

PATHWAYS TO WORKING IN CREATIVE INDUSTRIES REPORT

2021

**WHAT DO
YOUNG PEOPLE INTERESTED
IN THE
CREATIVE ARTS
NEED TO KNOW
ABOUT WORKING
IN THE
CREATIVE INDUSTRIES ?**

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PATHWAYS TO CREATIVE INDUSTRIES PROJECT REPORT

SUMMARY

Finding the pathways to working in the Creative Industries is a big challenge for young people, and COVID-19 has provided additional issues around opportunities for employment in the sector.

Employment in the Creative Industries in five of the seven Local Government areas covered by the Northern Partnerships declined in the two years from 2019, as the restrictions due to the pandemic removed opportunity for live performances and exhibitions.

The **Pathways to Creative Industries Project** was established to explore the issues for young people interested in making the transition from school to working as artists and creators.

The Pathways to Creative Industries Project is a collaboration between the Inner Northern Local Learning and Employment Network (INLLEN) and the Northern College of Arts & Technology (NCAT). The project engaged 11 young people enrolled in Arts and Design courses at NCAT. These 11 students were invited to co-design an investigation of the factors that potentially assist both performing and visual artists to access sustainable work in the Creative sector.

With funding provided through the Northern Partnership, the Inner Northern Local Learning and Employment Network (INLLEN) developed a “youth-led” approach to the investigation and exploration of these success factors. The approach allowed these students to explore and investigate pathways to work within the creative industries through a series of interviews with 24 industry professionals working in the sector. Small teams of two or three students conducted the online interviews and documented what they discovered from the process.

In addition to the student designed and student led interviews, the Project also proposed to arrange site visits to community hub and Arts precincts (such as SchoolHouse Studios in Coburg, Saxon St and Next Wave in Brunswick, and Collingwood Yards). The intention was to assist the students discover the community infrastructure in Melbourne’s north that can support the development of crucial networks and collaborative creative work. Unfortunately, COVID-19-related public health restrictions did not allow for these to proceed.

The young people who participated in this exploration of how transition from school to work operates in the Creative Industries were pleased to find that there are many practicing creative artists who are prepared to assist the next wave of young artists, and to help guide them and provide potential opportunities. The feedback from the interviews was consistent with the research that has been conducted into work in Creative Industries in Australia; that

- The majority of artists will be self-employed (so basic business skills are important)
- Practicing as an artists will usually mean combining various forms of work (both inside and outside the arts)
- Beyond the necessary technical skills, networks are more important in these industries than in most others
- Diversifying creative skills and actively seeking collaborations provides more opportunities.

FINDINGS

The findings from the completed youth-led research and Think Tank include recommendations for further action endorsed by young people.

This 2021 Pathways to Creative Industries Project identified the potency of enabling young people to actively participate in both the design and the implementation of their exploration of transition to the industry. The success of a youth-led approach to career transition into the industry could be further developed over the next few years.

The next steps in a collaboration between INLLEN and NCAT would seek to build a Creative Industries transition model that:

- Further develops student digital capabilities and strategies
- Hones student enterprise skills
- Extends their industry networks
- Facilitates their access to mentoring, and
- Identifies access to existing creative industries support available in the north.

The INLLEN will seek support to develop a Creative Industries transition strategy with twin aims of:

- Explicitly linking young people seeking to work in the creative industries with expertise in entrepreneurship, technology & innovation; and
- Introducing students to industry relationships that connect, introduce and broker access to difficult to access and hidden networks and opportunities.

ACKNOWLEDGEMENTS

We would like to acknowledge the following contributors to the Project.

First, the student investigation team who took on this project at short notice on top of their Term 3 course requirements: Amity McDonald; Callum Bardon; Cooper Ashley; Emilia dePlater; Fred Wild; Henry Thompson; Jayla Caprio; Morgan Wiley; Noah Calderan; Oden Ecob; and Angus Armstrong.

The NCAT staff who, along with the Principal, Raffaella Galati-Brown, helped to facilitate the involvement of the students as well as providing access to their industry contacts and NCAT Alumni. Thanks to Mark Russell (Folio Preparation), Dr Peter Myers (Music), Irene Alessandro (Photography) and Kylie O'malley (Arts Immersion).

Members of The Northern Metropolitan Partnership: Terry Larkins (Chair of the Partnership); Phillip Bain (Partnership member); Jo Richardson (Department of Jobs Precincts and Regions); Fiona Florakx (Department of Jobs Precincts and Regions) and Elizabeth Ryan (Department of Jobs Precincts and Regions).

Chris James and Nick McHale from NorthLINK, Peter Hylands from NIEIR, and the members of the Project Steering Committee Chaired by Peter Hille.

Thank you all for your assistance.

WHY THE PROJECT?

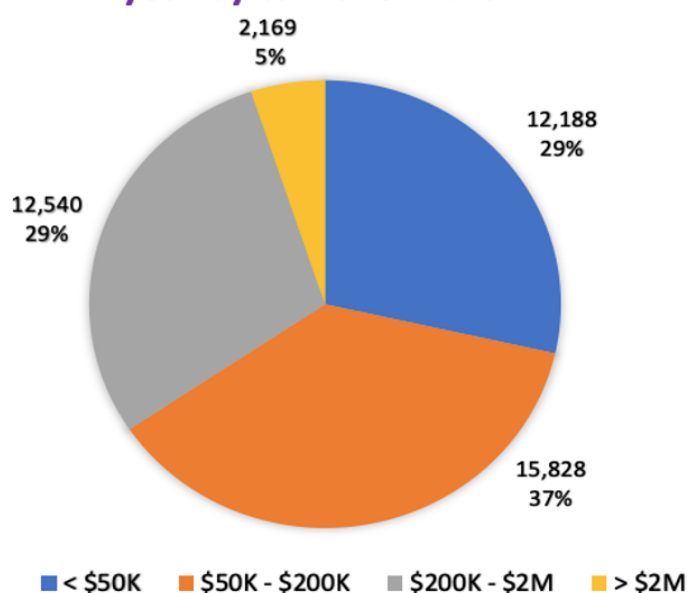
The Creative Industries are an important component of the economy in Victoria, and this is particularly the case in Melbourne's north.

Creative Business Activity in Victoria

Between 2014 and 2019, the number of cultural and creative businesses in Victoria increased by 9.7%. This increase was driven by the number of creative businesses with an annual turnover between \$50,000 and \$200,000. It's an industry that is dominated by small and very small businesses.

A very large majority of businesses in the cultural and creative economy have a turnover of less than \$2 million.

Total creative business operating at end of financial year by turnover 2019



Creative Victoria website, 25 May 2021 <https://creative.vic.gov.au/research/creative-impact-framework/economic-impact/business-activity>

The Creative industries make an important social and economic contribution to communities across the seven LGAs that make up Melbourne's north. Employment within the industry is particularly concentrated in the inner northern areas of Darebin and Moreland.

In the City of Moreland, cultural and creative occupations comprise 8.5% of the total employed Moreland workforce (significantly higher than the national creative workforce of 4.2% (Australia Council of the Arts 2020)¹

1. Imagine Moreland: Economy and the Arts, City of Moreland, 2020

In Darebin, there were 2577 jobs in Darebin's Arts and Creative Sector in 2016 (4.8% of City's total)²

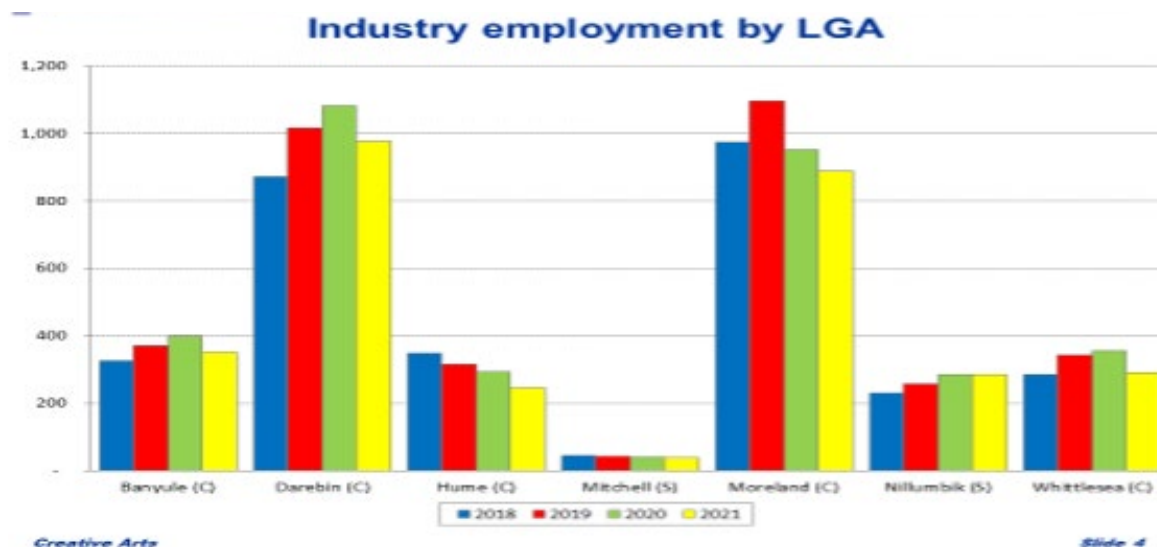
The sector's total contribution to the region's products and services was \$436.2 million. Fashion was the largest sector, with live music another important contributor to the value of goods and services.

The Impact of the Pandemic on Creative Industries

Over two years of the Covid pandemic, lockdowns and other public health restrictions have had a significant impact on the industry across Melbourne's north.

The impact of Covid is evident in the decline of industry employment across the LGAs of Melbourne's north in 2020-2021.

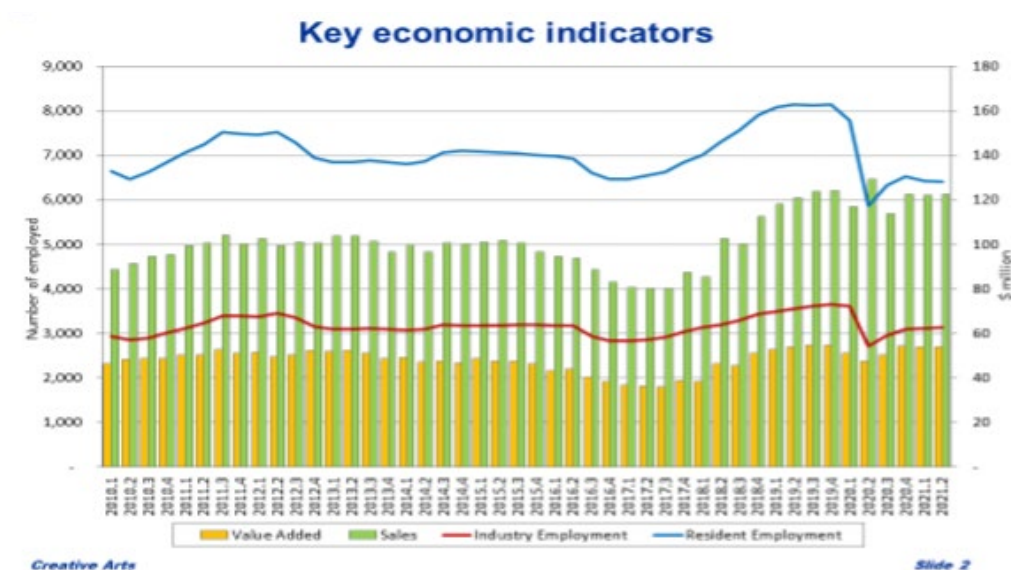
The following graph shows Creative Industry employment by LGA. As noted earlier, employment in the sector is concentrated in Darebin and in Moreland. In Moreland, Creative Industry employment has declined significantly over the two years of the pandemic, while Darebin held up in the first year, but has declined in 2021. Nillumbik is the only LGA which bucked the trend, and showed modest growth in employment during the pandemic.



Melbourne's North Creative Arts Industry Workshop presentation, National Institute of Economic and Industry Research (NIEIR), 11 Nov 2021.

Industry employment, and particularly the employment of people who live in the north, has suffered a substantial downturn

2. Economic Value and Social Benefit of the Arts & Creative Sector in the City of Darebin, Geografia Pty Ltd, 17 Aug 2016.



Melbourne's North Creative Arts Industry Workshop presentation, National Institute of Economic and Industry Research (NIEIR), 11 Nov 2021

The industries hardest hit by Covid in the City of Moreland were Accommodation and Food Services, Retail, Construction, and the Arts & Recreation sectors.

The impact of Covid on live performance in particular had a significant repercussions for peer networking and career development. Peer networks are mostly built through events, and are key to performing artists building and renewing networks, developing new creative collaborations, and securing jobs.³

The nature of work in the Creative Industries

*"Professional arts practice has been changing over time. The development of the internet and digital technologies have transformed not only the ways in which artists can participate in the international art world and the global economy, but also the very processes of artistic creation."*⁴

As an example, the rapidly evolving music industry is now driven primarily by a digital economy shaped by new distribution channels (such as streaming) and audience engagement by social media.⁵

A basic qualification to become an artist takes six years on average. Many artists continue to engage in advancing their education and training throughout their career. Lifelong learning may be a stronger reality in the arts than in many other professions.⁶

3. "A long way to the top: Australian musicians balance multiple roles to make their careers work" B. Bartleet, B. Green, C. Ballico, D. Bennett, R. Bridgstock; The Conversation, 18 June 2020.
4. Making Art Work: An economic study of professional artists in Australia, David Throsby and Katya Petetskaya, MacQuarie University (2017).
5. Building a Music Innovation Ecosystem, A. Lombana-Bermudez & S. Craig Watkins in "Young People's Transitions into Creative Work" Sefton-Green, Watkins & Kishner (2019)
6. Throsby and Petetskaya (2017)

Many artists do not confine their creative work to a single art form, but cross over into other areas of artistic practice. There is some evidence that the extent of cross-art form engagement has been increasing over time, especially among performing artists.⁷ Artists increasingly demonstrate 'career fluidity' with 51 percent of artists working across more than one art form.⁸

National surveys show that professional artists consistently spend about 55–60 percent of their working time on creative work, about a quarter of their working time on arts-related activities, and the remaining 20 percent on non-arts work.⁹

Only 56 percent of artists spend all their working time at arts work (creative plus arts-related), and many fewer (23 percent) spend 100 percent of their time solely at creative work.

In the music industry, for example, only half of musicians receive all their income from music-related work, and the most common sources of music-related income performance fees, music teaching and grants.

The changing context of artistic practice

The Australia Council for the Arts CEO notes *"Creative practitioners are increasingly working and applying creative skills beyond the creative sector, and that creative thinking is increasingly in demand across the economy.....we can better prepare our future creative professionals to play a key role in 21st century workplaces."*¹⁰

Around half of all artists have utilised their artistic skills in some other industry outside the arts, and more than 80 percent of these artists have generated some income from such activities. In most cases this sort of outside work involves applying artistic skills in education and research outside the arts, including teaching. But otherwise, the industries in which artists undertake these activities follow closely the opportunities that are appropriate to the skills involved.

Technology plays a particular role in supporting and extending professional art practice. The most often used technologies are word processing software, and image and sound recording and playing devices. In addition, the great majority of artists use the internet in administering and supporting their creative practice, particularly via the use of email, blogs, and social media. Almost all artists also access the world-wide web for research related to their creative work and at least nine in ten use it to learn and train themselves in their creative practice. Sales and promotion also figure prominently in internet use; between 70 and 80 percent of artists promote their work through the internet.

7. Throsby and Petetskaya (2017)

8. Moreland Arts Infrastructure Plan 2018-2023, L Hodyl & B Fitzgerald, Hodyl + Co, (Feb 2018)

9. Throsby and Petetskaya (2017)

10. Australia Council for the Arts, Media Release, 26 August 2021 "Creativity at Work: new research on preparing students of creative industries for future work.

Self-employment

An Australian music industry report (Making Music Work) from 2020 found that self-employment is the predominant mode, with 44% self-employed, 16% on part-time contracts, 13% casual, 13% unpaid or volunteers, and the remaining 14% on either part-time or full-time ongoing employment.¹¹

Self-employment is the most common form of work across the Creative Industries.

In the City of Darebin, more than half of the 2,577 artists and creative professionals own unincorporated businesses¹², while 31% are employees, and the remaining 11% are owner-managers of incorporated enterprises.¹³

While about half of artists believe their business management skills to be good or excellent, more than one-third of artists describe their skills only as adequate, and a further 11 percent regard their business skills as inadequate. About one-quarter of all freelance artists indicated that they were very likely to seek to improve their skills in the year ahead, and a further 38 percent said this was likely.

The idea behind the Pathways to Creative Industries Project

Individual's transition pathways occur in a community context.

Other artists play crucial roles coaching and supporting young artists, facilitating their access to creative networks and industries.

These roles very important. Despite a higher percentage of artists possessing post-secondary education qualifications compared to other industries, ironically these certificates and formal school credentials are less important than having access to networks and contacts.

This Project set out to explore what impact it might have if young people, interested in a career in the Creative Arts, could be provided with short duration relationships to help them connect, be introduced to, or given access to industry professionals and networks.¹⁴

The project created a role for industry professionals to be able to explain and describe the lie of the land for young aspiring artists – break down the relationships that can be described as “diffuse” or “hidden” networks. Teachers are often important in providing this kind of assistance as well as other practitioners.

11. “A long way to the top: Australian musicians balance multiple roles to make their careers work” B. Bartleet, B. Green, C. Ballico, D. Bennett, R. Bridgstock; The Conversation, 18 June 2020.

12. Guiding Young Creatives in the Last Mile”, B. Kirshner & A. York in “Young People’s Transitions into Creative Work” Sefton-Green, Watkins & Kishner (2019)

13. Economic Value and Social Benefit of the Arts & Creative Sector in the City of Darebin, Geografia Pty Ltd, 17 Aug 2016.

14. “Guiding Young Creatives in the Last Mile”, B. Kirshner & A. York in “Young People’s Transitions into Creative Work” Sefton-Green, Watkins & Kishner (2019)

PROJECT DESIGN

NCAT AS A PROJECT PARTNER

INLLEN established a partnership with the Northern College of the Arts and Technology (NCAT) to deliver the project. NCAT caters for Year 10, VCE, VCAL and post-secondary students seeking a specialized education in the arts, trades or technologies. The two main streams offered by the College are in the Creative Arts (Visual and Performing); and in the Trades and associated Technologies. NCAT is located in East Preston, in the City of Darebin. As a project partner, NCAT offered a large student cohort with aspirations to work in the Creative Industries, as well as a group of teachers with their own networks of professional artists, and access to an extended ex- school Alumni already working across various parts of the industries.

Co-design process to structure the investigation.

In the 10 weeks available during Term 3 in 2021, the concept was refined by the 11 students working with the Project Manager.

The key steps were:

- The students workshopped an initial set of themes to explore in the interviews
- These themes were then incorporated into an online survey to be emailed to all students
- Themes were circulated to all NCAT students enrolled in Art and Design courses for feedback and to assess if there were additional themes relevant to other students that should also be included
- Feedback was received from 30 other students on their interests and priorities
- 85% of the wider student cohort expressed a strong interest in learning about the findings from the interviews that were to be undertaken in the coming weeks
- The set of key questions for investigation in the interviews were then agreed and finalized
- Interviews were to be conducted in small student teams, grouped by study disciplines (music, photography and visual arts)
- Individual online interviews scheduled with practicing arts professionals
- Interviews conducted by student teams (taking turns to conduct the interviews while other team members took notes)
- Interviews also recorded as a resource, both for NCAT and for access through INLLEN website and at the Think Tank planned as the final step in the project
- The Think Tank (originally proposed as a live event at NCAT) was an online Forum for over 150 people to both consolidate and capitalize on the project findings, as well as provide an opportunity to bring more young people and creative professionals together.
- The students were organized into Music, Photography and Visual Arts teams for the interviews.

THE STUDENTS WERE:

Henry	Aged 17	VCE Year 11 Music	A bass player, active doing gigs, interested in jazz
Cooper	Aged 19	Cert IV Music Industry (Sound Production)	A performing musician, interested in sound production
Noah	Aged 17	VCE Year 11 Music	Interested in music publishing, music production
Emilia	Aged 18	Cert IV Folio Prep, Design	Design student interested in character and concept art
Jayla	Aged 18	Cert IV Folio Prep, Design	Visual artist drawn to painting
Fred	Aged 18	Cert IV Folio Prep, Design	Interested in general design
Callum	Aged 26	Cert IV Photography	Interest in working with analogue images, darkroom work
Amity	Aged 19	Cert IV Photography	Interests are portrait work, set design, production set up
Morgan	Aged 20	Cert IV Photography	Interest in general photography
Oden	Aged 19	Visual Arts Immersion	Interested in visual arts and tattooing
Angus	Aged 19	Visual Arts Immersion	Interested in visual arts and photography

Having had young people co-design the project and how it could be implemented, the decision was also taken to have the promotional collateral and this resulting Project Report also be student designed, providing another opportunity for a young person to work with the INLLEN staff in the production. Through NCAT, Angelique Rebillard (a Visual Arts Folio student) was invited to produce the designs for invitations to the Think Tank Event and for the covers of this Report.



CASE STUDY – PROJECT DESIGNER

ANGELIQUE REBILLARD (FOLIO STUDENT)

How you have approached the design task for this project?

"Connecting young people to creative industries", I wanted to show the way how many of us stem from the same place of knowledge and go off to accomplish different things. Some of us choose more than one path and others are set on just one. Being in this community in youth there's so many choices to be made and it helps when someone from the same community lends a hand to nudge you in the right direction. You can be in the right place until a new pathway begins to grow and then that becomes the right place. There is no limit to growth when it comes to the creative arts.

Why are you interested in design?

My interest in design stems from wanting to know as much as I can and immerse myself in the creative arts. I'm interested in design particularly because I can use the creative arts to communicate on a much larger scale and to a wide range of different people; people who may also be involved in the creative arts or people who aren't, it's vast. There are endless possibilities in design and I take motivation from knowing the next design can always be an improvement from the last. An artist can communicate their idea in their eyes as achieving the objective of how they wanted to express it, but how audiences perceive it in their eyes is subjective. This is what makes design so interesting is that not one person is viewing something the same way. The concept that one idea has unlimited amount of possibilities keeps design interesting.

Who and what has influenced your interest?

I've always been fascinated with art, from an early age starting out it was how I could look at a reference and capture its likeness as accurately as I could. From constant support of family it transformed from a hobby to a passion and more and more I began experimenting in different areas of design, how they furthered my skills was interesting and only made me want to learn more.

Why you have done the repeat Year 12 program at NCAT?

Last year I found being surrounded with people who were like me and having that atmosphere and world of design made me the most motivated I've ever been to create and execute new concepts. Going through a course which purpose is your greatest passion was a privilege. Being able to see my peers and their early stages of how they created and designed things gave me a completely different mindset for my own designs. After doing the program last year I wanted to do and learn more so it only made sense to come back to complete my cert III this year.

What your hopes are for working in the creative arts?

For the moment my hopes are to further my skills even more in the creative arts and learn as much as I can while pursuing pathways for my career, whether this be graphic design, fashion or fine arts. I can't say I know exactly what my career is going to be in this industry but I am excited if there's even the smallest possibility that I could have one in it. I want to be able to communicate to people through this and offer my own contribution to the perception of art and what that means to people. I hope that I can always look to improve and perfect my art without actually achieving perfection because if I were to look at my own design and say it's perfect then it's just not interesting anymore.

Is there a particular person or a style of design that particularly appeals to you?

Styles that have a pure purpose for being decorative and beautiful or styles which cross between creative and genius have always been my appeal in the design field. High Renaissance will always bring out the inner nerd in me and bring me back to where I started in capturing things for their likeness. Art nouveau will forever be the style I resonate with as it's become my favourite developed style in the design world, and how it's grown and flourished throughout the years of communication and poster design.



The Main investigation themes finally chosen by the students to use at the interviews were as follows:

- How do you get a start?
- What are the main sources of Income?
- What skills do you need to run a business?
- What are the most important skills that you need?
- Why are networks important and how are they developed?
- What kind of training has proved to be most important?
- What advice would you give yourself when you were just starting out?
- What continues to provide you with inspiration?

Identifying Artists to be interviewed

A key challenge for a successful project was the need to identify a sufficient pool of artists who would agree to be interviewed.

The intention was that each participating student would be able to participate in up to 8 interviews.

The strategy was to match student areas of study with artists practicing in fields relevant to the student's interests; so music students interviewing artists, producers and engineers from the music industry, while photography students similarly matched with industry professionals working in both digital and analogue, as well as still and moving images.

A key success factor was that the NCAT teaching staff could access past student Alumni who were working in the various creative industries. NCAT staff provided the Project Manager with these contacts (approximately 50% of those interviewed were the existing contacts of NCAT teaching staff, while the other 50% were identified by the Project Manager, in collaboration with contacts through Arts precincts and Local

Government Arts and Culture managers in Melbourne's north).

For the full list of those interviewed, see Attachment 2.

THE KEY STUDENT FINDINGS

Discussions through the 24 interviews were wide-ranging. However, after conducting a series of interviews, students found that there were six key themes that kept cropping up in the discussions with practicing working creatives.

These six key things that the young people identified were:

1. That those already working as artists and creatives are generally happy to help newcomers trying to gain a foothold. The first key message was "Don't be afraid to reach out, be that by email, a text or in person."
2. Find ways to assist people already working in the industry! Opportunities arise if you are already "hanging around" by assisting a Photographer on a shoot; or by looking for work experience in a Studio; or by volunteering and generally showing interest. It may take time, but just simply "showing up" and being competent often opens doors to an opportunity.
3. Work in the industry mainly comes through people that you know. Networks are important across all industries, but in the Creative Industries, they provide the foundation. "The whole industry runs on networks", and the network begin with your teachers and your fellow students, and grows from there. They are an invaluable resource.
4. Good communication skills are really important, not only to be able to explain to others what you are trying to create, but also to enable you to collaborate with other people. Your networks are a community of 'like-minded people', and your reliability and your communication skills are just as important as your technical artistic skills. "Be a good person to work with!"
5. Opportunities also result from broadening the range of your creative practice. Diversifying your skill set, and exploring various forms of creativity, not only extends your creative range, but also generates more opportunities. Some artists also suggested that skills acquired through "non-arts" part-time work had proved useful to their creative practice.
6. More than half of the interviewed artists were self-employed. Business and some basic financial skills are required, and it's more than sensible to make sure that you either develop these yourself, or find others who can be relied on to provide these key skills.

THE IMPACT ON THE YOUNG PEOPLE

Having had the opportunity to each be involved in up to 8 interviews with people working in the creative industries, students were surveyed about their level of confidence about their future in the Creative Industries. All students were either “somewhat” (38%) or “a lot” (62%) more confident.

The students also indicated that they would be “comfortable following up” with people that they had interviewed. Out of 9 students, 8 indicated that they would be comfortable to follow up with people that were interviewed, while one student was unsure.

At the end of the project, the young people involved in the interviews reported that their involvement in the co-design of the investigation had resulted in active engagement with creative people who they interviewed, and a much greater clarity about the soft skills and knowledge of networks that assisted transition to working in the creative industries.

Interviews with two of the participating NCAT students (Fred and Emilia) about their involvement in the project, and the impact that it had on them can be seen by clicking the following links to the INLLEN website on the Creative Industries project.

<https://www.youtube.com/watch?v=Tda-ReJ9Xn0&t=5s>

https://youtu.be/xb_NepcKFIk

CONCLUSIONS

In addition to the immediate benefits for the NCAT participants from the 10 week project, there were a series of higher level findings for the project partners and the creative industries in the north.

An extensive community of creative practitioners is willing to help

First, it was evident that there is an extensive community of creative practitioners who are willing to help guide the way for young people who also aspire to work in the sector. Despite two years of hardship resulting from COVID-related shutdowns, there were many artists prepared to give their time and share their experiences of their own journeys. The project was fortunate in being able to capitalise on the personal networks of NCAT staff, and also the College’s student alumni. This kind of community of artists is a key resource that can assist students make the transition to the industry.

Benefits of youth-led career investigation

Second, youth-led career investigation produces a different kind of engagement than the usual speaker presentations and workshops. Allowing young people to be involved in designing the engagement with the creative practitioners increases the confidence of students and preparedness to initiate follow up in areas of interest.

Networks even more important than qualifications

Thirdly, formal qualification and credentials count for less in creative industries compared to most other

industry sectors (despite the industry comprising a higher percentage of qualified personnel than most). Technical competence is a definite requirement, but networks and contacts have even greater importance to facilitate career in the creative industries than in other industries. Mentors, teachers, and other influential contacts play critical roles coaching young artists and facilitating their access to creative networks and opportunities. More experienced practitioners have the capacity to provide guidance that can reveal opaque or hard to discover networks.

Technology and diversification drive opportunity

Fourth, the boundaries between different creative fields are increasingly blurred. Diversified and multifaceted skills increase artist viability. Technology is providing new possibilities for artists (both in terms of creating the art, and also in its distribution). Young people are already extensively using social media to explore and promote their creativity.

Support for self-employment and entrepreneurship

More than half of those currently working in creative industries are self-employed. Business and entrepreneurial skills are vital. Creative industries students (and the system around them) can support more opportunities for entrepreneurial and technical innovation.

The industry consists mainly of micro and small-to-medium enterprises.

In Australia, 98% of creative businesses employ fewer than 20 employees [and] a large proportion of creative businesses are turning over less than \$200,000 a year. Many creative businesses lack the resources to develop workplace learning positions. The lack of capacity for the industry to provide young people with work experience and placement opportunities is also an issue that impedes their transition pathway.

Work-integrated learning can be provided for creative arts students within both school and higher education settings, with opportunities to provide this systematically by bringing the creative industry into the education setting (rather than relying on student placements into workplaces).

With the majority of people working in Creative Industries self-employed sole traders, students need assistance to prepare for such employment by being introduced to small business management requirements as they also develop their creative technical skills.

Local governments are a key provider of the arts and culture ecosystem, but are not sufficiently connected to the creative arts education system to enable young people to gain a clear view of what support is available to them through local government (grants, festivals, residencies, hubs, etc) and how to access them.

THE CREATIVE INDUSTRIES THINK TANK

At the conclusion of the project, the findings of the process were profiled at a Creative Industries Think Tank, held on Thursday 7th October over Zoom, and attended by 70 students and 80 local government representatives, arts professionals, community agencies and teaching practitioners.

Hosted by Grace Dlabik, Founder of BE. and BE. ONE CREATIVE Programmer and Community Manager for Schoolhouse Studios, the Think Tank provided the opportunity for students to present the findings from the completed research, strengthen existing networks, and promote collaboration to support young people. The Format of the Think Tank was as follows:

ONLINE THINK TANK 7TH OCTOBER

Introduction	Grace Dlabik <ul style="list-style-type: none"> Acknowledgment of Country Overview of the Project & Think Tank agenda Terry Larkins – Chair of Northern Partnerships 	10.00am
Project Findings	Grace Dlabik <ul style="list-style-type: none"> Introduce NCAT Student Research Team Discuss findings & what was learnt 	10.10am
1st Panel Session	<p><i>“Opportunities: Created or just Good Luck?”</i></p> <p>(Panel)</p> <ul style="list-style-type: none"> Jamie Lewis – CEO of Next Wave Caitlin O’Grady – owner of Desfura Studi 	10.30am
Music	Pre-recorded Music Performance	11.00am
2nd Panel Session	<p><i>“How Am I Going to Make a Living?”</i></p> <p>(Panel)</p> <ul style="list-style-type: none"> Hollie Fifer – SchoolHouse Studio/Film-maker Bennett Fergusson – Marshall Street Studios 	11.10am
	Transition to Breakout Rooms	11.40am
3 Breakout Rooms <ul style="list-style-type: none"> Music Photography Design 	Discussion Themes <i>“What would have helped when I was starting out?”</i> <i>“How does the arts ecosystem support young creatives in the north?”</i>	11.40am
Music	Pre-recorded Music Performance	12.10pm
Plenary	<p><i>“The Importance of Finding Your Community”</i></p> <ul style="list-style-type: none"> Grace Dlabik Emma Ismawi – Visual designer Aretha Brown- Artist & former Youth Prime Minister 	12.15pm End 12.35

RECOMMENDATIONS FOR ACTION

This 2021 Pathways to Creative Industries Project identified the potency of enabling young people to actively participate in both the design and the implementation of their exploration of transition to the industry. The success of a youth-led approach to career transition into the industry could be further developed over the next few years.

Key features of a Creative Industries transition model would incorporate:

- Further development of student digital capabilities and strategies
- Support for development of student enterprise skills
- Extension of student industry networks
- Student access to industry mentoring

Four key recommendations provide the framework to develop and broaden the Transition to Creative Industries project.

Recommendation 1

That the Northern Metropolitan Partnership build on the work of the 2021 Pathways to Creative Industries Project by funding an industry engagement strategy that builds a database of creative contacts willing to assist young people in Melbourne's north. The strategy will include development of a set of options for how willing artists and students can engage and creative supportive pathways.

Recommendation 2

That the Pathways to Creative Industries project be broadened to incorporate more young people enrolled at a wider number of education settings in the north (secondary and TAFE) to active engagement in the transition to work strategy.

Recommendation 3

That the development of the 2022-23 transition strategy incorporate a Working Party of Young People to help design the components of the approach. Their involvement will ensure that the design of the strategy is most relevant to their needs and aspirations.

Recommendation 4

That the Northern Metropolitan Partnership support activity that explicitly seeks to link young people wanting to work in the creative industries with expertise in entrepreneurship, technology & innovation.

ATTACHMENT 1

Thank you to the 24 industry professionals interviewed

Visual Arts

BILLY SULLIVAN	Grease Monkey Games Design
ARRAN POTTER	Grease Monkey Games Design
CLIVE HAMBLY	Games industry artist and art designer
JOSEFINA BARCELO	Graphic Artist and Ceramicist
NERISSA BOX	Studio Manager, Creative Technologies
SAM KNIGHT	Character Designer / Animator
PAINK	Visual Brand Designer / Street Artist
LEIA ALEX	Graphic Designer / Festival Coordinator
GEORGIA MACGUIRE	Artist
STEPHEN ARMSTRONG	Artist

Music

ROBIN FOX	Composer
DAN MIZZI	Musician / Teacher
JAMES RALPH	Film Music Composer
GEORGE PAPANICOLOU	Film Music Composer
MICHAEL PAYNTER	Producer / Songwriter
MCHAEAL DELORENZIS	Production Company
KISHNEL CHAND	Studio Production
AMAN BAYATLY	Studio Production
CHRIS PICKERING	Musician

Photography

JESS APAP	Freelance Commercial Fashion Photographer
ERIC JONG	Ethno-photographer
MIA RUSH	MIFF Short Films Manager
TOM GOLDNER	Photographic Fine Artist / commercial photographer
CAITLIN OGRADY	Photographic Agency and Studio Owner
SIMON AUBOR	Ethnographer / Moreland Project Photographer

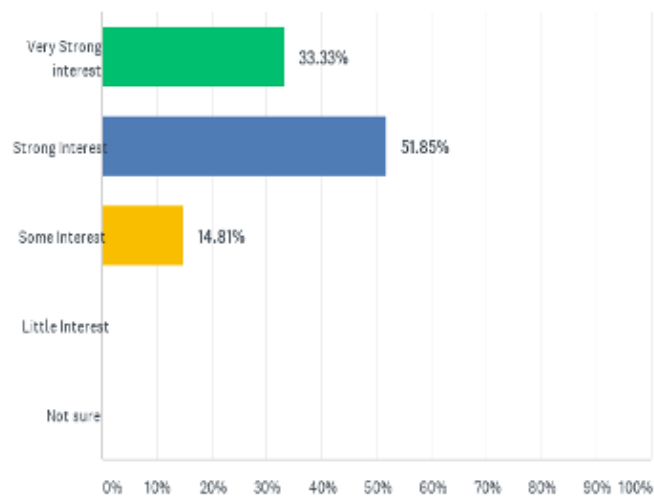
ATTACHMENT 2

Results of NCAT Student Survey (on what they would like to know about Pathway to the Creative Industries)

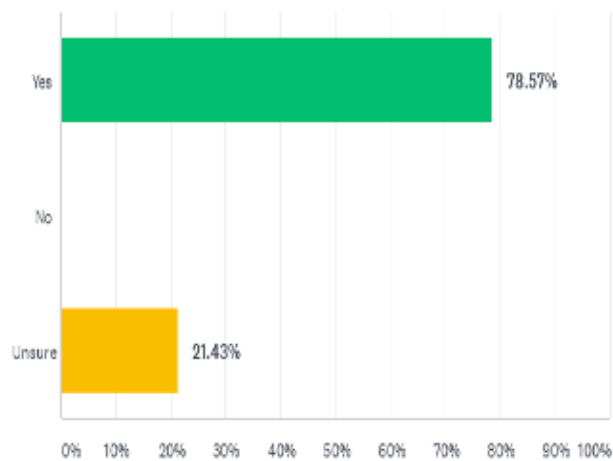
Q1 Please rate the importance for you of exploring the following issues about future work in the industry? (Rank issues from 1 - 10, with 1 being the most important, and 10 being least important)



Q2 Do you have an interest in hearing about the findings of these interviews with the industry professionals?



Q3 Would you like to meet people working in Creative Industries if you had a chance to at a local event?



If you were interviewing someone working in your Creative field, what would you most want to know?’

30 Responses

1. What i need to get started, and what's the fastest way into the industry?
2. How did you actually get here? How did you reliably make a career out of it?
3. How did you start?
4. Where they are at now, how they got to their position, what pathways they may of taken, Their future goals
5. What pathway did you follow to pursue your current job role?
6. What is your goal, your plan and expectation?
7. What is their motivation behind what they do?
8. Do you feel you have achieved your own goals?
9. How they succeed?
10. How to make a Living?
11. How they brand themselves?
12. Their skills
13. What advice would you give someone who has already started in the field but isn't getting anywhere?
14. How do you network and get jobs when your starting out?
15. What are the challenges that arise and how have you conquered them?
16. How has their business or practice been impacted in the last 18 months by the pandemic?
17. Do you believe a strong social media following is relevant in to being a successful artist?
18. Do you believe social media has had a positive or a negative impact on the photographic industry as a whole?
19. About their experience in industry
20. How they write grant applications?
21. What are your best tips for protecting your own creative work time from all outer influences and distractions?
22. What are the job opportunities?
23. Do you still enjoy your job after years of doing it?
24. How did you get you started in promoting yourself as a music artist and get out there?
25. How easy is it to get into the industry and is it stable income?
26. What inspired their style of work?
27. The individuals process of producing their artwork and inspires them as an artist?
28. What inspires them?
29. How they got into working in that field and what inspires them?
30. (Nil response)



PATHWAYS TO WORKING IN CREATIVE INDUSTRIES REPORT