supports 3,500 community groups across Northern Ireland and is now one of the largest community portals of its kind in Europe. This year the portal received over 25 million hits and 10 million page impressions generated through 1.8 million visitors including many who had had no previous exposure to the internet or eGovernment. The programme has also deployed a number of Public Access Kiosks at sites across Northern Ireland including Government buildings, council offices hospitals, shopping centres and tourist locations. Total usage figures for all purposes show substantial use and interest in a kiosk solution, with current usage rates averaging approximately 400,000 page views per month. Further details of these initiatives can be found at www.dfpni.gov.uk/index/technology-and-innovation/delivery-and-innovation/did-innovation/did-digital-inclusion.htm.

Northern Ireland is the first devolved administration to develop a website for its citizens. Based on Directgov, www.nidirect.gov.uk is a clear demonstration of government in Northern Ireland responding to the need for clear and concise user-friendly information and is in line with the Transformational Government agenda. It is a further step in electronic service delivery and makes wide use of online transactions.

nidirect is different from other government websites. It is written in language that everyone can understand and it brings together information from all government departments and agencies; organised by 16 easily recognisable themes. This means that Northern Ireland's citizens don't need to know how government works to find the information they need.

nidirect features over 150 online transactions that people can use whenever it is convenient for them to do so; for example, booking a car in for MOT, applying for or replacing a passport, or finding information about health services. One recent addition to the transaction list is the Benefits Adviser Service, which is an online questionnaire to help people find out which benefits and tax credits they may be entitled to.

The number of visitors to nidirect.gov.uk has grown steadily, despite limited publicity prior to mid-September 2009. On 28 February 2010 the nidirect website recorded over 3.7m page impressions representing over 1.2m visitors and 1.35m visits since it went live on 31 March 2009.

Other government initiatives include the Department of Employment and Learning's ICT as an essential skill qualification and the Department of Enterprise, Trade and Investment's commitment to next generation broadband for 85% of businesses by 2012. The Department of Culture, Arts and Leisure and the Department of Education also have an interest in this area.

Northern Ireland Screen

In relation to skills development Northern Ireland has been at the forefront of a number of initiatives which have become a benchmark for such work. As early as 2005 the Northern Ireland Film and Television Commission (NIFTC, now Northern Ireland Screen) established a cross-sector education working group which published the document 'A Wider Literacy' which argued for a definition of media literacy. This has since been appropriated and refined by other bodies. Northern Ireland Screen, in conjunction with digital learning centres throughout Northern Ireland and the Council for the Curriculum, Examination and Assessments (CCEA), developed the 'A' level qualification in Moving Image Arts, now offered by over seventy secondary schools in Northern Ireland. This year also sees the Moving Image Arts curriculum being offered at GCSE level. CCEA has also ensured that media literacy is embedded as a key theme in the revised curriculum at both primary and secondary level. Progression routes are available through the Skillset Academy for NI (www.skillset.org/uk/ni/) to higher national and degree programmes in new media, creative technologies and film studies in further and higher education colleges and universities.

BBC

The BBC remains committed to the promotion of Media Literacy/Digital Participation and is involved in a number of ongoing projects including the Community Bus, which travels around Northern Ireland providing training to local communities, and the 'Democracy Live' website. BBC Northern Ireland has also sought to engage with the community radio sector.

EGSA

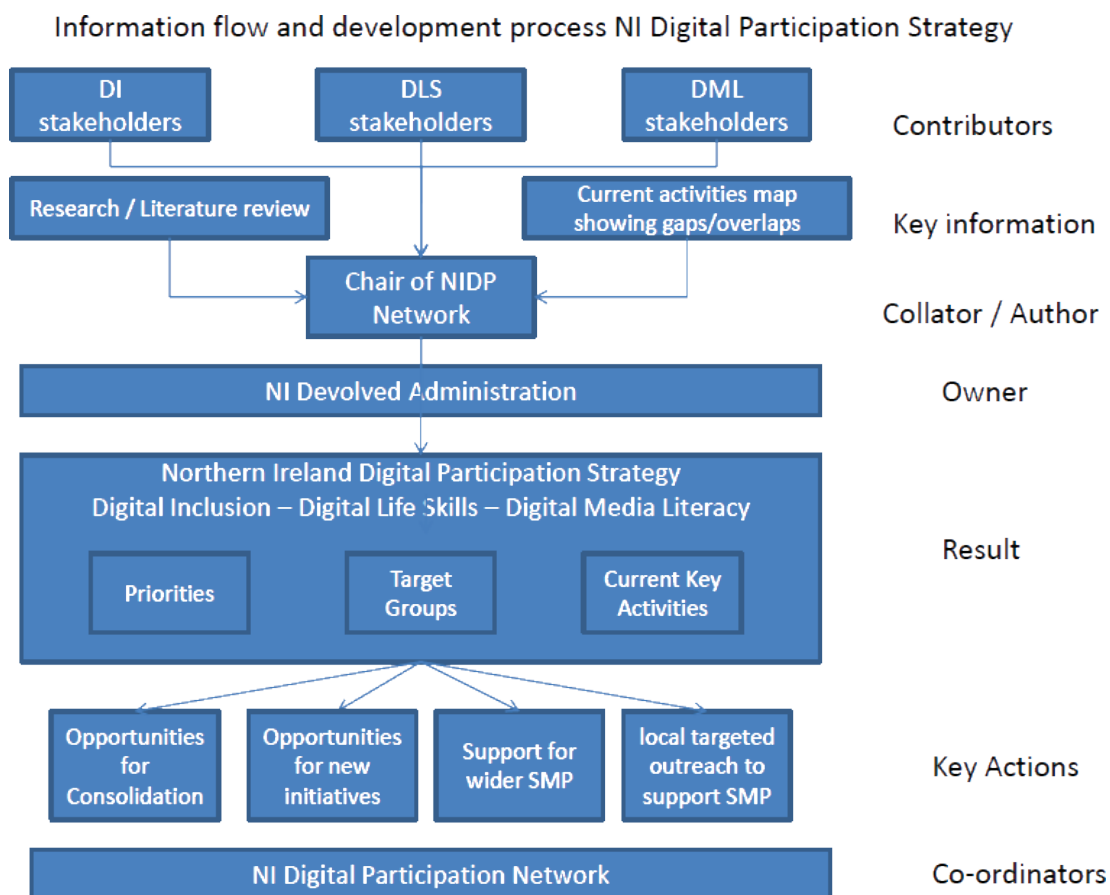
The work of the Education and Guidance Service for Adults (EGSA) has been central to the development of the understanding of digital inclusion in Northern Ireland. EGSA has for many years liaised with further education colleges to develop media literacy programmes and in 2009 launched the Media Literacy blog (<http://medialiteracyni.wordpress.com/>) and the mylearningni portal which Media Literacy is a component.

Others

Other organisations which have taken an interest in Digital Participation include, among others, Digital Circle, UTV, NvTv, the Community Media Council, Business in the Community and the Digital Inclusion Steering Group.

Northern Ireland Framework for the delivery of Digital Participation

The initial members of the Northern Ireland Digital Participation Hub agreed the following framework for delivery in December 2009:



It is hoped that the final action plan will be ‘owned’ by the Northern Ireland Executive as success of any digital participation strategy will depend on support and direction from Government.

The three aspects of digital participation – digital inclusion, digital life skills, digital media literacy are both inter-related and interdependent.

Rationale for Action Plan

Most contemporary research on digital participation argues for a continuum across three related phases. While they can be classified as distinct it must be emphasised that any individual can, at any time, be working across these phases at some level of skill. And of course there are those who may only be operating at any given point in one of the phases.

- The first of these phases relates to **‘information’**. It is accepted that at this point the level of skills necessary is basic but the degree of encouragement and support needed is high. This initial phase includes activities such as searching, e-mailing, engaging in online commerce and saving found information.
- The second phase is **‘participation’**. Activities associated with this second phase are social networking, blogging, and on-line real time communication.
- The third phase is the **‘creative’**. At this point any participant is using high level skills to negotiate and manipulate sophisticated digital technologies to create his/her own original contribution to the digital ecology. Activities associated with this level include web design, sound design, image manipulation and algorithmic programming.

The degree of support and persuasion necessary for each phase operate on a sliding scale directly proportionate with skills. Hence while the skill level in phase one is low and the support/persuasion high, in phase three these are reversed with skills being the key factor and support and persuasion being less important.

Given this structure it is proposed that the action plan for Northern Ireland should equate with these phases, getting people on line, creating access to higher-level skills, and supporting the digital economy through advancement of the so-called creative industries.

Information → Social Marketing Programme (SMP)

Participation → Skills for Participation

Creativity → Creative Economy

Northern Ireland Digital Participation Action Plan

The first phase of the Northern Ireland Action plan will be mapping of present provision. This will take two forms. The first is an on-line mapping exercise designed by Ofcom. The completion of this mapping will ensure consistency of approach across the regions. The projects identified through this exercise will feature on the Digital Participation Consortium website – <http://www.digitalparticipation.com/>.

It will also include a study based on individual interviews with stakeholders to create a quantitative and qualitative grounding for the mapping. A commitment has been made by the University of Ulster as part of its contribution to the developing digital participation strategy to facilitate this research.

The Hub will develop an action plan to promote digital participation in Northern Ireland with the aims of getting people online, promoting access to high level digital skills and supporting the digital economy. It will do this by co-ordinating existing activity across Northern Ireland and by creating partnerships between Hub members to extend the reach and remit of relevant projects.

Possible Strategic Objectives

Some suggested objectives for consideration by the Digital Participation Hub are outlined below.

- Launch of a locally focused Social Marketing Programme (SMP) supported Hub members (Feb 2010-Nov 2010).
- Undertaking of an in-depth qualitative analysis of present provision supported by the University of Ulster (Feb 2010-Jun 2010).
- Targeting of inclusion strategies to older people (post-55) and rural communities to be facilitated by liaison Hub member organisations and local voluntary organisations (2010-2011).
- Creation of on-line social network support groups for young people and adult learners (2010-2011).
- Establishment of a 'network apprenticeship' scheme (2011-2012)
- Embedding of accredited digital skills in school curriculum (2010-2012)
- Identification of a sponsor for the supply of 'affordable' hardware (on-going).

A Note on Social Marketing

Social marketing is the use of a range of marketing channels, tools and techniques to bring about public changes in behaviour.

Social marketing recognises that simply changing attitudes does not necessarily drive changes in actual behaviour, and that other levers are required beyond communications to stimulate and sustain the process of behavioural change. For Digital Participation these levers include product, pricing, human contact and support and hands-on experience of products and services.

By broadening the marketing mix beyond communications, Social Marketing opens up many more options for productive collaboration between Consortium members and other external partners than simply seeking additional media exposure for key messages or branding.

Social marketing works best when communications are part of a broader package, either because:

- The role of communications is to draw attention to a specific intervention or initiative designed to drive behavioural change, or
- A communications campaign is supported by other measures designed to convert awareness and consideration of change into concrete action.

The strength of the Consortium lies in the potential of collectively harnessing and, where appropriate, combining members' resources, networks and expertise as well as their investment in marketing and communications activity. The Consortium will continue to seek out and develop ways to contribute to the objectives and vision outlined in this plan.

We expect that the aggregate value of Consortium members' joint social marketing efforts will be significantly greater than any public funding, the primary purpose of which is to incentivise and support initiatives championed and driven by Consortium members.

Social marketing activity can support:

Business-as-usual activity

This can contribute to the overall ambition of getting 60% of those people that are currently offline online by March 2014. Some examples are: Home Access Programme, BBC Webwise, the UK Council for Child Internet Safety.

Alignment and Support activity

This includes activity that has already been established by individual stakeholders (or groups of stakeholders) which is contributing to the overall ambition of getting 60% of those people that are currently offline online by March 2014, but would benefit, or is benefiting, from wider support and/or alignment of effort. Some examples are: Silver Surfers' Day, Online basics / myguide, UK online centres.

New activity

This category includes new activity that addresses strategic gaps and unmet needs. Some examples might be: National PC Refurbishment Plan, Race Online 2012 volunteering drive, Digital Participation Targeted Outreach project based on Digital Switchover model.

Appendix One: Current members of the Northern Ireland Digital Participation Hub

- Association of Northern Ireland Colleges
- BBC NI
- Belfast Metropolitan College
- BT
- Business in the Community
- CCEA
- Channel 9
- Children's Internet Foundation
- Citybeat

-
- Communications Consumer Panel
 - Community Foundation
 - Community Media Council
 - Community Relations Council
 - Consumer Council for Northern Ireland
 - Cool FM / Downtown Radio
 - Department of Culture, Arts and Leisure
 - Department of Employment and Learning
 - Department of Enterprise, Trade and Investment
 - Department of Finance and Personnel
 - Digital Circle
 - EGSA
 - Nerve Centre
 - NI Libraries
 - NICCY
 - NICVA
 - NILGA
 - Northern Ireland Screen
 - Northern Media Group
 - Northern Visions
 - Ofcom
 - Ofcom Advisory Committee for Northern Ireland
 - Pi Communications
 - Quadriga
 - Rural Development Agency / Rural Community Network
 - Skill Set
 - University of Ulster
 - UTV
 - Virgin Media
 - Volunteer Development Agency

University of Ulster, School of the Built Environment, Professor Deborah Peel

**Inquiry into the Creative Industries
Submission
by
Professor Deborah Peel
Professor of Planning Research and Scholarship
School of the Built Environment
Faculty of Art, Design and the Built Environment
University of Ulster**

19 December 2011

Purpose

The purpose of the Inquiry is stated as to *investigate the policies, strategies and frameworks which oversee the development and growth of the creative industries in Northern Ireland*. Furthermore, the stated emphasis asserts efforts which *maximise and harness the economic benefits of the creative industries within Northern Ireland*.

I would make three general observations:

First, the stated purpose indicates that the Inquiry intends, in part, to focus on devising a strategic framework to support and develop the *creative industries*. Here, there is a vital role to be played by the statutory land use planning system. Planning is important both in determining and supporting the regulatory context for the siting and design of the required physical development for individual activities but is also strategically important in facilitating the locational, infrastructural and regional economic interdependencies necessary to support a range of diverse range of *cultural and creative activities*.¹ In short, how an integrated policy framework is rolled out geographically (eg local clustering) and spatially (eg across the region) will be critical. There is published evidence to suggest that the needs of the relatively more narrowly defined creative industries vary in urban and rural settings and benefit from explicit polycentric city relations. Significantly, HESA (2009) acknowledged the importance of creative disciplines, such as planning, building and architecture, highlighting the growth in the number of student applications for these subjects.² These disciplines provide the built environment which can foster and sustain the creative industries.

Second, the Inquiry's emphasis, as stated, appears to be placed on the economic benefits alone, whereas, in practice, the creative industries have vital social, equity and environmental roles to play if they are to contribute to the aims of sustainability and contribute to other political aims such as community cohesion. Moreover, evidence suggests that creative industries are certainly not always driven (ideologically) by market-oriented policies and a solely economic agenda will likely exclude the very creative individuals it aims to support. This is particularly of concern if the so-called creative industries are separated from cultural activities, such as heritage management.

Third, and related to the above, creative industries depend, by their very nature, on originality and novelty for their distinctiveness. A particular paradox in devising a policy framework for the creative industries is that, whilst there may be mainstream industries which work 'within the system' and innovate in an incremental way, there may be so-called misfits who explicitly

1 PEEL, D. and LLOYD, M.G. (2007) 'Towards Another Place? The Regulation of Artwork and Place Re-branding', *Place Branding and Public Diplomacy*, 3(4): 268–279.

2 http://www.hesa.ac.uk/index.php?option=com_content&task=view&id=1541&Itemid=161 NB: This was during a period of economic growth.

defy or bypass institutionalised frameworks, programmes and strategies, or mavericks which actively seek to transform existing arrangements. This suggests that room for bottom up innovation and manoeuvre will be as important as providing top-down structures and initiatives.

The potential of the creative industries in Northern Ireland

The causal link between the existence of Richard Florida's creative class and economic growth is predicated on the three Ts of talent, tolerance and technology. The creative class argument affirms the importance of social diversity, acceptance of minority views, and the related concept of the knowledge economy. This indicates an important role to be played by the higher and further education sectors alongside those industries identified as specifically being creative, and for targeted support in terms of celebrating cultural diversity. Notwithstanding the acknowledgement of the potential of the creative industries and some golden opportunities for a limited few, research confirms that the sector is relatively unstable in terms of working patterns and may also be characterised by poor labour conditions.³ The

Derry~Londonderry city of culture 2013 celebrations provide an important locus for these debates but it is important not to overlook the criticisms of event-focused initiatives. In particular, tensions have been identified in relation to the European Union's agenda to highlight a European culture.⁴ A drive to harmonisation (homogenisation) can serve to undermine the very distinctiveness to which creativity aspires and which makes individual places special. Any strategy needs to support the idiosyncratic and quirky, whilst acknowledging the durability of the genius loci.

Key challenges currently facing the sector

Notwithstanding the popularity of Florida's thesis of the creative class, there is limited empirical evidence that confirms the causal link between the existence of a creative class and economic growth. A fundamental concern is that it may be the existence of a booming economy and high earners with disposable income that facilitates the expansion of the creative class and not the existence of the creative industries per se that stimulates growth.⁵ The current recession does not provide an ideal context for initiating a cultural industries strategy if the 'products' are perceived as luxury items. Moreover, it should be recognised that, notwithstanding the rhetoric around the creative industries, postgraduate entry into the creative sectors, starting salaries, and long-term career opportunities are acknowledged as difficult and may involve unpaid, part-time and sporadic work opportunities, particularly upon graduation. The potential of the so-called creative industries sector (though it should be recognised that it is not homogenous) could be enhanced by support for graduates and school leavers to enter the job market.⁶

Particular gaps

There is no consensus as to the extent of the creative industries. In stimulating creative debate about the sector it will be important to consider the breadth of the type of industry involved; indeed, the literature suggests that it is rather a creative ethos that is required and makes clear links with the knowledge economy. Creativity in the STEM subjects, scholarship and academic conferences and publishing should form an integral part of the wider debate. Building on DCAL's cross-party action group, in terms of the development of a policy framework, the integration of DEL will clearly be of strategic importance, as will the

-
- 3 COMUNIAN, R. FAGGIAN, A. and JEWELL, S. (2011) 'Winning and losing in the creative industries: an analysis of creative graduates' career opportunities across creative disciplines', *Cultural Trends*, 20(3-4): 291-308.
- 4 BOURKE, A.G. (2010) 'Becoming European? Constructing Identity in Urban Regeneration Discourse in Ireland', *Formations*, 1(1): 81-102.
- 5 STAM, E., DE JONG, J.P.J. and MARLET, G. (2008): 'Creative industries in the Netherlands: structure, development, innovativeness and effects on urban growth', *Geografiska Annaler: Series B, Human Geography* 90 (2): 119-132.
- 6 BRIDGSTOCK, R. (2011) 'Skills for creative industries graduate success', *Education + Training*, 53(1): 9- 26.
-

active involvement of the DoE, DARD and DSD in terms of identifying the strategic, spatial and regenerative potential of the creative industries.

Policy, Strategy and Delivery Mechanisms: International Experience

Within the UK, published research indicates that (New) Labour's 'Cool Britannia' and emphasis on a cultural policy occurred during a time of relative and sustained economic growth and that the benefits accrued primarily to London.⁷ A robust debate will be necessary if the potentially exclusionary effects of a Belfast-centric policy are to be avoided. Moreover, reported research evidence indicates that the essential conceptual (and policy) separation between the creative industries (ie private sector and economically focused) and the cultural industries (ie those that are essentially mobilised by the public and voluntary sectors) is problematic.⁸ It is suggested that there is a need for a more rounded appreciation of the interdependencies involved. Finally, any creative industries strategy will need to be of substance and not an exercise in mere place- or region-branding.⁹

7 KNELL, J., and OAKLEY, K. (2007) *London's creative economy: An accidental success?* London: The Work Foundation.

8 JAYNE, M. (2005) 'Creative industries: the regional dimension?', *Environment and Planning C: Government and Policy*, 23(): 537-556; VOLKERLING, M. (2001) 'From Cool Britannia to Hot Nation: "Creative industries" policies in Europe, Canada and New Zealand', *International Journal of Cultural Policy*, 7(3): 437-455.

9 LLOYD, M.G. and PEEL, D. (2008) 'Functionalism and Representationalism in contemporary urban agendas: a Scottish perspective on city region branding', *Urban Research & Practice*, 1(1): 36-53.

University of Ulster, School of the Built Environment, Professor Greg Lloyd

Inquiry into maximizing the potential of creative industries Northern Ireland Assembly

General observations

First, the context to this inquiry is important. Considering the potential of the creative industries sector is an exercise which is not taking place in a vacuum – the prevailing and anticipated macro-economic conditions are very important in determining the relative performance of the activities which are held to comprise creative industries. These act as a determining parameter to economic actions and recoveries. Anything that the sector can deliver will be determined by the wider economic context – it is not likely to be a trigger for an economic renaissance. This reflects the economic characteristics of the creative industrial sector – being made up of relatively smaller operators working on a customized basis. Therefore any future strategy has to be cognizant of this context. There needs to be a realistic assessment of the full economic contribution – employment, investment, supply chain linkages to sustain such activity.

Second, the very notion of creative industries is contested.¹ Sidestepping the very detailed debates which define the range of activities in Northern Ireland there does need to be a rigorous economic assessment as to whether Northern Ireland has (i) a viable sector and (ii) a competitive advantage over other regional economies. Creative industries are held to offer the potential of creating a comparative advantage due to their characteristics which tend to be based on individual skills and creativity, are knowledge-intensive and are difficult to imitate by low cost producers abroad. Those involved tend to be small scale associated with entrepreneurial drive and flexibility in complex and changing markets. In this context – is it a real possibility for Northern Ireland? A shift share analytical approach, for example, would show whether Northern Ireland has a critical mass. This would create some confidence in supporting a creative industrial hub. Otherwise the idea of creativity can remain a romantic idea only.

Third, experience elsewhere shows that a strategy based on creative industries was associated with specific interventions which were bound up with targeted geographical areas.² In the early 2000s, for example, there was an emphasis of deploying creative industries as a means of securing urban or inner city regeneration. This adds a new dimension for Northern Ireland – is a creative industries strategy to be aspatial and spread across the regional economic space or would it offer some greater return by being linked to specific initiatives where there is an established agglomeration of creative activity. This would involve careful consideration of identifying any such clusters and nurturing their potential through sensitive infrastructure investment. Experience elsewhere would suggest that the creative industries rely on collaborative working through networks and contacts in defined places and localities. There is a relatively evident degree of cooperation among local people and enterprises with whatever specialist expertise is located there. This may demand a supportive supply chain strategy which identifies and connects such agents in Northern Ireland.

Fourth, a comment has to be made about whether the government structures in Northern Ireland can cope with a creative industries strategy. By definition, creative industries is about a high degree of connectivity and this has to be put at the core of Northern Ireland's

1 Potts JD, Cunningham SD, Hartley J & Ormerod P (2008) Social network markets: a new definition of the creative industries. *Journal of Cultural Economics* 32(3), pp. 166-185.

2 Turok I (2003) Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland *European Planning Studies* 11(5), pp. 549-565.

economic thinking, its governance (across the different departments) and through appropriate instruments. Here reference may be made to Scotland with its economic strategy.³ Against a strategic statement of intent, priorities and purpose the Strategy affirms the position of land use planning to delivering the stated economic ambitions – in reflecting strategic priorities, ensuring greater certainty and speed of decision making and in developing good quality sustainable places. This core positioning of land use planning is an important element for securing modern economic agendas (in current deflationary conditions) and is a lesson that is apposite to Northern Ireland. This is particularly the case given the spatial dimensions of creative industries – this needs to be considered at the very outset of any such strategy in Northern Ireland.

Professor Greg Lloyd

School of the Built Environment
University of Ulster

December 2011

3 Scottish Government (2011) The Government Economic Strategy. Edinburgh, Scottish Government, September

UTV

UTV Submission to The Northern Ireland Assembly Inquiry Into Maximising The Potential Of Creative Industries

1. Introduction

- 1.1. UTV welcomes the opportunity to provide written evidence to the Northern Ireland Assembly Inquiry into maximising the potential of creative industries.
- 1.2. UTV was set up more than 50 years ago as the Channel 3 licensee for Northern Ireland and has grown over the years by investing in content and technology to become one of the most successful media companies in the UK and Ireland incorporating Radio, Television, New Media and Publishing.
- 1.3. UTV is by far the most watched channel in Northern Ireland, delivering the best of ITV network programming with diverse regional programmes which reflect a modern Northern Ireland.
- 1.4. High quality news has always been at the heart of our schedule and the early evening news programme - UTV Live - is the most watched regional news in Northern Ireland. Lesser Spotted Ulster and Ultimate Ulster are also the best performing regional programmes in the whole of the ITV network. Our content is delivered cross-platform on television, radio and online.
- 1.5. UTV Radio is the Group's fastest growing division with 21 radio stations across the UK and Republic of Ireland. Our assets include our award winning national radio station talkSPORT, 20 local independent radio stations including U105 in Belfast, as well as interests in nine of the UK's digital radio multiplexes. UTV also publishes Sport magazine.
- 1.6. UTV New Media provides a full range of online services from cutting edge web development and hosting to high speed fibre optic broadband and telephony services.
- 1.7. UTV's strength in Northern Ireland is that we are an integral part of the community, our experienced journalists and presenters, camera crews, editors and senior content staff are respected by all our communities because they understand the real issues in their region. UTV is not only a major employer in the region, the headquarters of the UTV Group are based firmly in Belfast and we are a major supporter of community and cultural events both on and off-air.
- 1.8. While ITV plc has removed regional names from almost all output, UTV uses our airtime to reinforce our position in the centre of the community we serve. Without this relevance to our audience there is no doubt that their loyalty would not be as strong and our ratings would not be as high.

2. Executive Summary

- 2.1. As we approach Channel 3 Licence renewal at the end of 2014, UTV remains totally committed to providing our audience with high quality local programmes that reflect a modern Northern Ireland. Our investment in local content for Northern Ireland is in the region of £10 million per annum. We believe that significant uncertainty will be alleviated with a swift decision by the Department of Culture, Media and Sport (DCMS) on the process for licence renewal to ensure continued investment in content and technology. We urge the NI Assembly Culture Committee to lobby Government to make its decision on licence renewal in early 2012 in the interests of the creative industries in Northern Ireland. Already UTV is being forced to defer investment in technology and content until we know the results of the long term licence renewal process.

- 2.2. Both Ofcom research and TV ratings show that the service provided by UTV is highly valued by our audience. UTV is hugely supportive of maintaining plurality of news and non-news programming provision in the nations and regions. UTV provides the most watched news in Northern Ireland with an average share of 35% in 2011 which far outstrips BBC NI's provision in terms of share and volume. UTV commissions the two most watched regional programmes in the ITV Network at a fraction of the cost of Network production.
- 2.3. UTV is prepared to offer a level of regional news and programming for Northern Ireland that is sustainable on television and digital platforms as part of the licence renewal programme. We believe that this level of production, coverage and assistance for other local media operators in Northern Ireland will be a significant investment in the creative industries here. It will empower other content providers to ensure a high standard of news and programming from and of Northern Ireland. We would welcome engagement with the NI Assembly Culture Committee to ensure that investment continues in Northern Ireland production at a sustainable and valuable level.
- 2.4. Over and above our regulatory requirement UTV has a highly successful nightly UTV Live Tonight (Monday to Thursday) half hour news and current affairs programme for Northern Ireland directly following the ITV News at Ten. This is a major commitment to public service provision. Neither the BBC, nor ITV offer such a programme in any of the UK Nations. UTV is now the largest producer of news output for the nations and regions – in terms of volume - in the whole of the UK.
- 2.5. UTV delivers significant cross platform content to a worldwide audience, including an online catch up service of our news programming. We are also making our news available to other parties worldwide in either a commercial or co-operative partnership.
- 2.6. UTV's peak time share has always been substantially above the ITV Network average, we believe much of the increased share is due to our localness and the relevance of our regional output. UTV has achieved an excellent peaktime share of 26.5% across the year to date. This compares with 17.9% for BBC NI over the same period, so beating them by a notable eight share points.
- 2.7. Regulation must be fair, equitable and at a minimum for the creative industries. The protection of consumers and minors is paramount. However, after that a minimum level of regulation is required. Regulation reduces creativity and increases the financial burden on broadcasters and content creators.
- 2.8. The creative industries in the developed nations are especially vulnerable from decisions made centrally. Government policy must protect and allow growth in these industries. Also the further from London, the greater the value of news from the regions – in the developed nations plural services of news, current affairs and regional content must be preserved and where possible output should be developed through skills training and policies that encourage the whole nation's creative industry to flourish.
- 2.9. UTV is not advocating quotas for commissioning from any region, simply that commissioning decisions should not be taken centrally, the evolution of BBC departments should be encouraged and Channel 4 must have a broad 'Out of London' remit for commissioning content.
- 2.10. In the recent past there has been a focus on internet access, technology and infrastructure in terms of Government projects. It would be innovative for the communications market if the Assembly supported more content led initiatives aimed at creating software or services and the associated content that will be required to create Intellectual Property Rights (IPR), wealth and value in the digital economy.
- 2.11. UTV believes Public Service Broadcasting services should have 'must carry' status on all platforms including HD. In addition non-PSB platforms and content aggregators should be

required to pay for the carriage of PSB content, this will create revenue to sustain high quality production in a multichannel, multi-platform environment.

- 2.12. A Northern Ireland Content Fund similar to the Broadcasting Association of Ireland (BAI) Sound and Vision Fund would be beneficial to support the growth of local creative companies in Northern Ireland.
- 2.13. UTV believes there should be reciprocity of carriage for UTV on digital platforms in the Republic of Ireland as part of any inter-Government agreement that RTE receives carriage on digital multiplex in Northern Ireland.
- 2.14. As part of UTV's digital replacement licence issued by Ofcom, we are committed to the promotion of a smooth transition for analogue to digital transmission in October 2012.

3. Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits?

- 3.1. UTV is a major employer in Northern Ireland providing direct employment for more than 270 people locally and close to 1000 throughout the UK and Republic of Ireland and is widely recognised as being a leading innovator in developing cross platform thinking. UTV also utilises the skills and experience of a broad range of freelance workers and independents.
- 3.2. UTV supports the call by the Northern Ireland Select Affairs Committee in 2010 for Government to set up a fund for non-news programming to boost production and increase the breadth and depth of programming for local viewers. Such a fund would not only support the development of the independent production sector here, but would strengthen the skill base in both programming and craft roles to assist local producers to compete for more Network programming ensuring better portrayal of Northern Ireland on a national level. The Committee made very positive comments about UTV's local programming at the time in particular our strong audience share, which indicates a clear demand for output produced in Northern Ireland.

4. Identify the key challenges currently facing the sector?

- 4.1. DCMS decision on Channel 3 licence renewal procedures.
- 4.2. Regulation must be fair, equitable and at a minimum for the creative industries. Regulation reduces creativity and increases the financial burden on broadcasters and content creators. We urge the Assembly to lobby both legislators and regulators to create a regulation environment suited to today's commercial media sector to include protection of copyright. The current media companies have valuable content and it needs to be reflected online through national, regional and hyper-local websites. The regulatory barriers need to stimulate the media companies to invest further in content production and protect them from other large international companies who can reproduce and deliver the content for free.
- 4.3. In the recent past there has been a focus on internet access, technology and infrastructure in terms of Government projects. It would be innovative for the communications market if the Government supported more content led initiatives aimed at creating software or services and the associated content that will be required to create Intellectual Property Rights (IPR), wealth and value in the digital economy. The traditional business models are not working online because the citizen does not appear to want to subscribe or pay for the service.
- 4.4. Central Government needs to define what public service content in a digital age actually covers, and on what platforms. National, regional, devolved nations and local news all need definition in terms of quantity and quality for the future provision on Channel 3. UTV is committed to high quality news for Northern Ireland. The funding of PSB content still needs to be addressed. It is possible that commercial PSBs will need support either through incentivising production, or through direct-funding.

- 4.5. One area for the Government to look at is the idea of retransmission fees. This will ensure that platforms that benefit from – but currently do not contribute to – high quality PSB programming will pay for the carriage of this content. UTV would support an Assembly consultation into this concept to assist with the provision of high quality PSB content.
- 5. Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as financial and business support, tax credits, education, training and skills development, leverage into international markets, the protection of intellectual property and legislative developments.**
- 5.1. UTV would welcome Assembly support for investment in the creative industries through education and training. UTV is already a major supporter of SkillSet and local universities in Northern Ireland tasked with developing local talent.
- 5.2. The local digital content market needs investment and support, looking at potential options around tax reductions, R&D support and timely approval processes to help stimulate this part of the economy. Considerable emphasis appears to focus on social media, rather than the content where there is a huge cost to gather, analyse and produce it. We believe online content provision should be a value-creating activity.
- 5.3. One area of significant concern is the competition regulated content faces online from unregulated content. This imbalance requires addressing and all content should be taken to the minimum level of external interference. The New Media market is more volatile and less mature and current regulatory frameworks are aimed at UK providers but digital content can be accessed across the worldwide web. This is a complex area and online issues around rights and geo-blocking are not clear online but they are essential to protect the owners and publishers of that content.
- 6. Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries.**
- 6.1. UTV is very supportive of the Irish Language Fund and Ulster Scots Fund for programming and would welcome a similar fund to promote high quality local content about Northern Ireland to encourage greater portrayal of the region on networks throughout the UK. Perhaps along the lines of the Broadcasting Association of Ireland (BAI) Sound and Vision Fund which encourages broadcasters to work in collaboration with independent production companies to the benefit of the audience.
- 6.2. All media content should be regulated at the same level as commercial broadcasters. Newspapers in particular are now moving more and more into online media yet consumer protection is not ensured with confused regulation structures. It is also desirable for one media regulator to police content and standards, and fairness and privacy for PSB, commercial broadcasters and the BBC. There needs to be far more transparency of regulation for the BBC, rather than the broadly unaccountable BBC Trust.
- 6.3. The UK has a very substantial digital economy that is dominated by large UK providers and supplemented by international providers. There is a need to create new tax, new legislation and new funding options to help stimulate the SME digital economy in the UK. The strength of any economy is the exports and sales it produces. The UK has great potential to deliver digital products and services and needs to be supported first and foremost. The corporate tax rate in Northern Ireland means that value creating digital activity (Data Centres, production and post production, digital R&D) is too often attracted to the Republic of Ireland instead.
- 6.4. Strong investment in UK originated production is key to a strong television and content market. Licensed public service broadcasters (PSB) should have access to spectrum, bandwidth, platform and prominence as part of their commitment to continued investment in UK originated public service content. As a licensed public service broadcaster for more than 50 years, UTV believes our services should have ‘must carry’ status on all platforms.
-

In addition, non-PSB platforms and content aggregators should be required to pay for the carriage of PSB content, this will create revenue to sustain high quality production in a multi-channel, multi-platform environment.

7. Examine the extent and effectiveness of the collaboration and coordination between industry, government departments and academia in maximising and harnessing the full potential of the creative industries in Northern Ireland.

7.1. UTV already works with many other parties and would welcome further collaboration to the benefit of the industry.

8. Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanism; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

8.1. UTV as a commercial company has grown from a small regional TV station set up in 1959 into what is now one of the biggest media groups in the UK and Ireland representing radio, television, new media and publishing, so we recognise the importance of encouraging the development of Northern Ireland as a creative industries hub.

Michael Wilson

Managing Director
UTV Television

Tel: 028 90 32 8122
email: michael.wilson@u.tv

20 December 2011

Verbal Arts Centre

SUBMISSION TO DCAL INQUIRY INTO MAXIMISING THE POTENTIAL OF CREATIVE INDUSTRIES

SUBMITTED BY: - Verbal Arts Centre

Date: - 14th December 2011

Background to the Verbal Arts Centre

The Verbal Arts Centre is based in Derry/Londonderry and was first established in 1992.

The Verbal Arts Centre strives to be a place that provides all members of the community regardless of age, background or ability with the opportunities, skills and resources to tell their story using creative means and to experience and engage with the stories of others.

The Verbal Arts Centre is a creative centre for the development of literacy through creative engagement where literacy is defined as the ability to read, write, communicate (talking & listening) and comprehend.

The centre's resources are utilised to:

- Devise and implement new ways for everyone to access and enjoy the cultural, creative and improved quality of life benefits to be gained through the written and spoken word.
- Add value to different policy contexts in areas such as community relations, access to the literary and language arts, lifelong learning and the educational curriculum.
- Support and nurture the work of new writers and other artists of the word.

All activities of the Verbal Arts Centre are divided across four mutual themes namely; Reading, Writing, Speaking and Listening.

Specific types of activity within each of these themes include publishing (print, online and broadcast), education & training (children, young people and adults) and external services (design, printing and research).

Reference Document: Staying ahead: the economic performance of the UK's creative industries - Department for Culture, Media and Sport June 2007

Submission

1. The challenge inherent in attempting to maximise and harness the economic benefits of the creative industries within Northern Ireland is to ensure that a balance is struck between establishing an environment that is nurturing of creativity of all kinds whilst simultaneously supportive of building business capacity and competitiveness
2. It is important that a definition of the Creative Industries is agreed by all stakeholders in advance of any policy actions. An agreed definition facilitates a clear understanding among stakeholders of respective roles, positions, points of influence and requirements for action.
3. The DCMS report "Staying ahead: the economic performance of the UK's creative industries" provides a definition that reflects the layered and interlocking nature of the Creative Industries.
4. An umbrella term "creative economy" is used in the report which includes a diagrammatic representation of a model of radiating concentric circles at the centre of which are what are termed "Core creative fields i.e. Commercial outputs which possess a high degree of expressive value and invoke copyright protection" such as visual and performing artists and producers – writers, directors, composers, dancers and other performers – populating that part of the economy which most embodies cultural value relative to commercial value.

-
- 4.1 Moving out from this core the report details a second layer i.e. “cultural industries - Activities that involve mass reproduction of expressive outputs. Outputs are based on copyright”- such as publishers, theatres, museums and galleries, TV and radio companies, computer games and film production companies – where the element of art found in the core creative fields more visibly mingles with business and where considerations of commercial value relative to cultural value are more in evidence.
 - 4.2 The report finally describes a third, outer concentric circle called “creative industries in which the use of expressive value is essential to the performance of these sectors” -for example architecture, software development, design, advertising and fashion - these are sectors where cultural content is still an essential factor of production, but cultural value is generally seen as subsidiary to commercial value.
 - 4.3 By utilising this definition the committee can see how the arts connect to the cultural industries which are increasingly digital media based and onwards to the creative industries where commercial requirements prevail over cultural decisions; however, the cultural content is a significant driver of value.
 - 4.4 The definition then facilitates the integrating of policy decisions across relevant government departments e.g. DCAL, DETI, DE and DEL.
 5. When examining the second layer of the definition i.e. the Cultural industries the committee should consider the impact digital technology has made on the creative process throughout the economy.
 - 5.1 Whilst this is generally accepted it is worth noting that in particular digital media has altered virtually every stage of the value chain – from origination, through development and production to distribution and consumption. This is best illustrated in the publishing/literature development sector in which the Verbal Arts Centre works.
 - 5.2 Historically, publishing has been inextricably linked with the production of printed material, whether in the form of books, newspapers or magazines. Barriers to entry were set around high capital production costs as well as significant investment requirements in consumables, proprietary distribution networks and lack of transparency regarding talent development processes.
 - 5.3 The impact of digital media is such that it is no longer helpful to conceive of publishing solely in these terms. Increasingly, publishing is a set of skills and core competencies consisting of the acquisition, selection, editing, management, marketing and “sale” of content. The wrapper, or more likely wrappers, in which this content reaches its final user, the reader is less and less the crucial factor.
 - 5.4 This inexorable shift away from capital resources to the human capital of skills and competencies as the key drivers of success is central to organisational development.
 - 5.5 Supporting these skills and core competencies is the upstream development of “suppliers” i.e. future writers, editors and readers by establishing an integrated provision of education & training linked through from primary and post primary schools through to adult mentoring and support.
 6. This change in how cultural and creative industries perceive themselves and are perceived requires a new kind of support most notably in building business capacity. This is a complex area for consideration as it is not simply about taking skills learned from other sectors and trying to apply them to the Creative Industries. It is evident that this area is not fully understood by business specialists as typically the approach is that the individuals in the creative industries are overly occupied with the creative element of the job to pay much attention to, what may be described as, the more mundane business elements. This is not the case – building business capacity is more to do with developing the skills to maximise
-

value and competitiveness in a continuously changing environment, investment and finance, and particularly within the Creative Industries the dynamic relationship between them.

7. This challenge may be addressed by the Assembly by facilitating collaboration and dialogue between academia, industry stakeholders, government departments and NDPBs such as the Arts Council of Northern Ireland. The principle purpose of bringing these constituents together must be to focus on addressing the biggest question “how to build sustainable creative businesses?”
 - 7.1 Whilst we can all agree that without addressing this question some people will continue to be actively creative working in what are essentially micro, project-based businesses, it must be emphasised that these businesses are unlikely to ever fulfil their commercial potential.
8. It is easy to lose sight of this point when faced with overwhelmingly positive international statistics such as according to the UN’s trade and development body UNCTAD the global trade in creative and cultural products and services is growing as a proportion of the total global economy. That the creative industries accounted for 3.4% of world trade and \$424 billion of exports in 2005; and that exports had grown at an average annual rate of 8.7% between 2000 and 2005.
 - 8.1 In a time of austerity it is only natural for policy makers to try and harness some of this activity for domestic growth and international competitiveness.
9. However, it is critical that the committee recognises the base from which we start. The arts in Northern Ireland (or in relation to the definition above the Core Creative Fields) are resilient and garner international attention far above what would be expected of the size of population.
 - 9.1 It is from this base that we should look to develop.
 - 9.2 Building business capacity, creating an environment for creative individuals and entrepreneurs to take risks and facilitating the movement of business from core creative fields through cultural and creative industries the assembly will assist in the maximising of potential.

James Kerr

Verbal Arts Centre

Voluntary Arts Ireland

FAO: CAL Committee
NI Assembly
Parliament Buildings
Stormont

First of all we would like welcome this inquiry and the Culture Arts and Leisure Committee's commitment to building on the potential of our creative industries. There is no doubt that investment is needed in new and existing creative businesses to improve their capacity, skill base and ability to compete internationally as well as to improve the infrastructure in which they operate.

Voluntary Arts Ireland is the development agency for grass roots voluntary and amateur arts groups across Northern Ireland and the Republic of Ireland. Our vision is an empowered, participative, fulfilled and healthy civil society and we achieve this through promoting practical participation in the arts and crafts.

It is conservatively estimated that there are 5200 voluntary arts groups across the island of Ireland, with 1400 of them in Northern Ireland. Voluntary arts activity in Northern Ireland equates to 71% of all adult participation in and attendance at arts events. Voluntary arts groups in Northern Ireland provide 8.1m adult participatory attendances a year and also provide high levels of audience attendances, possibly of the same order.

It may not seem that this inquiry is specifically relevant to voluntary and amateur arts groups as their activities are voluntary and are done for the love of it rather than as a career. However, we felt it was important to respond as the sector contributes to the creative industries in a number of key ways.

Our research shows substantial economic benefits result from voluntary arts activities. They include:

- Total sector expenditure is circa £13 million per year. With an economic multiplier of 1.5 it directs £19 million into the Northern Ireland Economy.
- For every £1 invested from the public purse the sector attracts £6.60 from other sources rising to £11 if the value of volunteer time is included.
- 69% of the sector's income is expended on professional artists, artistic advisors, arts materials, equipment and venue hire.

Perhaps more importantly the voluntary arts, as part of the wider arts/creative ecology, are an important entry point for creative activity and a seed bed for developing new talent. The arts are one of the catalysts that drive talent in the creative industries and more often than



✉ Voluntary Arts Ireland
Verbal Arts Centre
Stable Lane and Mall
Wall, Bishop St Within
Derry/Londonderry
BT48 6PU

☎ 048 / 028 7127 2501
📧 info@vaireland.org
www.vaireland.org

Chair / Cathaoirleach / Preses
Stephen Brown
Vice Chair Republic of Ireland Panel



Voluntary Arts Network Ireland Ltd. registered in Republic of Ireland as Co. No.429082.
Registered Office: Enterprise & Technology Centre, Creagh, Ballinasloe, Co.Galway.
Voluntary Arts Ireland. Northern Ireland Dept Social Development Ref No.8114.
Voluntary Arts Network registered in Scotland as Charity No.SC020345. Company
No.139147. Registered Office: 2nd Floor, 54 Manor Place, Edinburgh. EH3 7EH.



not that talent is introduced to the arts through a voluntary group. So as well as investment at the points of start-up and development of new creative businesses let's remember to nurture the means by which the creative talent is developed.

Lord David Putnam says in the Cultural Learning Alliance publication, ImagineNation:

“Learning through culture and the arts leads to creative thinking, confidence and problem solving – all skills which are prized by employers and which young people need. If we fail to offer our young people the opportunity to participate in the arts and culture, then we fail to support them in becoming the leading thinkers, innovators, creative business and community leaders of the future.”

Practically we suggest recognising the key role cultural learning has to play in stimulating the creativity and imagination of young people and making sure that there is joined up, cross-departmental thinking and investment between that vital stage of early development and the point at which a new creative business starts and becomes established.

There is a need too for policy makers to deliver support mechanisms and an operating environment that reflect the diversity, scale and values of the sector. As most of the sector is made up of sole traders and micro businesses, very often involving volunteers and part time staff, bureaucracy should be kept to a minimum and time scales kept immediate and responsive. Creative businesses tend also to place a high value on contributing positively to community life. Therefore, it would be worthwhile exploring:


- Micro-financing – investing smaller amounts of money with quick turnarounds and involving successful recipients in subsequent investment decisions
- Public/Private investment partnerships e.g. venture capitalists in partnership with the Department or its arms length bodies
- Peer-to-peer innovation hubs which especially encourage cross discipline working e.g. arts and science, live art and computer programming, product design and storytelling
- The potential of the social enterprise model to drive new creative businesses – finding innovative solutions to social and community challenges

This is an important time not only in the creative life of Northern Ireland but in its economic life. The creative industries have genuine potential here and they are well positioned with our growing digital connectivity.

We would ask the Committee to be brave and recommend increasing the investment not only in targeted interventions that help creative businesses and their leaders as they start and develop but in the early stimulus of creativity through cultural learning.

It would be important too to remember the diversity of the creative industries and that as well as professional involvement we have amateur and voluntary. We need to be supportive in the right ways, to listen and to develop solutions in partnership with creative business leaders themselves.

With best wishes



Kevin Murphy
Chief Officer

Volunteer Now

Volunteer Now's Response to the CAL Committee Inquiry into the Creative Industries



Contact Details

Lyne Greenwood
Volunteer Now
2012 Project Manager

E: lyne.greenwood@volunteernow.co.uk
T: 028 9023 2020
129 Ormeau Road, Belfast, BT7 1SH
Tel: 028 90 232020 Fax: 028 9023 7570
Email: info@volunteernow.co.uk Web: www.volunteernow.co.uk

A Charity (Inland Revenue) No. XT22896 Company Limited by Guarantee No. NI602399
Registered in Northern Ireland

Volunteer Now welcomes the opportunity to comment on the CAL Committee Inquiry into the Creative Industries.

Volunteer Now works to promote, enhance and support volunteering across Northern Ireland. Volunteer Now is about **connecting** with individuals and organisations to **build** healthy communities and create positive **change**.

Volunteer Now enhances recognition for the contribution volunteers make, provides access to opportunities and encourages people to volunteer. We provide training, information, guidance and support to volunteer-involving organisations on issues of good practice and policy regarding volunteering, volunteer management, child protection, safeguarding vulnerable adults and governance.

Volunteer Now is interested in making a response because volunteers underpin arts in Northern Ireland. 'It's All About Time'¹ (2007), a study of volunteering in Northern Ireland, notes that an estimated 2,539 formal volunteers (0.9%) are involved in voluntary activities within 'culture/arts/crafts'. It also showed that 79% and 32% respectively of volunteer activities are 'organising or helping to run and activity or event' and 'within arts/crafts/music/drama'.

We would like to make the following key points in relation to the Inquiry:

- Arts and events are a significant part of Northern Ireland community life and dependent on volunteers. 64%² of voluntary / community arts support organisations are finding it hard to recruit volunteers. It is Volunteer Now's view that for volunteer involvement to continue, guidance and support must be made available on volunteer management best practice for volunteer involving organisations in the creative industries.
- Cultural tourism illustrates how arts and culture are part of our strength as a visitor destination. Volunteers deliver many of these programmes / events. For example Belfast Festival at Queens has a small number, around 10, paid members of staff but recruits, supports and manages over 100 volunteers. It is imperative that organisations involving

1 It's All About Time, 2007, Volunteer Development Agency

2 Needs Analysis of Voluntary and Community Arts Support Organisations in relation to Volunteering and Volunteer Management, 2009, Volunteer Development Agency.

the volunteers are able to build their capacity, develop the skill base of their volunteers and deliver effectively.

- If an employee carries out work on behalf of an organisation the work carried out is automatically the intellectual property of the employer and Copyright, Designs and Patents Act 1988. This Act states that materials produced by employees belong to their employer. However, because a volunteer does not have a contract of employment within an organisation there is no automatic transfer of intellectual property rights from a volunteer to an employer. This might seem like a trivial issue, but there have been cases where volunteers have been producing original work for important publications, such as annual reviews, reports, photos, sound recordings, website development etc., but following disputes with their organisation have refused to allow them to use their work.

As part of a greater awareness of good practice in volunteer management the aspect of intellectual property should be considered.

Finally, this Inquiry also offers the chance to highlight, in support of the evidence above, that continued and additional support is required to enable the Creative Industries to flourish. In this instance the opportunity to build good practice in volunteering into their (the creative industries) plans going forward.

Volunteer Now would be pleased to discuss any of the points raised above.

Weavers Court Business Park

Potential for Creative Industries

7 Dec 2011

Weavers Court Business Park

"Your flexible business base in the Heart of Belfast"

Submission

1 Potential

There is clearly a synergy between small businesses clustering together.

We have created space of varying sizes and qualities to suit differing needs and as such we have created an atmosphere, where 4 small businesses have created a network, where they cooperate and compete with and supply other world class companies internationally.

They employ about 10 people directly at the moment, but outsource some of their work to other local companies. Their clustering has brought benefits of keeping them at the forefront of Creative Technology, their different interests take them into different business networks, at home and abroad which can be exploited.

They need skilled people and only the most modern techniques should be taught, Unfortunately traditional formal education establishments are often behind in their thinking and experience.

One Tenant teaches about 20 young people in modern techniques

The opportunities are provided by

- 1) Our Imagination
- 2) English being the first language
- 3) "Irishness" is a good selling point
- 4) Our proximity to the markets(yes we are close to California)
- 5) Weavers Court is the first Business Park to have "Walk in Plug in" Very Fast Broad Band facility in all units
- 6) We have some youngsters who are not formally educated but have ability.

2 Challenges

Creatives are not necessarily business orientated, or extravert , or have the financial resource to make connections

The "Help" programmes are treacle like requiring a ridiculous amount of time and effort to apply for. The distributors of this "help" ask "1 man bands" to undergo the rigours of a major financial investigation. INI must have risk capital and expect 80% not to succeed, but the 20% should beat all expectations. The test of INI must be; have they winners on the staff to select potential winners.

The doors of Irish Technology Group are open , all you have to do is go through Courage is needed to take the first step and to get up when you fall. We must encourage this, we need more successes to back start ups.

We are too comfortable playing in the puddle when there is an ocean out side

3 Particular Gaps

Yes there are gaps in all these areas

The major one is the lack of realistic feel by the system of what the world is really like and the speed of action demanded by the commercial world.

4 Comparisons with other areas

Don't know . Of academic interest only, we need to CREATE our own solutions

5 Effectiveness of Collaboration

The coordinated push to land the Film activities seem to have worked well. But that is "BIG" stuff, we are building the small stuff.

I don't know if collaboration works here.

6 Sub Sector funding

NI is so small, that we should focus where there is export potential, where there is a serious entrepreneur ,irrespective of the activity

Tom Ekin Director

Weavers Court Business Park
Linfield Road
Belfast BT12 5GH

West Belfast Partnership



West Belfast Partnership
218-266 Falls Road
Belfast
BT12 6AH

T: 028 9080 9202

A Response to:

Inquiry into Maximising The Potential Of Creative Industries

20th December 2011

Inquiry into Maximising The Potential Of Creative Industries

1.0 Introduction

The West Belfast Partnership Board is a coalition of interests, which seeks to involve everyone who works and lives within West Belfast in the task of generating economic, social, physical, cultural and educational development in an inclusive and accountable manner. Its aim is to improve the quality of life for West Belfast residents and to also contribute positively to the development of the city as a whole.

The West Belfast Partnership (WBP) welcomes the opportunity to submit a response to the Culture, Arts and Leisure Committee's inquiry into maximising the potential of the creative industries.

2.0 Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits

In 2009 the West Belfast Partnership was commissioned by Invest NI to conduct a mapping exercise of the creative industries in West Belfast. The following points were highlighted:

- There are a considerable number of smaller 'hobby' businesses, which have the potential and aspiration to make the transition to increased commercial profitability.
- Many are involved in arts activity. This was usually through production of work, but a number were combining this with teaching or operating art galleries.
- Other significant sectors in West Belfast context were crafts, design, film and video, publishing, television and radio and music.
- Many businesses have customers in Northern Ireland, Ireland, the UK and internationally, demonstrating the worldwide marketplace that local creative businesses are reaching. However, there was potential for more local companies to be reaching national and international markets.
- There is a need to develop local business and increase levels of commercial activity, particularly through expanding into new markets.

- The main barriers to business growth are finance to support expansion, locating suitable premises and gaining access to markets.
- Travel and transport to the rest of the UK was affecting business growth. This is related to buying in raw materials, giving businesses the opportunity to promote themselves and their work, and the cost of exporting or exhibiting products.
- Further support that would assist creatives to achieve their development aspirations, particularly highlighting access to grants, loans or other finance, and marketing/support to promote their products or service is needed.
- Collaboration, particularly between arts and crafts producers would be viewed as a positive step in reaching markets locally and further afield. Collaboration was also viewed as allowing business to work together to access suitable premises – be this office, studio or retail space.

Inspired by the findings from the mapping study the WBP undertook further research and identified that the creative industries is a global growth market. Our support for the creative industries contributes to wider economic development objectives in NI and specifically seeks to raise skill levels and increase the productivity of the creative economy. We are mindful that the creative industries are located across the city, and a number of hubs of activity have developed, not the least the newly refurbished Conway Mill.

The nature of creatives is towards collaboration and innovation across mediums and a key feature of our approach is about supporting local creatives to plug into existing supports and networks within west Belfast and across the city and across the island. Our work has added value to economic activity and since there is no single coordination around the creative industries at a grassroots level and our work is responding to the demands and need in Belfast as the creative economy develops.

In March 2010 the West Belfast Partnership held the Creative Minds conference that identified a range of needs within the creative industries sector as well as asked local creatives, “where do we go next?”. As a response to the discussions and requests for further assistance the WBP developed a programme around developing the creative industries. This work was manifest through (1) the www.creativewestbelfast.com website launched in December 2010; (2) creativewestbelfast Facebook (3) Creative Industries Seminars in 2011.

There were three creative industries seminars which served as a starting block to inform us of the needs of the sector and build momentum for future work. The seminars had world class speakers from across the island and internationally, and a highlight was the talk given by Greg Maguire from Zoogloo and animator on some of the biggest Hollywood movies of recent years such as Happy Feet and Avatar. The seminar series covered key topics:

1. From International Perspectives to Local action, 19th May 2011
2. Education and Employment in the creative industries, 17th June 2011
3. Infrastructure development: Creating the right environment for the creative industries to flourish, 24th August 2011

The workshops identified important gaps within the sector, provided discussion and resulted in creatives sharing contacts and foster collaborations. The seminars provided a wealth of information in terms of further work and support needed to advance the creative industries. The seminars were well attended by creatives, educationalists, businesses, politicians, and Government representatives. Our findings from the seminars inform this submission.

3.0 Identity the key challenges currently facing the sector

The West Belfast Partnership has identified a number of challenges facing the sector. Specifically, there is the need for: -

- a more joined up approach to creative industries across the city
- more creative networks
- creation of value chains
- greater promotion of the sector and sub sectors
- greater skills base
- greater business support
- investment readiness
- Importantly, it is essential to encourage creative industries from grass roots level

4.0 Investigate whether particular gaps exist in current policies; strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments

Based on the findings from our seminars we would like to highlight the following gaps:

Greater skills base

Belfast should establish itself further and become renowned for its high quality creative skills resources (its workforce) and for its openness to new and aspiring creatives as a place of opportunity. Much has already been achieved here, with a highly skilled media workforce through the BBC, UTV and Channel 4 and a series of high quality learning and training initiatives promoted by the sector skills authorities. Partners in Belfast should not seek to develop competing programmes. Rather, the approach should be to ensure regional policy is coordinated effectively to reach and benefit maximum numbers of businesses and individuals. This requires: -

To develop the sector and our competitiveness requires a strong and specialised Higher Education sector, with outward-facing knowledge transfer, incubation and convergence programmes, strong links across creative and non-creative sub-sectors, and a commitment to inter-departmental approaches to creativity.

Additionally, employers say entrants lack the right skills and experience. There are many training courses available but it is unclear which qualifications are necessary. People coming into the industries do not know the full range of skills they need to progress. Career development is often unclear or non-existent. Getting a job often depends on who you know rather than what you know, and sometimes the only way is to be a volunteer. Academic and vocational progression routes with a variety of entry points would benefit the sector.

An innovative Further and school education sector, plus a strong informal learning sector – mainstreaming creativity, identifying positive career path opportunities, and building confidence. There is a lack of good information, advice and guidance about the potential range of occupations, what skills are needed and how careers might develop. Linked to this is building management and entrepreneurial skills for undergraduates and supporting them effectively into business creation.

Cultivate creativity and culture in schools. The value placed on creativity and culture in schools, the quality of teaching and the curriculum provided all affect the way young people's skills develop; whether they go on to further education and whether they have the skills industry requires.

The education providers across Belfast provide a major opportunity for the creative economy and yet are still under-exploited, graduate retention and return rates to education are low, and creative infrastructure provided by the likes of St Louise's in West Belfast is still under-connected to the wider creative sector of West Belfast and beyond. There is little emphasis on entrepreneurial and creative endeavour in local schools and colleges.

In terms of locally based initiatives creative businesses we have worked with from each area felt further locally focused initiatives could be used to strengthen their own offer and help develop skills within the sector. E.g. West Belfast Arts, Music and Drama.

Continuing Professional Development (CPD)

In a quickly changing environment businesses and practitioners are not learning new skills and developing existing ones fast enough. Many businesses are unaware of training provision available. Skills development in IP, sales, marketing, finance etc are needed as well as management and leadership skills which are indispensable to grow businesses and deal with new technologies and overseas competition. Access to sector-led continual professional development programmes that could respond to the significant demand from the sector for "bite-sized" (one or two day) courses focused on very specific skill areas would greatly benefit the sector.

Greater business support

While much of the present business support offer in Belfast and Northern Ireland provides an excellent service to creative businesses there is also an expressed need to improve the quality and relevance of business advice; to engage more closely with the sector to identify its specific needs; to complement generic support methodologies with innovative approaches that are more relevant and accessible to a client base of predominantly small, fleet-of-foot businesses. Currently, much of the business support and advice in Belfast and regionally lacks sector specialism and the capacity to adapt to a rapidly transforming industry. It also operates outside of key sector networks like that of WBPB – those carriers of trends and intelligence that are so crucial to business growth.

Business skills and enterprise

Planning, finance, marketing and other business skills are required along with a need to be proactive and take a longer-term view of business development. Not enough of this is happening across the city generally but especially in a coordinated manner.

Need for the creation of value chains

Networks – both informal and formal – will help to advance the robustness and flexibility of creative industries value chains in Belfast and regionally. However, additional support is required to ensure that trading and innovation patterns widen their reach and develop a more sustainable approach. For example, value chains between the film/television work in East Belfast, the artists and designers in West Belfast and the production companies in South Belfast, are reasonably strong. This means that the locations and names of lighting and props companies, of sound engineers, of make-up artists etc. are well-known, with businesses knowing where to go and who to talk to for a limited range of services.

Need for Investment readiness

Creative businesses face very different investment challenges to businesses in other sectors. This is due to relatively poor business and management skills, the relative dependence on 'people as assets', the long lag times between idea creation and commercialisation, relatively underdeveloped markets, stronger tendencies towards high levels of ownership, a project dependency, and – of great significance – low levels of recognition from potential investment communities. Investment in a creative business requires that the investee is able to identify value in the business that can be extracted as value for the investor. Therefore,

if a business is to come into contact with a specific type of investment opportunity, it is imperative that the business has the potential to provide the types of investment outcome required by that opportunity. This requires a clearly defined and coherent approach to creative industries investment and support, strategic connection and partnership with other vehicles and initiatives, and the flexibility to focus on specific business profiles and the investment opportunities they might spark.

Financial Assistance

Not only is it difficult to know where to look for financial assistance but creatives noted that there needs to be greater transparency in the selection criteria from funding bodies. It was felt that more assistance should be provided on how to complete successful applications. We found that this is no real joined up approach across sector support agencies, for example, programmes to assist local creative businesses to become INI clients through DCAL or INI initiatives.

5.0 Examine the extent and effectiveness of the collaboration and coordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland

Encouraging the creative industries from grass roots level is a key, yet missing element in harnessing the potential of the creative industries in Northern Ireland. Through our creative industries programmes the West Belfast Partnership has led the way in terms of grassroots development. The community is the fourth constituency in the creative industries and must be engaged in order to develop local talent and grow existing creative business.

The West Belfast Partnership is a key enabler locally as well as city-wide through the Belfast Area Partnerships and is ideally suited to advance the ongoing support for the creative industries across the city. We have developed our partnerships with the view of collaboration across the city based on our coordination role and existing relationships. Via our creatives locally and citywide we have access to a wealth of creative talents through continuous engagement and information sharing (e.g. creativewestbelfast).

Need for a more joined up approach to creative industries across the city

It was felt that there was no single voice for the sector and that although a number of agencies were carrying out some good work some creative businesses did not know where to turn for support. When it comes to creative industries Belfast has some major and enviable assets, including the Paint Hall, Blick Studios, Conway Mill and An Cultúrlann to name but few as well as a rich fabric of both large and small creative businesses. However, in many instances they do not currently operate as a coherent fabric that is embedded within the wider creative economy fostering a genuine 'Creative sense of place' or indeed to operate as a 'Core Creative Hub' much like the Digital Hub in Dublin or Ash Tree Yard in Sheffield where a community of people – artists, researchers, educators, technologists, entrepreneurs and consumers, all work together to create innovative and successful digital, crafts and art products and services which support their future. Specifically, there needs to be greater linkages for creatives across the city; accessing opportunities that exist; showcasing talents; fostering collaboration across industries and geographical areas.

Need for more creative networks

The creative industries sector is dependent upon and re-articulated through networks. It is a sector that flourishes through connectivity, be it through brainstorming over a cup of coffee with a neighbour; sharing a stand at a trade show for designer-makers; participating in a local wireless project; or actively forming a studio providers' group. This is because at a local level it is a sector made up of many individual sole traders, small companies and organisations, and larger companies dependent upon smaller companies through creative value-chain relationships. The sole traders and smaller companies rely on each other to enhance their visibility and voice; to share knowledge and thus improve competitiveness; to develop

partnerships (that may be project-specific) for the pursuit of specific creative projects/products; to raise their profile en masse; and to improve confidence by reducing isolation. There is a need for more and larger networking opportunities across the city, like what WBPB are producing, that helps connect creatives into citywide and regional opportunities

6.0 Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support

Need for greater promotion of the sector and sub sectors - A major reason for the under-development of markets, networks and value chains in the creative industries sector locally is the low profile of a large proportion of sector activity – especially amongst smaller businesses which are time- and resource-poor and thus unable to commit intensively to showcasing. In addition, the quality, size and potential of the wider creative industries sector of Belfast and Northern Ireland as a whole is not being promoted to both public and private sector partners as a significant regional strength, investment opportunity and policy priority.

7.0 Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland

The West Belfast Partnership would welcome such a report to the Assembly and would have an interest in partnering with DCAL and others to enhance the potential of the creative industries in Northern Ireland.

Based on experience and analysis there are a number of specific initiatives the West Belfast Partnership believes would help develop the potential of the creative industries in Northern Ireland.

Online environment:

The CreativeWestBelfast Facebook is one of the largest sectoral information groups in NI and ROI, indeed, it has become so large that it has surpassed its Friends limit on Facebook. Social networking is a vital technique to connect to creatives and more should be made of this important medium.

www.creativewestbelfast.com: - Features include online portfolios to showcase work, a member directory of more than creative professionals, access to contract opportunities, new tendering opportunities and sector news. Additional online information for creatives looking to start in business with toolkits, video case studies and access to peer to peer mentoring would benefit the sector and could easily link into existing websites and social networking sites.

Careers advice: A programme of engagement with local schools, providing up to date advice and support for the sector, including an interactive website with case studies, videos and courses. Mentoring provision from successful business and the creation of live projects for young people from early age would encourage entrepreneurship as well as encouraging them to take up careers in the creative sectors.

Creative Showcase and Design Shows: create opportunities for young people 16 and under to work with industry to develop apps and showcase their ideas on a regional platform in the Waterfront or in the creative hubs across the city. Provide an annual platform for the design sector, developed in partnership with Fashion Week, Belfast MET, Queens and local businesses.

Development of a Creative Industries Trust: A research initiative to ensure the local creative sector establishes ownership of specific premises in new and existing developments as part of wider regeneration initiatives.

Co-Operative: From a group consisting advertising, design and communications professionals, working on projects across the region and offering training and assistance for graduates.

Networking: It is important to develop strong and dynamic networks which encourage and support the sharing of skills, knowledge and resources. Networking is part of the lifeblood of successful creative industries businesses.

Business Support: The sector is dominated by SMEs and micro-businesses which lack the human resources to provide a wide range of high-level business skills. To turn creativity and innovation into economic success it is vital to provide a coherent and targeted approach to business support that meets the needs of creative businesses.

Mentoring: A pool of business mentors should be created to assist organisations in the creative industries sector to maximise their business success, providing 'interventionist mentoring'. These mentors will work alongside newly created companies, offering sales and marketing advice, general business guidance and essential sector specific knowledge.

Creative industries apprenticeships: Creative apprenticeships could offer an alternative route into the creative industries. They are based on ability and potential rather than qualifications, social background or who you know. A Creative Apprenticeship Programme aims to generate vacancies within the creative sector and could help redress the imbalance by recruiting and training apprentices specifically for the creative industries.

These initiatives could form key building blocks that give rise to a creative industries zone, which could encompass west Belfast and linking provision across the city creating clusters of complementary businesses existing side by side within the digital media and creative sectors. This zone would work alongside the new E3 campus and it will be aimed at fuelling innovation and imagination within the area.

8.0 Conclusion

The West Belfast Partnerships intends to continue working with DCAL in the coming years to encourage grassroots creative industries development and link creatives into opportunities, both in terms of creative collaboration skills development and business growth. Outstanding is the need for strategic coordination across the city, especially at local level, and an ongoing central contact for creatives together with programme development to encourage more to consider formalising their hobby into a full time business and for those who are interested in growing an existing creative venture.

For further discussion or information, please contact:

Dr. Callie Persic
West Belfast Partnership
218-226 Falls Road
Belfast BT12 6AH
028 90 809 202
callie@wbpb.org

Womb Productions

womb productions

Fintan Cheng
proprietor

Blick Studios, Room 6
51 Malone Road,
Belfast,
BT9 6RY

T 074-2729-0869
fintan@wombproductions.co
m

I am writing to respond to the Committee for Culture, Arts and Leisure's inquiry into how to maximise the potential of the Creative Industries in Northern Ireland. My particular interest is the film industry in Northern Ireland and would like to express my view.

I started Womb Productions early 2011 with a focus on TV & film production, as well as providing local businesses with creative video productions. I started-up after returning from working and studying in Hong Kong for over three years in the film and TV industry. Hong Kong is a much smaller place than Northern Ireland but with one of the leading film industries in the world, working and studying there provided the opportunity to learn how their industry operates, as well as their neighboring countries. As a start-up in Northern Ireland I can see the great difference in standards between these two areas and what I feel could be done to improve the film industry in Northern Ireland.

I am at the beginning of the road for my start-up company, so the following are what I feel could improve this road I embark on.

1. SUPPORT FROM CINEMA CHAINS

The major cinema chains could do more to support the local film industry. The majority of cinema chains have not made any attempt to support the local industry. The majority of films shown throughout the years are imports from Hollywood and it very rare to see a Northern Irish film at a local cinema. Several countries have or had import quotas on the number of Hollywood films for their cinemas as a way to protect their own industry and to allow it to flourish. Several Asian countries, like China have quota systems on the number of foreign films that can be shown on their screens (20 per year). Asian films, i.e. Japan, South Korea, Hong Kong, China, India and Thailand, flourish at their local box offices and have the ability to generate more revenue than Hollywood films. They have created a taste and demand for local films from the local audiences. The majority of them are due to government policies.

If there could be a government policy or persuasion from the Northern and Southern governments set in place that could force cinema chains to have a legal requirement of having at least one or two films a month from Northern Ireland it could greatly benefit the local film industry. The local film industry is too dependent on Northern Ireland Screen for funding, cinemas chains could be persuaded to create funds in order for them to meet a requirement of having at least one or two local films in their cinema each month.

For example, Northern Ireland Screen describes the budget for an ultra-low budget feature film as £200,000, if there was a Northern Irish film for every month in a year that would total £2,400,000 and if the costs were shared by three main cinema chains in Northern Ireland; Odeon, Movie House Cinema Ltd, Omniplex then they would each pay around £800,000 annually. There can be variations on the budgets and the quantity of Northern Irish films, but the main point is creating and enforcing support from the cinema chains. Large local businesses could also be persuaded to invest into this funding pot for tax benefits.

Other local industries like farming and fishing have their own quota systems, the film industry should have something in place. In the short term, the cinema chains may not see a profit return like that of the Hollywood films, but long term it will create a culture of cinema goers seeing local films on local screens.

This will in-turn influence local filmmakers to think more commercially about their films, many of the Northern Ireland Screens' films are not commercially successful, they are treated as a cultural product rather than a commercial product.

womb productions

Fintan Cheng
proprietor

Blick Studios, Room 6
51 Malone Road,
Belfast,
BT9 6RY
T 074-2729-0869
fintan@wombproductions.co
m

2. CREATING A FILM CULTURE

The Queens Film Theatre (QFT) does a great job in their programming of films throughout the year, but there should be more cinemas like QFT in Belfast. Many major European cities have pockets of small cinemas that cater to niche audiences. Our film culture at the moment is a diet of Hollywood films through cinemas and video rental shops. There should be better access and distribution of a variety of films, local films will then have the same distribution and opportunity as imported films. Most importantly, there should be more investment in film schools; University of Ulster and Queens have film courses, but no institutions or departments dedicated to film. There is a difference between a film course and a film school. An ideal model would be like that of the London Film School.

3. NORTHERN IRELAND SCREEN'S SLOW TURNAROUND

We had a proposal for a short film recently rejected from Northern Ireland Screen, I applied with an experienced production company for £4500 to produce a short film. I can accept they may not like the script because of artistic reasons, but I cannot accept their turnaround to receive this rejection and the demands they make considering how small the funding is. From early May I made initial inquiries and completed the necessary forms for the application and it was not until late October that I received a rejection letter. Having gone through two stages of the application and completing various paperwork, a short, brief email was sent saying we were not successful without any explanation. I accept their right to reject, but the multitude of paperwork and time waiting for a decision is unacceptable. There seems to be a lack of transparency in their process and decision-making which has left local filmmakers frustrated.

I was told there would about three or four short films accepted for the funding with each project receiving £4500; the short film funding represents less than 1% of Northern Ireland Screens' budget. For a five month waiting period for them to make a decision on less than one percent is unacceptable. Who are these people making these decisions? What are their experiences and qualifications? Simply, we do not know.

SUMMARY

We need to find a way of becoming less reliant on Northern Ireland Screen; this is one organisation deciding on the majority of the output and standard for the film industry in Northern Ireland, there should be other funding avenues for local filmmakers in Northern Ireland to compete nationally and internationally. I believe for the long-term sustainability, we need to move from lottery/public/government funds to private funding. Finally, we need to protect our industry from the imports of Hollywood; for every great Hollywood film, there are at least ten horrible Hollywood films causing cinema pollution.

Thank you for reading.

Fintan Cheng,
Womb Productions.

22/11/11

Workers' Educational Association

Committee for Culture, Arts and Leisure

Response from the Workers' Educational Association to the Inquiry into the Creative Industries:

- 2. Written evidence should give a brief introduction to the persons or organisations submitting it (perhaps stating their area of expertise, etc.). It should also set out any factual information they have to offer from which the committee might be able to draw conclusions (or which could be put to witnesses for their reactions).**

The Workers' Educational Association (WEA) held its first community education classes in Belfast in 1910. With a background of developing the knowledge of those in the working class, the WEA continues to advocate the importance of "learning" by offering community education for adults right across the province and into the border counties, as funding permits. Our mission is to make learning irresistible. Areas of particular interest within our provision include community development, ICT, employment, creative learning and the creative industries. Examples of our work can be seen on our website: www.wea-ni.com.

The WEA's Vision is a prosperous, creative and cohesive society where everyone is a learner.

The WEA welcomes this inquiry from DCAL as an opportunity for us to contribute towards future vision of the Creative Industries in Northern Ireland and to explain how we would hope to be part of this.

The WEA recognises that creativity can change wider society by using tested and tried methods as well as new, emerging, approaches. The WEA sees creativity as being central to the social, economic and cultural development of Northern Ireland and therefore recognises the Creative Industries as one of the fundamental strands of the WEA. In this report, the WEA will respond regarding the Terms of Reference as set out by DCAL.

During the last ten years since the "Unlocking Creativity" document (2002) started this agenda, the WEA has persistently developed its already existing Creative Learning programme, by including the Creative Industries in the following ways:

- Writing over forty courses in both practical and professional skills required to develop this growing area. Courses mostly focus on sector support and encourage incubation of inspiration, innovation, individuality, talent, together with the development of technologies.
- The innovative conference "Creativity Thirst" in 2004: first of its kind, to kick-start a new approach to the creative industries.
- Received a National Training Award in 2007 for Technical Theatre and Performance Skills in partnership with the Alley Theatre and Strabane District Council.
- The development of a pre-business, sector support programme called "Creativity Thirst", which has been completed by almost 100 students from across the province who want to make money from their creativity. Outcomes have included: participants selling their work to both local and international markets, setting up businesses and developing a network to nurture talent.

The WEA's definition of the Creative Industries is:

The Creative Industries are made up of a range of skills including advertising, architecture, computer games, craft, design, digital content, fashion, film, music, moving image, photography, software, textiles, TV and radio.

Value is placed on the combination of expressive content, industrial know how and business acumen. The WEA acknowledges that there is tremendous potential within expression and how it can be applied to the creative economy.

However, one size does not fit all and with this in mind, the WEA aims to support digital, talented and creative communities, whose main resource is people. As a social educator, who recognises that learning is accelerated when we discover together, the WEA also acknowledges the importance of connectivity in the working environment of creatives.

It is also helpful to include any recommendations for action by the government departments and/or others that you or your organisation would like the committee to consider for inclusion in its report.

Identify the potential of the creative industries in Northern Ireland, with particular emphasis on the economic benefits;

*The WEA's definition of the Creative Industries embraces the sector in its widest, diverse structure, particularly as far as skills are concerned. This is mostly evident in the "Creativity Thirst" (CT) programme which works with the width of the sector: including crafts, performance, digital content, writers, fashion, etc. The two CIIF evaluation reports collated by KPMG demonstrate the outcomes of CT, and can be presented if required.

Our experience of working in this area shows that "imagineers" utilise their resourcefulness in the most creative and diverse ways by using their talents to quite seamlessly move from one area to another. For example, in one week they might be teaching their skills in a community art project and another learning environment, making or selling their products or being creative and innovative in many ways at other times. This is a widely diverse sector which does not easily fit into quantifiable boxes.

This resourcefulness and diversity brings with it many opportunities for potential to be developed.

*"Creativity" looks at problems and opportunities in new ways. By connecting with innovation, new products our outcomes are achieved. This can be applied to designing objects, telling stories or evidenced in society as communities are re-imagined and re-created.

*The WEA's vision is for a prosperous, creative and cohesive society where everyone is a learner.

The presented Consultation for the Economic Strategy for building a more competitive Northern Ireland aims to develop:

"a stronger, more vibrant and competitive Northern Ireland economy"

and it includes targets which are relevant to the Creative industries such as:

Supporting the promotion of over 25,000 new jobs:

*As the Economic Strategy shows, there is a commitment to support 200 projects through the Creative and Cultural Innovation Fund (CIIF) by 2015. During the last run of CIIF, out of the 133 businesses impacted by this support, 57 of these took part on the CT programme to explore the quality of their business ideas and consider the likelihood of financial activity. Participants left with a basic business plan, vision, gained confidence and a schedule of how they will move their businesses into making money.

- Achieving £300 million investment through Foreign Direct Investment (FDI)
- Increasing the value of manufacturing exports by 15%

The industry recognises the need for export: both into and out of Northern Ireland.

Supporting £300 million investment by businesses in Research and Development – with at least 20% coming from Small to Medium sized Enterprises (SMEs)

There is an extremely high proportion of the workforce in the creative industries who work alone or with less than five employees. People tend to work across the networks within the sector; with others who have complementary skills. In doing so, they require a different needs as they are more of a “movement” than an institution.

Increase visitor numbers to 3.6 million and tourist revenue to £625 million by 2013.

The potential for cultural tourism is huge not least that this has been enhanced by the recent sporting achievements (i.e. golf to name one sport) but the likes of film, music and a general “creative and cultural intrigue” have a strong influence in bringing people to this part of the world.

Identify the key challenges currently facing the sector;

*In order to rebalance the economy, certain steps are needed to redress an under developed private sector in Northern Ireland. This rebalancing offers opportunities for entrepreneurs with innovative and creative businesses but they need support to take their quality products to the showcase or platform.

*The future of the Creative Industries is unidentifiable for a few different reasons: technology is advancing at an unstoppable rate during a backdrop of recession and cuts across every sector, while the opportunities for creativity and innovation are at last, being taken seriously. To lead the way therefore, “creatives” need to acquire core and appropriate skills to adapt to change, problem solve, communicate, present, think laterally, make connections, take risks and apply their understanding to new contexts. They need support to learn and develop these skills. Also required is development in leadership, management and business acumen.

The WEA is keen to support those needing these skills particularly at preliminary levels or through short programmes.

*The WEA is keen to support those with extraordinary skills however, we are also mindful that others also need wider support and the chance to avail of further opportunities to improve, that they too can demonstrate entrepreneurial rigor, regardless of their location, social class or background. “Grass roots initiatives” can mean working with communities as well as addressing basic or individuals’ needs: this is our business.

To quote Sir John Tusa, (Oct 2011):

“There is risk of ignoring the potential if we only look at the peaks. There is something else going on in the foothills.”

*In the past the WEA has presented to interdepartmental working groups and would be keen to connect in this way in the future as we see that working closely with other local government departments is essential to take this agenda forward and that the benefits are not just for creative inclusion. We recognise the impact on the economy to also affect social inclusion, encourage and inspire people to stay in education. We would endorse the “A” (for arts and/or creativity) in the STEM agenda to become STEAM.

The recent report issued by the Arts Council of Northern Ireland: outlines the poor working environments for those who work in the sector. Through its programmes, the WEA endorses positive working environments, where the likes of the crafts person earns and receives the appropriate trade for their skills and labour.

*Also, the programme endorses a network in Belfast and across the province, where working relationships are allowed to develop for collaboration, support or creative serendipity. The connect-ability through this creative community creates an environment which encourages production, idea development and harnesses skills to be produced within NI. Also, the likes

of our Older Peoples Programmes endorse the use of IT: creative or otherwise, which also connects this creative, digital community adding to the concept of Life Long Learning.

*There is a need for bespoke support. Mentoring has also proven to be very significant if used appropriately and directly increases the productivity and confidence of participants.

*Access to the creative industries and arts is another of our priorities and an example of this work can be seen in work carried out in the past few years in partnership with the Belfast Festival at Queens, which brings those who have previously been denied the opportunity of engaging in activities of this kind. We would endeavour to do more of this kind of work in the future and fully utilise the new venues and opportunities established.

Investigate whether particular gaps exist in current policies, strategies and delivery mechanisms, in areas such as: financial and business support; tax credits; education, training and skills development; leverage into international markets; the protection of intellectual property; and legislative developments;

*In response to the report “New Deal of the Mind” written by Martin Bright last year and reflecting the “Creative Survival in the Hard Times: A new Deal of the Mind Report” for the Arts Council, England, March 2010 which show that there needs to be real recognition for real employment.

The CT model has potential to be used within the context of a larger programme which if connected with the likes of an enterprise scheme which was offered in England in the 80’s, could serve as a catalyst to offer opportunities across the geographical and skills remit of this area.

*From idea refinement and incubation in business start up through to presentation, pitching and sealing the deal, there is a strong view that we need to improve in these areas in order to compete better to neighbouring or international markets.

*There are also gaps in training around “soft skills” such as communication, team work, leadership, etc within the context of this area which support and strengthen the more hard approaches within this sector.

WEA has evidence which informs us that our programmes increase confidence of our learners and the creative projects are no exception to this. Students are encouraged to apply their learning, take risks and are better equipped because of their learning experiences with us.

*Although they know they are likely to struggle with the concepts, WEA participants have also requested support in areas such as the protections of intellectual property how to get their products into international markets, and legislative developments, etc. however, the “intellectual worth” is not being truly identified or taken seriously in the industry in Northern Ireland and confidence needs to increase so that this is given is adequate value.

Analyse and compare policies, strategies and delivery mechanisms in Northern Ireland with other UK regions and countries, in terms of their effectiveness in supporting the creative industries;

*In comparison to the rest of the UK, we acknowledge that Northern Ireland has travelled a long distance in a short time and the power being established by local government only a few years ago following a long period of conflict should not be overlooked. However, the incubation and support given to back the creative industries is one way for the Department and indeed the province to be seen by others as developing a new agenda. Using the vehicle of creativity to deal with the past, preparing us for the future while coming to terms with the present, will not only impact our economy, but give a voice to the silenced and tell our story to the rest of the world.

*It is felt that Northern Ireland is lagging behind in comparison to other regions and needs a more supportive infrastructure which takes this agenda seriously. There needs to be less bureaucratic methods which allow end results to be achieved more fluidly and an increase of an environment which encourages freedom, openness, exploration, learning and creativity. If this space could flourish, it would allow the creation of beauty and a sense of pride.

*Culture is playing an increasing role in people's lives right across the world. Due to the community development and good relations work that the WEA is involved in through our common initiatives, we recognise our rich, native heritage. We are mindful of the power of story telling and gathering, and the depth of talent in our community. Culture and the arts continue to play an increasing core importance in our sense of self-identity; interaction as well as income and a cultural infrastructure should be an asset to inspire new products and concepts. An example of this might be seen in the decade of centenaries which are due to take place: research from the Community Relations Council has detailed that people want to contribute, see and hear these stories as "creative capture".

Examine the extent and effectiveness of the collaboration and co-ordination between industry, government departments and academia, in maximising and harnessing the full potential of the creative industries in Northern Ireland;

*The WEA strongly encourages collaboration: not just because it is a significant tool needed for the current climate but because we promote working and living in a cohesive and just society. This principle is to be applied to the creative industries, which in its diversity, cannot possibly function in isolation. For example, the craft practitioners on our courses are encouraged to recruit photographers and web designers to help promote their work and digital designers are encouraged to work with musicians, etc.

Further collaboration is needed within the sector, although the WEA encourages our students to be confident in their own skills and original creativity rather than feeling over precious or insecure. In doing so, they work collaboratively and indeed, have developed a network across the province because of this learning experience.

*At a different level, the WEA works closely with a combination of cultural, arts, creative industry organisations such as Creative and Cultural Skills, Skill Set, the University of Ulster, Northern Ireland Museums Council, the Belfast Festival at Queens, Public Relations Office of Northern Ireland as well as professionals across the industry. We are keen to continue these links and further develop the woven structure which includes helping individuals to improve their businesses. We would hope that local government would create opportunities for DCAL, DEL, DETI and other departments to work together with us, sub-sectors as well as the creatives in our community, by serving as a catalyst which would allow us to truly flourish.

*In the past, WEA has welcomed support from European funding for creative, cohesive and inclusive projects. We would hope to avail of these opportunities in the future and would appreciate local governments help in enabling this to happen.

Consider the creative industries at sub-sector level in respect of any funding and support available; and assess the validity of prioritising particular industries within the sector for this support;

*As already stated, the WEA is keen that a wide interpretation is given towards the creative industries: regarding skills, levels of abilities, background, technical as well as creative content and that an even spread of resources are given. This is the only way that this area can progress further.

One concern that the WEA would have is that if any segment of the industry is disproportionately focussed on, that the other sectors will become further disadvantaged. For example if the craft sector is not supported as much as digital content, this will prove to be detrimental.

To finish with a quote:

“According to research by NESTA, and by Creative & Cultural Skills, the creative industries are expected to grow more rapidly than the rest of the economy. There is no slackening in the pace of technological change. Culture continues to be of increasing importance in our sense of self-identity, our relationships with other people, and the way we make our living. Against this backdrop of both incremental and disruptive change the perennial truths of human existence – our search for creative expression, money and love – remain.”

“Creativity, Money, Love: Learning for the 21st Century”, A New Direction, Nov 2011

S. Wright, J. Kieffer, J. Holden, J. Newbiggin

Report to the Assembly with full findings, conclusions and recommendations for improvements in: policies and delivery mechanisms; and collaboration among all key stakeholders, to further develop and enhance the potential of the creative industries in Northern Ireland.

Report commissioned by the Arts Council for Northern Ireland: “The Living and Working Conditions of Artists in Northern Ireland and the Republic of Ireland: Summary of Northern Ireland Findings”, (July 2010).



Published by Authority of the Northern Ireland Assembly,
Belfast: The Stationery Office

and available from:

Online

www.tsoshop.co.uk

Mail, Telephone, Fax & E-mail

TSO

PO Box 29, Norwich, NR3 1GN

Telephone orders/General enquiries: 0870 600 5522

Fax orders: 0870 600 5533

E-mail: customer.services@tso.co.uk

Textphone 0870 240 3701

TSO@Blackwell and other Accredited Agents

£32.75

Printed in Northern Ireland by The Stationery Office Limited
© Copyright Northern Ireland Assembly Commission 2013

ISBN 978-0-339-60470-4

