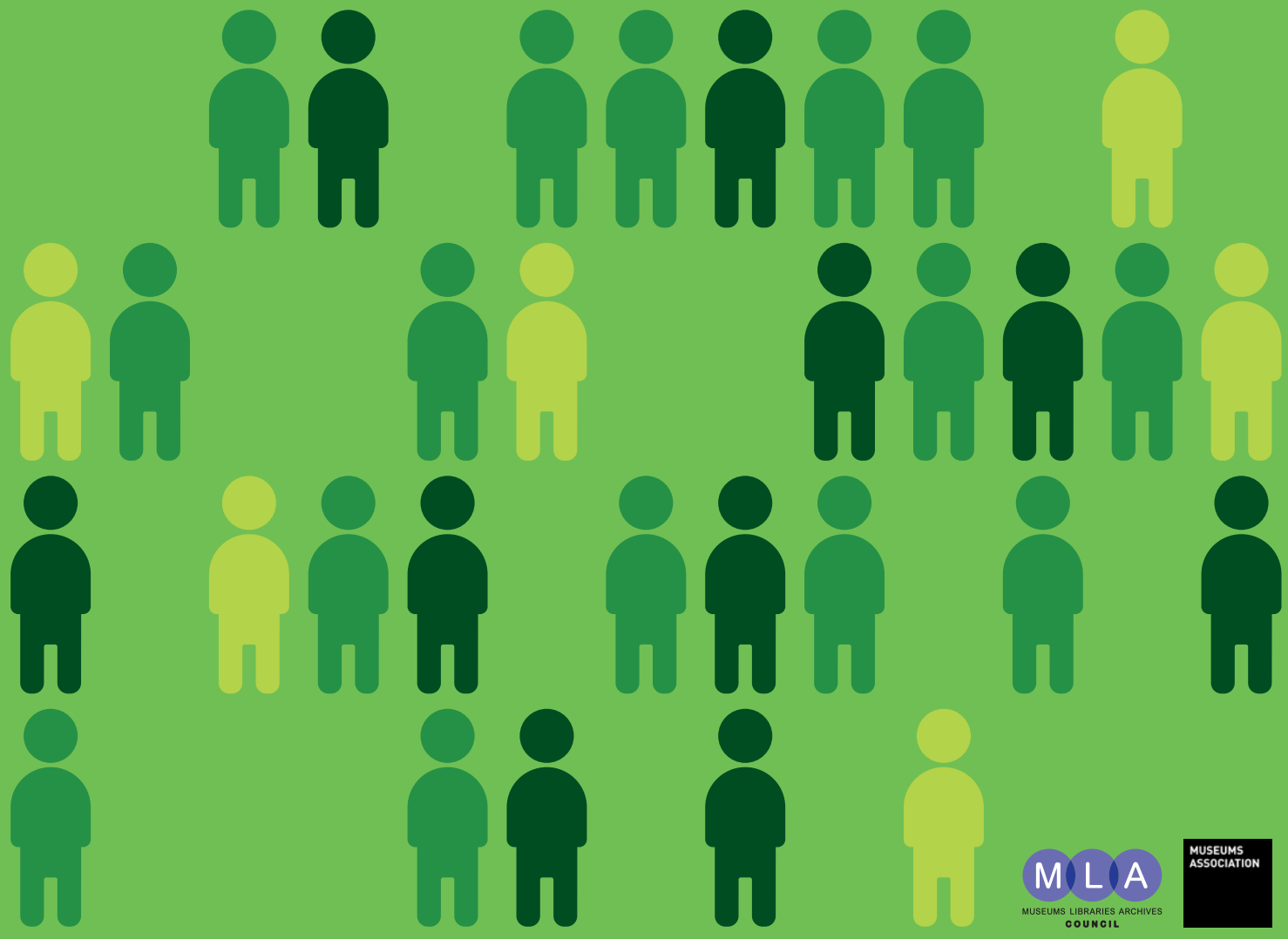
creative & cultural skills

The Cultural Heritage Blueprint

A workforce development plan
for **cultural heritage** in the UK
December 2008



MLA MUSEUMS LIBRARIES ARCHIVES COUNCIL

MUSEUMS ASSOCIATION

Creative & Cultural Skills is the Sector Skills Council for Advertising, Craft, Cultural Heritage, Design, Music, Performing Arts, Visual Arts and Literature. The cultural heritage sector includes built heritage, museums and galleries, conservation and archaeology.

There are 25 Sector Skills Councils in total, established in 2005 as independent employer-led UK-wide organisations governed by the UK Commission for Employment and Skills.

Creative & Cultural Skills exists to bridge the gap between industry, education and the government to give employers real influence over education and skills in the UK.

Creative & Cultural Skills' vision is to make the UK the world's creative hub.
Creative & Cultural Skills' mission is to turn talent into productive skills and jobs, by:

- Campaigning for a more diverse sector and raising employer ambition for skills
- Helping to better inform the career choices people make
- Ensuring qualifications meet real employer needs
- Developing skills solutions that up-skill the workforce
- Underpinning all this work with high quality industry intelligence.

The Cultural Heritage Blueprint is part of the Creative Blueprint, Creative & Cultural Skills' Sector Skills Agreement with the UK Commission for Employment and Skills. The Creative Blueprint for England, Scotland, Northern Ireland and Wales is available at www.ccskills.org.uk.

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Foreword

The UK cultural heritage sector is a world leader. Along with the rest of the UK's creative and cultural industries, cultural heritage plays a central role in shaping our national identity, supporting the development and sustainability of local and national economies and providing a source of inspiration and creativity.

To maintain its position as a world leader, and to ensure it can make a significant impact on the prosperity and well-being of the UK, the sector has to develop, improve and evolve to meet the changing needs of society.

The workforce is central to the cultural heritage sector and it must evolve and change to meet the new demands placed on it by the public it serves, and the customers and businesses that use it.

The sector's workforce already operates at a high level; it draws on a pool of talented and dedicated people, many of whom are volunteers. There are however significant challenges facing the workforce: restrictive entry routes into the sector; a lack of diversity; a need for more staff development; continuing improvement in leadership and management; a need for more business, enterprise and entrepreneurial skills; and a need to develop sector-specific skills.

This action plan has been developed by Creative & Cultural Skills' Cultural Heritage Skills Advisory Panel supported by the Museums Association with funding from the Museums, Libraries and Archives Council. The development of the plan has also included wider consultation with the sector, carried out by the Museums Association. It sets out key priority actions for the next ten years, and a number of additional ideas for action. The plan is aimed at employers, professional associations and individuals working in cultural heritage, as well as related funders, investors and policy-makers across England, Wales, Northern Ireland and Scotland.

Our aim has been to identify a series of actions and recommendations which are prioritised and listed in the Executive Summary at the front of the plan. Our next step is to take this out widely to the cultural heritage sector and those who fund and influence it across the UK nations, to ask which aspects of the plan employers and others can take forward. Please contact engagement@ccskills.org.uk to register your interest or to take part in one of the proposed industry working groups.

This plan is an iterative process and will be available for comment online at www.ccskills.org.uk. Please let us know what you think. Our aim is to drive up employer-demand for skills in the UK – the more you tell us, the more influence you can have over investment in skills for your sector.



Jane Glaister, OBE
Chair, Cultural Heritage Skills Advisory Panel



01 Executive Summary



The Cultural Heritage Skills Advisory Panel, made up of industry representatives from across England, Wales, Scotland and Northern Ireland, has identified key actions to ensure that the cultural heritage workforce is sustainable long-term. These actions will be taken forward by UK-wide stakeholders in the cultural heritage sector and Creative & Cultural Skills, in partnership with employers, professional and trade associations, sector bodies, funders, Further and Higher Education, relevant government departments and policy-makers across the UK.



Executive Summary

Photo:
Museums Galleries
Scotland



The Cultural Heritage Skills Advisory Panel, made up of industry representatives from across England, Wales, Scotland and Northern Ireland, has identified these actions to ensure that the cultural heritage workforce is sustainable long-term.

This thinking was developed initially via Creative & Cultural Skills' Creative Blueprint research, which surveyed approximately 2,000 employers across the creative and cultural industries as a whole. Common themes were identified in relation to workforce development, including the importance of management and leadership; accessibility of entry routes in to the sector and the diversity of the workforce as a consequence; qualification reform; and the need for appropriate labour market intelligence.

Executive Summary
The Panel's work was to approach and develop this research considering the specific needs of the cultural heritage sector. The following aims were identified to develop the cultural heritage workforce so that it is:

- Responsive to, and skilled to deliver on, changing macro and micro-environmental forces
- Creative, innovative and outward looking
- Able to lead effectively
- Committed to Continuous Professional Development and promoting learning organisations
- Diverse and reflective of the market it serves
- Accessible to enter
- Striving for excellence and sustainability
- Business focused, entrepreneurial and enterprising and willing to take risks
- Appropriately paid.

The industry and stakeholders identified and agreed the following key workforce challenges which need to be addressed if the industry is to grow:

1. Remove restrictive entry barriers into the sector
2. Diversify the workforce
3. Commit to Continuing Professional Development (CPD) for staff
4. Improve leadership and management
5. Develop business, enterprise and entrepreneurial skills
6. Develop sector-specific skills.



Photo: The Manchester Museum, photography by Steve Devine

1.1 Key actions for the future:

These are actions the Cultural Heritage Skills Advisory Panel has identified as priorities to-date. They will be taken forward by UK-wide stakeholders in the cultural heritage sector and Creative & Cultural Skills, in partnership with employers, professional and trade associations, sector bodies, funders, Further and Higher Education, relevant government departments and policy-makers across the UK.

Aim 1 Remove restrictive entry barriers into the sector

Action 1.1 Create more employer-led work-based entry training opportunities; a UK-wide programme of Apprenticeships and traineeships	**Target** 600 Apprenticeships across the UK by 2014 National Occupational Standards reviewed by 2009
Action 1.2 Develop a framework and best practice guidance for high-quality work placements and volunteering opportunities	**Target** Guidance produced by 2010
Action 1.3 Establish a framework to provide continuing professional development for recent entrants (paid and voluntary) in their formative years	**Target** Complete scoping for a Continuing Professional Development (CPD) framework by 2011

Aim 2 Diversify the workforce

Action 2.1 Actively engage with the new Diplomas for 14-19 year olds in England and identify similar opportunities for engagement UK-wide; provide opportunities for placements and educational visits	**Target** Contribute to the development of the Diploma in Humanities to be introduced in England in Sept 2011 Identify alternative approaches in Scotland, Northern Ireland and Wales by 2010
Action 2.2 Increase the use of approaches such as positive action, embedding them in to organisational working practice to make them sustainable	**Target** Comprehensive guidance on a range of approaches by 2010 500 participants in positive action initiatives by 2013

Aim 3 Commit to staff development

Action 3.1 Introduce a UK-wide programme of secondments	**Target** Scope funding and develop the programme by 2011
Action 3.2 Develop the Creative Choices° website to be a listing service for development opportunities	**Target** First opportunities to be available online by 2010

Further ideas for action are discussed throughout the document.

This plan sets out a comprehensive and challenging programme of work. It is now vital to raise awareness of it across the sector and its investors, and secure commitment to taking the actions forward. Creative & Cultural Skills will take a lead in identifying partners for the actions and, together with the Museums Association, will publish an implementation plan detailing the commitments and specific timescales in 2009.

Aim 4 Improve leadership and management

Action 4.1 Employers to actively engage with the creative and cultural leadership programmes across the UK and support the continued development of flexible models to fit the needs of the sector	**Target** Increase variety of leadership development opportunities available across the sector by 2011 Creative & Cultural Leadership programme in Scotland to be launched in 2008
Action 4.2 Train and develop line managers to ensure that they are able to nurture and develop staff and volunteers	**Target** Training and development programme for managers by 2012

Aim 5 Develop business, enterprise and entrepreneurial skills

Action 5.1 Create more opportunities to work in partnership with the commercial sector	**Target** Guidance and ideas for working with other sectors to be available by 2010

Aim 6 Develop sector-specific skills

Action 6.1 In-depth research to identify the specialist skills that are in short supply or at risk, with identified action to strengthen them	**Target** Research to be undertaken by 2011

02

Context



The workforce is central to the cultural heritage sector and it must evolve and change to meet the new demands placed on it by the public it serves.



Context

Photo:
Dunblane Museum



2.1 The role and purpose

The cultural heritage sector includes museums, galleries with collections, built heritage, conservation, heritage landscape, archaeology, and related member organisations. The sector contributes £1.01 billion to the UK economy[1], an increase from £952 million in 2006[2].

Cultural heritage is the legacy of past generations that is preserved and shared with today's society and kept for future generations. Cultural heritage helps us to understand how society has evolved and contributes to shaping the future. It is broad, encompassing historic buildings, landscapes and collections – from towns, cities and rural spaces in the UK, to collections from across the world. It stretches beyond the tangible to languages, customs and practices.

Cultural heritage is owned and held in trust on behalf of the public. The public are central to defining what constitutes the UK's cultural heritage by the value that they place on it. The sector's unique role has ensured its position as a key driver for regeneration. It supports the development of cohesive communities and contributes to shaping the cultural identity of specific places.

The sector comprises all those who collect, preserve, study and communicate the past, present and future in order to develop and promote understanding and curiosity. It consists of a variety of organisations, institutions, sector bodies and individuals. They operate at a national level across the UK, for devolved nations or at a regional and grass-roots level. A core part of the sector is publicly funded.

The cultural heritage sector:

- Collects, preserves and interprets the past
- Develops and shares knowledge and ideas
- Provides opportunities for learning and engagement
- Enriches peoples lives and creates a sense of place and identity
- Provides creativity, inspiration, and enjoyment.

There are 1,510 businesses in the cultural heritage sector in the UK in 2008[3], which has increased from 1,430 in 2006[4]; 9% have a turnover equal to or more than £1 million. In 2006, the sector employed 53,810 people in the UK. It employs 57,350 in 2008. Higher numbers are deployed in a voluntary capacity. Museums account for 59% of the total workforce.

Out of these businesses, 30% employ 20 or more people. 4% of the sector is self-employed. 13% of jobs are temporary and 44% of these are seasonal. 10% of the sector is located in Scotland, 3% in Northern Ireland and 4% in Wales. In England, 27% of the workforce is based in London, and 14% in the South East. While many creative and cultural industries have a location-bias towards London and the South East, cultural heritage organisations are more evenly spread across the UK. For example, 10% of the sector is based in the South West[5].

1 Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
2 Creative & Cultural Skills, (2007). The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – The Skills Needs Assessment. Creative & Cultural Skills.
3 Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
4 Creative & Cultural Skills, (2007). The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – The Skills Needs Assessment. Creative & Cultural Skills.
5 Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.

Context



There is a small majority (52%) of female workers in the sector; 93% of the workforce is white, which is reduced from 95% in 2006[6] – 54% of the workforce is aged over 40[7].

The cultural heritage sector is predominantly funded by the public sector. A significant proportion of the workforce is voluntary by choice. There can be a tendency to overlook the voluntary workforce but they still require skills development in order for the sector to thrive and develop. Separate to this, there is also a culture of unpaid work experience as a prerequisite to getting a job in the sector, which is contributing to a narrowing of entry routes and contributing to a lack of diversity in the sector's workforce.

2.2 The contribution of the sector

The UK's cultural heritage is internationally celebrated. The sector makes a significant contribution to the economic and social well-being of the UK[8] and to its development as a central player in the international arts and culture arena:

- 87% of people think the historic environment plays an important part in the cultural life of the country[9]
- 2.5 million schoolchildren visited historic sites in 2006[10]
- **The economic benefits of the UK's major museums and galleries are estimated to be £1.5 billion per annum taking into account turnover and visitor expenditure[11]**
- The annual turnover of Britain's major museums and galleries exceeds £900 million. Broadly £1 in every £1,000 in the UK economy can be directly related to the museum and gallery sector. The major museums and galleries spend over £650 million a year[12]
- It is estimated that developers invested approximately £135 million in archaeological investigations through the planning process in 2007/8[13]
- New museums and galleries have contributed to the economic and social regeneration of industrial cities[14]
- There are over 42 million visits each year to major museums and galleries[15]
- Seven of the top ten visitor attractions in the UK are museums. Museums and galleries are a significant factor in attracting visitors to the UK[16]
- Privately-owned historic houses generate an economic contribution of over £1.6 billion[17]
- There were 62.8 million visits made to historic environment attractions in 2006[18]
- Heritage Open Days, organised by volunteers for local people, are the biggest mass participation event in England with over 3,500 properties and over one million people taking part.[19]

6 Creative & Cultural Skills, (2007). The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – The Skills Needs Assessment. Creative & Cultural Skills.
7 Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
8 National Museums Directors Conference, (2006). Values and Vision: the Contribution of Culture. National Museum Directors Conference.
9 English Heritage, (2007). Heritage Counts 2007. English Heritage.
10 English Heritage, (2007). Heritage Counts 2007. English Heritage.
11 Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts. London School of Economics.
12 Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts. London School of Economics.
13 English Heritage, (2008). Heritage Counts 2008. English Heritage.
14 Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts. London School of Economics.
15 Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts. London School of Economics.
16 Travers, T. (2006). Museums and Galleries in Britain: Economic, Social and Creative Impacts. London School of Economics.
17 English Heritage, (2007). Valuing our Heritage. English Heritage.
18 English Heritage, (2007). Valuing our Heritage. English Heritage.
19 English Heritage, (2007). Valuing our Heritage. English Heritage.



Photo: ICON-HLF – National Museums Liverpool

Culture and heritage are the biggest drivers of the UK's tourism industry, which was estimated to be worth approximately £85.6 billion in 2006, with over 32.6 million overseas visitors in 2007[20]. While the value of the UK's tourism industry is impressive and ranked sixth in the world, competition from other countries is growing and so there is a need to ensure it is equipped to compete in this global market.

In recent years the cultural heritage sector has benefited from significant investment through the establishment of the Heritage Lottery Fund. The fund has given substantial grants to projects across the UK ranging from large capital builds to local voluntary run heritage initiatives and programmes targeted at supporting workforce development.

In England regional museums and galleries have received around £300 million of funding through the Museums, Libraries and Archives Council's Renaissance in the Regions programme. In Scotland the Scottish Government's Regional Development Challenge Fund has provided over £1 million for museum projects.

An emphasis on social inclusion and other policy drivers influences the role and provision of cultural heritage. Legislative changes, such as those governing the designation and protection of heritage sites and buildings, have also had an impact on the sector. In England, the local government improvement agenda, as detailed in *A Passion for Excellence*, will have a particular impact on local authority cultural heritage services[21].

The development of technology has transformed and improved the way the sector operates and engages with the public. Collections and resources are increasingly now available online to access remotely, and valuable assets such as the National Archives can now be opened up to a wide audience.

Public engagement with personal histories, whether local or family, has boomed in recent years. Society is more mobile and people are able to engage with and enjoy cultural heritage across the world. Developments in media and technology have brought new worlds into homes, for example with the 24 Hour Museum. Initiatives such as the UNESCO designated World Heritage sites have heightened the sense of global cultural heritage.

The creative and cultural sectors have experienced significant growth in comparison to the economy as a whole and this is projected to continue over the next ten years. The projected employment growth for the UK economy is 0.39% per annum between 2007 and 2014 whereas the comparable growth rate for the creative and cultural sector is 1.05% per annum – three times higher[22].

[20] Office of National Statistics and Visit Britain, (2007). International Passenger Survey. Office of National Statistics.

[21] Local Government Association, (2008). A Passion for Excellence: An Improvement Strategy for Culture and Sport. Local Government Association, Department of Culture, Media and Sport, Sport England, Arts Council England, Museums, Libraries and Archives Council, English Heritage, and the Improvement and Development Agency.

[22] Creative & Cultural Skills, (2008). An Independent Assessment of the Growth Potential of Apprenticeships with Specific Regard to the Creative and Cultural Industries. Creative & Cultural Skills.

Context



Photo:
Glasgow City Council

2.3 The case for change

Research identified the following key challenges for the sector:

- The structure of the sector inhibits innovation and career progression (cross-sector working and organisational collaboration needs to improve)
- There is a need to diversify the workforce and remove barriers to entry for business success
- There is a need to improve management and leadership abilities of those working in the sector
- Increasing and strengthening specialist knowledge combined with the skills needed to apply and communicate this knowledge is essential for continued and future industry success
- There is a deficit of business and entrepreneurial skills in the sector inhibiting the sector's ability to respond and adapt to changing markets
- There are significant gaps in work-based technical and specialist skills provision and training.

2.4 Where next?

Understanding of cultural heritage changes and evolves over time; what counts as cultural heritage, what role should cultural heritage play and what should we collect and preserve – are all questions that will continue to be discussed. The sector needs to be able to adapt and respond to the changing needs of society and the communities it serves.

Key to its future is sustainability, in its broadest sense. We need to protect cultural heritage from environmental threats and any resulting erosion or destruction. There is also a need to ensure the economic and social sustainability of the sector.

One of the sector's strengths is its growing commitment to engaging with new and diverse audiences as well as maintaining current users. This is increasingly important as society continues to become more diverse. The sector needs to ensure that its provision is universal and accessible to all if it wants to continue to be relevant, attract visitors and secure continued public funding.

The sector has risen to the challenge of finding ways that cultural heritage can contribute to local, regional and national agendas. Cultural heritage and the creative industries are increasingly being called on to play a significant role in contributing to the development of sustainable and cohesive communities and other government priorities and strategies. This will continue to be a challenge and an opportunity for the sector. The local government improvement agenda as outlined in *A Passion for Excellence*[23], which particularly affects local authority cultural heritage services in England, will have an impact on how the sector measures and develops itself.

Hosting the Olympics in London in 2012, and the Commonwealth Games in Glasgow in 2014, has the potential to contribute to the development of the sector. It is estimated that the London 2012 Olympic and Paralympic Games will attract up to 300,000 overseas visitors, one million from the UK and five million from London[24] as well as 50,000 athletes, press and officials[25]. The Cultural Olympiad leading up to the 2012 games should provide opportunities for organisations across the cultural heritage sector to participate.

[23] Local Government Association,(2008). A Passion for Excellence: An Improvement Strategy for Culture and Sport. Local Government Association, Department of Culture, Media and Sport, Sport England, Arts Council England, Museums, Libraries and Archives Council, English Heritage, and the Improvement and Development Agency.
[24] Pricewaterhousecoopers, (2005). Olympic Games Impact Study. Department for Culture, Media and Sport.
[25] Experian, (2006). Employment and Skills for the 2012 Games: Research and Evidence. Learning and Skills Council and the London Development Agency.



Photo: The Manchester Museum, photography by Steve Devine

Like so many areas that are heavily reliant on public funding, money for cultural heritage provision will continue to be limited. The pressures on both central government funding and that of local authorities across the UK will impact on the sector. There will also be a significant reduction in funding from the Heritage Lottery Fund as money is diverted to the London 2012 Olympics and Paralympic Games. Against this backdrop, the sector needs to develop an entrepreneurial approach to income generation and ensure financial sustainability. It also needs to continue to demonstrate its value if it wants to secure funds.

2.5 The sector workforce

The workforce is the cultural heritage sector's most significant asset. It encompasses paid and voluntary staff and governing bodies that currently deliver high-quality services to the public. Recent figures collected by Creative & Cultural Skills put the number of people working in the sector at 57,350[26].

Key job roles in the cultural heritage sector:
Front of house staff; those working in exhibitions, interpretation, display and design; curatorial and collections staff; conservators; artisans; craftspeople; marketing and communication; site management; planning and surveying; education; audience development; researchers; field archaeologists; archaeological resource managers; ICT; and management and administrative roles.

Like other creative and cultural industries a significant proportion of the workforce is voluntary and the sector would not be able to survive without their contribution. The National Trust alone has over 43,000 volunteers, which provide an economic value of £16.3 million per year, equivalent to 1,300 extra full-time staff. Their skills development must also be accounted for.

The majority of staff work in public sector organisations or charities, but a significant minority work in the commercial sector, either self-employed or in commercial organisations. This is particularly true for those working in archaeology and conservation. There is also a growing trend for people to move into consultancy roles. Approximately 4% of the workforce is self-employed and 1% of the sector is freelance[27]. Seasonal workers also make up a key part of the workforce.

The workforce is predominantly white with a small majority of female workers. The workforce is highly qualified, with 50% educated to masters degree level or above[28]. The sector is reasonably small and the number of job vacancies is limited. This means getting into the sector can be difficult, especially as the turnover of staff is relatively low, although short-term contracts have increased this. The sector suffers from low levels of pay.

[26] Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills. This figure does not include volunteers.
[27] Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[28] Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.

03

Challenges and Actions



The sector's workforce already operates at a high level. It draws on a pool of talented and dedicated people, many of whom are volunteers. There are however significant challenges facing the workforce, particularly in a changing economic climate; restrictive entry routes in to the sector, a lack of diversity, a need for more staff development, a need for continuing improvement in leadership and management, a need for more business and entrepreneurial skills, and a need to develop sector-specific skills.



Challenges and Actions

Photo:
Museums Galleries Scotland



The cultural heritage sector is comprised of a broad group of sub-sectors delivering a diverse range of services and functions. Due to its fragmentary nature producing a completely uniform list of issues affecting the workforce is not straightforward. The majority of the issues outlined are common across all the sub-sectors; conservation, archaeology, built heritage and museums and galleries. Some may be less relevant to some sub-sectors.

The issues and actions contained in this document are intended to relate to all those working in the cultural heritage sector – paid and voluntary staff, self-employed and freelance individuals and governing bodies.

The key issues affecting the cultural heritage sector workforce are:
- Entry into the workforce
- Workforce diversity
- Staff development
- Leadership and management
- Business skills, enterprise and entrepreneurship
- Sector-specific skills.

To develop and change the workforce a number of key challenges need to be addressed. In summary:

- **Remove restrictive entry barriers into the sector**
  - Create more ways of entering the workforce. Currently, entry routes are narrow and potentially discriminatory.
- **Diversify the workforce**
  - Increase the socio-economic, ethnic, gender and disability diversity of the workforce. The lack of diversity extends to all areas of the workforce, including governing bodies and volunteers.
- **Develop the workforce**
  - Nurture staff and volunteers and train them appropriately, especially where there are skills needs and gaps.
- **Improve leadership and management**
  - Improve the leadership and management abilities of those in the sector, particularly the skills of new leaders and those at governance level.
- **Develop business, enterprise and entrepreneurial skills**
  - Address the growing need for business and entrepreneurial skills.
- **Develop sector-specific skills**
  - Develop sector-specific knowledge and skills so that the workforce can understand, communicate, preserve and develop the UK's cultural heritage. The sector is at risk of losing expertise in some areas, and failing to keep up-to-date in others.

The Cultural Heritage Skills Advisory Panel have spent time identifying and discussing the key issues these challenges present, and in the following pages have identified actions which should be prioritised. The Panel have also agreed a set of recommended further activity, and some additional ideas for consideration by partners. The priorities and recommendations will be taken forward in an Implementation Plan which will follow this document in 2009.

Challenges and Actions



Photography by Ben King

3.1 Entry into the workforce

Summary of the issues:

- There are not enough entry routes into the sector and some entry level positions may demand unnecessary requirements in terms of qualifications and experience
- There needs to be more entry-level training provided on the job by employers, and more entry posts or traineeships and Apprenticeships
- There is not enough provision or sector buy-in for National Vocational Qualifications, Scottish Vocational Qualifications and Foundation Degrees that can support workplace training and development. Getting work-based training accredited can be difficult
- Transferable skills from other sectors are not always valued
- Work experience (particularly in museums) is often a requirement so volunteering is commonplace. However work experience opportunities can be hard to access and badly planned or unstructured. The fact that it is unpaid is a financial barrier for many
- Some formal entry-level training does not provide entrants with the skills and experience required to obtain a job
- The cost of university-based training can be a barrier.

'In a marketplace where employers can pick and choose from a large pool of freely available talent, young people are required to develop their own skills through unpaid work and to find their own jobs…[29].'

Entering the cultural heritage sector workforce is difficult; many of the issues link closely to those relating to diversity covered later in this document. Issues affecting people's ability to enter the workforce include few entry routes with an over-emphasis on academic qualifications; 54% of the workforce hold at least a degree as their highest qualification, and 50% hold at least a postgraduate degree or higher. Other barriers to entry include the high cost of training and a lack of on-the-job training as well as the competition for jobs and an over-supply of graduates.

Over the past twenty years organisations have moved away from training their own entry-level staff to relying on Higher Education providers, but there is growing consensus that many of the skills needed can only be learned on the job. The sector needs to do more entry-level training itself and develop closer collaboration with Higher Education Institutions, not only on an organisation-to-organisation basis, but also in a nationally or regionally co-ordinated way.

The Leitch Review in 2006[30] called on employers to take more responsibility for skilling up their workforce, and proposed closer collaboration and partnerships between employers and education providers, such as employer co-funded places. The report also called for publicly-funded training courses to be more responsive to employer needs.

Sometimes organisations within the sector can set unnecessarily high entry requirements and fail to recognise transferable skills and competencies. In addition to this, as a result of an oversupply of graduates in some sub-sectors such as museums, people who are academically over-qualified are being recruited to posts that could easily be filled by non-graduates.

[29] Parker, S. Tims, C. and Wright, S. (2006). Inclusion, Innovation and Democracy: Growing Talent for the Creative and Cultural Industries.Demos.
[30] Leitch, S. (2006). Prosperity for All in the Global Economy: World Class Skills – Final Report. London: Stationery Office.



Photo:
Trustees of the
British Museum

The sector does not always value or provide enough alternative training models to Higher Education, such as vocational courses – National Vocational Qualifications (NVQs), Scottish Vocational Qualifications (SVQs) or Foundation Degrees. Only a small proportion of museums use NVQs and SVQs to develop and train their workforce. There are some exceptions such as a new NVQ in archaeological practice, developed by the sector, but this has yet to be picked up by many employers. A number of Foundation Degrees relevant to the sector are emerging, for example the new Foundation Degree in Cultural Services in the East of England. Foundation Degrees have the potential to compliment other alternative entry routes such as Apprenticeships.

The need for employers to play a more active role in training and developing staff is an important factor in improving entry to the workforce. Currently employers do not provide enough training for people to gain the required skills. There are very few opportunities through recognised Apprenticeships, traineeships or internships for people to train on the job.

Some progress is being made; there are several established programmes like the National Trust Careership programme and schemes including Creative & Cultural Skills' Creative Apprenticeship programme launched in 2007. The Heritage Lottery Fund provides funding for training bursaries and recently financed several in conservation and archaeology. A small number of organisations are beginning to offer traineeships but these need to increase significantly.

Some organisations, like the National Trust, have transformed lower grade jobs such as conservation assistants into training and development roles. These have a defined programme of development and an opportunity to progress to a higher grade. If more organisations were able to do this then the impact could be considerable.

For many, entry into the sector is dependent on gaining extensive work experience, mostly unpaid, which can discriminate against those who can't afford to do so. There are also issues around the quality and accessibility of work experience in the sector. While some come away with a positive, fulfilling experience many can find themselves exploited and still lacking skills. As with paid work, the sector would benefit if work experience became more transparent in its recruitment and structured in its approach.



Challenges and Actions



Photo:
Trustees of the
British Museum

Key priority actions:

- **Create more employer-led work-based entry training opportunities; a UK-wide programme of Apprenticeships and traineeships.**
- **Develop a framework and best practice guidance for high-quality work placements and volunteering opportunities.**
- **Establish a framework to provide continuing professional development for recent entrants (paid and voluntary) in their formative years.**

Recommended further activity:

- Work with Creative & Cultural Skills and Further Education to develop and host Apprenticeships across the sector and ensure they are fit for purpose
- Expand the areas of work within the cultural heritage sector which can be addressed through Apprenticeships' e.g. conservation, curatorial, education, archaeology roles
- Revise the National Occupational Standards (NOS) where needed, to support the development of Apprenticeships and other entry models
- Increase the take up of Foundation Degrees and other work-based entry level training models
- Build on existing models of bursaries and traineeships (Heritage Lottery Fund bursaries, Museums Association Diversify scheme) to develop models that can be sustained by the sector without outside funding
- Develop traineeships that can be hosted by organisations working in partnership
- Continue to advocate the need for traineeships and Apprenticeships to funders
- Support staff through Higher Education and Further Education courses, including Foundation Degrees
- Develop the skills of volunteer managers to develop their colleagues
- Build on existing sources to create best practice guidance for voluntary work
- Devise a way to openly advertise voluntary work (through Creative Choices° and other web sources)
- Create more genuinely structured 'entry-level' posts that provide a strong element of training and development.

Additional ideas for action:

- Work with organisations and Higher Education and Further Education training providers to develop a range of entry routes into the sector (for different stages in an individual's career)
- Establish in-house training schemes and, where appropriate, do this in collaboration with higher education providers
- Move towards more competency-based job descriptions that recognise transferable skills and aptitudes
- Work with organisations to develop a framework for reassessing job descriptions and entry requirements
- Work with Creative & Cultural Skills on the ongoing programme of qualifications reform.



Photo:
Courtesy of One North East

3.2 Workforce diversity

Summary of the issues:

- Weak commitment and leadership from employers to take action to diversify their workforce; the moral and business case for diversity is not fully understood
- Patchy knowledge and understanding of practical ways to address workforce diversity such as through positive action schemes and changes to recruitment practices
- Narrow and inhibiting entry routes
- A lack of good careers information demonstrating the range and scope of jobs within the sector
- A poor image of the sector and a lack of diverse role models, which is exacerbated by limited contact with under-represented groups
- Low pay, often not commensurate with the qualifications and skills required
- A lack of accurate data on the make up of the cultural heritage sector workforce.

In order to attract the greatest range of talent and to respond to and grow its market, the sector needs to be diverse in all it does: in what it collects, in how it interprets and how it provides access. It also needs to have a diverse workforce, but the sector has a long way to go to achieve this. Recent figures put the workforce at 93% white[31].

'The creative industries have come to symbolize diversity in Britain: a signal of a tolerant and open society. But access to livelihoods in the creative and cultural industries, like most other sectors, remains easier if you are white, middle class and male[32].'

Recruiting a diverse workforce – paid and voluntary – has direct business benefits; it ensures that organisations have a workforce that reflects the communities they serve, helping them to understand their customers better so they can ensure their services meet the needs of the whole community. A failure to develop a workforce that reflects society may well in time lead to organisations limiting the number of potential users. Organisations with diverse workforces are able to draw on a wider range of skills and resources and bring in new ideas and perspectives.

'It stands to reason that businesses with a diverse workforce are more likely to attract a more diverse customer base and to provide a better, more tailored service to them. The development of new technologies and the need to provide services seven days a week have put additional demands on business.[33]'

Despite a lack of diversity being regularly identified as a significant issue, the sector has been slow to address it. There have been some notable exceptions to encourage people from diverse backgrounds to work in the sector, such as limited use of positive action in museums and galleries through schemes such as the Arts Council's Inspire Programme and the Museums Association's Museums, Libraries and Archives Council-funded Diversify scheme. To date, these have only resulted in just over 100 people from BME backgrounds joining the workforce. **The pace of change needs to increase.**

Not only is the sector not ethnically diverse; anecdotal evidence strongly suggests people from working-class backgrounds and disabled people are also significantly under represented. The lack of diversity continues up to board level.

[31] Creative & Cultural Skills, (2008). The Creative and Cultural Industries: Impact and Footprint 2008. Creative & Cultural Skills.
[32] Parker, S. Tims, C. and Wright, S. (2006). Inclusion, Innovation and Democracy: Growing Talent for the Creative and Cultural Industries. Demos.
[33] Department of Trade and Industry, (2003). Business Case for Diversity and Equality. Department of Trade and Industry.

Challenges and Actions



Photo:
Museums Association,
photography by
Joel Chester-Fildes

The reasons behind the sector's lack of workforce diversity are numerous and require varied approaches. One key barrier to the development of a diverse workforce can be a lack of commitment and leadership from employers. A lack of action on diversity is most commonly the result of organisations being unsure or unconfident about making the case for diversity, especially the business case. A change in organisational culture, which prioritises the need for diversity, has to occur. The difficultly in entering the sector also has a considerable impact on workforce diversity.

Reports such as *Barriers to Entering Museums and Archives*[34] demonstrate that many under-represented groups do not see themselves as being part of, or reflected in, the cultural heritage sector and its work. The image of the sector is poor; people do not identify with the workforce and often have little understanding of the range of work on offer.

The museums sector has made considerable progress in developing and increasing the work it does with diverse and under-represented audiences through new programmes of work and outreach projects. It now needs to do more to translate these experiences and contacts into a desire to work in the cultural heritage sector. In particular, it needs to reach young people when they are making decisions about their careers.

Low pay continues to be an issue, especially as poor pay often follows on from expensive training.

The extent to which low pay affects the diversity of the workforce is a subject of some debate, but it is probably the case that it acts as a barrier to some entering the sector, especially as poor pay often follows on from expensive training. Even though professional bodies including the Institute of Conservation, the Institute for Archaeologists and the Museums Association all offer guidance on pay, more proactive work needs to be done if salaries are to improve.

In order to monitor progress, the sector needs to regularly collect and publish accurate figures on the make-up of the workforce. Until now this has been ad hoc with inadequate central coordination. It is hoped that the development of Creative Choices°[35], which will publish labour market intelligence online, will allow progress to be monitored.

Approaches to address the lack of diversity need to be broad in focus, looking at all aspects of the issue, from attracting secondary school students to the sector to increasing the diversity of middle and senior managers and board members. Individual organisations can begin to identify the diversity issues affecting them and put appropriate strategies in place. Although sometimes seen as controversial, it may be the time for organisations to begin to set themselves targets in this area.

Key priority actions:

- **Actively engage with the new Diplomas for 14-19 year olds in England and identify similar opportunities for engagement UK-wide; provide opportunities for placements and educational visits.**
- **Increase the use of approaches such as positive action schemes, embedding them in to organisational working practice to make them sustainable.**

[34] Zebra Square Ltd, (2005). Barriers to Entering Museums and Archives. Museums, Libraries and Archives Council.
[35] www.creative-choices.co.uk



Photo:
St Andrews Museum

Recommended further activity:
- Make the business case for diversity
- Demonstrate leadership and commitment to diversity at all levels within organisations including boards
- Ensure the diversity agenda is seen as important across the workforce, including volunteers and placements
- Develop workforce diversity plans with specific goals and planned activities
- Fund positive-action and other diversification programmes
- Contribute to the development of the Diploma in Humanities through consultation, and support Diploma Delivery Partnership led by Creative & Cultural Skills
- Create early awareness of cultural heritage careers through more opportunities for different groups to engage with the sector:
  - Increase number of school age work placements offered in the sector, look at ways of expanding current models
  - Develop a programme of 'taster' opportunities
  - Increase the number of activities aimed at school children; especially 14 to 16 year olds, to utilise existing contact with schools to promote jobs within the sector.

Additional ideas for action:
- Regularly collect and publish accurate data on workforce composition
- Train from within – develop internal progression routes that allow individuals to advance through the organisation
- Disseminate information on different approaches to diversifying the workforce
- Explore and develop 'Diversity Champions' and identify role models for the sector
- Develop new careers information and resources for the sector – increase the use of web resources such as Creative & Cultural Skill's Creative Choices°
- Campaign actively for appropriate salaries.



Challenges and Actions



3.3 Learning and development for staff and volunteers

Summary of the issues:

- The development of skills can often be reactive and not strategically planned
- The development of staff can be undervalued and not invested in appropriately, and individuals can be passive in taking up development opportunities
- Development opportunities are harder for some to access, especially those on short-term contracts and lone practitioners
- Not enough people in the sector are actively undertaking Continuing Professional Development (CPD)
- Development opportunities are often not well signposted and less formal development tools such as mentoring, shadowing, and learning sets are not always valued
- The sector can be inward looking and does not do enough to seek alternative development opportunities
- Without opportunities to develop, individuals do not always possess the skills and knowledge to progress
- There are very few internal progression schemes within organisations
- The development needs of volunteers are often overlooked
- National Occupational Standards need to be regularly reviewed to ensure that they are relevant to the sector.

The cultural heritage sector requires continuing development of the workforce to ensure sustainability and growth. Skills gaps must be addressed, and it is essential to ensure that staff and volunteers are equipped to deal with the changing nature of their work. However, there is an under-investment in training and development and the sector is missing out on opportunities to nurture and develop its staff. Twenty-seven per cent of cultural heritage organisations report that all their staff have either undertaken or been offered training, and this includes health and safety and ICT training[36]. In some organisations, the workforce is entirely made up of volunteers, making investment in training particularly difficult.

Recognition of the need to develop learning organisations is fundamental to making a significant change in this area. A Demos report[37] for the Museums, Libraries and Archives Council in 2003 identified 'a negative or reluctant workforce development culture' within the cultural heritage sector. Significant progress could be made here through the development of people management skills so that line managers are confident and equipped to take on the role of nurturing their teams.

Opportunities for training and development are often haphazard and reactive. Patchy use of proper appraisals and personal development plans contribute to this. There is an element of "short-termism" in development opportunities, where the emphasis is on immediate skills required for projects and not on potential future development needs. The growth in short-term contracts has exacerbated the problem, as there is often even less investment in the development of people who are not permanent members of staff. Not enough value and commitment is placed on the development of voluntary staff.

[36] Creative & Cultural Skills, (2007). The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – Understanding Supply. Creative & Cultural Skills.
[37] Demos, (2003). Towards a Strategy for Workforce Development. Museums, Libraries and Archives Council.



Photo: ICON-HLF

The cost and availability of training opportunities is an issue for some. However, in many areas there are adequate opportunities but they are poorly signposted. Individuals can often lack the initiative and drive to seek them out. Furthermore, support for volunteer managers is also lacking. A minority of professionals, often working in larger organisations, are employed specifically to recruit, manage and support volunteers. Elsewhere, volunteer management may be an aside to a particular role, and training and direction for such individuals is ad hoc, if present at all. When surveyed, 4% of organisations in the cultural heritage sector specifically mentioned training volunteers[38]. Initiatives such as the Museums Galleries Scotland Volunteer Manager's Network seek to address this gap by offering anyone responsible for volunteers in the cultural heritage sector support, guidance and a forum for good practice.

One of the results of not developing the sector's workforce is that, while there is little difficulty recruiting entry-level posts, there are problems recruiting to many middle-management jobs. The culture of under-investing in training and development continues into mid and senior posts. There can be an assumption that the majority of training and development is done in the initial stages of a career and once people reach a certain level of responsibility they have all the skills needed. The number of people actively doing formal Continuing Professional Development (CPD) can diminish for those in senior posts[39].

Professional development schemes like the Associateship and Fellowship of the Museums Association and the Professional Accreditation of Conservator-Restorers (PACR) scheme from the Institute of Conservation provide a good framework for people to plan for their own development. These schemes can have a significant impact on the individual and the wider sector, but the take up of these and other CPD opportunities needs to increase. Archaeology is taking a lead here and the Institute for Archaeologists is seeking to make CPD compulsory for all of its members.

The sector can take a narrow view of what constitutes development activities, with an over-reliance on formal training opportunities such as courses. There are few alternative developmental opportunities such as secondments, shadowing and mentoring.

The lack of any clear, structured career pathway is another relevant feature. It can lead to people leaving the sector, unable to see where the next logical career move should be, or demoralised by the lack of jobs that offer some form of progression. The small number of vacancies exacerbates this. Some organisations have developed internal progression schemes to counter this trend.

There are many organisations that provide comprehensive training and development for their staff, but these examples of good practice are not replicated across the sector. The development of learning organisations is central to this.

[38] Creative & Cultural Skills, (2007). The Creative Blueprint: The Sector Skills Agreement for the Creative and Cultural Industries – Understanding Supply. Creative & Cultural Skills.

[39] Davies, M. (2007). The Tomorrow People. Museums Association. Millman, A. Murch, A. (2004). Workplace Matters. Museums Association.

Challenges and Actions



Key priority actions:
- **Introduce a UK-wide programme of secondments**
- **Develop the Creative Choices° website to be a listing service for development opportunities**

Recommended further activity:
- Support and encourage staff and volunteers to undertake professional development, particularly in response to skills gaps and shortages
- Create more development opportunities such as secondments and shadowing
- Encourage staff to contribute to the development of knowledge and skills of others in the sector
- Develop a programme of 'taster' days for staff to experience different areas of work across organisations
- Increase the commitment to staff development required in funding applications and in national schemes such as Museum Accreditation.

Additional ideas for action:
- Use the National Occupational Standards (NOS) to set out current skills sets required by the sector
- Increase the take up of schemes such as Investors in People and Investors in Volunteers, which encourage the development of learning organisations
- Include a clear identification of workforce development needs in forward plans
- Improve and increase the use of training needs analysis tools and appraisals
- Introduce more internal progression schemes in medium and large sized organisations
- Ensure development opportunities are included into short-term contracts
- Create a mechanism to collect and share information on current job roles/ job descriptions
- Improve, and look at ways of formalising if desirable, the dialogue between employers and education providers to ensure the provision of training meets skills needs of the sector
- Raise the profile and articulate more clearly the benefits of mentoring to support personal development in a range of areas
- Professional bodies (and organisations) to actively promote mentoring and Continued Professional Development (CPD)
- Develop the use of online learning to deliver CPD.





Photo:
Trustees of the
British Museum

3.4 Leadership and management

Summary of the issues:

- Opportunities to develop leadership skills can often be costly, and therefore beyond the reach of many
- Some sub-sectors do not appreciate or take up leadership development opportunities available to them
- There needs to be more leadership development for boards, trustees and elected members
- The role of a manager can sometimes be undervalued or misunderstood; many do it reluctantly and with little training
- Poor line-management skills are a particular problem. Many staff lack the people management skills to develop their colleagues and this impacts on staff development.

Compared to the situation ten years ago, the sector has made significant progress in improving leadership and management skills, but this needs to be maintained and expanded. As the sector evolves, so do its management and leadership needs; for example, there is a growing need for more business, advocacy and entrepreneurial skills.

The sector has been developing its leaders through programmes such as the Clore Leadership Programme and the Cultural Leadership Programme, the Museums Libraries and Archives Council's Leading Museums and Archives Programme, the Museums Galleries Scotland's Leadership Programme, the University of East Anglia's Museum Leadership Programme and in-house schemes such as those run by the V&A Museum or provided by local authorities. These opportunities need to continue, and increase if necessary, as it is clear that leadership development is in demand.

Greater institutional commitment needs to be made to spotting leadership potential in staff and supporting people to take up the development opportunities available. Organisations could be helped to do this if there was more choice in the way this training is delivered. The cost and time commitments are problematic for many. It has been encouraging that a growing number of leadership development opportunities are available and targeted at emerging and new leaders.

In the area of management, one of the key issues to be addressed is the lack of value placed on management by some individuals and organisations. Many organisations find it difficult recruiting for management positions, with many candidates lacking the relevant skills and knowledge.

Individuals frequently find themselves in management positions without a clear idea of what the role requires or the practical skills and knowledge to support them. Formal training (or indeed informal development through mentoring and shadowing) is often not automatically offered to people in management roles. This is particularly important in the area of people management and can have a significant impact on the development of staff across the sector.

Fundamental to any progress is the need to develop the leadership skills of boards, trustees and elected members. The Clore and Cultural Leadership Programmes have made this a priority and the sector needs to work with these Programmes to help shape and take forward initiatives and approaches to tackle this issue.

Challenges and Actions



Photo: ICON-HLF

Key priority actions:

- **Employers to actively engage with the creative and cultural leadership programmes across the UK and support the continued development of flexible models to fit the needs of the sector**
- **Train and develop line managers to ensure that they are able to nurture and develop staff and volunteers .**

Recommended further activity:

- Support the development of the Creative and Cultural Leadership Programme in Scotland
- Identify ways to create and develop networks for emerging leaders supported by mentoring programmes – link up with existing networks where possible, such as the Women Leaders in Museums Network (Cultural Leadership Programme)
- Develop more opportunities for placements similar to the 'Peach' placements currently being offered through the Cultural Leadership Programme
- Provide high-quality information, online learning and leadership development opportunities through the Cultural Leadership Programme and Creative Choices° website
- Build on initial work done by the Cultural Leadership Programme to increase leadership development opportunities and resources available for board members
- Look at the development of specific people management training to support nurturing of staff to be delivered across the sector
- Develop a range of management development opportunities:
  - formal training
  - mentoring and coaching
  - learning sets or discussion forums.

Additional ideas for action:

- Improve the potential of existing CPD schemes to support management and leadership development
- Explore the possibility of extending in-house management training provision in large organisations and local authorities to others in the sector
- Work with government and other organisations to promote board development
- draw on existing models such as the King's Fund development programme for National Health Service board members and Arts & Business Scotland's board development programme and, if effective, adapt and apply them
- work with organisations such as National Centre for Voluntary Organisations and the Charity Commission to explore mechanisms for increasing the take up of board development opportunities
- Build on and expand existing successful models of leadership development programmes to create more flexible leadership development opportunities.



Photo: Museums Galleries Scotland

3.5 Business, enterprise and entrepreneurial skills

Summary of the issues:
- There can be little enthusiasm for, and inadequate knowledge of the business environment and the forces impacting on the cultural heritage sector
- There are inadequate business skills training within current cultural heritage educational and training courses
- There are some structural barriers to deploying enterprising and entrepreneurial approaches
- Organisational culture often does not support taking the risks needed to be entrepreneurial
- There are inadequate tax and business incentives for commercial sector investment in the cultural sector.

It is clear that if the sector is going to thrive and develop in the future it needs to increase the business and commercial skills of its workforce. The sector is growing and there are a number of sole traders and small businesses (especially in certain sub-sectors such as archaeology and conservation) that need to be enterprising and entrepreneurial. As funds will continue to be limited it is essential that the sector can find ways to increase and diversify its income. It needs to find ways of engaging with and responding to the pressures and opportunities of a market economy.

Financial skills and business knowledge are central to achieving this, together with a more entrepreneurial approach. To do this the sector needs to develop a better understanding of entrepreneurship. It could benefit from being less inward-looking, seeking out opportunities to learn from and actively engage with organisations and individuals outside the sector, in particular from the commercial sector. More effective working relationships and partnerships with the business community could provide excellent opportunities for developing skills, as could secondments to commercial organisations and mentoring with individuals outside the sector.

Key priority actions:
- **Create more opportunities to work in partnership with the commercial sector.**

Recommended further activity:
- Develop links and partnerships with the commercial sector and local businesses
- Prioritise providing staff with opportunities to develop business skills
- Encourage more training providers to include business and financial management training.

Additional ideas for action:
- Encourage development opportunities where staff will increase their contact with and understanding of the commercial sector
- Address ways of developing an environment where staff can be creative and are supported to take risks where appropriate
- Ensure training in financial and business skills is prioritised in forward planning
- Work with organisations to raise awareness and understanding of entrepreneurship
- Highlight existing examples of entrepreneurial approaches and enterprising practice.

Challenges and Actions



3.6 Sector-specific skills

Summary of the issues:

- Some sector-specific skills and knowledge are in decline, this lack of expertise affects the sectors ability to fully exploit the potential of its assets.
- The sector does not always prioritise the development of sector-specific skills and knowledge
- The sector needs to develop a better understanding of the specialist skills that are at risk (traditional craft skills, technical skills, collections care skills)
- The sector is not developing new kinds of expertise needed to ensure it develops and thrives in the future
- Better processes need to be in place to ensure subject- specific knowledge and skills can be captured and transferred
- A lack of succession planning impacts significantly on the retention of skills and knowledge
- The sector needs to work more collaboratively with other sectors to develop sector-specific skills and knowledge.

There are certain skills and knowledge unique to this sector that could be classified as 'fragile' or 'at risk'. This includes the specialist knowledge of collections and buildings and the technical, conservation and traditional skills needed to maintain our heritage and bring it to life.

There are varied reasons for the decline in sector-specific skills and knowledge; poor entry-level training and lack of professional development are contributory factors. It can also be the case that some of the better paid jobs that offer more career progression mean moving away from a specialism into a managerial role, leading to a loss of knowledge and experience.

The workforce has increasing demands on its time and the development of specialist skills and knowledge is not always prioritised, or valued as highly as developing skills in other areas. It is also the case that there is little emphasis on applied learning in specialist education courses – the emphasis is on the acquisition, rather than both the acquisition and application, of knowledge.

Employers do not always acknowledge their role and responsibility in ensuring the continuance of many specialist skills. Organisations increasingly outsource skills to freelancers and consultants so in-house knowledge and skills can dwindle.

As well as needing to retain and develop specialist skills and knowledge the sector needs to ensure it develops specialist skills in all areas of its work – including new technology, community engagement, interpretation and participation amongst others – to ensure that the sector remains relevant and accessible.

While it is crucial to develop sector-specific skills and find better ways of capturing knowledge, realistically the sector can not hold all of these in-house. As well as developing itself and its staff, the sector needs to look at the role that other industries and organisations, such as Higher and Further Education Institutions, can play in contributing skills and knowledge.

Improving succession planning across the sector would have a significant impact on the development of skills and knowledge. It is often the case that experienced staff leave organisations with much of the knowledge and skills relating to their work leaving with them.



A more strategic approach is needed here. The British Library recently established a course in paper conservation in response to the imminent retirement of the majority of their paper conservators. Museums Galleries Scotland has also begun a succession planning project in partnership with South Lanarkshire Council, to forward plan for the departure of one of the Council's longest serving museum officers. More proactive and creative approaches like these are needed to tackle this issue.

Key priority actions:

- **In-depth research to identify the specialist skills that are in short supply or at risk, with identified action to strengthen them.**

Additional ideas for action:

- Develop succession planning initiatives:
  - create more opportunities for junior staff to shadow senior/ longer-serving staff to promote the transfer of knowledge and skills
  - encourage succession planning to become part of the every day through the use of robust recording methods and practices
  - learn from evolving succession planning schemes (such as the Monument Trust Retiring Fellows Programme) and establish similar models across the sector
- Increase the use of mentoring in the development of specialist skills and knowledge
- Increase and improve links and relationships with Higher Education Institutions offering specialist training
- Establish subject-specific traineeships
- Develop best practice ways of capturing knowledge, and make it a key element of an individual's professional development or terms of employment
- Continue to work with the sector to develop subject-specialist networks
- Identify and encourage leaders in specialist areas
- Explore the potential for professional development schemes to support the development of specialist skills
- Develop better mechanisms for collecting the knowledge and experience held by volunteers and other stakeholders
- Improve mechanisms and formalise ways of sharing access to existing skills and knowledge between organisations
- Recognise the specific threat to conservation training and work with the sector to develop new approaches.



04

The Next Steps



The Cultural Heritage Blueprint will now be taken out widely to the cultural heritage sector and those who fund and influence it across the UK nations to identify which aspects of the plan employers and others can take forward.



The Next Steps

Photo:
Museums Galleries
Scotland



Partners

This plan lays out an ambitious programme of work for the cultural heritage sector. It aims to build on good practice and ensure sustainability, while also looking at new programmes and initiatives. It will only be successful if the sector adopts it and takes it forward collectively. Potential partners include:

- Employers from archaeology, conservation, built heritage and museums and galleries
- Professional associations including the Institute of Conservation, the Institute for Archaeologists and the Museums Association, amongst others
- Scottish Government; Welsh Assembly Government; Department for Culture, Media and Sport in England; and the Department for Culture, Arts and Leisure in Northern Ireland
- Sector development agencies, funders and public bodies including CyMAL (Museums Archives and Libraries Wales); Cadw; the Museums, Libraries and Archives Council in England; English Heritage; Museums Galleries Scotland; Historic Scotland; the Northern Ireland Museums Council; and the Heritage Lottery Fund
- UK Commission for Employment and Skills and the Alliance of Sector Skills Councils
- Trade unions including Prospect, PCS and Unison
- Regional Development Agencies in England, and their regional Creative Economy Programme partnerships
- The education sector and its regulators and funders, including the Department for Innovation, Universities and Skills in England; the future iterations of the Learning and Skills Council and new National Apprenticeships Service in England; Qualifications and Curriculum Authority in England; Higher Education Funding Council England; Department for Children, Education, Lifelong Learning and Skills in Wales; Higher Education Funding Council Wales; Scottish Government; Scottish Qualifications Authority; Scottish Enterprise; Scottish Funding Council; Department for Employment and Learning Northern Ireland and the Council for the Curriculum, Examinations and Assessment in Northern Ireland, together with Awarding Organisations and Further and Higher Education Institutions across the UK.

The Next Steps



Photo:
Museums Association,
photography by
Joel Chester-Fildes

Implementation
The Cultural Heritage Blueprint will now be taken out widely to the cultural heritage sector and those who fund and influence it across the UK nations to identify which aspects of the plan employers and others can take forward. Please contact engagement@ccskills.org.uk to register your interest.

The Blueprint is an iterative process and will be available for comment online at www.ccskills.org.uk.

To begin delivery Creative & Cultural Skills will work in partnership with the Museums Association to produce an implementation plan, which will identify lead partners and detailed timescales. This will be published in 2009, following a series of sector working groups which will develop the key actions.

The following activity is already underway and open for partners to join:

- **Creative & Cultural Skills has a programme of work to promote Apprenticeships across the cultural heritage sector in England, and shortly across all UK nations**
- **Creative Choices° is an online resource featuring career development information for the sector, being developed by the Digital Services Unit at Creative & Cultural Skills**
- **The Creative and Cultural Leadership Programme has just been launched in Scotland with support from the Scottish Arts Council and is in the early stages of development**
- **Over 2008-09 Creative & Cultural Skills is reviewing the National Occupational Standards in cultural heritage in consultation with the sector, which will inform future qualification reform.**

To get involved please contact engagement@ccskills.org.uk.

There are also a number of actions highlighted in this plan that employers can take forward now. Here are 10 things that employers could begin to do immediately:

1. **Host an Apprentice**
2. **Develop and host a traineeship (in partnership with another organisation if more appropriate)**
3. **Develop workforce diversity plans with specific goals and planned activities**
4. **Improve and increase the use of appraisals and training needs analysis tools**
5. **Identify more development opportunities such as secondments and shadowing**
6. **Ensure voluntary staff are offered development opportunities**
7. **Ensure development opportunities are included in short term contracts**
8. **Prioritise and provide staff with opportunities to develop business skills**
9. **Look at ways of developing an environment where staff can be creative and are supported to take risks where appropriate**
10. **Increase the use of mentoring in the development of specialist skills and knowledge.**



For further information about skills and workforce development in the cultural heritage sector please contact Creative & Cultural Skills:

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www.ccskills.org.uk

05

Useful Links





Useful Links

Photo:
Stewartry Museum



Creative & Cultural Skills
www.ccskills.org.uk

Museums, Libraries and Archives Council
www.mla.gov.uk

CyMAL
www.new.wales.gov.uk

Scottish Government
www.scotland.gov.uk

Department for Culture, Media and Sport
www.dcms.gov.uk

Welsh Assembly Government
www.wales.gov.uk

Learning and Skills Council
www.lsc.gov.uk

The Museums Association
www.museumsassocition.org

Museums Galleries Scotland
www.scottishmuseums.org.uk

Department for Culture, Arts and Leisure, Northern Ireland
www.dcalni.gov.uk

English Heritage
www.englishheritage.gov.uk

The National Trust
www.nationaltrust.org.uk

The National Trust for Scotland
www.nationaltrustscotland.org.uk

Historic Scotland
www.historic-scotland.gov.uk

Institute for Archaeologists
www.archaeologist.net

Institute of Conservation
www.icon.org.uk

Cadw
www.cadw.wales.gov.uk

Northern Ireland Museums Council
www.nimc.org.uk

Department for Innovation, Universities and Skills
www.dius.gov.uk

Qualifications and Curriculum Authority
www.qca.org.uk

The Association of Independent Museums
www.aim.org.uk

Arts Council England
www.artscouncil.org.uk

Clore Leadership Programme
www.cloreleadership.org

The Cultural Leadership Programme
www.culturalleadership.org.uk

University of East Anglia, Sainsbury Centre for Visual Arts
www.scva.org.uk

Kings Fund
www.kingsfund.org.uk

Arts & Business
www.aandb.org.uk

National Council for Voluntary Organisations
www.ncvo-vol.org.uk

Charity Commission
www.charitycommision.gov.uk

Intelligent Naivety
www.intelligentnaivety.co.uk

British Library
www.bl.uk

Historic Scotland
www.historic-scotland.gov.uk

Heritage Lottery Fund
www.hlf.org.uk

UK Commission for Employment and Skills
www.ukces.org.uk

Alliance of Sector Skills Councils
www.sscalliance.org

Prospect
www.prospect.org.uk

PCS
www.pcs.org.uk

Unison
www.unison.org.uk

Higher Education Funding Council England
www.hefce.ac.uk

Higher Education Funding Council Wales
www.hefcw.ac.uk

Scottish Qualifications Authority
www.sqa.org.uk

Scottish Enterprise
www.scottish-enterprise.com

Scottish Funding Council
www.sfc.ac.uk

Department for Employment and Learning Northern Ireland
www.delni.gov.uk

England's Regional Development Agencies
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