

Response ID ANON-1Q26-1JSW-F

Submitted to **Review of Post-18 Education and Funding: Call for Evidence**
Submitted on **2018-04-27 09:35:56**

Introduction

i What is your name?

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iii I am a:

Representative of my organisation (please complete iv and v below)

Answer:

iv (If applicable) My organisation is a:

Other representative organisation or trade body

Other (please state):

v (If applicable) What is your organisation's name?

Organisation:
UK Theatre / Society of London Theatre

vi Would you like us to keep your responses confidential?

No

Priorities

1 This review will look at how Government can ensure that the post-18 education system is joined up and supported by a funding system that works for students and taxpayers. The panel would like to understand your priorities. What, if any, are your principal concerns with the current post-18 education and funding system?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish.:

Society of London Theatre (SOLT) and UK Theatre welcome the opportunity to comment on the Post 18 Education and Funding Review.

Theatre and the performing arts is a thriving and dynamic sector. It is part of the Creative Industries, which are worth £92bn, are growing at twice the rate of the economy and are named one of the Industrial Strategy's early sector deals.

In launching this review, the Prime Minister highlighted that some businesses are 'finding it hard to recruit the skilled workers they need. (<https://www.gov.uk/government/speeches/pm-the-right-education-for-everyone>). Our sector contains some of those businesses – it faces a number of skills shortages in the coming years.

We need to invest in our workforce now if we are to have the right skills and expertise in place for our industry to thrive in ten or twenty years. In recent years the theatre and performing arts sector has noted damage to the talent pipeline feeding our growing industry.

This review provides the opportunity to help address growing skills gaps and to improve the resilience of our sector.

We are concerned that the current emphasis, structure and pathways of the pre and post 18 education system don't serve individuals, the theatre and performing arts workforce or local and national economies. A narrowing of the curriculum to focus on STEM subjects has resulted in a concerning decline in the take up of arts subjects, and in numbers of arts teachers.

Creative subjects are vital in order to introduce young people to the wide range of careers available in the creative industries. A combination of STEM and Arts subjects (STEAM) will prepare young people to become the next generation of theatre designers and technicians, theatre finance directors and chief executives. Roles such as these are essential to the health and growth of our industry. It is often overlooked that a mix of skills (including business / finance) is needed for a thriving theatre sector.

It is at the earliest stages of this pipeline where the challenges are most acute. Cutbacks to the arts in education have been recognised as a major challenge by

Arts Council England chairs past and present. The impact has been highlighted by The Cultural Learning Alliance:
<https://culturallearningalliance.org.uk/new-report-entries-to-arts-subjects-at-key-stage-4/>

At the 2017 and 2018 Olivier Awards a string of winners took the chance to speak out against cuts in arts education.

The Creative Industries Federation's Brexit Report also identified issues and opportunities around talent and skills, funding, and trade and investment, setting out a series of recommendations for how the creative industries could 'survive and thrive' post-Brexit (Brexit Report. Creative Industries Federation, October 2016.)

It is also essential to ensure that an individual's choice is not limited before they reach 18. Limiting (and labelling) choices to academic, technical and vocational routes restricts the opportunity to develop academic knowledge and technical skills; a combination which is vital for off stage careers in our industry. Our sector has a need for people with technical as well as academic qualifications.

Throughout this consultation response we highlight suggestions for more equitable pre and post 18 Education, and in supporting areas such as work placements and careers advice.

Many organisations in the theatre, arts and cultural sector responded to the Industrial Strategy White Paper to make similar points. It was disappointing, and a missed opportunity for government, the economy and the creative industries alike, that the resulting Sector Deal does not address the development of the arts and creative industries.

Our sector's workforce

In 2017 UK theatre and SOLT published the results of our Workforce Review,

(<https://uktheatre.org/theatre-industry/guidance-reports-and-resources/theatre-workforce-review/>). We discovered that while there are many positive aspects of the off stage workforce, it is currently unrepresentative of the general public. This is a fundamental issue (shared by the cultural sector as a whole) to address. In order to reflect the talents and tastes of all parts of society, and build a sustainable, resilient and globally competitive workforce for the future, theatre and performing arts must represent our diverse and changing population. We also identified, through the review, skills gaps in many areas as we look into the future over the next 10+ years.

Part 1: Choice and competition across a joined-up post-18 education and training sector

2 How do people make choices about what to study after 18? What information do they use and how do they choose one route over another: for instance, between academic, technical and vocational routes?

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As mentioned in question 1 – because students will be routed to either a 'Technical' or an 'Academic' pathway pre 18, their choices at post 18 are already limited. More options would be available, and young people would have more opportunity to further develop careers later in life, if it were possible to combine technical skills with academic study pre and post 18.

Students may make their decisions based on potential graduate earning, however, as with many industries, rates of pay, particularly for new entrants to the theatre and performing arts can be variable, however it is certainly possible for post-graduate earnings to improve and to make a viable career in theatre and performing arts, as is indicated by the fact that the creative industries are the fastest growing economy in this country.

This would further compromise efforts to bring more diversity to the make-up of our workforce. The recent PANIC report by Arts Emergency and Create London questions 'To what extent are cultural and creative occupations accessible and 'meritocratic' if the demographics of its workers, their social origins, and their networks are relatively homogeneous?...cultural tastes play an important role in getting into upper-middle class occupations. Hiring can be a form of 'cultural matching', excluding those who do not have the shared tastes of specific social groups. This is especially true in cultural and creative occupations and is another important and subtle barrier for those seeking to work in the sector'

(<http://createlondon.org/wp-content/uploads/2018/04/Panic-Social-Class-Taste-and-Inequalities-in-the-Creative-Industries1.pdf>).

In addition, Artist Grayson Perry's recent piece for the Times Education voices concern over the lack of diversity on arts degrees and the impact this will have on the economy. (<https://www.timeshighereducation.com/news/grayson-perry-criticises-lack-diversity-art-degrees>)

3 How do people make choices later in life about what further study to undertake?

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We know (from the findings of the UK Theatre and SOLT workforce development review) that the sector is currently experiencing a talent drain of workers in their late 30s / early 40s.

More in-career advice to off stage theatre workers could help address this and enable individuals to pivot their career and take advantage of other opportunities within the sector.

The National Theatre's Step Change programme offers a good example of how this might be achieved. There is an opportunity to build on this programme and expand it across the sector.

We would also be interested in seeing an expansion of the Returner programmes for which government introduced funding for last year. These employer-led schemes that provide training and support to people who have taken time out of the workplace for caring responsibilities, could be transformative.

We also support the move for shared parental leave for self-employed, currently championed by Shadow Minister for Education, Tracy Brabin MP.

4 In recent years we have seen continued growth in three-year degrees for 18 year-olds. Does the system offer a comprehensive range of high quality alternative routes for young people who wish to pursue a different path at this age? How can Government encourage provision across a wider range of high quality pathways to advanced academic, technical and vocational qualifications?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :
N/A

5 The majority of universities charge the maximum possible fees for most of their courses and three-year courses remain the norm. How can Government create a more dynamic market in price and provision between universities and across the post-18 education landscape?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :
N/A

6 What barriers do current and new education and training providers face in developing innovative or diversified provision?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :
N/A

7 How can Government further encourage high-quality further education and higher education provision that is more flexible: for example, part-time, distance learning and commuter study options?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :
High quality regional provision of T level placements and Apprenticeships are important in helping with this.

In addition to information supplied in Q3, we urge government to continue to think about those pupils who have caring responsibilities or access needs to ensure no one is disadvantaged in completing on post 18 qualifications.

We would also suggest government look at the issue of those who work whilst they study, and the sorts of employment they undertake – in particular those students who are freelancing whilst studying.

Housing costs and accommodation costs in London and other major cities are not affordable for many UK students and can dissuade less advantaged students from choosing particular courses. Government needs to consider this factor if it is serious about social mobility and feeding a diverse pipeline of talent into our industry.

8 To what extent do funding arrangements for higher education and further education and other post-18 education and training act as incentives or barriers to choice or provision: both at the individual and provider level? How does this impact on the choices made by prospective students and learners? What can Government do to improve incentives and reduce barriers?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :
N/A

Part 2: A system that is accessible to all

9 What particular barriers (including financial barriers) do people from disadvantaged backgrounds face in progressing to and succeeding in post-18 education and training?

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We know that the most common first route of entry into the sector is from formal education in a related subject. However, our workforce research also found that routes to the sector through unpaid internships or volunteering are rising. Individuals are required to build up extensive work experience – at their own cost – before being offered a paid job.

20 years ago 16% came into the sector through unpaid internships and volunteering, and today it is 34%. This is likely to be a significant barrier to entry for people without financial resources and could be an explanation for why so few people working in theatre come from a working class background or from cultural communities not well-connected to the theatre and performing arts or the broader creative sector.

Recent research by IPPR has noted the inaccessibility of internships to some young people due to 'connections, financial barriers, lack of experience, discrimination, lack of confidence in following opaque routes to internships, and knowledge of how to navigate the system' (The Inbetweeners: The New Role of Internships in the Graduate Labour Market, IPPR, April 2017).

Ensuring fair access to work placements and entry level roles, potentially as an element of post 18 education provision, is essential.

In addition, government needs to address the proposal for T levels' placement pay, where pay for the placement is currently at the discretion of employers. A standardised approach would avoid bringing inequality into the system, and may help overcome the impression that there is no money to be made by working in our sector. Work experience and placements cannot only be available to those who can afford to pay for themselves.

10 How should students and learners from disadvantaged backgrounds best receive maintenance support, both from Government and from universities and colleges?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :

N/A

Part 3: Delivering the skills the UK needs

11 What challenges do post-18 education and training providers face in understanding and responding to the skills needs of the economy: at national, regional and local levels? Which skills, in your view, are in shortest supply across the economy? And which, if any, are in oversupply?

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Our sector faces a number of skills shortages:

- A shortage of skilled technical workers, especially outside London.
- A shortage of workers with skills that are transferable to other industries e.g. marketeers, accountants.
- A shortage of skilled senior managers outside London.

Outside London, our survey results also illustrate a clear concern around a shortage of skilled applicants for executive or senior team roles. This is likely to be linked to the shortage of in-career training to develop those figures within the workforce who could be suited to these senior roles, as well as a lack of mid-career advice to people in other roles who might be suitable to move into senior or executive roles.

The fact that this shortage is thought to be more acute outside London also suggests that the rest of the UK could be suffering from a talent drain of both mid-career and senior staff to the capital, or staff moving to the capital to take up more senior roles having developed their skills outside London.

In addition, many theatres also have large catering and hospitality staff, posts which can currently be filled by workers from the EU.

12 How far does the post-18 education system deliver the advanced technical skills the economy needs? How can Government ensure there is world-class provision of technical education across the country?

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We support the move within the Technical and Further Education Act 2017 which requires schools to give providers the opportunity to talk to pupils about alternative routes – but we would recommend that this cover all routes – our industry will employ from both Academic and Technical qualifications.

Young people could be made more aware of the broad range of non-performance roles in the theatre industry. More informed career advice in schools would be valuable. We would like to know how Government plans to give better careers advice to pupils, parents and teachers for our sector during before, during and after T Levels. Currently, there is a real lack of knowledge by each of these stakeholders about professions in our industry.

We are working on developing a careers strategy for our sector and would be happy to share our progress with you. We recently announced Inspiring the Future of Theatre Campaign (<https://uktheatre.org/theatre-industry/news/inspiring-the-future-of-theatre/>), to help children understand the range of careers in our sector. It also ties in with Government's Career Strategy to trail activities in primary schools.

Apprenticeships & internships

There is an issue with the suitability of the current Apprenticeship Standards for our sector, highlighted here by Kath Geraghty, Workforce Development Manager at the National Theatre; 'If we don't develop apprenticeship standards for our occupations, then our occupations won't be a part of the post-16 education landscape. We will continue to struggle to inform young people about the myriad of different roles available within our sector and we won't be able to offer transparent qualification pathways into our workplaces' (<https://ccskills.org.uk/supporters/blog/if-were-not-careful-we-could-be-left-out-of-post-16-skills-training.>)

Apprenticeships should not be seen as a lesser option or for less academic students. They should also be advertised in places where all students can see them, as highlighted in government's State of the Nation 2017: Social Mobility in Great Britain report (https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/662744/State_of_the_Nation_2017_-_Social_Mobility_in_Great_Britain.p67)

Central oversight could help make sure that good practice is shared and the sector's overall needs are being addressed in terms of the specific roles that are targeted. This could be done in partnership with Creative and Cultural Skills, which has developed new sector apprenticeships and courses alongside the new National College Creative Industries including a broad-based Level 4 apprenticeship. A sector-wide apprenticeship scheme could be developed with a recognised best-practice guide for schemes to follow.

There is also other thinking about how the choice of education route a person chooses has effect on their social mobility. Metro Mayor for Greater Manchester, Andy Burnham has recently re-announced a proposal for a UCAS style system for apprenticeships.

Part 4: Value for money for graduates and taxpayers

13 How should students and graduates contribute to the cost of their studies, while maintaining the link that those who benefit from post-18 education contribute to its costs? What represents the right balance between students, graduates, employers and the taxpayer?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :

N/A

14 What are the most effective ways for the Government and institutions to communicate with students and graduates on the nature and terms of student support?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :

Use the channels and methods that students are using. Keep messaging relevant and timely to their decision making.

Deloitte's 2017 Digital Democracy Report shows different generations' habits of consuming and using digital. Zuora reports that Deloitte's findings show '84 percent of U.S. consumers on social networks, social continues to gain traction well beyond socializing; 32 percent of millennials use social media as their primary news source and over 70 percent have used social media to resolve customer service issues in the last year' (<https://www.zuora.com/2017/05/23/deloittes-2017-digital-democracy-survey/>). Government should consider these trends when communicating with students. In addition The Digital Marketing Institute has produced a guide to recruiting students using content, including digital and user generated content <https://digitalmarketinginstitute.com/the-insider/05-07-17-the-essential-guide-to-using-content-to-recruit-students>.

In addition, an article for Forbes on recruiting through social, states: 'Millennials are often referred to as the C-generation, the letter C standing for "connected". They get their news, make purchases, communicate for personal and professional reasons, and conduct research with their devices. It's just fast and efficient. In fact, 37% of the global population is now active on one or more social media platforms. That's some 2.8 billion people.' <https://www.forbes.com/sites/kimberlyfries/2017/10/03/how-this-millennial-manager-uses-social-media-to-attract-top-millennial-talent/#7d7c61dd416e>

15 What are the best examples of educational and training providers ensuring efficiency in the method of course provision while maintaining quality? And what are the challenges in doing this?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish. :

N/A

16 What are the ways that Government can increase the value for money of post-18 education?

Please note that you are welcome to respond to as many, or as few, questions from this consultation as you wish.:

They should ensure that when pupils complete their education they are work ready.

Attachments

Please upload any further attachments that you wish to be considered with your response.

File Upload:

UK Theatre & SOLT Theatre Workforce Review - Final Report (Nordicity 2017).pdf was uploaded