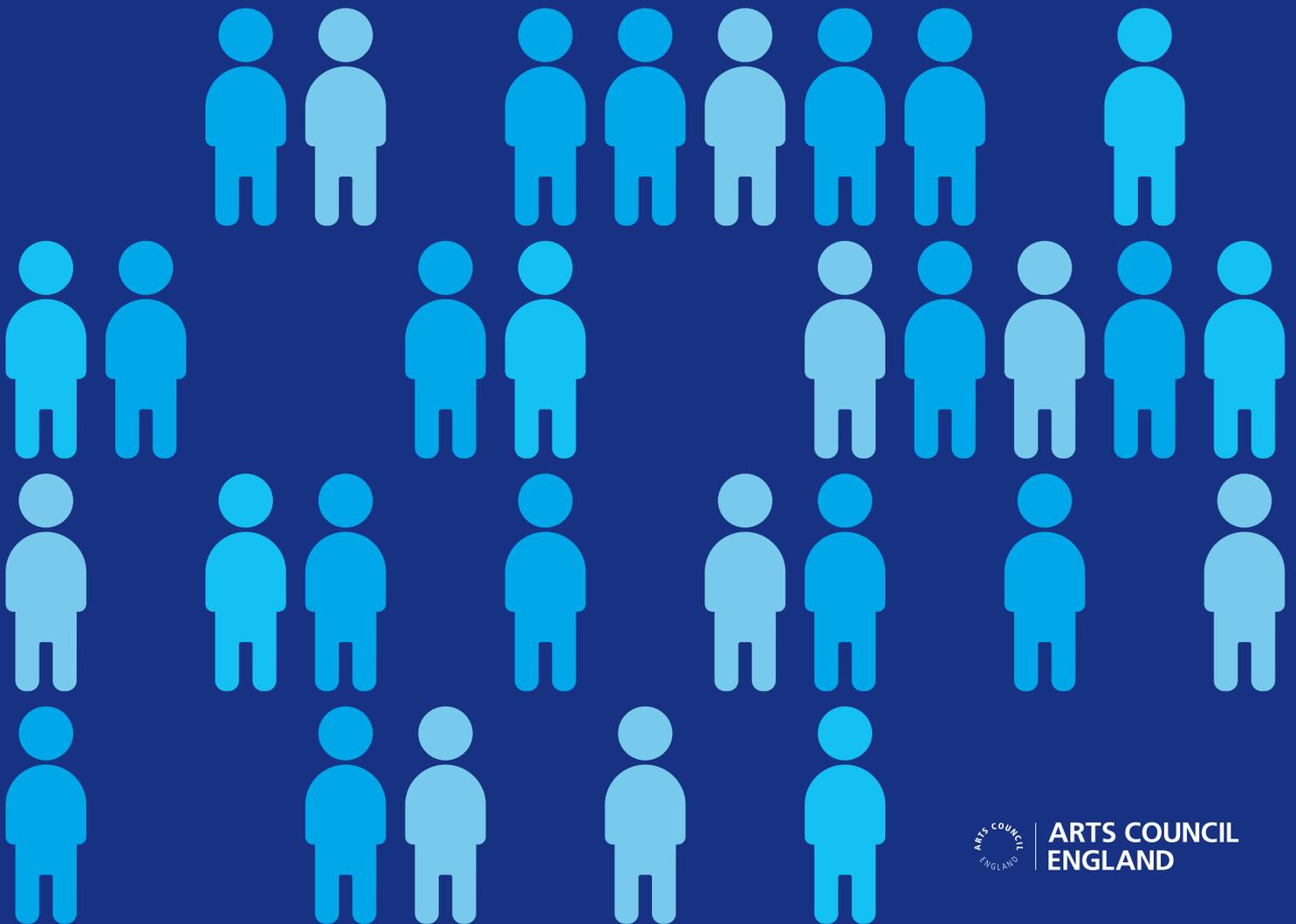


The Literature Blueprint

An analysis of the skills needs of the **literature** sector in the UK
December 2010



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 work strategically with employers and partners to:

- Understand the skills needs of the industry and ensure that employers' voices are heard
- Support entry into the sector and progression routes through it
- Improve careers advice and guidance
- Ensure the industry can access the right training, qualifications and apprenticeships
- Help higher and further education to work in closer partnership with the sector

For further information, please visit www.ccskills.org.uk.

The Literature Blueprint is part of *The Creative Blueprint*, Creative & Cultural Skills' series of research documents. Further Blueprints can be found at www.ccskills.org.uk.

Creative & Cultural Skills has produced *The Literature Blueprint* in partnership with **Arts Council England**.

Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives.

As the national development agency for the arts, Arts Council England supports a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.

Great art inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better.

Between 2008 and 2011 Arts Council England will invest in excess of £1.6 billion of public money from the Government and the National Lottery to create these experiences for as many people as possible across the country.

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Foreword



Northern Screenwriters Conference. Courtesy of New Writing North.

The UK's literature world is famous for its heritage and its quality, and rightly so. Our writers, and those who support, nurture and promote them, together form a strong, innovative sector. Writing in all sorts of forms, from novels to performance poetry, radio scriptwriting to blogs, is absolutely central to our national identity and our cultural economy.

Digital developments mean that we are on the verge of nothing less than a revolution in how writing is created, shared and sold. Meanwhile, globalisation has allowed English literature to benefit hugely from the overseas market, thanks to the widespread use of English abroad for both business and creative purposes. These are exciting times – but we need to face the challenges associated with such rapid change head-on.

In such a complex and rapidly evolving market, writers and those in associated roles such as literature development work need to acquire and sustain a range of skills. They also need to discover ways of matching those skills to jobs and employment opportunities using approaches they may never have considered even a decade ago. While information and support is available, it can be hard for writers and other literature workers to develop their own skill sets appropriately and quickly enough. Meanwhile, literature organisations often find it difficult to access qualified personnel and to find the time and money to train their existing workforces effectively.

To maintain the astonishing breadth of talent to which we have become accustomed, it is vital for the literature sector actively to pursue the development and maintenance of an appropriately skilled workforce, and to get all the support it needs in doing so. As such, while we have much to celebrate, this document focuses on any gaps in the current provision of workforce development and business support across the literature sector. To map these issues, Creative & Cultural Skills has formed a partnership with Arts Council England, with support from Creative Scotland, the Arts Council of Wales and the Arts Council of Northern Ireland, to carry out this in-depth research into the skills landscape of the UK's literature sector.

Thank you to all the experts who contributed to our consultation, providing the context and detail to the set of issues we lay out here. The outcomes will inform both Creative & Cultural Skills' Strategic Plan and the way in which Arts Council England delivers its strategic framework for the next ten years, *Achieving great art for everyone*, which places a great emphasis on developing talent and artistic excellence. We hope that *The Literature Blueprint* will inform your own strategic planning.

Antonia Byatt
Director, Literature,
Arts Council England

Caroline Felton
Chief Executive,
Creative & Cultural Skills



No Point Not Being Friends

Courtesy of Manchester Literature Festival

Photography by Garth Williams-Hulbert

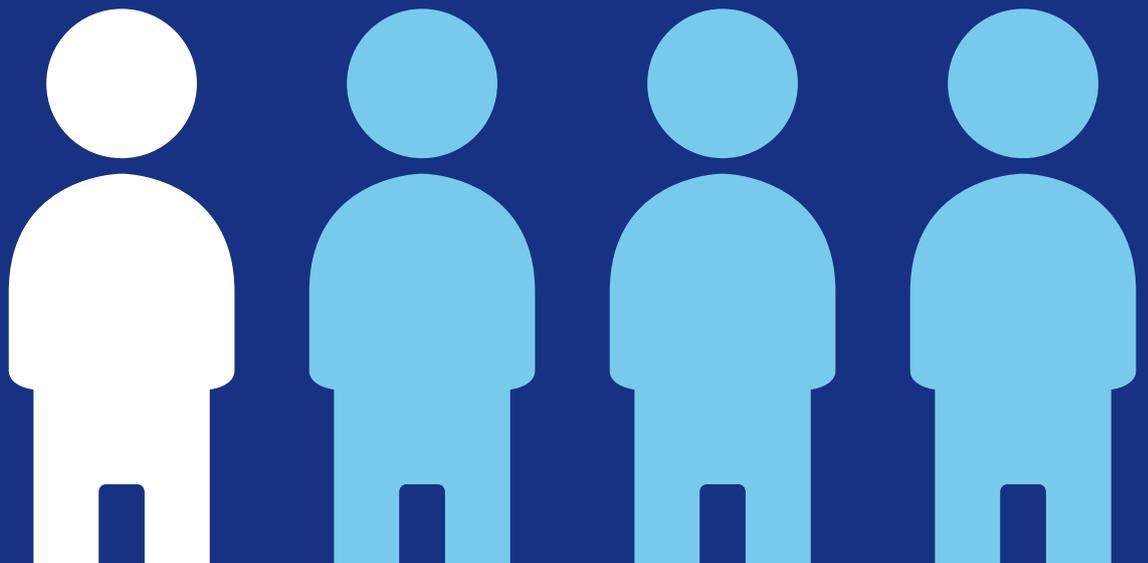
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Literature
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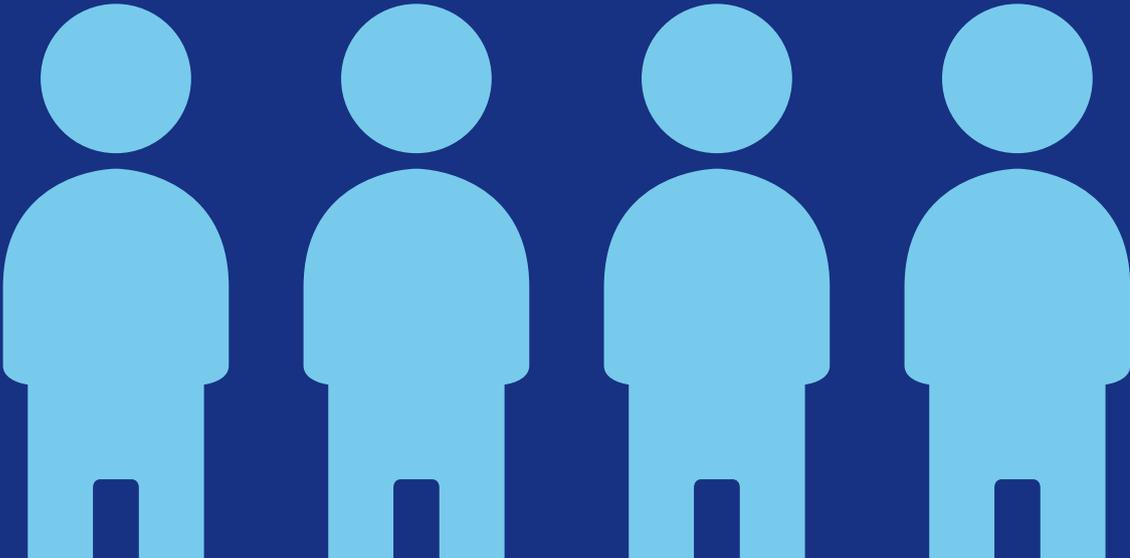
Manchester
Literature Festival
festival.co.uk



01

Introduction





Introduction





Jonathan Safran Foer in the Masonic Hall, Bath Literature Festival 2010. Courtesy of Bath Literature Festival. Photography by Holly Thacker.

The past decade has seen an increase in investment, growth and employment in the UK's creative economy; both its employment rates and its financial contribution to the UK economy as a whole have grown steadily. The current economic climate, however, presents a new challenge to all creative sectors. Creative people with innovative minds and entrepreneurial skills are well placed to keep the UK's cultural organisations and creative businesses in a position of economic strength. It is continued investment in these people and their development that will guarantee that the demands of new audiences and customers are satisfied, and that all creative sectors continue to grow and prosper.

The aim of Creative & Cultural Skills, formed in 2004, is to represent the workforce development needs of the craft, cultural heritage, design, literature, music, performing arts and visual arts sectors in the UK. This document is an in-depth investigation into the skills needs of the literature sector specifically. It is focused on individuals and businesses that have literary creation as their main focus – the key constituents being creative writers. There are obvious connections and alignments between this and the publishing, journalism and library sectors represented by other Sector Skills Councils, and we have cross-referenced them here. However, remaining focused on the skills needs of creative writers and those who work alongside or support them is our key goal. We outline our definitions for the purposes of this research in Section 2.

The Literature Blueprint follows on from an extensive piece of research, *The Creative Blueprint*, published by Creative & Cultural Skills in April 2008. This research surveyed over 2000 employers across the creative and cultural industries and identified key skills themes needing development, including management and leadership, diversity, entry routes in the workforce, careers advice, continuing professional development and business support.

The Literature Blueprint builds on these themes, focusing on the particular challenges and context of this sector. The impact of digitisation, the changing role of the writer and new forms of literary 'products' make it imperative that we use this opportunity to consider fully the needs of the UK's writers and other literature professionals. We have consulted widely with the UK's literature sector to identify the key skills needs as seen by those who know the sector best, through a series of workshops, face-to-face meetings and an online survey. We held two public consultations, one on our initial findings and one on the draft research document.

This research has identified a number of priority areas that need addressing, as follows. Everyone in the sector has a role to play in using the information presented here to make a difference to the sector's development in the future, ensuring it is equipped to reach its economic potential.

1 Improve professional development opportunities for writers and other literature professionals who work or aspire to work with children and young people, by:

- Understanding the range of training currently on offer;
- Ensuring this training fits the needs of those working with children and young people; and
- Developing appropriate training opportunities to fill any gaps in provision.

2 Enhance the information, advice and guidance available to individuals aspiring to become writers or to enter the wider literature sector, by:

- Working together to share and signpost content from resources such as Creative Choices^o and The Writer's Compass; and
- Ensuring that these resources are accessible both to those who need it and those in advisory roles.



National Poetry Day Live,
Southbank Centre, London,
8 October 2009: giant knitted
poem. Courtesy of the
Poetry Society.

3 Ensure that entry routes are relevant and fully accessible by all, by:

- Ensuring talent development programmes are invested in where there are areas of need;
- Monitoring the impact of these programmes;
- Guaranteeing that there is an appropriate network of provision nationally; and
- Promoting Apprenticeships as a viable route into literature development organisations.

4 Increase alignment between higher and further education provision and the skills needs of the sector so that courses better prepare students for work, by:

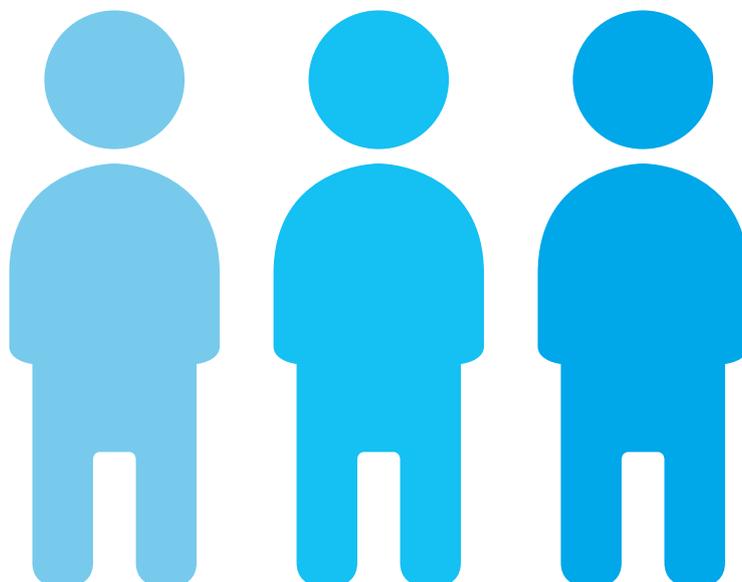
- Encouraging higher and further education institutions to develop courses in line with the literature sector's employment needs;
- Supporting writers, literature organisations and commissioners of writing to get involved in course development and delivery.

5 Ensure that the right mix of training and qualifications is available to meet current and future skills needs, and that opportunities are promoted and signposted well, by:

- Including business skills in training courses wherever relevant, including digital, management and leadership, finance and entrepreneurial skills
- Making sure that continuing professional development opportunities are pitched to writers at different career stages; and
- Encouraging leadership programmes to be as relevant and accessible as possible.

6 Help the sector to access relevant business support and ensure that this is communicated well, by:

- Understanding the range of support currently on offer, including Business Link and Directgov;
- Ensuring this support fits the needs of the literature sector; and
- Developing appropriate business support to fill any gaps in provision.





Wales Book of the Year 2009 Shortlist Launch. Courtesy of Academi. Photography by John Briggs.

7 Prioritise the development of digital skills both for individual writers and for literature organisations, and identify strategies to support this, by:

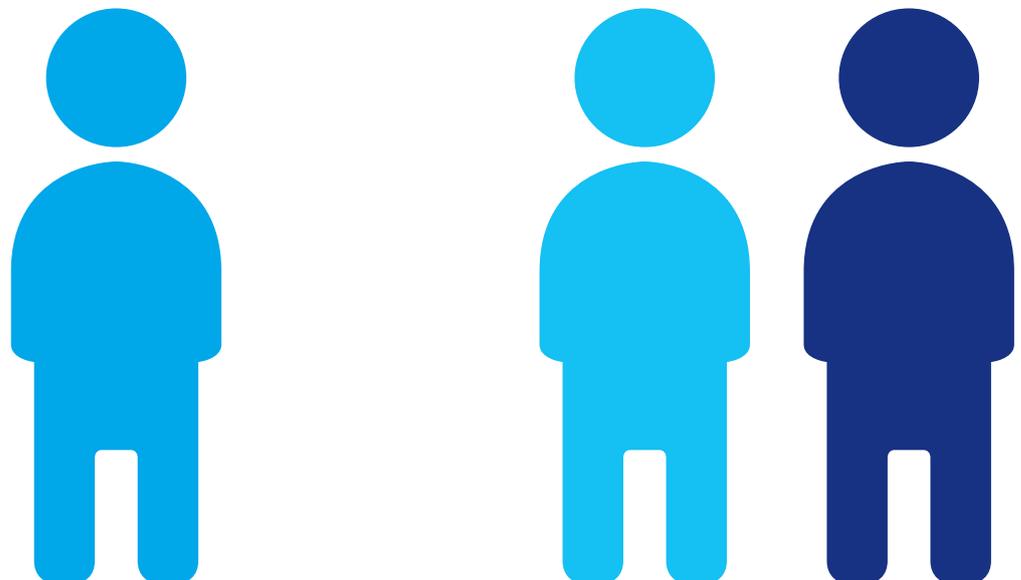
- Understanding the breadth of current digital skills training opportunities;
- Developing the partnership between Arts Council England and the BBC aiming to support arts organisations to develop their digital skills;
- Helping writers to be aware of rights issues; and
- Enabling organisations to develop skills in entrepreneurship and the creation of new business models.

8 Ensure the sector has the right tools and evidence to advocate for its skills needs in the future, by:

- Encouraging the sector to take the lead on its own advocacy work and to explore ways to work more collaboratively to be more effective;
- Enabling the sector to share information and research to back up its advocacy activity; and
- Developing the skills needed by individuals for advocacy purposes.

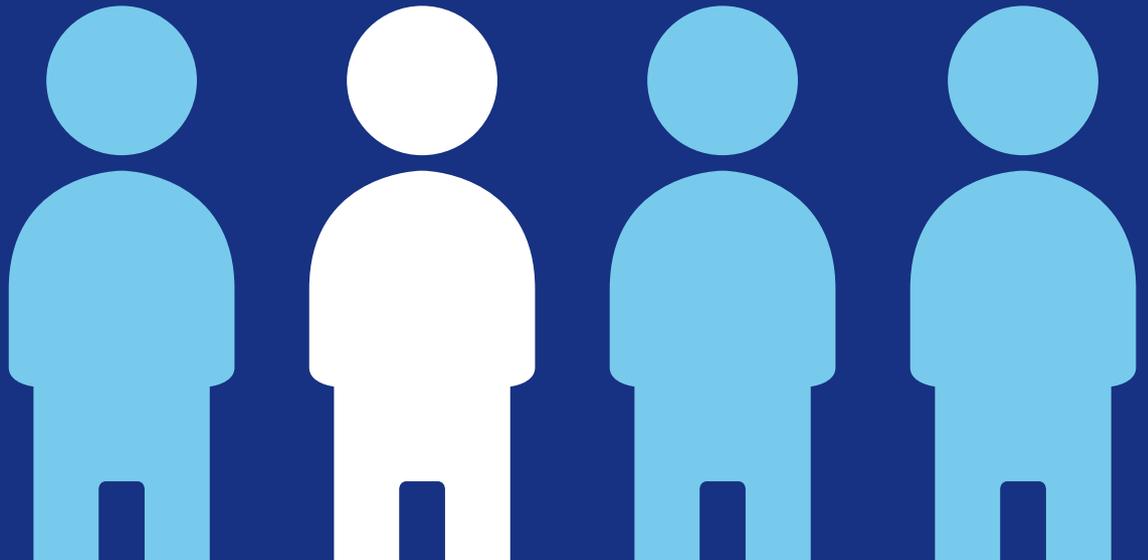
Creative & Cultural Skills, Arts Council England and our other key partners from across the UK will be working together to address these areas for development in a strategic way.

Creative & Cultural Skills' Strategic Plan 2011-16, responding to these recommendations alongside the broader *Creative Blueprint* research, will be available in 2011. Arts Council England's ten-year strategic framework *Achieving great art for everyone* was published in November 2010, following a public consultation which garnered over 2,500 responses.

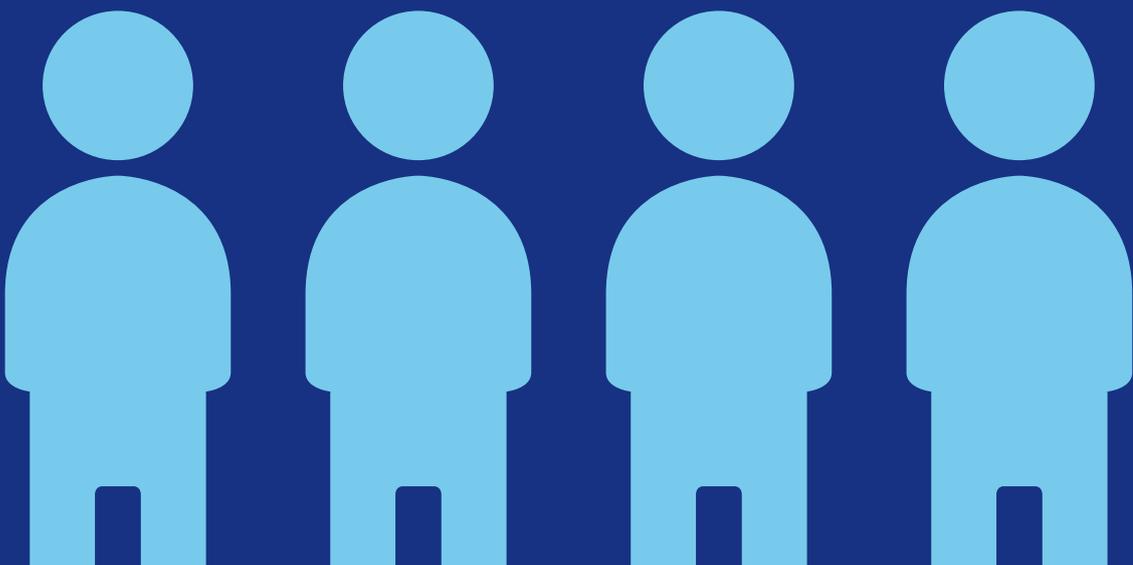


02

Profile of the literature sector

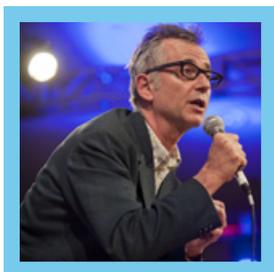


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Profile of the literature sector





John Hegley, National Poetry Day Live, Southbank Centre, London, 8 October 2009. Courtesy of the Poetry Society.

Definition of the literature sector

The literature sector in the context of this publication refers to those individuals and organisations involved with literary creation in all its forms. This includes professional and aspiring creative writers (including, but not limited to, novelists, poets, playwrights, screenplay writers, spoken word performers and storytellers), those working in literature development and promotion, literary agents, literary critics, literary translators and literature festival staff.

Publishers and editors, journalists, those in literature education (i.e. full-time teachers, rather than writers freelancing in education institutions), librarians, those in reader development roles and archivists are cross-referenced but are not the primary focus of this document as their skills needs are represented by Skillset and Lifelong Learning UK respectively. All of these sectors are of course extensively interlinked, though it is necessary to place clear parameters on any piece of research. We have used Government-recognised classifications to draw the boundaries in this document¹.

One vital point to make is that many people working in the field of literature may never have viewed themselves as being part of a 'sector' or 'workforce'. The literature world is fuelled by its structural flexibility, meaning that innovation, imagination and personal creativity can thrive – most writers work alone, while 93% of literature organisations employ fewer than five people². A whole raft of people work across different areas of the sector, or work part-time in a completely different field altogether.

For the purposes of this document, we are grouping together the job roles listed overleaf in order to map the current scale and activity of those working in the area, advocate for support and investment, and suggest how people working in different roles can work together for mutual benefit. We also seek to recognise the literature sector's impact on other industries such as digital and interactive media, advertising, design, video and online gaming, film, television and publishing. As such, we have included examples of types of writing and final products that require input from several different sectors in order to illustrate the breadth of possibility open to writers and those working in the literature sector.

- 1 The Standard Industrial Classification (SIC) code is a method used to categorise industries and services, and can be used to find specific business types and retrieve industry statistics. Meanwhile, the Standard Occupational Classification (SOC) code provides a framework for describing the kind of work that people do. By organising jobs into groups that reflect the typical skills and expertise required to perform them well, occupational classifications enable analysts to measure changes in the labour market, match jobs to workers and/or provide relevant advice to jobseekers.
- 2 Creative & Cultural Skills. (2009). *Impact and Footprint: Literature*. Creative & Cultural Skills.



Museum of My Life:
Monkwearmouth Station.
Courtesy of New Writing North.

Examples of job roles in the literature sector

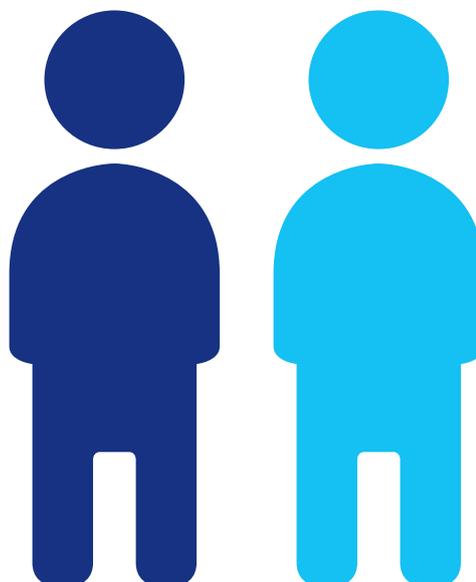
Arts administrator; audience development officer; book illustrator (including children's books); community arts administrator; coordinator of readers' groups; event programmer; freelance consultant; fundraising and sponsorship officer/manager; legal and copyright officer/manager; literary agent; literary critic; literary translator; literature development worker; literature education worker (including writers in schools); literature festival officer/manager; literature producer (see page 30); marketing officer/manager; office administrator; promoter of live and digital/broadcast events; storyteller; touring manager; digital developer/programmer; workshop provider; writer.

Examples of types of writing

Advertising copy; critical writing; children's literature; educational writing; games narratives; journalism; live literature; long fiction; non-fiction (across many subjects, from academic/functional to autobiography); poetry; political speeches; radio works; screenwriting; scriptwriting; short fiction; stage plays; television works.

Examples of final products

Advertisements; audio/visual recordings; blogs; books (including e-books, print-on-demand, self-publishing, and literary translation); broadcasts (including digital); community arts initiatives; games requiring narrative; greetings cards (paper and digital); internal communications (e.g. in business); live and online events and performances; marketing materials (both print and digital); podcasts; social networking; speeches; staged work; websites.





Aldeburgh Poetry Festival main stage. Courtesy of The Poetry Trust.

Demographic profile³

The parameters drawn above allow us to review the demographic profile of the sector and its contribution to the national economy. These statistics stem both from official Government statistics and our own formal research with the sector.

- The literature sector comprises 11,974 businesses and 81,100 individuals; of the latter, 64% are freelancers or sole traders and 72% are writers.
- Together, the literature sector makes an overall contribution to the national economy of £2.1 billion per year (GVA⁴); this figure does not include the publishing sector
- 92% of the literature sector is white, and 52% is female.
- 90% of the sector is based in England (37% in London), 1% in Northern Ireland, 6% in Scotland, and 3% in Wales.
- 78% of the literature sector earns less than £20,000 per year.

The full scale of the sector is most likely much larger. For example, someone writing in their spare time or volunteering in a literature development agency will define themselves according to their primary occupation on their tax return. There are most probably many thousands of aspiring writers who do not formally identify themselves as such, may not have undertaken any academic study or vocational training in a related area, and may not be able to allocate income to developing their craft.

This research aims to inform future skills development plans as much for these 'hidden' writers and other workers as those who have been established for many years; accessibility and equality of opportunity need to be at the heart of developing the literature workforce to achieve its economic potential.

³ Creative & Cultural Skills. (2009). *Creative and Cultural Industries Workforce Survey*. Creative & Cultural Skills, and Creative & Cultural Skills. (2008). *Impact and Footprint 2008-2009: Literature*. Creative & Cultural Skills. Please see <http://ccskills.org.uk/Research/tabid/600/Default.aspx> for more information on our research activity.

⁴ GVA (Gross Value Added) measures the contribution to the economy of each individual producer, industry or sector in the United Kingdom. Please see <http://www.statistics.gov.uk/cci/nugget.asp?ID=254> for more information.



Guardian Hay Festival 2009.
Courtesy of Guardian
Hay Festival.

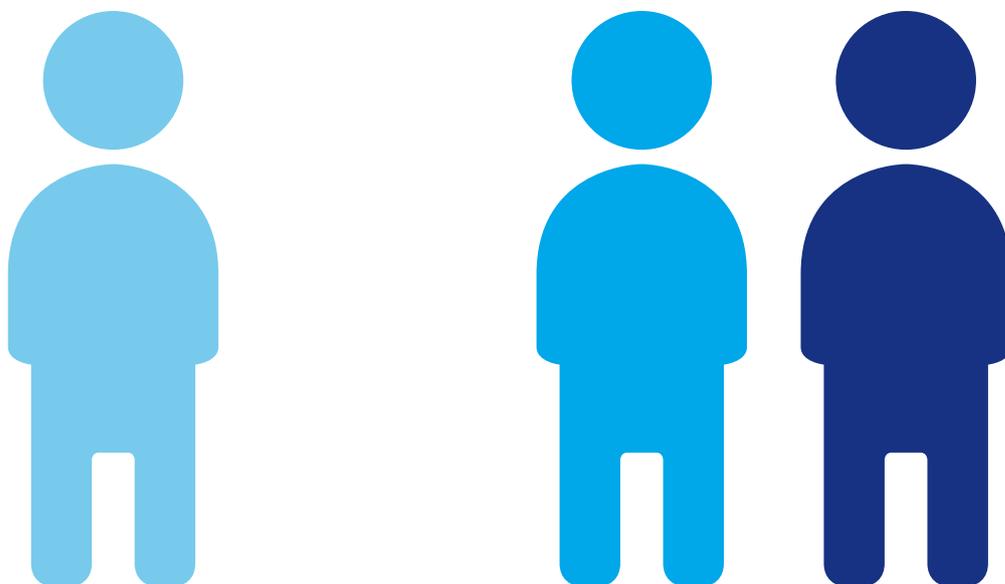
New ways of working

In a sector which has always had a real range of working models, it is not only new tools (such as online collaborative writing platforms and changes in publication formats) that are changing its profile – individuals themselves are constantly evolving to meet the new demands posed by the work opportunities available. We are seeing the rise of writers who do not require an agent, writer-entrepreneurs who can proactively tap into the varied vehicles for writing, collectives which self-support and cross-promote, multimedia artists, and writers who also curate and produce events or projects. And that's only the writers – literature development workers or producers who don't write themselves frequently work across several genres or organisations in the same way. Each role requires a different though often interrelated skill set, and, as a result, individuals need a strategic 'mix and match' approach to their own professional development.

Policy context

If these are exciting times for the literature sector, with new tools and ways of working, they are also straitened times. Over the next decade, the creative and cultural industries will face significant challenges. Government spending cuts will impact both those organisations in receipt of public subsidy and the potential spending power of purchasers and commissioners. Similarly, shifts in investment in higher education may mean that the sector's attitude to the graduate pool that feeds it shifts. The impact of new technology, already a key influence, will be felt more widely.

The sector faces the challenge of developing its skills to keep up with the pace of change. The Government's emphasis on societal responsibility will mean that cultural institutions in particular will be asked to realign their roles in terms of community engagement and civic duty. There is no doubt that the creative and cultural sectors need to move quickly to ensure that they have the right skills to develop in the future. And if public sector investment is limited, it must be smart and it must be strategic.





Garrison Keillor. Courtesy of Edinburgh International Book Festival. Photography by Pascal Saez.

Individuals and organisations alike must look for new funding streams. With many funding agencies and support services under the same pressures, innovation must be at the heart of this drive. There are often opportunities for literature workers to play a role in, for example, regional regeneration projects or healthcare reform drives, or to find ways to grow audiences in areas such as poetry. As a sector we need to continue to develop new approaches to finding work and developing audiences from a young age onwards. Investment in skills now will help to prepare the sector for sustainable recovery after the recession, and it is vital for individuals and organisations alike to retain a focus on professional development wherever possible.

It is also essential to consider the differences in the occupational, policy and funding landscapes across the UK. 2010 has seen the launch of Creative Scotland, a cross-sector body for the creative sector in Scotland formed of the Scottish Arts Council and Scottish Screen, while we have the world's first UNESCO-designated City of Literature in Edinburgh. In Wales, a strong and successful Welsh-language market caters for the 582,000 Welsh speakers⁵, meaning that those in literature development require a slightly different skill set to their counterparts in monolingual markets. In Northern Ireland, organisations and resources such as the Verbal Arts Centre, LitNetNI and PublishingNI have sprung up to support and develop a thriving local literature scene.

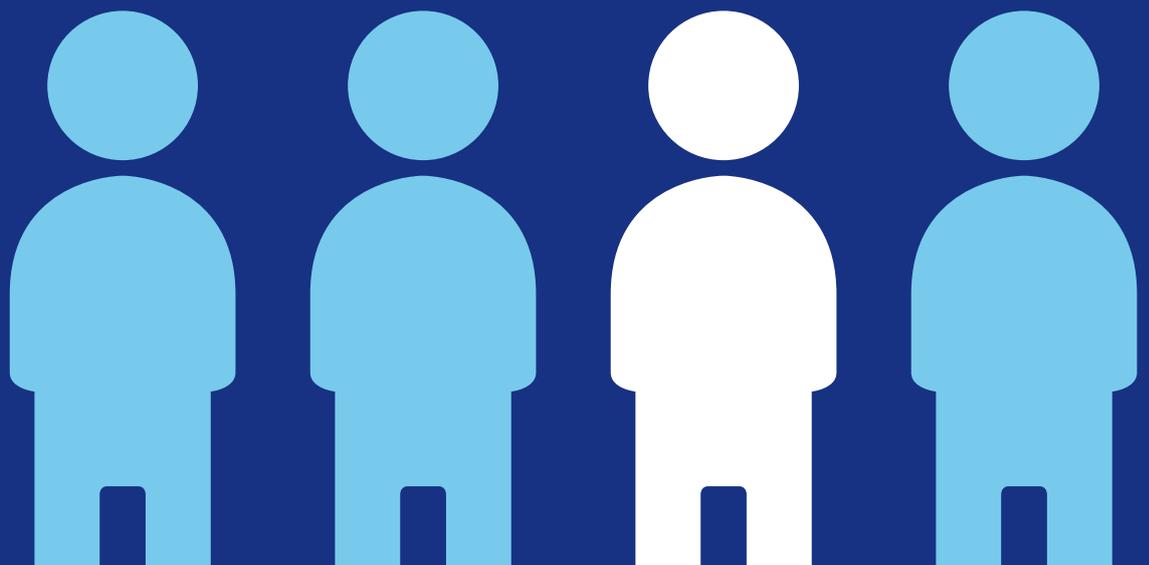
It is not only markets and policy contexts that differ across the UK and across all parts of the literature sector – individuals and organisations have traditionally accessed training in different ways depending on their location, size and organisational culture. A one-size-fits-all approach does not suit the literature sector, and the development of its workforce must take this into account wherever possible.

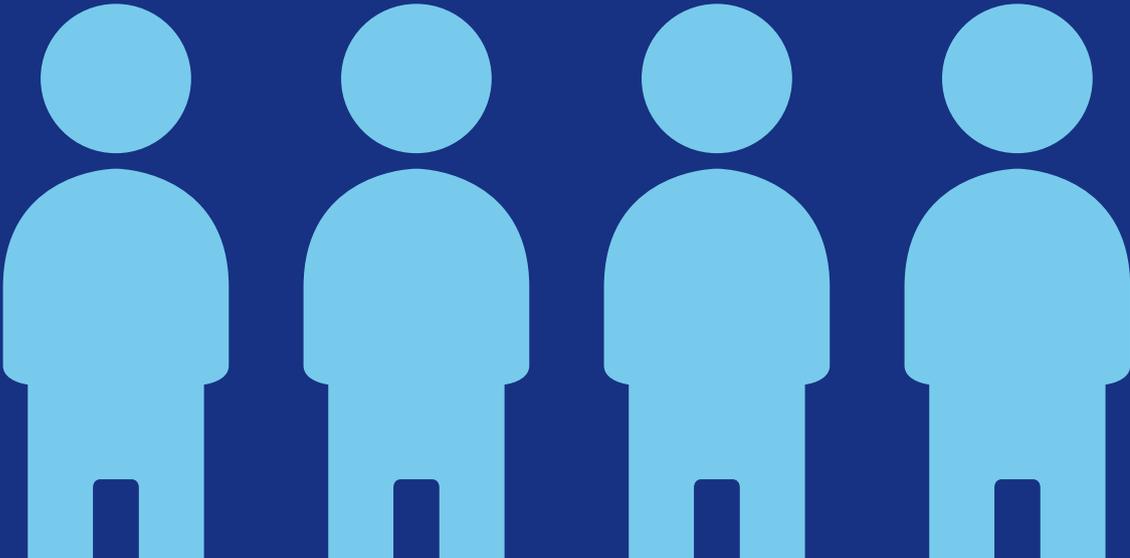


⁵ 2001 census information: please see the Welsh Language Board's website at www.byig-wlb.org.uk.

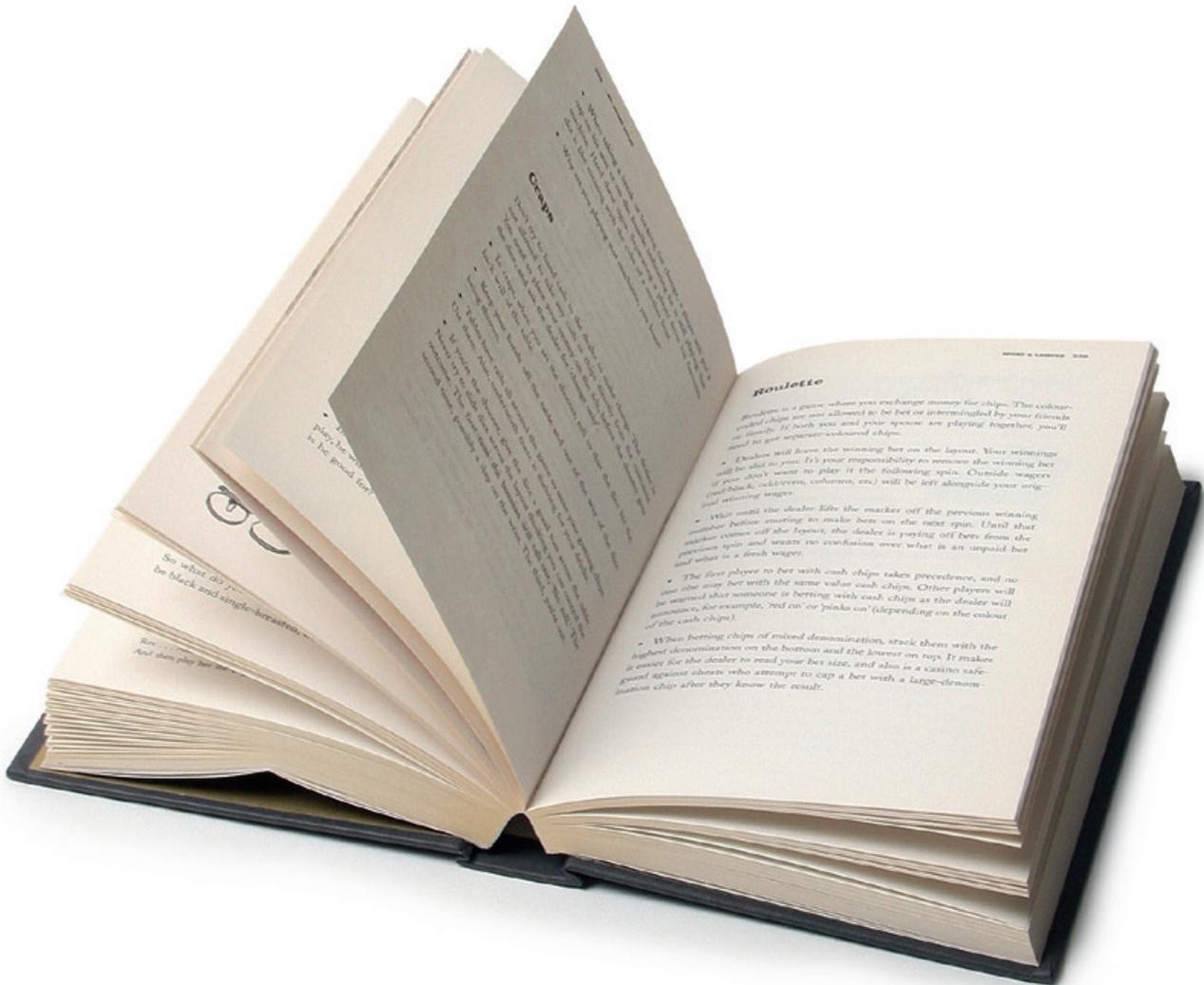
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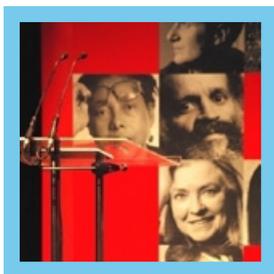
Key challenges





Key challenges





Bay Lit – Shock of the New
– Poetry Live! Courtesy of
Academi. Photography by
John Briggs.

3.1 Working with children and young people

A key finding of this research is the important role that writers and practitioners play in working with children and young people and across a range of community settings, and the employment opportunities this presents. Literature professionals are frequently employed in schools and further and higher education institutions, as well as by social services and local arts initiatives. As in other creative sectors, ‘teacher-practitioner’ work can form a fulfilling and profitable part of a writer’s or translator’s portfolio career. It is estimated that over 25% of the creative and cultural workforce work with children and young people in some way at any one time⁶.

The growth in this type of work for writers and literature professionals can be attributed to changes in curriculum development; involving a professional writer in the classroom has become a normalised approach to inspiring children to engage in literature and creative writing as part of mainstream education. This has been brokered by the literature sector for many years. National Children’s Book Week and the role of the Children’s Laureate, supported by the charity Booktrust, are just two examples of the key role the sector plays in supporting this activity.

There is an issue therefore in ensuring that writers and those that support them have the key skills to fulfil this important role, and that the standard legal frameworks surrounding any work with young people are understood. For writers working directly with young people, facilitation and communication skills are of primary importance. Some writers find this testing, particularly as there is often little training available locally for these roles, while others find the interaction, feedback and challenge of working ‘out loud’ stimulating. Writers also need to understand how they can work closely with teachers and how their work contributes to the curriculum.



⁶ Creative & Cultural Skills. (2010). *An analysis of the skills needs of the creative and cultural industries*. Creative & Cultural Skills.



Foyle Young Poets of the Year Award, Southbank Centre, London, 8 October 2009. Courtesy of the Poetry Society.

There has been a steady rise in the number of literary translators or bilingual writers employed by schools and colleges. For example, the Arvon Foundation's (M)Other Tongues projects encourage children to write in both English and their mother tongues, facilitated by bilingual tutors with writing experience⁷. The Stephen Spender Trust is working with Eastside Educational Trust to run a series of literary translation workshops in 22 primary schools in London and the South East of England between 2010 and 2012, reaching over 1,300 children. This type of activity is likely to grow in the future, and future training provision should take the need for multiple languages and the ability to communicate and translate different literary forms into account.

Many literature development agencies offer schemes providing mentoring or training to equip writers and literature professionals with the right skills. For example, New Writing South supports nearly 30 writers in the South East of England per year via its Creative Learning Team, and offers peer mentoring and in-house support. Scottish Book Trust's Writers in Schools programme offers a three-way mentoring scheme whereby writers with little experience in working in schools are paired with a more experienced writer and a teacher. While these are examples of good practice, it is important to consider the sustainability of this kind of programme and the fact that they are specific to particular geographic areas. A better comprehension of this kind of provision is required to understand the training picture nationally.

The community settings that writers often work in also provide a certain set of skills challenges. For example, the sector has identified the counselling techniques related to working with those with mental health issues as an area for development, together with the particular skills, knowledge and awareness to work with young offenders or play a role in youth rehabilitation. Training needs can also be identified for the literature development agencies who offer support to this process on both a local and national basis. These agencies may often take on a brokering role between writers and local children's services, such as social services and crime and disorder partnerships. Much work over the last few years has demonstrated the need for writers to develop their understanding of these contexts and how they can best work with teachers, youth workers and others to embed the value they can bring to young people's experience of reading and writing for the longer term. Managers of literature agencies need to develop their own knowledge and skills to enable them to work effectively across other sectors and to ensure that more young people can benefit from working closely with writers through developing their offer to local authorities.

7 <http://www.arvonfoundation.org/p231.html>



Wales Book of the Year 2009 Shortlist Launch. Courtesy of Academi. Photography by John Briggs.

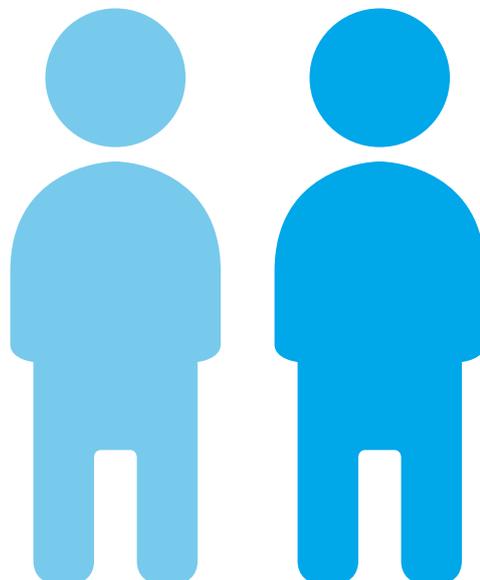
An example of a huge step forward in terms of work-related qualifications is the National Association of Writers in Education's proposal for a national framework of 'Teaching Creative Writing' modules. Students would be able to select from postgraduate modules offered in different institutions across the country – some as intensive short courses, some by distance learning, and some as part of existing MA programmes – which would together make up a qualification. Both established writers and new creative writing graduates would be able to use this qualification to give them the skills needed to take their creative experience into the classroom or lecture hall. In particular, it is vital that artists or practitioners going into schools are aware of the regulations around working with young people. The Children's Workforce Development Council offers advice and training on this subject, and literature professionals should be made aware of what is on offer.

Finally, the evidence also points to a need to join up more rigorously to share best practice, build networks and broaden peer mentoring opportunities across the UK. The Writers in Schools Project Managers Network, run by The National Association for Writers in Education, is an example of good practice which allows Writers in Schools schemes in their various forms to link up. Libraries also play an important role in working with children, young people and communities, and there is potential for increased joint working around training here through organisations like The Reading Agency.

Recommendations:

Improve professional development opportunities for writers and other literature professionals who work or aspire to work with children and young people, by:

- Understanding the range of training currently on offer;
- Ensuring this training fits the needs of those working with children and young people; and
- Developing appropriate training opportunities to fill any gaps in provision.





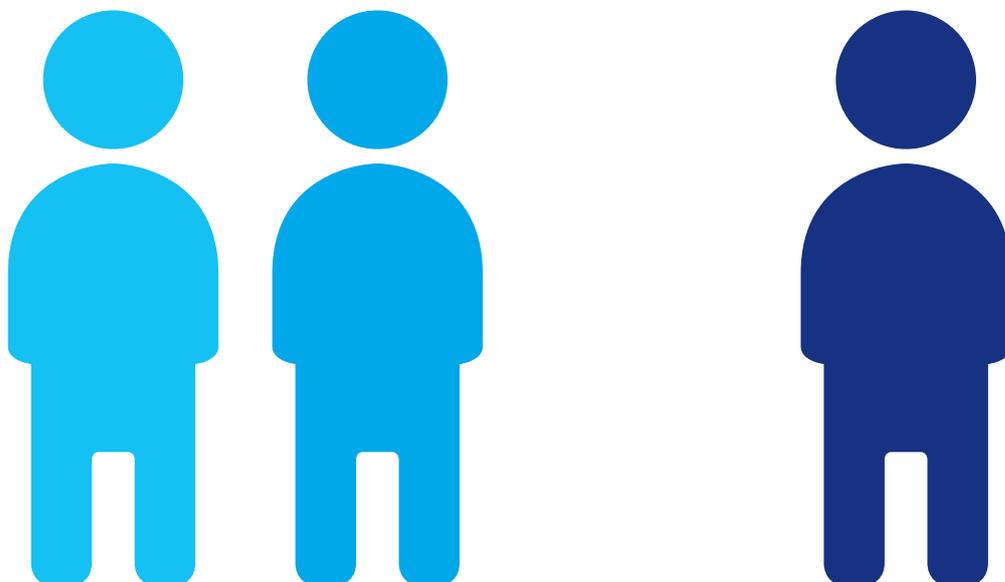
Museum of My Life: Durham Cathedral. Courtesy of New Writing North.

3.2 Entry routes and diversity in the literature sector

The literature sector is 92% white, and 78% of the workforce earns less than £20,000 per year. The sector, along with the broader creative and cultural industries, faces some significant challenges if it is to continue to build its international reputation and ensure that the widest possible range of talent continues to break through.

For most writers, starting out often involves a period of great uncertainty during which they will need to subsidise their writing with other work. There are several examples within the literature sector which provide the opportunity to identify and then allow the most talented non-established writers paid time to write or undertake professional development. For example, Writing East Midlands supports a series of bursaries for writers on benefits to attend writing courses. Meanwhile, Arts Council England's Grants for the Arts scheme and similar initiatives from Creative Scotland and Arts Council Northern Ireland, as well as Academi's funding for Young Writers Squads and literature-related events, have enabled many writers to concentrate on writing for certain periods of time. While the image of the 'struggling writer' is seen as something of a rite of passage that will hopefully be justified by interest from a publisher or commissioning editor, it has its dangers. For example, ALCS research⁸ carried out in 2007 showed that less than 15% of writers surveyed received payments for online use of their work. Writers should be encouraged via focused support and advice to see their work as a saleable product from the start of their career, as well as to gain the business acumen and copyright awareness that can go hand in hand with their creative skills in order to bring in much-needed income.

For those working in supporting or development roles, such as literature event administration, starting out is equally difficult. Individuals are more likely to find a permanent post if they can afford to work for little or no payment for periods of time. This culture of unpaid work excludes those who cannot afford to work for free, which means that new entrants to the sector tend not to be from traditionally under-represented backgrounds. Some of these individuals will be leading the sector in twenty years' time but may have a tendency to rely on the entry routes they experienced themselves for recruitment purposes, thus perpetuating the problem. Ensuring that a broader range of entry routes are recognised now will mean that there is an increased chance of a fully diverse sector in the future.





House of Fairy Tales.
Courtesy of Port Elliot Festival.
Photography by Bill Bradshaw.

The sector is acutely aware of these issues and there are a range of examples of good practice aiming to open up entry routes. For example, the Muslim Writers' Award showcases Muslim literature and carries out writer workshops in schools. Spread the Word in London ran a two-year project called The Complete Works, a mentoring and development programme for black and Asian British poets, while Cultureword (part of Commonword, the North West of England's literature development agency) has been a centre for black creative writing since 1986 and offers resources such as the Identity writing workshop. Regional schemes such as the South Wales Valley Literature Initiative, which aims to engage local groups traditionally disengaged from the mainstream literature world with writing projects, do much to connect a diverse range of people with social and professional opportunities. The WILDE (Women in Literary Development and Empowerment) network was originally set up to encourage literary debate amongst black women and now has a broader educational remit. Meanwhile, Sync Leadership⁹ is an initiative commissioned by The Cultural Leadership Programme (CLP)¹⁰ which aims to energise, inform and ultimately change disabled and deaf people's relationship with leadership by offering information and support, encouraging dialogue and designing leadership interventions.

In order for the literature sector to diversify, existing programmes which encourage diversity and inclusion within the wider cultural workforce need to be developed and supported to take account of the needs of the literature workforce. These should open communication between existing programmes and the literature workforce and offer effective signposting. There are high-quality programmes that support diverse workforce development at entry level through to leadership, membership groups that offer development and networking opportunities, and accessible portals with first-rate, relevant information. The key is to signpost the provision on offer and to forge strong and mutually beneficial links wherever possible, with the ultimate aim of ensuring that all can participate.

Up-to-date and accurate careers advice is crucial for the sector, and many of those consulted for *The Literature Blueprint* identified with a need for better information and signposting. The rich variety of job roles on offer in the literature sector, and the opportunities for combining them, can be confusing. This is especially true given that many job roles are informal or temporary, or based on business models which are unfamiliar to those new to the sector. Creative & Cultural Skills' careers portal Creative Choices^o offers snapshots of possible entry routes, job roles and opportunities for progression in order to address this need, and could be expanded in partnership with literature organisations to better meet their needs and support individuals and businesses to progress.

8 Authors' Licensing and Collecting Society. (2007). *What are words worth?* ALCS. Please see <http://www.alcs.co.uk/Documents/Downloads/whatarewordsworth.aspx> to download the document.

9 Sync is underpinned by coaching principles, placing the emphasis on personal development as well as leadership knowledge and skills; please see www.syncleadership.co.uk.

10 CLP is a joint initiative between Arts Council England, Creative & Cultural Skills and the Museums, Libraries and Archives Council.



Martin Amis & Will Self.
Courtesy of Manchester
Literature Festival.
Photography by Jon Parker Lee.

Another issue is that many employers in the sector may not be aware of the legislation surrounding fair pay, which states that anyone with ‘worker’ status, such as an intern leading their own project, must be paid the National Minimum Wage. While this excludes charities, it is important that all employers have access to the right information. Creative & Cultural Skills and Arts Council England are working on a set of guidelines for employers offering work experience opportunities in the creative industries to provide formal guidance on these issues¹¹. The guidelines encourage internships and other types of work experience to be advertised, structured and made up of clear learning opportunities.

It is also important for organisations in the literature sector to be aware of changes arising from the Equality Act 2010¹², such as the need for public bodies to adhere to new obligations such as the Socio-Economic Duty and the Equality Duty. The Diversity in Publishing Network (DIPNET)¹³ has been established to promote the status and contribution of social groups traditionally under-represented in all areas of publishing and to support those seeking to enter the industry. DIPNET has produced an Equalities Charter¹⁴ for the book trade, a model which could be usefully copied in other sectors.

Finally, Apprenticeships are a key way of opening up entry routes based on ability and potential rather than on academic track record or on having a particular background and contacts. The Apprenticeship Training Service, part of the National Skills Academy for Creative & Cultural, is in a position to support the sector in taking on Apprentices. For instance, Apprenticeship pathways in Live Events and Promotions and Community Arts Management can offer routes into literature festival direction, live literature programming in performing arts venues, and literature development programmes in libraries and other public arenas. Organisations are also able to take on Apprentices in more generic roles such as marketing, business administration or finance. Literature organisations could opt to share an Apprentice, making it more feasible for small- and medium-sized organisations to participate. Apprenticeships, in tandem with other forms of training and qualifications, could help address the literature sector’s current and future skills needs and contribute to growth in productivity.

¹¹ These are based on existing guidelines for the creative, cultural and creative media sectors developed by Skillset, Arts Council England and Creative & Cultural Skills. See www.skillset.org/companies/your_staff/placements/.

¹² The Equality Act 2010, which aims to bring all diversity legislation under one roof, is scheduled to be implemented from October 2010 onwards (http://www.equalities.gov.uk/equality_bill.aspx). Plans for the first phase of implementation were confirmed by the coalition Government in July 2010.

¹³ DIPNET is an initiative funded by Arts Council England and managed at Booktrust.

¹⁴ The DIPNET Equalities Charter was produced with representation from the Publishers Association, the Booksellers Association, Arts Council England, the Society of Young Publishers, Skillset, and the Independent Publishers Guild.



The Broadsheet Ballad by the Henningham Family Press. Courtesy of The London Word Festival 2010.

Recommendations:

Enhance the information, advice and guidance available to individuals aspiring to become writers or to enter the wider literature sector, by:

- Working together to share and signpost content from resources such as Creative Choices^o and The Writer's Compass; and
- Ensuring that these resources are accessible both to those who need it and those in advisory roles.

Ensure that entry routes are relevant and fully accessible by all, by:

- Ensuring talent development programmes are invested in where there are areas of need;
- Monitoring the impact of these programmes;
- Guaranteeing that there is an appropriate network of provision nationally; and
- Promoting Apprenticeships as a viable route into literature development organisations.

3.3 Qualification content

Research by the National Association of Writers in Education (NAWE) has revealed that there are now over 200 undergraduate courses, 100 MA courses and 30 PhD courses in creative writing or similar subjects on offer in the UK¹⁵. There are countless more courses on offer in English language, literature, and related areas – all of which act as a feeder for writers, literary translators and literature development, support or producer roles. This significant interest in creative writing is important and indicates the value of the literature sector.

While some students will undertake a creative writing course as a valuable way to progress their education, others will be aiming for a particular vocation, as a way of progressing towards writing as a career. Courses that claim or imply that they equip students for professional practice have a duty to develop the skills and knowledge needed. It is important to ensure that individuals studying to be creative writers are also offered training in the business side of managing their careers, including working as a freelancer or in educational or community settings, should they choose these routes. Online copyright awareness, navigation of online collaborative platforms, and promotion through social media are also all vital for writers emerging in a newly digital marketplace. The evidence suggests that very few graduates will be able to survive on creative writing alone – the overwhelming majority will need to combine creative work with commercial work, education roles, and other supporting activity.

¹⁵ See www.nawe.co.uk. Statistics for further education courses are not available at this time.



Evolving Words. Courtesy of Manchester Literature Festival. Photography by Hema Karecha.

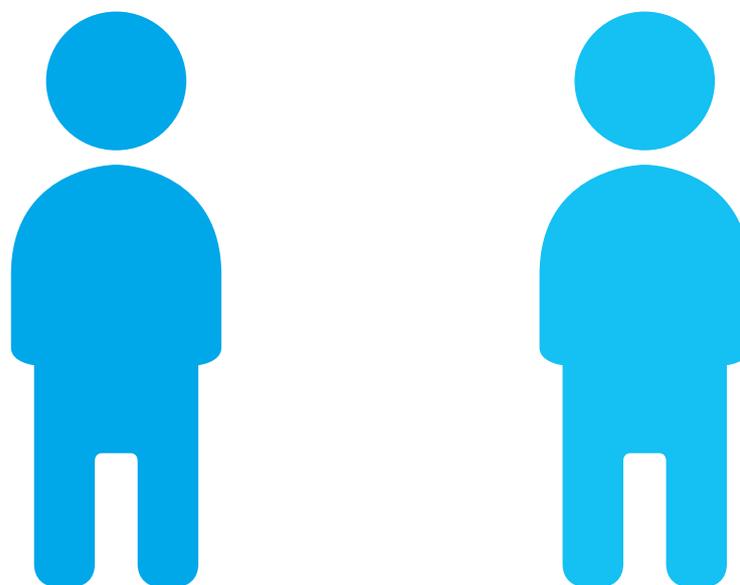
There are many good examples of education providers acutely aware of the need to focus on professional practice as well as the development of creative talent. Some offer modules in specific genres – for example, Edinburgh Napier University’s Creative Writing MA offers Graphic Novel Writing and Writing for Interactive Entertainment modules, while Bath Spa University offers units in Writing for Young People and Genres of Television Drama. Many also focus on professional practice: Cardiff University offers an MA in Teaching and Practice of Creative Writing, while its Creative Writing PhD programme obliges all students to undertake at least 14 hours’ teaching in local community settings. In a sector where many have developed skills outside of the formal education system, it is also important to ensure the accessibility of courses. For example, in Northern Ireland the Verbal Arts Centre has developed an MA in the Verbal Arts (Creativity in Practice), a practice-based postgraduate qualification with course entrance based on portfolio work rather than an applicant’s existing qualifications.

Given these and many other successful models, there is significant potential for closer working between education and industry, for example by involving employers and commissioners in course development and delivery. Literature development agencies or trade associations can work with course providers to offer the more hands-on aspects of a course – for example, the Scottish Storytelling Centre works in collaboration with Newbattle Abbey College, an adult education institution, to deliver two SQA units in Contemporary Oral Storytelling (Project and Practical Skills). NAWE have also produced a Creative Writing Subject Benchmark Statement¹⁶ to guide higher education institutions in developing the content of creative writing courses. With such a high demand amongst aspiring writers for higher and further education in this area, it is crucial that these courses reflect the reality of the marketplace that many seek to enter.

Recommendations:

Increase alignment between higher and further education provision and the skills needs of the sector so that courses better prepare students for work, by:

- Encouraging higher and further education institutions to develop courses in line with the literature sector’s employment needs;
- Supporting writers, literature organisations and commissioners of writing to get involved in course development and delivery.



¹⁶ See www.nawe.co.uk/writing-in-education/writing-at-university/research.html.



National Poetry Day Live, Southbank Centre, London, 8 October 2009. Courtesy of the Poetry Society.

3.4 Continuing professional development

When it comes to training and development initiatives, it can be a postcode lottery for the literature sector. Although the range of training on offer to writers has grown considerably over the last ten years, from local authority schemes and Continuing Education departments in universities to private training providers, overall the creative sector invests less in training in comparison to other areas of the economy. While there are some agencies and public bodies that offer funded support¹⁷, it can be hard to secure. In fact, 95% of literature businesses have not accessed funding for training, in comparison with 89% of businesses across the broader creative industries.¹⁸

Many of the opportunities available to writers focus on developing writing talent. The Arvon Foundation is one of the longest established, with four centres across the UK, while Tŷ Newydd in Wales and many other national, regional and local organisations also offer courses and other initiatives. These develop writing talent of all sorts, including 'genre transition' skills. For example, Scottish Book Trust offers Screen and Radio Labs for writers of other formats to develop this area of practice, while New Writing North runs an annual 'Story Engine' event¹⁹ for writers new to the screenwriting world to gain access to industry insiders. The acclaimed TV screenwriter Paul Abbott has set up a 'Writers' Studio' near Manchester in which up to five residential writers at a time can receive intensive scriptwriting training and feed off one another's ideas, and BBC writersroom offers a Future Talent Award for Writers. It would be beneficial to examine the figures around the various different directions a writer can take in terms of genre transition, so that support can be targeted accordingly. For example, it is likely (though not necessarily the case) that more writers need support in switching from fiction to screenwriting than to gaming scripts, but it would be useful to back up these assumptions with research into current and future demand.

The sector has identified a need to think carefully about the development of training provision in terms of both format and cost. Writers, along with the broader creative and cultural industries, do not necessarily value formal qualifications when it comes to undertaking continuing professional development. There is a need for training to take a range of different formats that are flexible enough to suit freelancers or small organisations who find it difficult to spare time for training. Short, day-long courses are often preferred, and informal ways of learning such as mentoring or peer-to-peer exchange are those most highly rated by creative professionals. This is especially true of the literature sector. While 33% of those in the creative industries have undertaken formal in-house training, just 3% of the literature sector has done so. Meanwhile, 43% of those working in the literature sector have taken advantage of informal opportunities such as on-the-job coaching.²⁰

¹⁷ See www.nawe.co.uk/the-writers-compass.html for a database of funding opportunities.

¹⁸ Creative & Cultural Skills. (2009). *The Workforce Survey*. Creative & Cultural Skills.

¹⁹ See <http://thestoryengine.com/>.

²⁰ Creative & Cultural Skills. (2009). *The Workforce Survey*. Creative & Cultural Skills.



Roger McGough,
National Poetry Day Live,
Southbank Centre, London,
8 October 2009. Courtesy
of the Poetry Society.

Also crucial is the fact that applicants can sometimes be excluded by default from training schemes due to high costs, which limits accessibility. Training providers should be encouraged wherever possible to keep entry accessible by keeping fees low, seeking funding for scholarship schemes and promoting themselves using a full range of routes, such as social networking. The Escalator Literature programme run by Writers' Centre Norwich is a good example of an accessible training scheme based on talent alone – winners of the writing competition receive a year-long programme of support that includes training, mentoring, assistance with Grants for the Arts funding, an opportunity to showcase work, and meetings with agents and publishers. Similarly, New Writing North's annual Northern Writers' Awards offer cash support, mentoring and industry networking, and are free to enter. There are also opportunities for writers to take part in international exchanges and residencies offered by foundations and retreats as well as literature agencies. International exposure can be an important part of a writer's development as well as providing time and space to develop their work.

There is also a need to develop other aspects of writers' skill sets throughout their careers. In particular, many writers may benefit from training on how best to use new business models and digital opportunities to their advantage (a survey of writers held by Creative & Cultural Skills in 2009²¹ identified basic business training and the use of digital technologies as two areas that writers feel particularly require more of their attention). New opportunities for writers are opening up all the time, and the right support systems and training mechanisms need to be in place to ensure that the sector can develop the appropriate skills. Just one example of an appropriate response to this skills need is the training offered by LitNetNI in Northern Ireland, which looks at both the business and the craft of writing in conjunction.

While writers make up the majority of the literature sector, those in supporting roles also have a real need for continuing professional development. Many of these individuals have had to build up a career without being able to access specialist training opportunities suitable for their job profile. Those working in this capacity need a wide range of skills including business knowledge, marketing and promotion skills, event management, fundraising and administrative skills. With one in ten employers in the creative sector stating that they would undertake more training if they knew where to get it²², a greater number of targeted skills development opportunities are needed, with clear signposting so that employers know how to access them.

In particular, targeted training would benefit those in 'producer' roles, namely those individuals who hold the vision for a literature project whilst applying the financial, practical, project management and leadership skills necessary to pull it off. Whilst there are not any specific training programmes focusing on this area, it is important that these roles are further developed and recognised. For example, the Writers' Guild invites writers of theatrical scripts to nominate development or directorial individuals who have helped them for 'Theatre Encouragement Awards'. Above all, producers are looking for support in developing new funding streams, and training in working with new and different business models, in order to make their work sustainable and do more for less as public sector subsidy reduces.

²¹ Response from Creative & Cultural Skills' online survey of writers' training needs, *Skills for Writers*, May-August 2009.

²² Creative & Cultural Skills. (2010). *Sector Skills Agreement for the Creative and Cultural Industries*. Creative & Cultural Skills.



Poet Hannah Walker performing at the Escalator Live Lit showcase. Courtesy of Writers' Centre Norwich. Photography by Martin Figura.

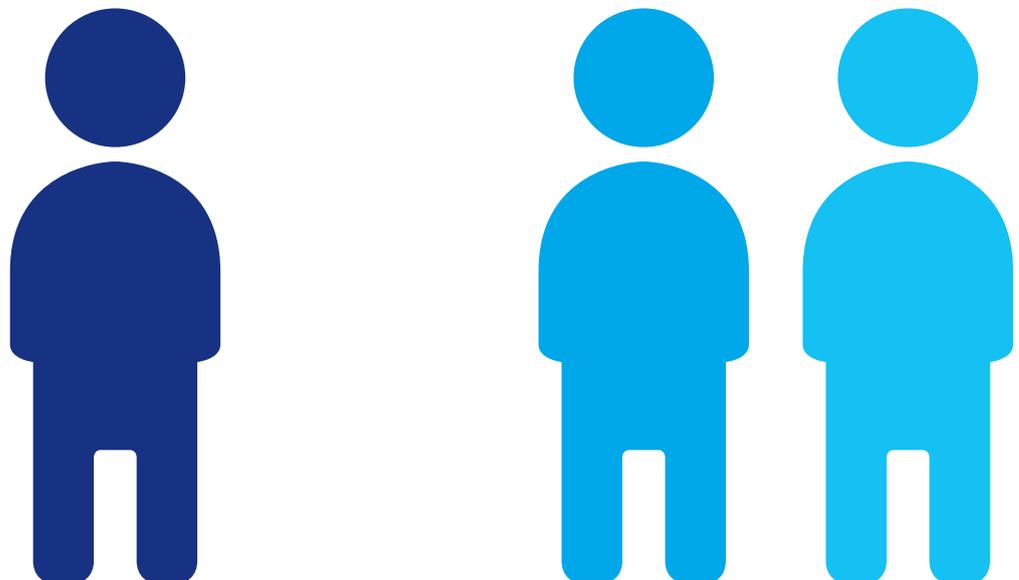
Leadership and management programmes are also important to the literature sector, and accessibility and relevance are again key themes that employers and individuals brought up in the consultation on *The Literature Blueprint*. Current opportunities include the Clore Leadership Programme across the UK (which consciously looks for at least one literature Fellow each year), the Cultural Leadership Programme in England and the Creative & Cultural Skills Scotland Leadership Programme. The portfolio career pattern of so many writers and literature workers makes taking part in many of these schemes difficult. The literature sector thrives on the work of individuals or micro-businesses, and their leadership potential should be developed and championed. For example, New Writing North is hosting a placement funded by the Cultural Leadership Programme for a writer undertaking her own development programme, a model of writer-led leadership that could be emulated elsewhere. For those workers in the sector who are managers of people or who have management opportunities open to them, the need for relevant, contextualised, training in HR or management is also important, and it is surprising how little there is available that the sector feels is of relevance or use to them.

Many individuals do not have organisations behind them able to support their leadership ambitions and are engaged in work that cannot be covered by others while they are absent. Providers of leadership and management programmes need to, wherever possible, take these restrictions into consideration and ensure that the course format enables individuals from the literature sector to take part, as well as making sure that opportunities for the literature sector are available across the UK. Peer mentoring across different aspects of the literature sector and beyond can also help generate new ideas, news ways of doing things and greater entrepreneurship.

Recommendations:

Ensure that the right mix of training and qualifications is available to meet current and future skills needs, and that opportunities are promoted and signposted well, by:

- Placing business skills at the heart of the training provision, including digital, management and leadership, finance and entrepreneurial skills.
- Making sure that continuing professional development opportunities are pitched to writers at different career stages; and
- Encouraging leadership programmes to be as relevant and accessible as possible.





Sex & Literature talk.
Courtesy of Manchester
Literature Festival.
Photography by Ed Swinden.

3.5 Access to business support

Access to business support is key for the literature sector, and there is a need to work with partners to ensure a wide and efficient provision for the creative and cultural industries as a whole. New Writing North has delivered seminars and career surgeries on good business practice in partnership with Business Link, while the Lancashire Writing Hub joined up with Creative Lancashire in spring 2010 to provide a series of workshops for writers on planning, funding and managing projects, marketing, and how to find freelance writing work. Whatever form the UK's Government-funded business support systems and funding opportunities take in the future, the literature sector is in a position to take advantage of the localised benefits on offer, but these must be signposted, contextualised and promoted effectively in order for this to happen.

There are a range of organisations who offer business support resources to the literature sector. Although they may have excellent websites capturing much information, many writers are unaware of their existence, particularly those new to the sector. The key is not necessarily to launch new initiatives or websites but to build on and better coordinate the many existing high-quality services already on offer. The resources available, including but not restricted to those offered by the National Association for Literature Development, The Writer's Compass (formerly literaturetraining), the Poetry Society, www.writersservices.com, Booktrust, the Reading Agency, and Creative & Cultural Skills' Creative Choices° careers website, could be more strongly linked to other sources of information. And within these sources of information on training and support there is room for better signposting, more case studies and more success stories to show how those already in the literature sector have progressed, with more information on the full range of job roles available.

National Occupational Standards are also little known in the sector but can be a useful resource to employers and individuals looking to develop. National Occupational Standards are descriptions of what you need to know and be able to do to perform a job role to the national standard. Individuals can use them to self-assess their skills levels and to identify training needs, while employers can use them to help with business planning, staff selection and recruitment, staff appraisals, training development, and benchmarking. Creative & Cultural Skills offers National Occupational Standards in Freelancing in the Creative and Cultural Industries, Cultural Venue Operations, Live Events & Promotions, and Community Arts amongst other areas relevant to the creative and cultural industries. Skillset, the Sector Skills Council for creative media, offers suites of National Occupational Standards in Journalism, Broadcast Journalism, Multimedia & Print Journalism, Publishing, and Radio Content Creation. Lifelong Learning UK, the Sector Skills Council for lifelong learning, offers National Occupational Standards in Libraries, Archives and Information Services as well as in supporting areas such as Youth Work and Community Learning and Development.

Recommendations:

Help the sector to access relevant business support and ensure that this is communicated well, by:

- Understanding the range of support currently on offer, including Business Link and Directgov;
- Ensuring this support fits the needs of the literature sector; and
- Developing appropriate business support to fill any gaps in provision.



Mass Writing Workshop at Aldeburgh Poetry Festival. Courtesy of The Poetry Trust.

3.6 The development and exploitation of digital technology

As barriers to internet access have increasingly been removed (71% of UK citizens now have access to broadband internet at home²³), writers have flooded into the online marketplace, intent on sharing their work, developing new processes, and generating income. It is not only Twitter, Facebook and other well-known sites that have enabled and fuelled this wealth of activity. Newly-developed online platforms such as Authonomy, a networking site allowing people to upload, comment upon and recommend new writing, have been quickly populated by those working in the literature sector. Websites such as Publishingtalk.eu or the Lulu self-publishing site are just two other examples of the plethora of online opportunities for writers.

Similarly, online tools are also being developed for writers to use in their teaching and community work. For example, the site www.oneword.com challenges users to write creatively on one given word in 60 seconds. Meanwhile, Scottish Book Trust offers both teacher-in-residence and writer-in-residence schemes online to ensure that no-one is excluded because of where they live. The internet has changed how the literature sector creates, operates, and networks, and widespread, accessible support is needed to ensure that no one in the workforce is left behind – participation as well as innovation is key.

The terms 'online' and 'digital' are often used interchangeably. While the term 'online' relates to internet-based channels and sites, which offer a myriad of opportunities for collaboration and promotion, digitisation refers to the much broader technological transformation currently being undergone by many creative sectors. A digital strategy encompasses organisational practices, product design and, of course, the use of online tools. For example, a literature development officer looking to develop a writing project for writers across the UK might follow his or her organisation's digital approach by commissioning a programmer to develop a brand new collaborative tool. He or she might then use an advanced project management system to share a server with the programmer. Further on in the process, they may use online channels such as a website and social networking sites to host and publicise the final service, and consult an online tool such as Google Analytics to track how their service is used and by whom.



Manchester Blog Awards 2009. Courtesy of Manchester Literature Festival. Photography by Brian Slater.

The crucial point about the digitisation of the literature sector is that the range of skills needed by both writers and those in development roles is growing, and growing fast. For example, a writer using an online platform may be more likely to take on the programming, editing, writer development and marketing roles usually covered by others in the traditional book supply chain. Individual writers and literature workers should be encouraged to take advantage of the increasingly accessible software now available and to explore new routes for the monetisation of their work. There is an increasing number of reasonably-priced training opportunities on offer from training providers or via literature development agencies, while other tools and resources can help with the organisational change aspect. For example, the AmbITion project helps organisations achieve their sustainability ambitions through implementing integrated IT and digital developments, and offers a free online toolkit detailing how to bring an organisation into the digital era²⁴. PublishingNI in Northern Ireland provides seminars and training in digital technology and new media.

Meanwhile, the ease of distribution of online content increases the risk of intellectual property rights being abused, which writers need to be informed about and prepared to address. This is a key area where best practice and new research could be usefully shared, as well as on the use of technology and approaches to online promotion more broadly. For example, Academi (the Welsh National Literature Promotion Agency and Society for Authors) is a partner, along with Wales-based publishers, in a project aimed at researching the specific Welsh dimension of the current digital revolution in the writing, publishing and distribution of books and other literary material. In terms of copyright there is also potential to learn from the music industry, who are some steps ahead in terms of influencing the way in which intellectual property rights are managed in the digital age.

There are also opportunities for the literature sector to form strategic partnerships with other sectors it provides with 'raw content', such as the design, film, gaming, broadcast and IT industries. There is a need to scope out how the literature sector can develop and sell its work to these areas using new digital tools, and to map what support (such as the Arts Council West Midlands' Digital Content Development Fund, or the activities of if:book, a 'think and do tank' exploring the potential of new media for readers and writers) is available. For example, New Writing North teamed up with Mere Mortals, a gaming company, to investigate how writers and games designers can work together more closely. This experiment showed that there is a need for a body of best practice to help writers and literature development staff to navigate the different business landscapes and legal structures of other sectors.

²⁴ <http://toolkit.getambition.com/>



Museum of My Life: Durham Cathedral. Courtesy of New Writing North.

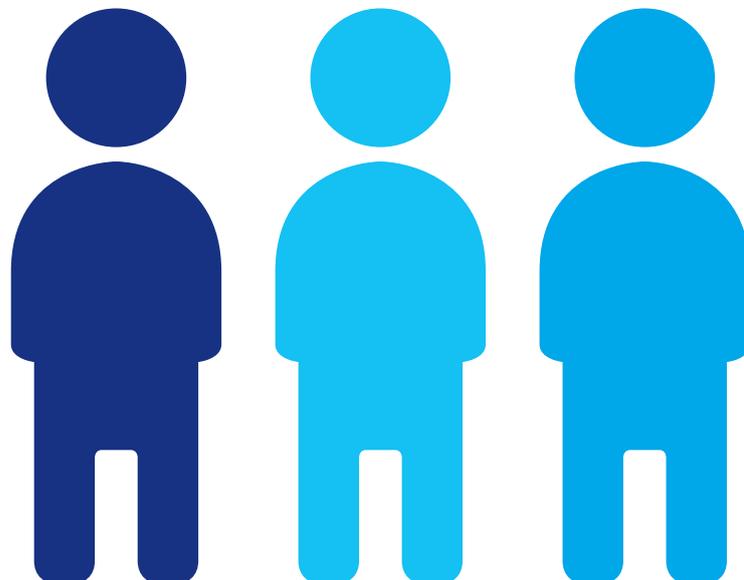
In order to address these needs, in September 2010 Arts Council England and the BBC announced a partnership focusing on supporting arts organisations to develop their digital skills. A series of master classes and workshops will cover skills including commissioning and producing film and web content, archiving and rights issues, digital marketing and communications, and internet TV. The partnership will also work to build a forum where artists, arts organisations and broadcasters can discuss the opportunities that digital presents, share best practice and identify the skills needed across the sector. Similar initiatives in Scotland, Wales and Northern Ireland would be welcome.

We still cannot know what the full impact of current digital developments will be, only that skills needs will continue to change accordingly and rapidly. Although the sector has embraced some aspects of digital working, there is still work to be done. Writers, agents and literature development workers alike need to be equipped to get the most out of the evolving business environment. This involves working more collaboratively, both with other writers and with other sectors, learning about new copyright practices, and responding to new financial models for generating income.

Recommendations:

Prioritise the development of digital skills for both individual writers and for literature organisations, and identify strategies to support this, by:

- Understanding the breadth of current digital skills training opportunities;
- Developing the partnership between Arts Council England and the BBC aiming to support arts organisations to develop their digital skills;
- Helping writers to be aware of rights issues; and
- Enabling organisations to develop skills in entrepreneurship and the creation of new business models.





The Verbal Arts Centre
Book Illustrator in Residence.
Courtesy of The Verbal
Arts Centre. Photography
by The Verbal Arts Centre.

3.7 Advocacy, networks and partnership working

Throughout this research, representatives from the literature sector have called again and again for a collective voice for the sector, in order to articulate its achievements and make the case for its role to policy makers. The sector, characterised as it is by the presence of so many sole traders, needs to be led by those who can bring the sector together and speak up for its needs. Positions such as Poet Laureate, Children’s Laureate and Laureate for Storytelling (a new post created in 2009) could potentially play this role – Andrew Motion, UK Poet Laureate between 1999 and 2009, and Gillian Clarke, National Poet of Wales since 2008, have introduced a much more ambassadorial focus.

There are a number of organisations that serve the collective needs of the literature workforce already, including but not limited to the Writers’ Guild of Great Britain, the Society of Authors, Booktrust and Scottish Book Trust, the Literature Forum for Scotland, Academi in Wales, the National Association for Literature Development, the National Association for Writers in Education and the Arts Councils in each nation. However, many organisations are representative of a distinct sub-sector rather than the literature sector as a whole, and this can make it hard to advocate the sector’s full value. It is also vital to work at both regional and national level to answer the distinct needs of different audiences and creative practitioners.

Many areas of the literature sector have already taken the initiative and established regional or subsector-specific networks, such as Bookfestival Scotland, which links up Scotland’s 36 literature festivals, the National Live Literature Consortium, and the annual Key Literature Players Meeting, which brings together writers, publishers and festival producers in the West Midlands to share best practice and generate collaborative working, coordinated by the West Midlands office of Arts Council England. The National Association for Literature Development (NALD) runs a network of directors of regional literature and writer development agencies, as well as an annual meeting for writers and readers in residence; plans for a freelancers’ network are in progress. Membership organisations often coordinate thematic networks, such as the Writers’ Guild’s Books Cooperative, a group for members active in self-publishing to exchange tips on how best to navigate this area of the market. Meanwhile, the Literature Forum in Northern Ireland brings together writers, festival organisers, publishers, literary agents, librarians, administrators, venue managers and local authority officers in one place. Writing East Midlands helps to organise the Writing Industries Conference which brings together writers with professionals from the writing industries to share knowledge, develop skills and make new contacts. It would be beneficial to set up a widespread mechanism for key organisations throughout the UK to meet regularly to consider the development of the literature sector across the board.



Evolving Words. Courtesy of Manchester Literature Festival. Photography by Hema Karecha.

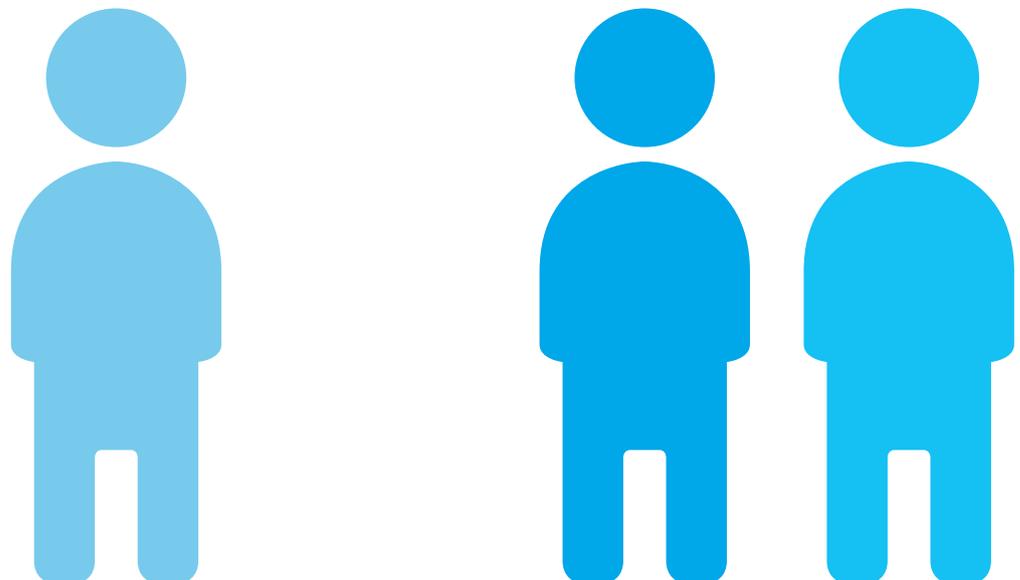
In addition to strengthened partnership working within the literature sector, cross-sector or international working is also seen as beneficial for the growth of the industry. Cyprus Well, the literature development agency for the South West of England, facilitates the Read South West programme, which links up audience development staff in libraries with organisations including the Reading Agency, the BBC and the Bristol Cultural Development Partnership. Key areas of the sector are looking abroad to identify networking and development opportunities – for instance, the National Association for Writers in Education is hoping to set up a joint conference with the Association of Writers and Writing Programmes in the US and the Association of Writing Programmes in Australia. There is much to be learnt from gleaning successful business approaches and training formats from other sectors.

It is widely felt that a greater sense of ambition and ability to articulate the economic, social and creative impact of the UK's literature sector will help it to thrive. Increased joint working will mean that the sector can be more resource-efficient, and collaboration will mean that it is easier to make a collective case for support and investment. Working together makes economic and creative sense.

Recommendations:

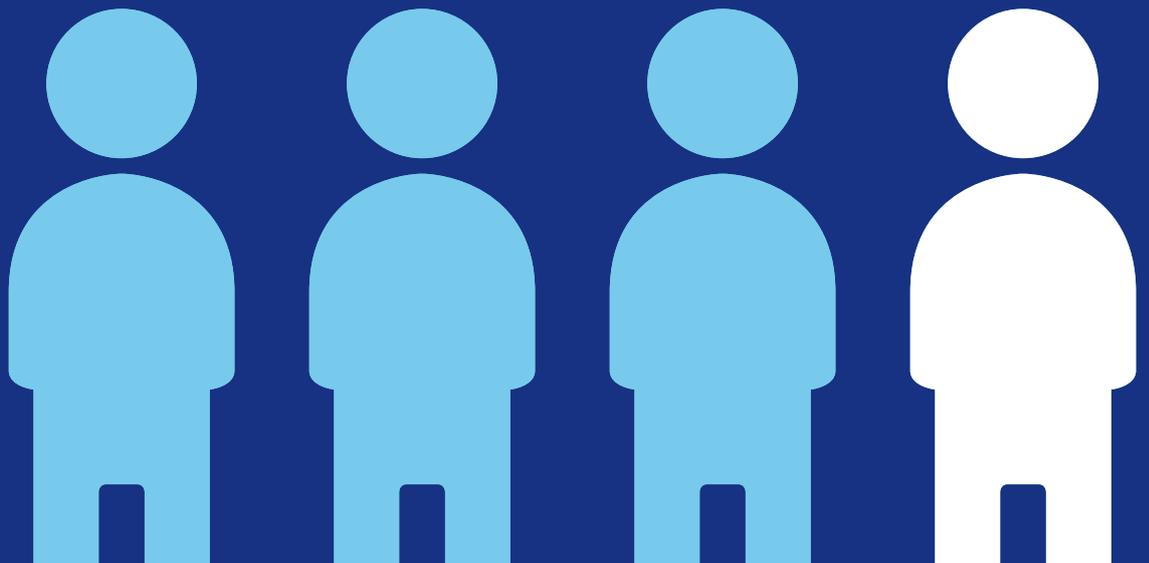
Ensure the sector has the right tools and evidence to advocate for its skills needs in the future, by:

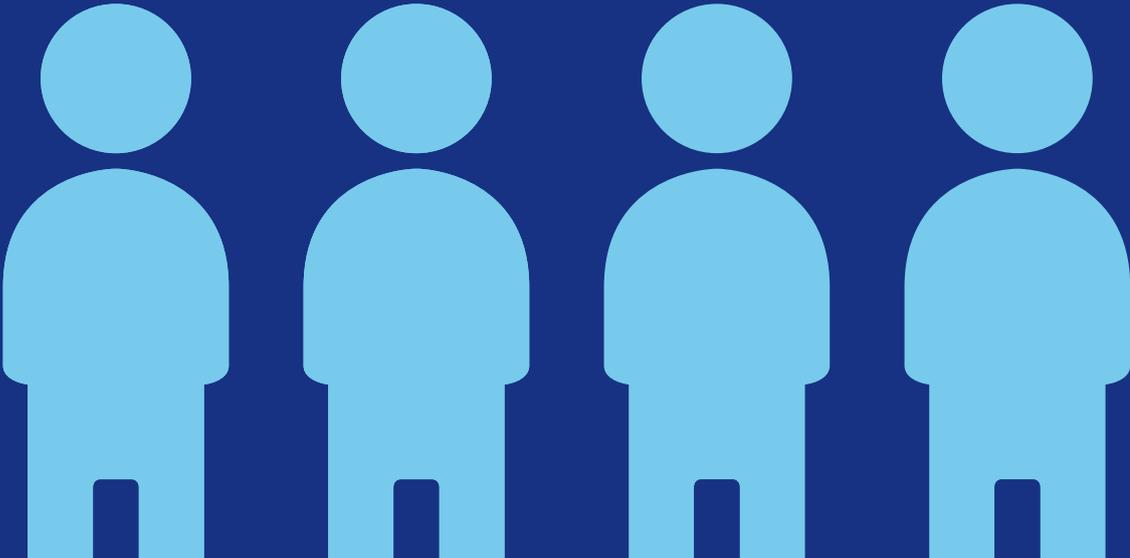
- Encouraging the sector to take the lead on its own advocacy work and to explore ways to work more collaboratively to be more effective;
- Enabling the sector to share information and research to back up its advocacy activity; and
- Developing the skills needed by individuals for advocacy purposes.



04

Creative & Cultural Skills across the UK





Creative & Cultural Skills across the UK





SLAMBassadors,
Showcase event, Rich Mix,
London, 15 November 2009.
Courtesy of the Poetry Society.

Creative & Cultural Skills (www.ccskills.org.uk) is taking action in the following areas to support the development of the literature workforce in the UK.

Creative Choices^o: essential kit throughout your career

www.creative-choices.co.uk

Creative Choices^o is a unique website offering advice and inspiration on careers in the creative and cultural industries. We believe in individuals taking control of their own career decisions. They can only do this when they have access to the right information to help develop their skills and fuel their desire to succeed.

Creative Choices^o provides the tools, knowledge and networks to support individuals pursuing a career in craft, cultural heritage, design, literature, music, performing arts and visual arts. It reaches over 40,000 users a month.

Providing research to support the sector's advocacy

Creative & Cultural Skills regularly audits the skills needs of the creative and cultural industries. We also collate demographic data, all of which we make publicly available so that the sector can use it for its own advocacy purposes. *The Literature Blueprint* is just one example of the research work we do. Further statistics and publications can be found on our website (www.ccskills.org.uk).

We also provide an interactive online service providing access to data and up-to-date research about the creative and cultural industries. The Data Generator (www.data-generator.co.uk) offers ready-made reports to support research, case-making, and policy and funding applications and decisions. Users can generate their own reports tailored to specific needs, comparing economic contribution, employment growth and demographic data across sectors and regions, analysing the skills the industry needs to be successful.

Reforming qualifications

We work with employers and education sector stakeholders on an ongoing basis to ensure that vocational qualifications meet real employment needs. We have a Sector Qualifications Strategy for the creative and cultural industries to support the identification of priority qualifications for funding.

National Occupational Standards

National Occupational Standards provide a clear description of what you need to know and what you need to be able to do to perform a job successfully. Employers can use National Occupational Standards to create job descriptions, develop staff training courses and support the appraisal process. Educationalists use National Occupational Standards to develop qualifications to ensure that skills needs in the workplace are supported by useful qualifications. All National Occupational Standards suites relevant to the literature sector are available at www.ukstandards.co.uk.



Words on Aldeburgh Beach.
Courtesy of The Poetry Trust.

Leadership support

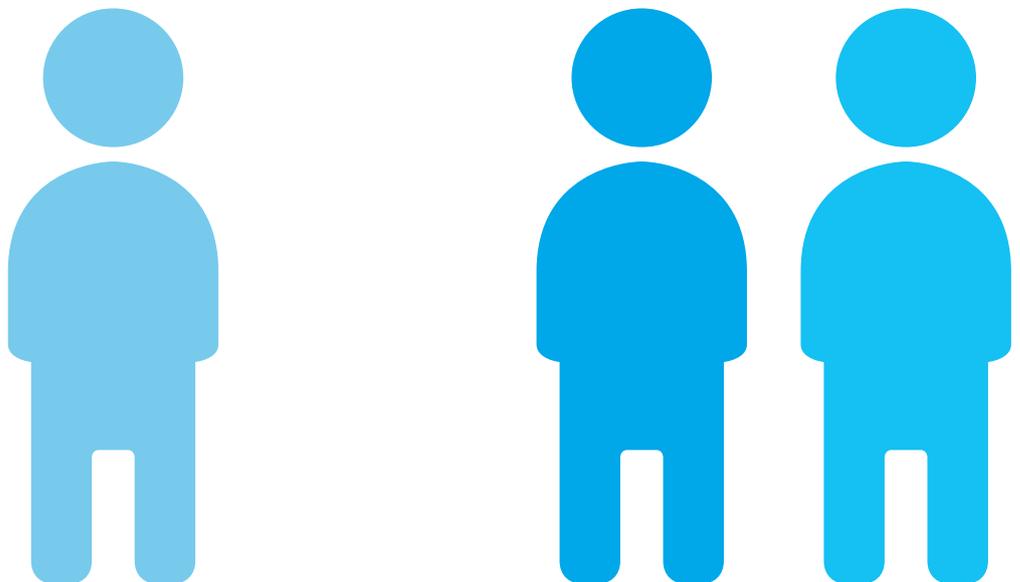
The Cultural Leadership Programme in England is a Government-funded investment in excellence in leadership across the creative and cultural industries. Creative & Cultural Skills works with Arts Council England and the Museums, Libraries and Archives Council on the Cultural Leadership Delivery Partnership, a unique cross-sector collaboration to support the Cultural Leadership Programme.

To strengthen leadership across the UK, we also set up the Creative & Cultural Skills Scotland Leadership Programme and the Creative & Cultural Skills Northern Ireland Leadership Programme. These two industry-led, year-long pilot programmes aimed to promote excellence in leadership across the creative and cultural industries in Scotland and Northern Ireland. Our current programme in Scotland has been developed to prepare emerging leaders for the future. It incorporates masterclass sessions that are open to a wider audience, providing more sector-specific leadership development opportunities for the cultural industries in Scotland.

The Northern Ireland Leadership Programme was supported by the Arts Council of Northern Ireland and the Department for Employment and Learning, while the Scotland Leadership Programme is supported by Creative Scotland and the Scottish Government. We are scoping the need for a leadership programme in Wales, and are working to raise awareness of leadership and workforce development needs more generally.

The National Skills Academy for Creative and Cultural www.nsa-ccskills.org.uk

The National Skills Academy for Creative and Cultural (NSA), set up in 2009, operates as a network of theatre and live music employers, freelancers and industry trade associations, working together with 20 Founder Colleges across the nine English regions to develop, improve and recognise skills. The NSA provides services and standards for training and skills development, endorsed by industry employers and professionals.





SLAMBassadors,
Showcase event, Rich Mix,
London, 15 November 2009.
Courtesy of the Poetry Society.

Apprenticeships

Creative & Cultural Skills has worked over the past three years to ensure that the creative and cultural industries can recruit Apprentices into key roles where there are technical skills needs and gaps. New Creative Apprenticeships are available at the following levels:

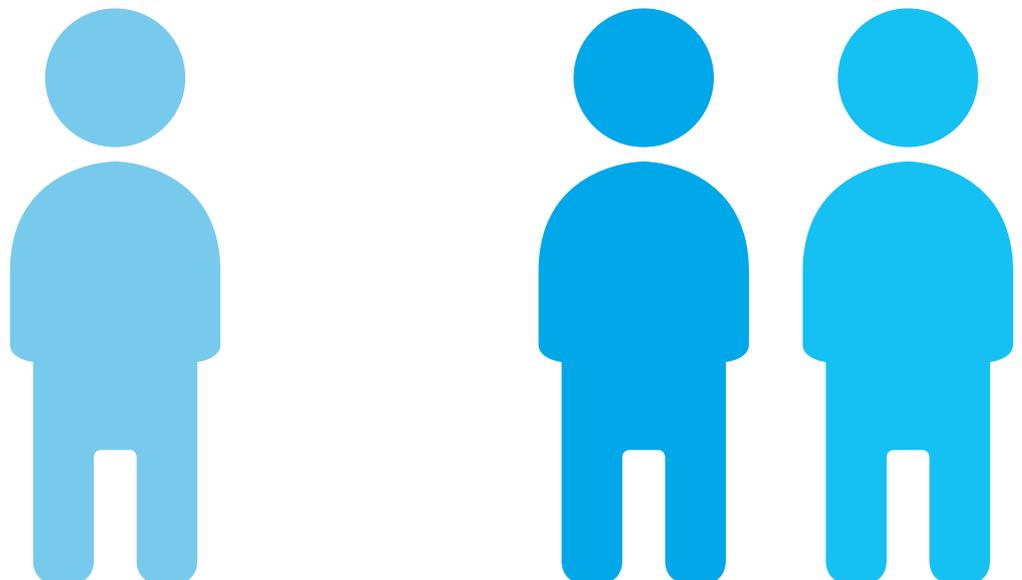
Level 2 Apprenticeship

- Cultural Heritage
- Technical Theatre Support
- Theatre Support Costume and Wardrobe
- Music Business Marketing and Promotion
- Cultural Venue Operations Support
- Live Events and Promotion Support
- Community Arts Administration
- Design Support

Level 3 Advanced Apprenticeship

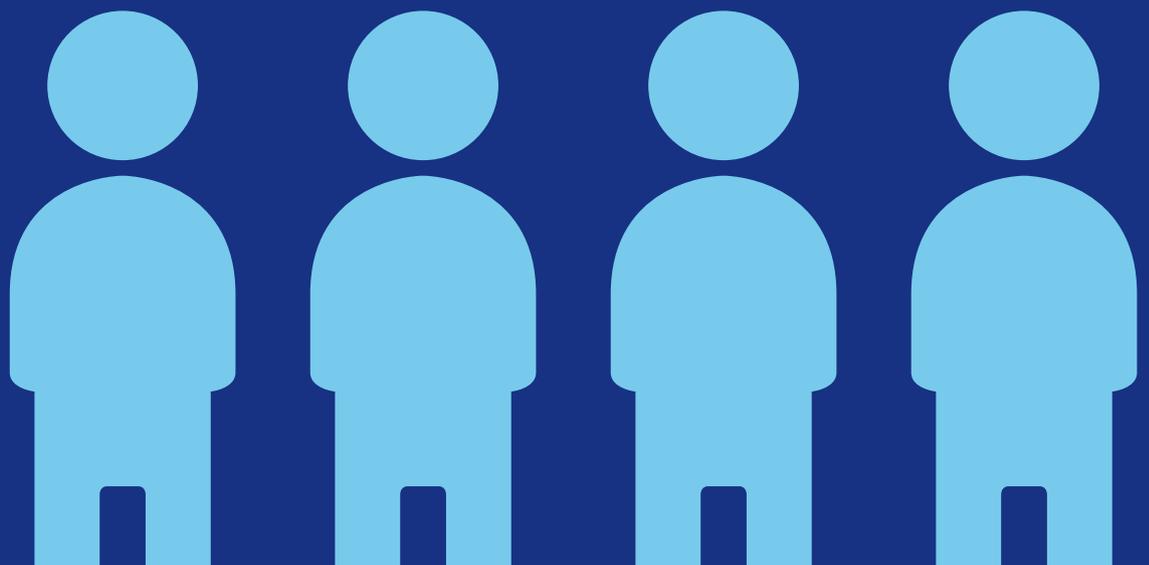
- Community Arts Management
- Design
- Live Events and Promotion
- Cultural Venue Operations
- Cultural Heritage
- Technical Theatre
- Theatre Operations Costume and Wardrobe
- Freelance Music Practitioner
- Music Business

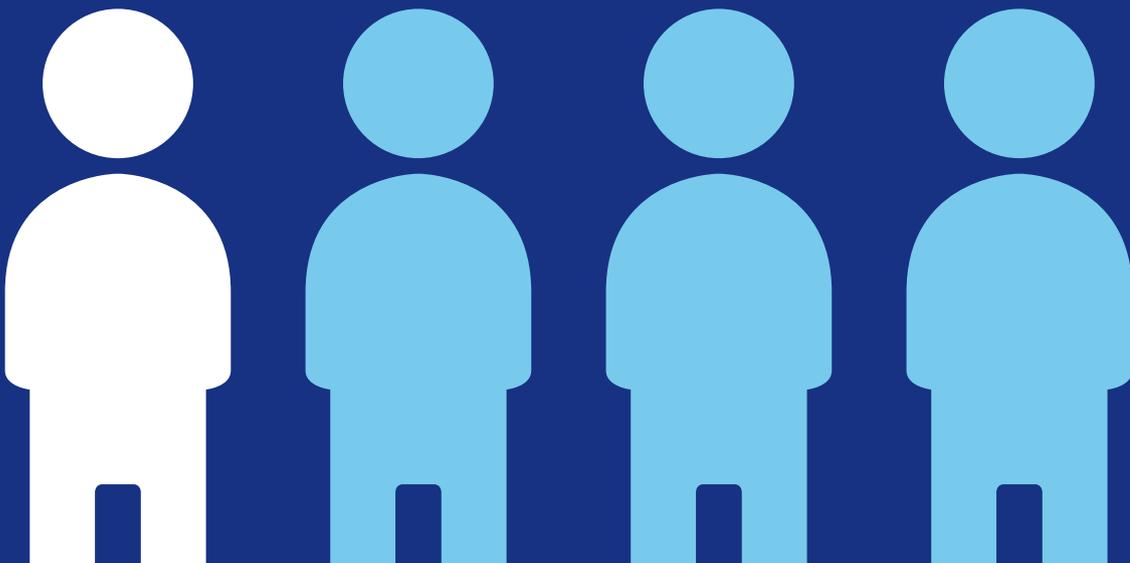
The National Skills Academy offers an Apprenticeship Training Service which aims to help employers, particularly small and micro-businesses, take on Apprentices across a wide range of areas. For more information, please visit www.nsa-ccskills.co.uk or email apprenticeships@ccskills.org.uk.



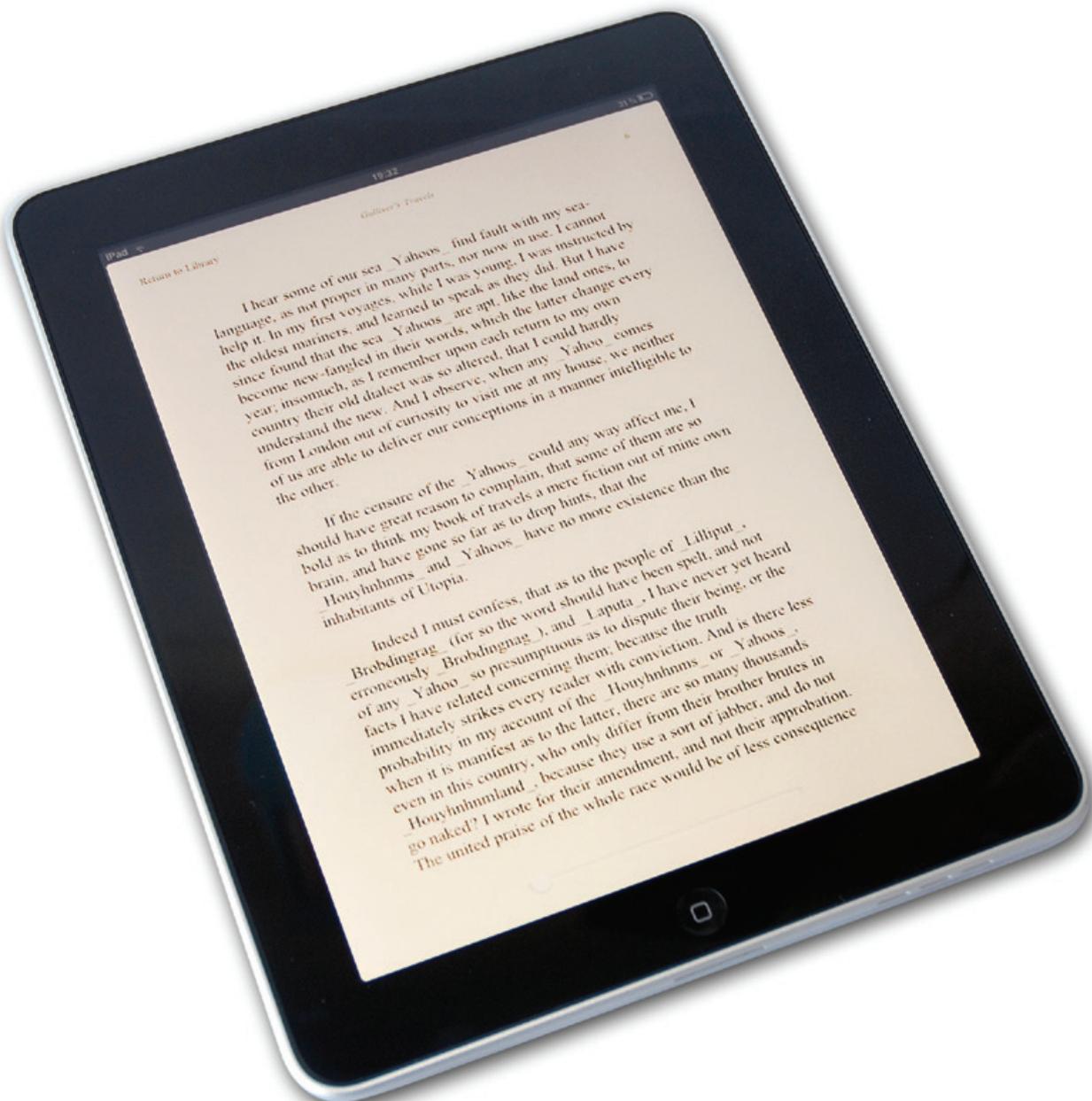
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References and further reading





References and further reading



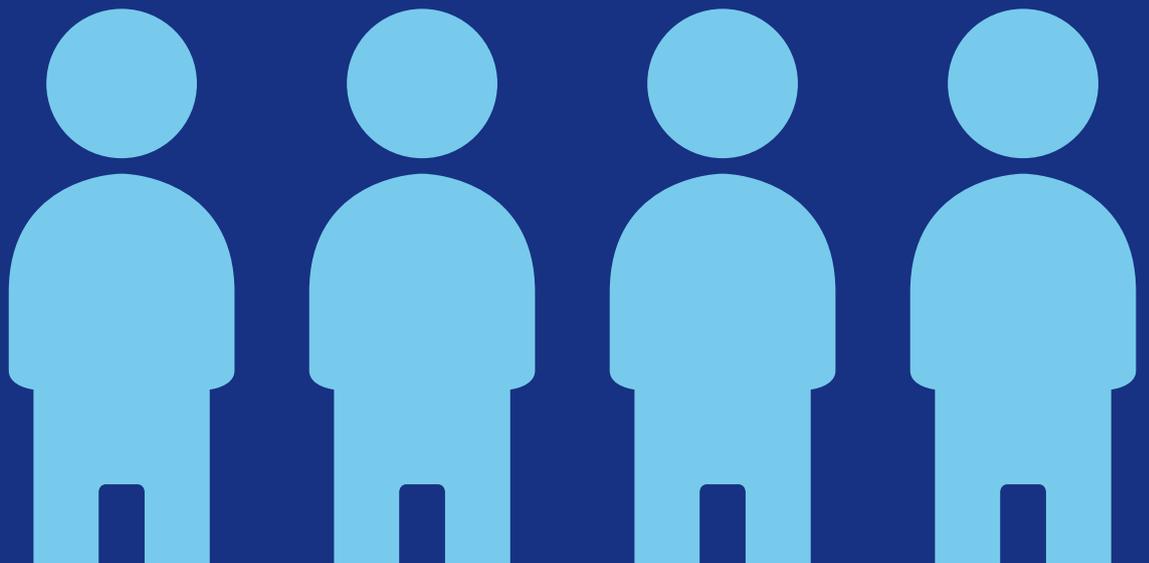


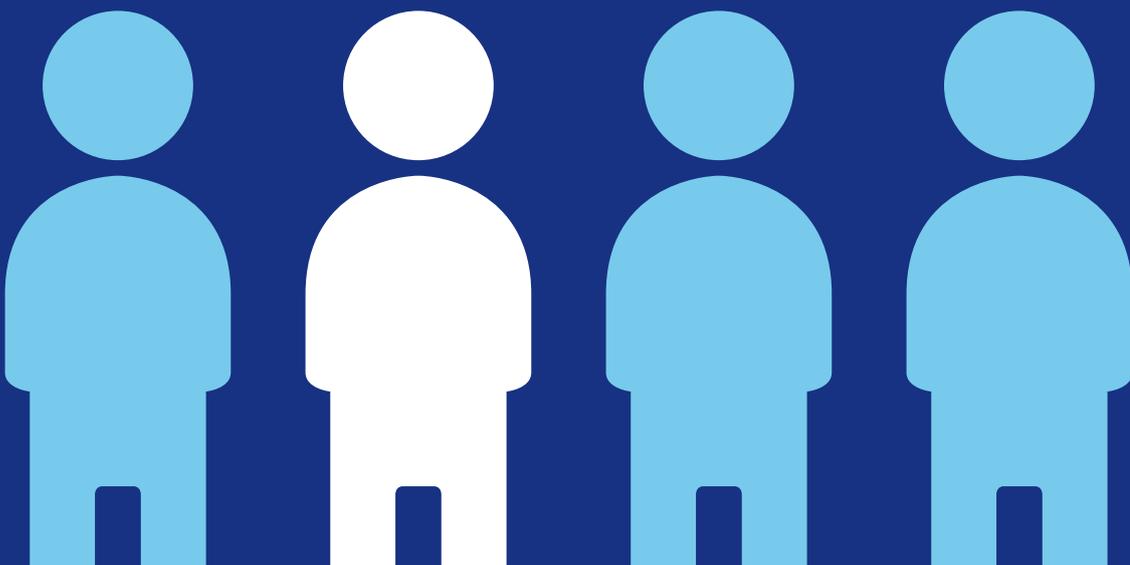
Mass Writing Workshop at Aldeburgh Poetry Festival. Courtesy of The Poetry Trust.

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Useful links





Useful links



Chris Killen reading at the Worlds Literature Festival, 2009. Courtesy of Writer's Centre Norwich. Photography by Martin Figura.

Academi (Welsh National Literature Promotion Agency and Society for Authors)
www.academi.org

Alliance of Sector Skills Councils
www.sscalliance.org

AmbITion England
www.getambition.com/about/about-ambition-england/

AmbITion Scotland
www.getambition.com

Apples & Snakes
www.applesandsnakes.org

Arts Council England
www.artscouncil.org.uk

Arts Council of Northern Ireland
www.artscouncil-ni.org

Arts Council of Wales (Cyngor Celfyddydau Cymru)
www.artswales.org

Association of Authors' Agents
www.agentsassoc.co.uk

The Arvon Foundation
www.arvonfoundation.org

Bookfestival Scotland
www.bookfestivalscotland.com

BooksNI.com
www.booksni.com

The British Centre for Literary Translation
www.bclt.org.uk

Business Link
www.businesslink.gov.uk

Calouste Gulbenkian Foundation
www.gulbenkian.org.uk

Children's Workforce Development Council
www.cwdcouncil.org.uk

Clore Leadership Programme
www.cloreadership.org

Commonword Cultureword
www.cultureword.org.uk

Community Arts Forum
www.caf.ie

Creative Choices^o
www.creative-choices.co.uk

Creative & Cultural Skills
www.ccskills.org.uk

Creative People
www.creativepeople.org.uk

Creative Scotland
www.creativescotland.com

Creative Youth Partnerships (Northern Ireland)
www.cypni.org.uk

Creativity, Culture & Education
www.creativitycultureeducation.org

Cultural Enterprise Office
www.culturalenterpriseoffice.co.uk

Cyprus Well
www.cypruswell.com

Cultural Leadership Programme
www.culturalleadership.org.uk

Department for Business, Innovation & Skills
www.bis.gov.uk

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

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

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

Eastside Educational Trust
www.eastside.org.uk

English PEN
www.englishpen.org

Free Word Centre
www.freewordonline.com

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

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

Lapidus
www.lapidus.org.uk

Lifelong Learning UK
www.lluk.org

LitFest
www.litfest.org

The Literature Network
www.literaturenetwork.org



Foyle Young Poets of the Year Award, Awards Event, Southbank Centre, London, 8 October 2009. Courtesy of the Poetry Society.

LitNetNI
www.litnetni.com

National Apprenticeships Service
www.apprenticeships.org.uk

National Association for Literature Development
www.literaturedevelopment.co.uk

National Association for Writers in Education
www.nawe.co.uk

National Association of Writers in Education
www.nawe.co.uk

National Endowment for Science, Technology and the Arts
www.nesta.org.uk

National Live Literature Consortium
www.litup.org

National Skills Academy
www.nsa-ccskills.co.uk

New Writing North
www.newwritingnorth.com

New Writing South
www.newwritingsouth.com

The Poetry School
www.poetryschool.com

The Poetry Society
www.poetrysociety.org.uk

The Poetry Trust
www.thepoetrytrust.org

Royal Society of Literature
www.rslit.org

Scottish Enterprise
www.scottish-enterprise.com

Scottish Funding Council
www.sfc.ac.uk

Scottish Government (Riaghaltas na h-Alba) – Arts, Culture & Sport
www.scotland.gov.uk/Topics/ArtsCultureSport

Scottish Qualifications Authority
www.sqa.org.uk

Skills Funding Agency
www.skillsfundingagency.bis.gov.uk

Skillset (Sector Skills Council for Creative Media)
www.skillset.org

The Society of Authors
www.societyofauthors.org

Spread the Word
www.spreadtheword.org.uk

The Stephen Spender Trust
www.stephen-spender.org

The Story Engine
www.thestoryengine.com

Survivors' Poetry
www.survivorspoetry.com

Sync Leadership
www.syncleadership.co.uk

Training and Development Agency for Schools
www.tda.gov.uk

Tŷ Newydd, National Writers' Centre for Wales
www.tynewydd.org

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

UK Trade & Investment
www.uktradeinvest.gov.uk

Verbal Arts Centre
www.verbalartscentre.co.uk

Welsh Assembly Government (Llywodraeth Cynulliad Cymru) – Culture and Sport
www.wales.gov.uk

Welsh Language Board
www.byig-wlb.gov.uk

WILDE (Women in Literary Development and Empowerment) Network
<http://www.wilde2000.org.uk/wilde-network.php>

Windows Project
www.windowsproject.demon.co.uk

Workers' Educational Association (Northern Ireland)
www.wea-ni.com

Writers' Centre Norwich
www.writerscentrenorwich.org.uk

The Writer's Compass (formerly literaturetraining)
www.nawe.co.uk/the-writers-compass.html

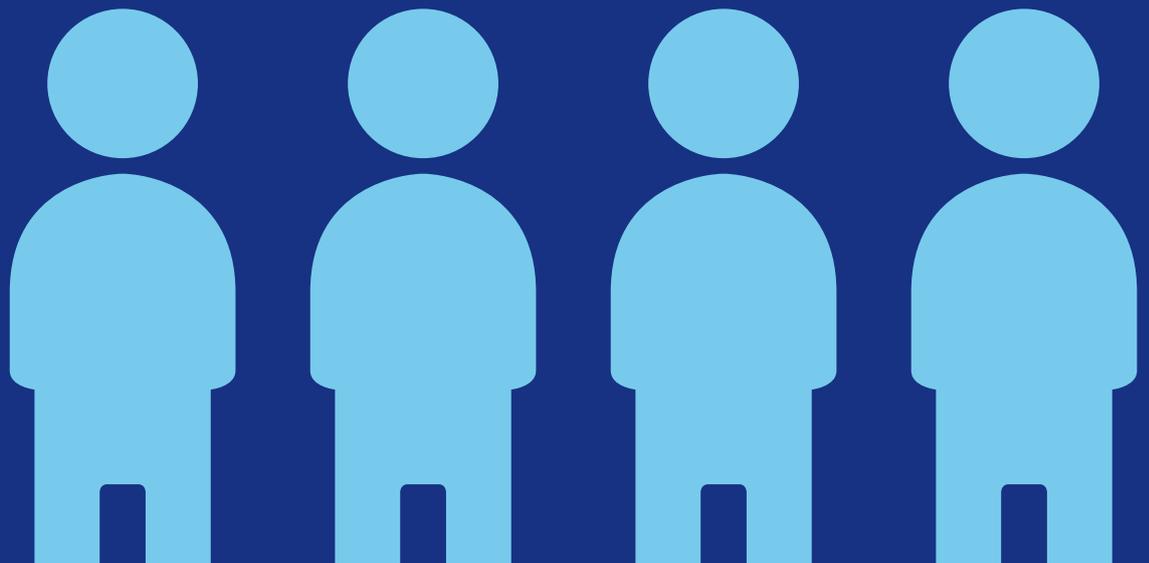
The Writers' Guild
www.writersguild.org.uk

Writing East Midlands
www.writingeastmidlands.co.uk

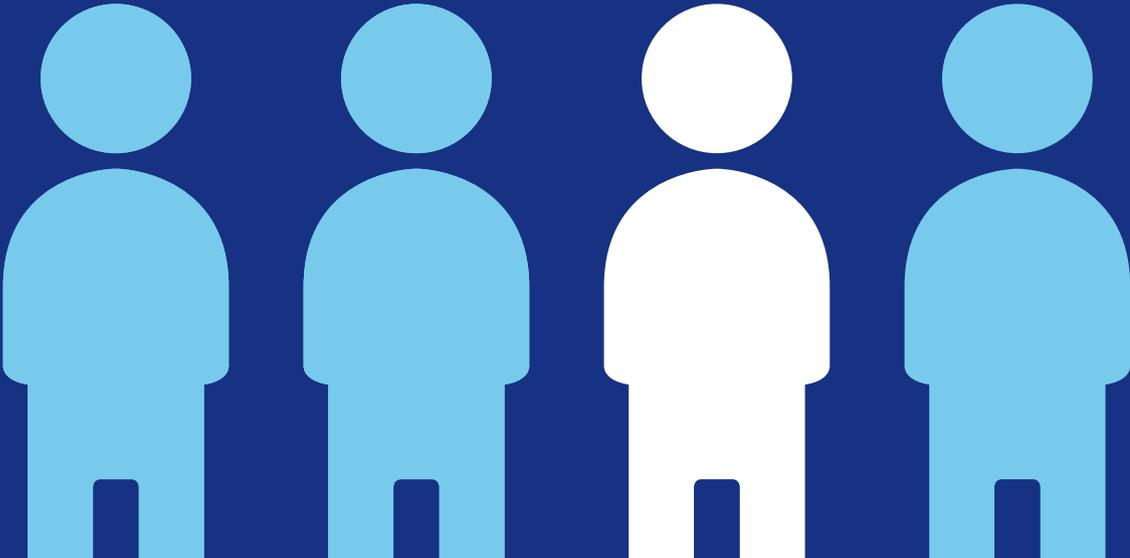
Writing West Midlands
www.writingwestmidlands.org

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Acknowledgements



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New Writing North's young writers' group. Courtesy of New Writing North.

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Spread the Word

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Publishing Training Centre

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The Writer's Compass

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Southbank Centre

Ruth Borthwick,
Arvon Foundation

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children's writer

Sophie Moxon,
Scottish Book Trust

Sophy Dale,
Scottish Book Trust

Stan Hayward,
writer and animator

Steve Dearden,
National Association
for Literature Development

Susanna Nicklin,
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Susie Maguire, writer

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