

Response ID ANON-8RKE-6AEZ-G

Submitted to **Flexi-Job Apprenticeships: Reshaping the role of Apprenticeship Training Agencies**

Submitted on **2021-06-01 18:24:47**

Introduction

1 What is your name?

Name:

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2 What is your email address?

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3 What is your organisation?

Organisation:

UK Music

4 Are you responding as an individual or on behalf of an organisation?

Organisation

5 Can we publish your response?

Publish my response, including my name

Yes

6 Would you like us to keep your responses confidential?

No

Reason for confidentiality:

Overview

Our vision for flexi-job apprenticeships

7 Do you agree with our vision for flexi-job apprenticeship schemes?

Do you agree with our vision for flexi-job apprenticeship schemes?:

UK Music supports apprenticeships as an important part of the employment landscape and we welcome the flexi-jobs proposals. They offer a pathway to unlock the potential of apprenticeships for music and the Creative Industries, thereby delivering benefits to the economy for productivity, job creation, regional levelling-up, inclusion and social mobility. In 2019 music was worth £5.8billion to the economy as well as generating £2.9billion export revenue – up 9% from 2018. In addition to the industry's direct economic contribution, music tourism alone contributed £4.7 billion in terms of spending to the UK economy in 2019. The music industry also employed almost 200,000 full-time equivalents. See UK Music's Music By Numbers Report 2020 for further details.

Apprenticeships are an important part of the employment landscape for music including in terms of diversifying the workforce and creating a variety of routes into the industry. Since the introduction of the levy, apprenticeships have also become an ever-increasingly important part of CPD and upskilling of the current workforce and could – with developments such as the flexi-job apprenticeship scheme – offer even more opportunity across the diverse range of music professions for new entrants and career-changers to find a career in music. The pandemic has had a huge impact upon the music industry and this scheme will also help as we refresh and regrow following Covid as well as helping address the questions around diversity and levelling-up so vital to a vibrant and successful industry and fair society.

UK Music support others such as the CIC who note that the flexi-jobs approach will not address all possible use cases in the Creative Industries, as there are a variety of working patterns and circumstances that exist across a broad sector. We see flexi-job apprenticeships working best alongside a range of other options, such as those briefly outlined in the consultation. We would welcome the introduction of portable/modular apprenticeships and front-loaded apprenticeships, and the CIC will continue to work with the DfE to develop the proposals in these areas. Similarly the CIC will continue to feedback on the advanced DfE proposals for levy transfers using the pledge and match functions, which we also welcome.

The Creative Industries' ambition is to fully utilise the levy that is contributed by employers in our sector, by unlocking more than £50 million per year that we cannot currently utilise. This release of funds enabled by flexible and portable apprenticeships would have a transformational impact in tackling the sector's skills gaps and shortages.

8 How should flexi-job apprenticeships demonstrate that they are meeting the needs of employers?

How should flexi-job apprenticeships demonstrate that they are meeting the needs of employers? :

There are several areas that should be addressed including: cost, intelligent brokerage, relevant standards and data. The CIC's submission that UK Music contributed to outlines these in more detail.

9 What expectations should we set of flexi-job apprenticeship schemes in providing a high quality experience for apprentices?

What expectations should we set of flexi-job apprenticeship schemes in providing a high quality experience for apprentices? :

It will be important given the structure of this approach to ensure pastoral care for apprentices is at the forefront of any delivery. A flexible approach to the off-the-job training must be taken to allow a true fit with possible placements and this must be high-quality. Excellent support for those who finish to ensure they have support and information to make most of their careers should also be provided.

10 What challenges and opportunities are relevant to flexi-job apprenticeship schemes achieving financial sustainability? How might they balance a fee-based model with other income streams?

What challenges and opportunities are relevant to flexi-job apprenticeship schemes achieving financial sustainability? How might they balance a fee-based model with other income streams?:

UK Music again supports the CIC's submission on this and would like to underline the fact that not only are such arrangements resource-heavy (but still very welcome) but also that pilots are crucial in understanding such questions. As such we signpost to ScreenSkills' pilot for example and hope that learning from this will inform any future decisions in this area. UK Music would also like to suggest that levy-funds could and should be repurposed to help in the running costs of such schemes in sectors such as ours. It would be untenable and unproductive for levy-paying Creative Industries employers to effectively be expected to pay twice to support such a scheme – once through the levy and once in support of flexi-job scheme running costs. The unspent levy in our sector exists due to issues with the current structure and so a repurposing of some funds to enable more uptake of apprenticeships in certain areas of the creative industries would be sensible.

11 Does the name flexi-job apprenticeship scheme accurately describe our vision for these organisations and they role they will play? Would you propose any alternative names?

Does the name flexi-job apprenticeship scheme accurately describe our vision for these organisations and they role they will play? Would you propose any alternative names?:

Yes and the name works.

12 Do you have any views on our proposals for portable apprenticeships, including on how portable apprenticeships and flexi-job apprenticeships schemes can complement each other?

Do you have any views on our proposals for portable apprenticeships, including on how portable apprenticeships and flexi-job apprenticeships schemes can complement each other?:

Music is a diverse and varied sub-sector of the Creative Industries with a range of roles across a multitude of different types of working environments. As such we support as much flexibility as possible. In keeping with the Creative Industries as a whole we also have a high proportion of self-employed freelancers and SMEs. As such we again support CIC's submission and reiterate the point that not only are flexi-jobs apprenticeships good for industry but they are also good for the individuals who will be able to access employment opportunities that under the current system they may not have been able to. This is good for the diversification of the workforce and the opening up of a range of careers available.

Operating framework for flexi-job apprenticeship schemes

13 Do you agree that we should create a register of approved flexi-job apprenticeship schemes?

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Yes

14 What entry criteria do you think we should establish for admission to this register in order to ensure that approved flexi-job apprenticeship schemes meet our vision?

What entry criteria do you think we should establish for admission to this register in order to ensure that approved flexi-job apprenticeship schemes meet our vision ?? :

Strong links with employers would be key as would links with training providers in the relevant sector(s).

15 How do you think the performance and quality of approved flexi-job apprenticeship schemes should be monitored and assured after admission to the register?

How do you think the performance and quality of approved flexi-job apprenticeship schemes should be monitored and assured after admission to the register?:

The flexi-job schemes should conform to all relevant employment legislation and be overseen by ESFA. Surveys for apprentices, employers, etc. would be beneficial.

16 To assure the quality of flexi-job apprenticeship schemes, should schemes entry to the register set out the standards they can offer to apprentices? What process should we develop to enable schemes to change the standards they offer?

To assure the quality of flexi-job apprenticeship schemes, should schemes entry to the register set out the standards they can offer to apprentices? What process should we develop to enable schemes to change the standards they offer?:

In principle (and depending upon final model) yes it would be beneficial for flexi-job apprenticeship schemes to set out the standards available in any coming year. It should also be possible to change these as needed whilst of course still demonstrating sufficient quality and employer engagement.

17 Do you have any concerns about the closure and withdrawal of the dormant register of ATAs?

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No

£7m fund for flexi-job apprenticeship schemes

18 Do you agree with the parameters we have proposed for how any funds awarded should be used?

Do you agree with the parameters we have proposed for how any funds awarded should be used?:

UK Music agree with the CIC's position that those schemes awarded start-up funds must be seen as pilots that will lend further insight onto how this could and should work in future. Whilst understandable that 'attaining financial sustainability' is included in criteria for winning bids we feel it is difficult to make such a judgement at this time ahead of any such pilots.

19 Are there any capital costs that a new or expanding flexi-job apprenticeship scheme might require funding for?

Are there any capital costs that a new or expanding flexi-job apprenticeship scheme might require funding for?:

Capital costs must be factored in to ensure true diversity and equality of opportunity.

20 Should there be a difference in how new or existing organisations are permitted to use the fund?

Should there be a difference in how new or existing organisations are permitted to use the fund?:

Schemes accessing the fund should be able to demonstrate that they are meeting employer need that could not have been met under current system.

21 Should any additional parameters to the fund be added to encourage employer engagement – for example, pledged levy funds or matched co-funding for set up or expansion costs?

Should any additional parameters to the fund be added to encourage employer engagement – for example, pledged levy funds or matched co-funding for set up or expansion costs?:

Additional parameters such as pledges of levy funds from industry employers would be beneficial and demonstrate industry support.

22 Do you have any views about the implications of the proposals set out in this consultation on people with protected characteristics, as defined in section 149 of the Equalities Act 2010? What evidence do you have on these matters? Is there anything that could be done to mitigate any impacts identified?

o you have any views about the implications of the proposals set out in this consultation on people with protected characteristics, as defined in section 149 of the Equalities Act 2010? What evidence do you have on these matters? Is there anything that could be done to mitigate any impacts identified?:

No we have no concerns. UK Music think that providing more apprenticeships in the Creative Industries will boost opportunities to those from minority and under-represented groups,.