Introduction to the Creative Industries

Lesson Resource 1 of 2

Teacher Notes

- Slide 1: Title
- Slide 2: Definition of creative industries (2 mins)
- Slide 3: Talk through each of the 12 subsectors using examples: (6 mins)
  - Advertising and marketing – marketing is the management process which identifies, anticipates and supplies customer requirements efficiently and profitably. It encompasses promotion which is the way a company communicates what it does and what it can offer customers. It includes branding, advertising, PR, corporate identity, social media outreach, sales management, special offers and exhibitions.
  - Architecture – the art and science of designing buildings; style of design and method of construction; it is both the process and the product of planning, designing, and constructing buildings or any other structures. Architectural works, in the material form of buildings, are often perceived as cultural symbols and as works of art
  - Crafts – Craft (essentially making things by hand) generates £3.4 billion for the UK economy each year, and craft roles can be found in all industries. Eg. stone mason; textile maker; Glass maker; jewellery maker; ceramicist; prop maker; shoe maker; sculptor; blacksmith
  - Design – Product design; Fashion design; Graphic design
  - Film TV Video Radio and Photography – content creation (excluding print and press)
  - IT, Software and computer services (creative tech) – skills used for games and VFX industries among other
  - Publishing - book and journal publishers, spanning fiction and non-fiction, academic and education publishing in print and digital. UK publishing has a turnover of £6bn, with export income accounting for 59% of revenues.
  - Museums, galleries and Libraries - refers to cultural institutions that have access to knowledge as their mission
  - Music, performing and visual arts – live and recorded music; theatre; visual arts – cross-cutting term that refers to painting, drawing, printmaking, sculpture, ceramics, photography, filmmaking, design, crafts and architecture.
  - Animation and VFX (visual effects) – visual effects involve the integration of live-action footage (special effects) and generated imagery (digital effects and/or optical effects) to create environments, inanimate objects, animals and/or creatures which look realistic, but would be dangerous, expensive, impractical, time consuming or impossible to capture; creative tech
  - Video Games
  - Heritage - an industry that manages the historical sites, buildings, and museums in a particular place, with the aim of encouraging tourism.

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- Slide 4: Activity – either as a class discussion or table discussions where examples are listing on flipchart paper for feedback (10 mins)
  - Eg: From getting up to arriving at school… Breakfast – cereal packet (graphic design/branding); clothes (fashion design); listen to the radio; watch content on phone or TV; notice any visual effects (VFX)?; see advertising on phone or billboards or sides of buses; architecture; local museums, galleries, libraries; any innovative products or gadgets (product design); video games; crafts – jewellery, pottery, art; publishing – reading any books? etc
- Slide 5-10: Overview of the opportunity that creative industries offers (5 mins)
- Slide 11-19: A quick flick through slides to start to open students' minds to the breadth of careers in the creative industries (2 mins)
- Slide 20: In helping students to align their ambitions for where they will be needed most, it is useful to explore the skills shortages and the jobs that are in demand (3 mins)
- Slide 21: Activity: split the class in to 4 or 8 teams, and assign a screen sub sector for them to list the job titles that they are aware of. A helpful hint is to ask them to think of the credits at the end of a film or a TV programme. After 5 mins ask the teams to feedback, then give them copies of the ScreenSkills careers maps so they can see how many roles there actually are – what are their thoughts on this? (10 mins)
- Slide 22: Activity – class discussion on barriers to entry and how to counteract (10 mins)
  - Too competitive – 900,000+ new jobs to be created by 2030 based on Government estimates. Lots of opportunities
  - Not a proper job – just not true! The creative industries are commercial focused on revenue and job creation
  - A lot of the roles are freelance – yes, but many people successfully make an income this way. Changes in employment law has meant some roles, formerly freelance, are now employed on a fixed term contract – permalance!
  - Nepotistic – people you know, networks – so build your own network; do work experience, attend events
  - Having the right skills or experience – work experience and training
  - Only looking for 'arty' people – not true, hopefully this lesson has shown extent of roles available
  - Diversity an issue – industry is actively addressing this and is working to improve. It should not be a barrier.

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- Slide 23: Extend discussion on freelance vs permanent roles (5 mins)

Freelance	Permanent
Pros:	Pros:
➢ **Freelance can be an attractive proposition to an employer, as they are not tied to keeping you on. When you've just left college, you haven't established yourself in the industry, so it can be seen as less risky to an employer to take you on to do some freelance work and see how you go.**	➢ You know where you're going to be working every day of the week. No job is ever stable in this industry, but there's definitely a feeling of more stability.
➢ **Often freelancing can be a foot in the door to a permanent job, a sort of 'try before you buy' for the employer. You get to suss them out too!**	➢ Once you've been in your job for a while, you will be given bigger briefs and more responsibility.
➢ **Freelance can be a fantastic way to work for a number of very different clients.**	➢ You will be mentored by your creative director. This is particularly important when you're straight out of college and you're still learning the ropes. By the same token, you may be given a fair bit more leniency than you would in a freelance role, where you would be expected to perform without 'learning plates'.
➢ **You will be able work with lots of different designers and have exposure to many different design styles.**	➢ You will form close friendships with the people around you. Being permanent means you'll be part of all the social events, Friday night drinks, award nights etc. You'll really feel like part of a team.
➢ **Not sure whether you'd like to work in a design agency, advertising agency or even in-house? Freelancing gives you the opportunity to try a bit of everything out.**	➢ You'll have greater creative control over your work and a greater say in how it evolves. As time goes on, you'll have greater say in how the agency runs and you could be given more leadership responsibilities. You may also start to mentor and manage other designers.
➢ **You get to choose when you want to work.**	➢ You know what you are going to be earning every week. This makes it easier to plan your life, paying bills, getting a loan, buying a house. You are considered more stable to a bank.
➢ **You're not tied to any employer.**	➢ A permanent role can look good to your next permanent employer.
➢ **There's less chance of getting involved in office politics. You're not going to be there for long, so why do you care? You can just go in, do your work and leave.**	➢ You'll be able to build up a portfolio of work that you saw through from conception to completion. This will be work that hopefully you're really proud of.
➢ **If you don't like the job, it's easy to move somewhere else.**	➢ You will be able to work and develop a brand over time. You will get to evolve campaigns and have a real creative say in the brand.
➢ **There's the chance to earn more money per day freelancing than in a permanent role.**	
➢ **You may be able to work from home.**	
➢ **You're your own boss. There's a definite feeling of autonomy and independence.**	
➢ **You get to meet lots of people and build up your contacts in the industry. Once you start building a reputation for yourself, you may find that you don't have to seek out work so much, but that you get called back by the same places when they are busy time and time again.**	
➢ **It's easier to take longer periods off to go on holiday to pursue other creative projects. This can be great if you're also a budding animator, photographer, illustrator…**	
➢ **You can negotiate your own rate. Once you start gathering experience, you can up your rate accordingly.**	
➢ **You can sometimes charge for overtime – depending on the employer. You must pre-negotiate this before you start.**	

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- Slide 23: Extend discussion on freelance vs permanent roles (5 mins)

Freelance	Permanent
Cons:	Cons:
➢ **You are often called in because an agency is really busy, such as in a pitch situation. This can be pretty intense.** ➢ **You don't get any real downtime or 'quiet days' like you would in a permanent role, as if you're not working, you are costing the company money, so they won't keep you on.** ➢ **It can be hard to plan holidays and other stuff, as you never know when you'll be working.** ➢ **You could be called in to work all weekend and lots of late nights, especially in a pitch situation.** ➢ **As you're often moving around from agency to agency, you often don't get to bond with co-workers and you always have to get to know new people and suss out how they work. You can consequently always feel like the 'new kid at school'.** ➢ **You may not have such a large say as a freelancer. You can always have a creative opinion, but if someone in the agency doesn't agree, you often have to go along with what they say, as you are in effect 'the hired help'. If you become too disagreeable, they can just get rid of you. This can be frustrating, as you often just have to follow other people's ideas, against your better judgement.** ➢ **You can sometimes have less creative input, as you are seeing someone's idea through.** ➢ **You often start a project and you may not get to see it all the way through, so it can be harder to build up your folio.** ➢ **You are almost certainly never given the briefs that others in the agency would want. More often than not, you are given the briefs that no one else wants to work on. I once came into an agency for a freelance gig to work on a weight loss client. The creative director had sat on the brief for 5 weeks in the agency, as most of the creative's were guys and they didn't want to touch it. Finally my partner and I came in one Thursday and were told we had to present three fully developed concepts to the US heads of this company that flying to Australia for the meeting on Monday morning. Needless to say, we did not get much sleep on Sunday. We charged for 18 hours of work that day!**	➢ Sometimes when you start off somewhere as a junior, it can be hard to move up the ranks as you develop more experience. In some ways, you will always be thought of as a junior. I stayed in my first job for just over three years. After asking for pay rises and only getting very minimal jumps, I decided to move agencies. Even though I absolutely loved where I was, I just knew I wasn't going to be able to move up the ranks there. By moving agencies, I doubled my salary and my seniority. ➢ Sometimes the demands of the job can be so much that you feel like your job is your life. There can be this feeling that you must stay late every night even if you're not busy, just so you seem devoted to your job. Some people can thrive on this, but most of us like a little balance. ➢ It can be harder to take holidays. I remember going to ask for a month off to go overseas and I was told 'there's never a good time to take a holiday, so it's always a good time to take a holiday'. There also used to be this running joke in a few agencies that I worked in that if you went on holiday, you'd be lucky to come back to a job. I know a few people that did lose their job after going on holiday. One poor girl happened to bump into her boss at an airport whilst on holiday and wondered why he was acting so strange and not looking her in the eye. Then the day before she was due back at work, she got a call from someone at the agency saying 'don't bother coming in tomorrow'. No wonder her boss hadn't been able to look her in the eye. ➢ As you're on a permanent salary, most likely you won't be entitled to overtime. Long hours and weekend work can be expected for no extra pay. ➢ Starting salaries can be low and as you're just out of college, there's no room for negotiation. You basically have to accept what is offered to you. Sometimes employers take advantage of this and offer really low salaries. Sometimes you have to weigh this up with the great experience you'll be getting, especially if the agency is highly regarded in the industry. ➢ You may only be working on the same two or three clients. In fact a few times, I've only been working on one client. This can be creatively mind numbing after a while and once you're deemed as the so called 'expert' on that client, it can be hard to move onto other clients.

- Slide 24: Learning Check (2 mins)

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