



CREATIVE CAREERS WORKSHOP



In association with RMIT and QUT

12 to 5pm, 2 July 2019

Venue: University of Canberra, 11B50

Overview

The focus of the day is to build on, and move on from, the current understandings of the state of career opportunities in the creative sector. Rather than rehearse the widely recognised concerns and complexities, we are interested in discussing practical ways to address that sector, in order to look to the future of creative work and creative careers.

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12 to 12:45pm	
Welcome and introduction	
Leo Soames Communicat'ns and the Arts	Discuss data from the Bureau of Communication and Arts Research report, <i>Creative Skills for the Future Economy</i> <i>15 minute presentation; 15 minutes discussion</i>
12:45 to 2pm: Futures	
<i>3x8 minute papers; 30 minutes discussion</i>	
Greg Hearn QUT	The future of creative work If humans are in a race for jobs against the machine, are creative jobs safe because machines can't be creative? What do we mean by creative work? Art, design, advertising, or the creative industries? Any job that contains creative problem solving? Or do we need to think more fundamentally about creative skills? In this presentation creative work is argued to be that which occurs in the creative economy. The creative economy is defined as: the creation, capture and consumption of intangible value, through the application of cultural, technological and innovation know-how. A good example of creative work in the creative economy is creative services jobs such as designers or digital content creators. These jobs are found in many industrial and public sectors and their numbers are growing faster than most occupations. But are even these booming creative jobs safe from automation and the rise of AI? Is the idea of a 'job' dying, to be replaced by gigging? And where will creative work be found—only in mega cities or in suburbs or rural towns? In short what is the future of this creative work and what is the evidence for these predictions?
Phillip Mcintyre Newcastle	The Future and Systems Centred Learning (SCL): Delivering CMNS2800 Creative Industries Entrepreneurship There are three major contextual forces at work that have had an impact on the changing nature of work in Australia in the 21 st century: digitisation, globalisation and neoliberalism. While predicting the future is very much a fool's errand, it would be remiss of us as educators of a future creative workforce not to at least attempt to prepare our students for a world where the use of AI, increased machine learning and incessant disruption to the creative workplace have become the norm. We have instituted a number of measures at the University of Newcastle to help our students be adaptive and resilient in the face of a significant set of changes. Starting with the idea that those working in the creative industries need to be increasingly T-shaped we also recognise that if our graduates wish to do well or even survive in the creative industries, they will need to be entrepreneurially focused. In the process we have instituted what we call Systems Centred Learning and built it into a number of courses such as CMNS2800 Creative Industries Entrepreneurship (UON 2019).
Susan Luckman UniSA	Crafting Future Creative Employment Reporting from the recently completed ARC Project 'Promoting the Making Self in the Creative Micro-economy' (http://craftingself.net/crafting-self-final-report-now-available/), and early findings from the new ARC-funded study that builds upon this ('The value of craft skills to the future of manufacturing in Australia'), I'm keen to explore with colleagues a number of key issues (and possible solutions) arising from this work. These include: <ul style="list-style-type: none"> • Where should business/entrepreneurial skills come best come into creative higher degrees education? In what form and at which stage? • What hands-on skills studio and practice skills are we losing due to funding cut-backs? Indeed, how best do practical and critical/scholarly training sit alongside one another in the context of creative higher education?

	<ul style="list-style-type: none"> • How might contract-based and casual employment best fit alongside government support structures including social welfare payments? What scope is there for an extension of the NEIS program for creative aspirants not registered as unemployed? • What kind of un/under-explored scope is there to encourage and build 'creative' careers beyond the creative industries?
2pm to 3:30: Education and Practice <i>4x8 minute papers; 30 minutes discussion</i>	
Sora Park, Jee Lee and Scott Brook UC and RMIT	Tracking the career paths of Creative Arts graduates The value of creative arts education at the tertiary level has been questioned by the underemployment and relatively low income of creative arts graduates in Australia and overseas. However, it is hard to capture an accurate account of the outcome using cross-sectional data. In this study, we explore the trajectory of creative arts graduates through a 17-year panel data. Does studying in creative degrees lead to better outcomes in creative careers within creative industries? What are the factors that influence the career path of creative degree graduates? Do the creative skills have sufficient transferable value in non-creative industries? We aim to answer these questions by tracking graduates of Creative Arts degrees (N=443) identified in the Household, Income and Labour Dynamics in Australia (HILDA) Wave 12 study (2012) and comparing the career trajectory of the graduates who end up in creative and non-creative industries.
Susan Kerrigan Newcastle	Creative Industries in Regional High Schools: teacher and student perceptions of creative workforce opportunities The Creative Industries (CI) was included as a Strategy for 21st Century Australia (2011) but is has become marginalised, and its place in curriculum change and secondary school education has been obscured by the current curriculum driver, Science, Technology, Engineering and Maths (STEM) (Australian Government, 2017). This change in policy presents a significant challenge for creative industries educators working at the secondary school and tertiary sector. Preliminary research findings from the <i>Creative Industries Careers: Re-imagining Regional and Remote Students' opportunities</i> project suggest it will be difficult to argue for the arts or creative curriculum in the new STEM school regimes. It may well be that having a Creative Industry skill set where technology, creativity and passion abound, may well be the missing link that is needed to improve the current curriculum at the secondary level so that tertiary opportunities can be maximised.
Christina Clarke ANU	Material Knowledge for New Directions in Humanities Research Training in creative arts practice equips students with material knowledge, that implicit or tacit knowledge that the artisan acquires through perpetual, intimate interactions with a medium. While this type of knowledge is broadly understood as practical, it also comprises an intellectual aspect which is rarely recognised but has much to offer the humanities more broadly. Using as a case study my own experience as an artisan who applies material knowledge to archaeological and art-historical research, I will make a case for strengthening art history programs in creative practice education and demonstrating for students the connections between practice and history. The aim is to encourage students to understand their artisanal skills in historical context, to identify the intellectual aspects of these skills and to train students to apply material knowledge in humanities research. This training would ultimately expand the range of creative arts graduates' transferable skills into a broader range of careers.
Jen Webb UC	Refreshing the curriculum My focus is on artists qua art, rather than on creatives more generally, which effectively renders moot the question of income-earning capacity. But though artists remain significantly outside the flow of capital, their interest in building a career is no less urgent

	<p>than is the case for practitioners in other fields. Creative curricula tend to focus on studio practice, art theory, and a scatter of professional ('career', or business skills) training, typically offered late in the degree. But feedback from graduates several years into their careers suggests that there are elements missing from the degree structures. Drawing on data from a recent study into artists' creative careers, I suggest some changes to the design of arts training that may support graduates in crafting life-long careers that provide sufficient income without diminishing the contributions artists make to social value.</p>
<p>3:30 to 4:30pm: Next Steps</p>	
<p><i>10 minute papers; 50 minutes discussion including wrap-up and publication options</i></p>	
<p>Stuart Cunningham QUT</p>	<p>Connecting the Dots: Creative careers in academic and government research, in policy and educational programs</p> <p>This presentation will look to connect different aspects of work on creative careers and ask where the gaps and needs are, going forward. For example, I would argue that these topics fit 'the focus of the day ... to build on, and move on from, the current understandings of the state of career opportunities in the creative sector. Rather than rehearse the widely recognised concerns and complexities, we are interested in discussing practical ways to address that sector, in order to look to the future of creative work and creative careers':</p> <ul style="list-style-type: none"> • articulating and extending creative careers to future of work debates and evidence • cutting-edge growth areas for creative careers in 'createch' • synergising government economics work (eg Creative Skills for the Future Economy) with humanities and social sciences academic research • how to mount a serious bid for a scaled-up research program around creative careers (CRC-P?) • how to support/build advocacy around creative careers (governments, councils, leading advocates eg Russell Howcroft, Labor policies on Creative Economy, Greens' call for a Creativity Commission, A New Approach, policy and research development bureaux).