GRAD SHOW
Preparing graduates for life in the creative industries
Be creative. Make money. Love your work.

Welcome to Creative Plus Business, where you can get all the information, training, support and help you need to run a business in the creative industries.
Q&A with Monica Davidson

February 26 2016, by Yu Ye Wu

We chat to Monica Davidson, CEO of Creative Plus Business Group and the former NSW Creative Industries Business Adviser and online course facilitator for NAVA’s Art Business Basics about the practical skills artists need alongside their creative practice.

The Australian Film Television and Radio School has been in Tasmania with a “first” for regional training for creative people who want to build a business doing what they love.

Moira Davidson understands what it takes to manage her own creative career, having spent over twenty years working freelance in the world of writing for film and television.

That makes her well qualified to share her knowledge as a part of The Australian Film Television and Radio School (AFTRS) one-day course, Running Your Own Creative Business to Hobart and Launceston students this week.

Ms. Davidson said she was forced to manage her own
OVERVIEW

• What are the Creative Industries?
• Secondary Research
• Primary Research
• Recommendations
DEFINITION OF THE CREATIVE INDUSTRIES
What are the Creative Industries?

There are 9 main sections of creative industry. They are connected because they all trade with creative assets in the form of intellectual property (IP).

This is one of the main ways that creativity translates into economic value.
Advertising and Marketing

including public relations, copywriting, and social media services.
Architecture and Built Landscapes

including interior design and decorating, interiors styling, and architectural landscaping services.
Design – in all its forms

includes fashion design, graphic design, industrial design, web design.
Digital Content Development

includes games makers, copywriting, web design and development, animation, 3D visuals, multimedia and online content.
Music

includes musicians, composers, lyricists, arrangers, and musical directors.
Performing Arts

includes actors, entertainers, dancers, choreographers, theatre professionals, prop makers and managers.
Screen Media and Broadcasting includes directors, creative production, crew, technicians, makers, post-production people, presenters and writers.
Visual Arts and Crafts

includes painting, illustration, cartooning, photography, ceramics, jewellery, sculpture and handcrafts
Writing and Publishing

includes writers, journalists, publishers, poets, script writers, stylists, and text editors.
What are *not* Creative Industries?

anyone who sells, exhibits, imports, exports or trades in someone else’s creative product or service.
Creative Business in Australia
Learnings from the Creative Industries Innovation Centre, 2009 to 2015

Lisa Andersen, Paul Ashton and Lisa Colley

2015

ISBN:
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978-0-9924518-8-2 (epub)
978-0-9924518-7-5 (mobi)

DOI: http://dx.doi.org/10.5130/978-0-9924518-2-0

As the largest ever Australian government investment in creative industries development, the creative businesses from 2009 to 2015 and provided industry intelligence and advice for public policy and peak sectoral activity.

This collection gives an overview of the current 'state of business' in Australia's creative industries – both as an industry sector in its own

Downloads
- PDF (4.91 MB)
- EPUB (10.53 MB)
- MOBI (21.58 MB)
Breakdown of Creative Industries?

- 9% Architecture
- 10% Design & visual arts
- 13% Writing, publishing & print media
- 8% Music & performing arts
- 10% Film, television & radio
- 9% Advertising & marketing
- 41% Software development & interactive content
This factsheet is an output of an Australian Research Council Linkage project (LP160101724) led by Queensland University of Technology in partnership with the University of Newcastle, Arts Queensland, Create NSW, Creative Victoria, Arts South Australia and the WA Department of Culture and the Arts.

This factsheet presents an economic overview of cultural and creative activity in Australia, drawing on custom tables from the Australian Bureau of Statistic’s Census collection.

Highlights:

- Employment in the creative economy represented 5.5 per cent of the Australian workforce in 2016
- Creative employment is growing at nearly twice the rate of the Australian workforce
- Creative industry incomes are on average higher than those in other industries, but their rate of growth is not keeping pace with the average earned by the Australian workforce
- On average, the creative industries provide employment to 1.5 times as many people in support roles as in core creative roles

### Table 1: Employment by industry and occupation for creative and other sectors, 2016 (persons)

<table>
<thead>
<tr>
<th>593,830 Total creative</th>
<th>Creative industries</th>
<th>Other industries</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative occupations</td>
<td>162,160</td>
<td>185,020</td>
<td>347,190</td>
</tr>
<tr>
<td>Specialist</td>
<td>Embedded</td>
<td></td>
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5.5 per cent of Australians are in creative employment…

In 2016, total creative employment accounted for 593,830 people, or 5.5 per cent of the Australian workforce (tables 1 and 2).

… with 408,900 people employed directly in the creative industries…
The Creative Economy in Australia

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Creative employment as share of Australian workforce

- Total creative employment
- Creative industries
- Embedded in other industries

Source: QUT Digital Media Research Centre • Get the data
Growth in creative employment is nearly twice that of the Australian workforce. Between the 2011 and 2016 Census collections, creative employment grew by an average of 2.2% per annum, nearly twice that of the Australian workforce.
Freelancers predicted to become the U.S. workforce majority within a decade, with nearly 50% of millennial workers already freelancing, annual “Freelancing in America” study finds

Freelance workforce growth is accelerating and has outpaced overall U.S. workforce growth by 3x since 2014

Work is changing rapidly, FIA finds, due to the impacts of automation, and freelancers are better equipped for the future due to more frequent reskilling

NEW YORK and MOUNTAIN VIEW, Calif. – October 17, 2017 – Upwork and Freelancers Union today released the results of “Freelancing in America: 2017” (FIA), the most comprehensive measure of the U.S. independent workforce. The fourth annual study estimates that 57.3 million Americans are freelancing (36 percent of the U.S. workforce) and contribute approximately $1.4 trillion annually to the economy, an increase of almost 30% since last year. Full study results are

Data from Freelancing in America: 2017, report by Edelman Intelligence, commissioned by the Freelancers Union
SECONDARY RESEARCH
Can the universities of today lead learning for tomorrow?

The University of the Future

According to the report, 46% of current and past graduates said they felt their degree needed to be overhauled in light of the impact of digital technologies.

Only 48% of creative arts graduates felt that their degree was relevant to their chosen career.

Just under three-quarters of graduates said completing a degree was worth the time and effort, but 40% said they would not have pursued a degree if employers did not require one.

Do employers/clients in screen actually require a qualification?
“study areas with the lowest rates of full-time employment in 2018 were creative arts”
Beyond Graduation Survey

The Beyond Graduation Survey (BGS) was conceived by Graduate Careers Australia (GCA) as a detailed investigation into the activities, outcomes and experiences of graduates from Australian higher education institutions several years after the completion of their studies. The BGS, which resurveyed respondents to the Australian Graduate Survey (AGS) three years after course completion, represented the first ever large-scale longitudinal study of higher education graduates in Australia.

The primary focus of the BGS was the main activity of the graduate at the time of the survey—be it work, study or something else entirely—although information concerning the various other activities in which the graduate was engaged in the years between course completion and the present is also collected. In addition to detailing their activities, graduates were invited to make a retrospective assessment of both their course experience and the contribution that their higher education experience has made to their lives.

Who is it of interest to?

Findings from the BGS regarding course experience, educational relevance, employability skills and graduate outcomes can be used by higher education administrators and teachers to develop their academic programs; thus enhancing the quality of Australian higher education as a whole. Current and prospective students can use the findings from the BGS to gain a more realistic understanding of the post-study outcomes for graduates from their chosen field, thus permitting them to make more informed study and career choices. Similarly, these findings can assist careers advisors in providing robust advice and guidance to prospective higher education students.
How universities can make graduates employable with connections to industry

February 27, 2018 6:13am AEDT

For universities to produce employable graduates, they need to work collaboratively with industry partners in educating their students. Shutterstock

This article is part of a series exploring ideas for reforming higher education in Australia. We asked academics to analyse overseas models, innovative ways forward in a digital world, and ideas we may not have considered.

Author

Duncan Bentley
Deputy vice-chancellor, Swinburne University of Technology
Preparing graduates in art and design to meet the challenges of working in the creative industries: a new model for work

Linda Ball

ABSTRACT

It is clear from recent research studies that art and design higher education has the potential to develop capable, flexible, adaptable, lateral thinking and creative individuals, but students do not necessarily recognize these positive outcomes. They also lack essential professional skills and an understanding of the industry they are entering. Yet, this is a growth sector of the economy and people working in the creative industries have shown that they can evolve thriving businesses. This paper explores how these industries work and what the requirements are, what the main concerns are for graduates entering the workplace, and why students find it difficult to make the connection between what they are learning and work. Finally, a student evaluation of the learning outcomes of an assignment, focusing on small creative businesses, provides some insights into how students can develop confidence and professional skills, as well as an understanding of how small creative businesses operate.
Creative labour and graduate outcomes: implications for higher education and cultural policy

Ruth Bridgstock* and Stuart Cunningham

Creative Industries Faculty, Queensland University of Technology, Brisbane, Australia
*Corresponding author: r.bridgstock@qut.edu.au

Keywords: creative industries; creative labour; graduate careers; higher education

One of the principal ways that cultural and higher education policy and practice intersect is over a shared concern with the supply of talent and its employability and career sustainability. This article considers the multidisciplinary contributions to these debates, and then engages with these debates by drawing upon research from analyses
Creative careers are characterised as being **precarious**, in that they involve chronic unemployment and underemployment. Workers undertake ‘portfolio careers’ comprising piecemeal jobs, short-term project-based and self-employment-based work.

**Informal and social processes** involved in finding or creating creative work are key barriers to breaking in to a creative career.

A recent study suggests that among young creative workers, **insecure employment conditions may be starting to be accepted and normalised** to the extent that they feel that not staying in one position too long can be both liberating and adaptive.

Studies of graduate transitions indicate that many students also experience a **significant period of personal and professional identity uncertainty** as they attempt to move into the world of work.

As Matthews (2011) suggests, **the process of moving from creative education to work is more like ‘translation’ rather than transition.**
Robot automation will 'take 800 million jobs by 2030' - report

Up to 800 million global workers will lose their jobs by 2030 and be replaced by robotic automation, a new report from a consultancy has found.

Richer countries will see more automation since they have the cash to invest in technology.

Robotics and artificial intelligence could affect almost a third of UK jobs by the 2030s, according to a study.

However, the report from accountancy firm PwC also predicted that the nature of some occupations would change rather than disappear.

It added that automation could create more wealth and additional jobs elsewhere in the economy.

Robots to affect up to 30% of UK jobs, says PwC

© 24 March 2017
Which jobs are most at risk?

Transportation and storage - 56% of jobs at high risk from automation

Manufacturing - 46%

Wholesale and retail trade - 44%

Administrative and support services - 37%

Financial and insurance - 32%

Professional, scientific and technical - 26%

Construction - 24%

Arts and entertainment - 22%
Will a robot take your job?


Type your job title into the search box below to find out the likelihood that it could be automated within the next two decades.

About 35% of current jobs in the UK are at high risk of computerisation over the following 20 years, according to a study by researchers at Oxford University and Deloitte.

I am a...

Artist

Can't find your job? Browse the full list

Find out my automation risk >
Artists

Likelihood of automation?
It's quite unlikely (4%)

How this compares with other jobs:
316th of 366

Graphic designers

Likelihood of automation?
It's quite unlikely (5%)

How this compares with other jobs:
307th of 366
PRIMARY RESEARCH
MEDIA RELEASE

Tuesday 12 November 2013

ANSWERING THE CALL OF THE CREATIVE INDUSTRIES

Small businesses in the creative industries in Sydney can now access specialised advice that will help them turn their creative passions into sustainable careers, through the appointment of a specialist Small Biz Connect advisor, Deputy Premier Andrew Stoner and Minister for Small Business Katrina Hodgkinson announced today.

Mr Stoner said Monica Davidson, who is as an expert in creative industries, has been appointed as the State’s first Creative Industries Business Advisor.
About the Business Connect program

The Business Connect program is funded by the NSW Government and will provide business advisory services and business skills training from 1 January 2017 to 30 June 2020.

Business Connect aims to support small businesses to startup, create jobs through growth, help established small to medium enterprises (SMEs) become sustainable and increase business confidence across NSW.
# PART ONE: BUSINESS BASICS

**ASSESSMENT**

**BSBSMB302 - Develop a Micro Business Proposal**

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>PERFORMANCE CRITERIA</th>
</tr>
</thead>
</table>
| 1. Evaluate business opportunities          | 1.1 Identify and research key factors influencing viability of business ideas  
1.2 Analyse business ideas in terms of personal or family needs and commitments  
1.3 Evaluate impacts of emerging or changing technology, including e-commerce, on the opportunity  
1.4 Determine viability of business opportunity in line with perceived risks, available resources, financial returns and other outcomes sought  
1.5 Assess and match personal skills and attributes against those required for a particular business opportunity  
1.6 Identify and assess business risks according to resources available and personal preferences |
| 2. Detail the business idea                 | 2.1 Develop an accurate description of the business idea for key stakeholders  
2.2 Develop an accurate summary of the major products or services required to suit personal needs and requirements |
| 3. Prepare the business overview to suit different stakeholders | 3.1 Present an accurate list of key stakeholders and their information requirements  
3.2 Determine an acceptable method of presentation of information for each stakeholder  
3.3 Provide accurate customised information to target audiences |
GRAD SHOW
how important is it to

"GRADUATE"?

what does "graduate" mean to you?
How do you figure out your goals?

- Set clear, achievable goals.
- Identify what's important to you.
- Keep track of your progress.
- Celebrate small victories.
- Stay flexible and open to change.

How do we cope with failure?

- Establish clear boundaries.
- Set realistic expectations.
- Reframe failure as an opportunity to learn.
- Acknowledge and let go.
- Try again with a new approach.

- Practice self-compassion.
- Embrace failure as part of growth.
- Reflect on what went wrong.
- Adjust your plan accordingly.

Creative Business
What is getting in your way in your career

- Insecure people who try to put me down as a way of getting ahead.
- Money fears - do I have the resources to dedicate myself to this?
- Judgement of others
- Focus - get my more thoughts for that major idea whatever it is.
- Time management - knowing where to sink my time.
- Taking risk
- Where to start? I just moved in Sydney.
- Me!
- What is the next step? How can I find my way to change the plan.
- myself
how important is it to "graduate"?

Life is learning. No matter what.

I believe finding your passion and using it in the world is the most important thing. Formal education is not that important. The most important thing is to find what you love and pursue it.

Not very.

It is the end of formal education and the start of life-long, continuous education.

It's much more important to fulfill your intentions aligned with your purpose than graduate with a piece of paper.

Is there a risk?

Setting a degree is not very important. Only as an aid in developing skills.

Life-long learning is much higher than a degree.

What if you are not a native English speaker?

I believe it is more important to have attitude and skills than it is to have a 4-year degree. "Oh, I have a degree, therefore I know everything?" Sure, then you've failed when you need to learn it anyway.

I believe it's important to learn what you need but it doesn't necessarily present itself. It's worth pursuing.
RESPONSIBILITY
Creative labour and graduate outcomes: implications for higher education and cultural policy

Ruth Bridgstock* and Stuart Cunningham

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RECOMMENDATIONS
connect sponsors + placements
The Sponsor Effect: Breaking Through the Last Glass Ceiling

By Sylvia Ann Hewlett, with Kerrie Peraino, Laura Sherbin, and Karen Sumberg

Center for Work-Life Policy

Survey research sponsored by: American Express, Deloitte, Intel, and Morgan Stanley
teach freelancing by experts
encourage creative options
reward failure
invent the future together
Be creative. Make money. Love your work.

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