

INNOVATION CREATIVE INDUSTRIES EXCELLENCE

**Say goodbye to the Fries: Higher
Education and the creative economy**

Stuart Cunningham

Addressing two big debates

- The fries story...
- The arts and humanities don't deliver adequate employment prospects for students
- But when they do, the nature of the work in the so-called creative economy doesn't live up to its shiny, romantic image
- From the right comes the attack that education (unis, maybe schools?) and training are oversupplying arts and humanities graduates into the workforce
- And the left wants to prick the bubble of inflated claims about the nature of work in the creative economy
- Addressing both debates with research from the bottom up and from the top down, showcasing two different methodologies....

The broad context for the first debate

- The broadest level: benefits of education to society
- Endogenous growth theory - Romer
- Education is an investment in human capital - Freebairn
- Blair: the three highest priorities of government are 'education, education, education'
- At this level of abstraction, the argument for the humanities and social sciences is similar to that for physical and biological sciences

Key differentiators

- compulsory vs further and higher education
- public and private good
- enduring demand for disciplines which have relatively less efficient translation into productivity, high income and thereby enhanced tax returns (private good), but also a less clearly articulated contribution to the public good (science, engineering and maths are seen as platform knowledges in danger of enduring market failure) – may have contributed to the dramatic decisions in the fiscally-challenged UK to withdraw public subsidy from much of arts and humanities

The task

- to articulate the public good of the arts and humanities while also painting a more complete, accurate picture of the capturing of private good by studying much more closely the career outcomes of arts and humanities graduates. It may be that a much deeper empirics of career outcome, together with a much more sophisticated account of public good, may contribute to understanding distinctive ways in which arts and humanities' private good also contributes to the public good

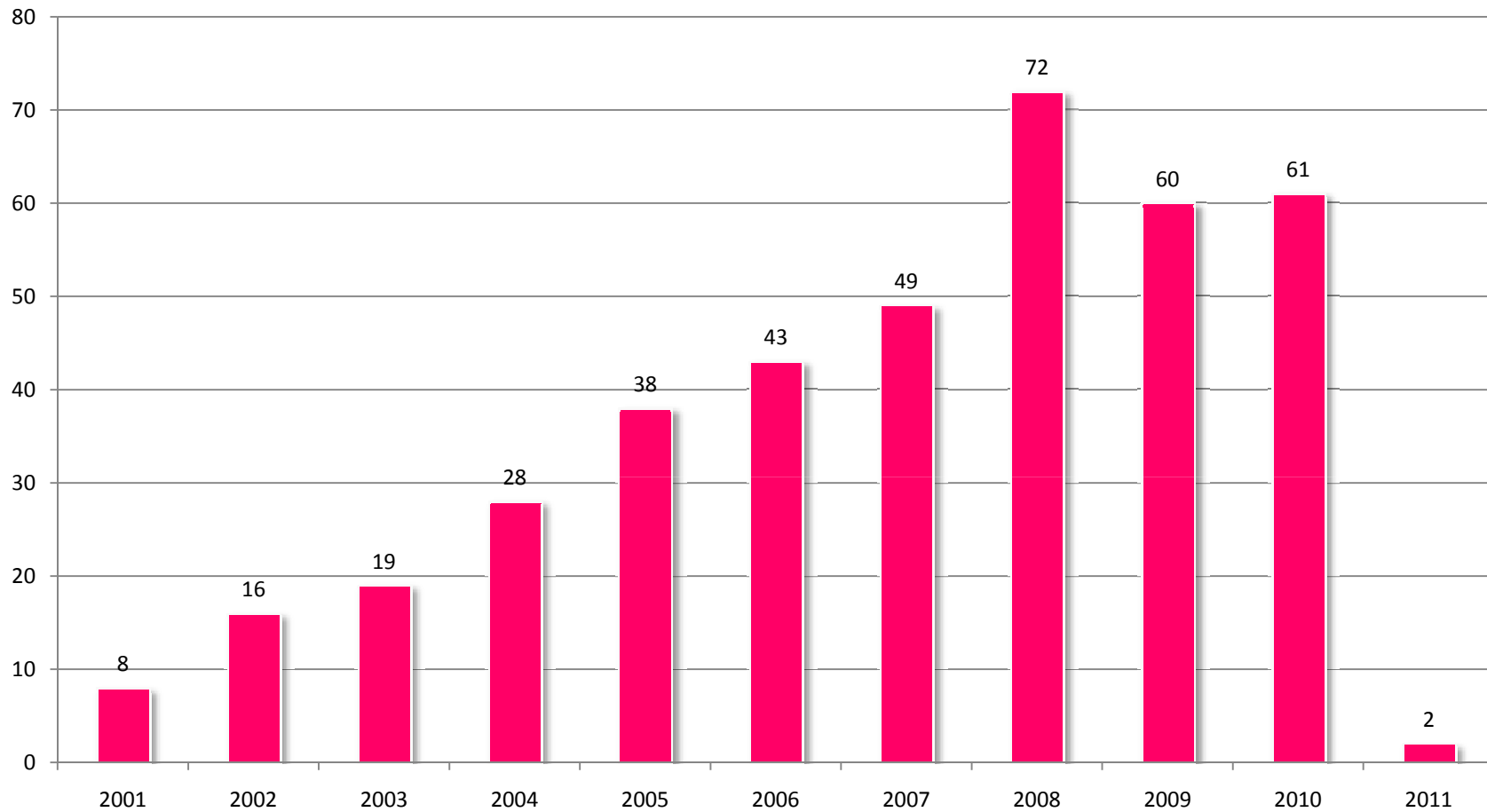
Graduate Destinations in Cultural and Communication Studies

- almost no longer-term career tracking research of graduate outcomes in Australia
- Graduate Destination Survey
- The Go8 PhD study
- Centre of Excellence: measuring the 'creative workforce'
- QUT Media, Communication and Cultural Studies Graduate Career Outcomes

Research questions

1. What are the early career destinations and paths of graduates from cultural and communication studies courses? Is there evidence for portfolio career arrangements, embeddedness, early career churn and mobility, underemployment, underemployment at a graduate level, etc?
2. What 'special value' do cultural and communication studies graduates seem to add by virtue of their educational backgrounds?
3. To what degree is there evidence of congruence between skills developed during the course and skills required at work?
4. What are the career aspirations of early career graduates from cultural and communication studies courses?
5. What additional education/professional training do early career graduates undertake, and how does this contribute to their career paths?

Number of participants by year of graduation



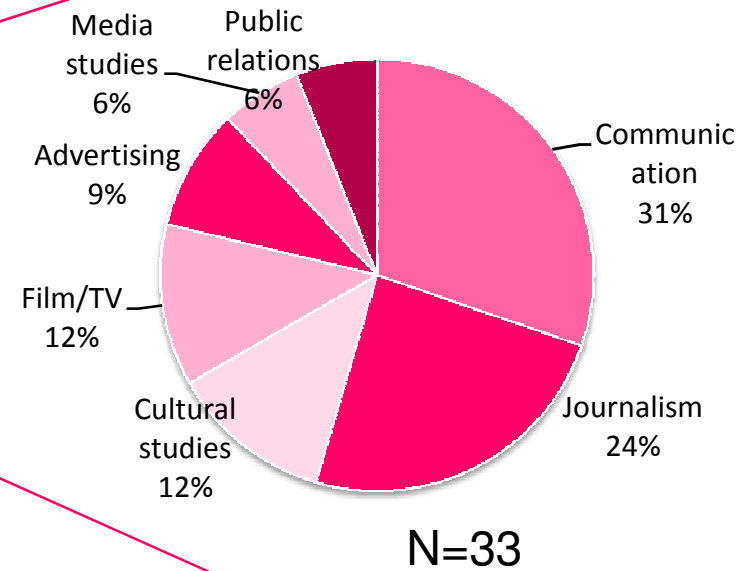
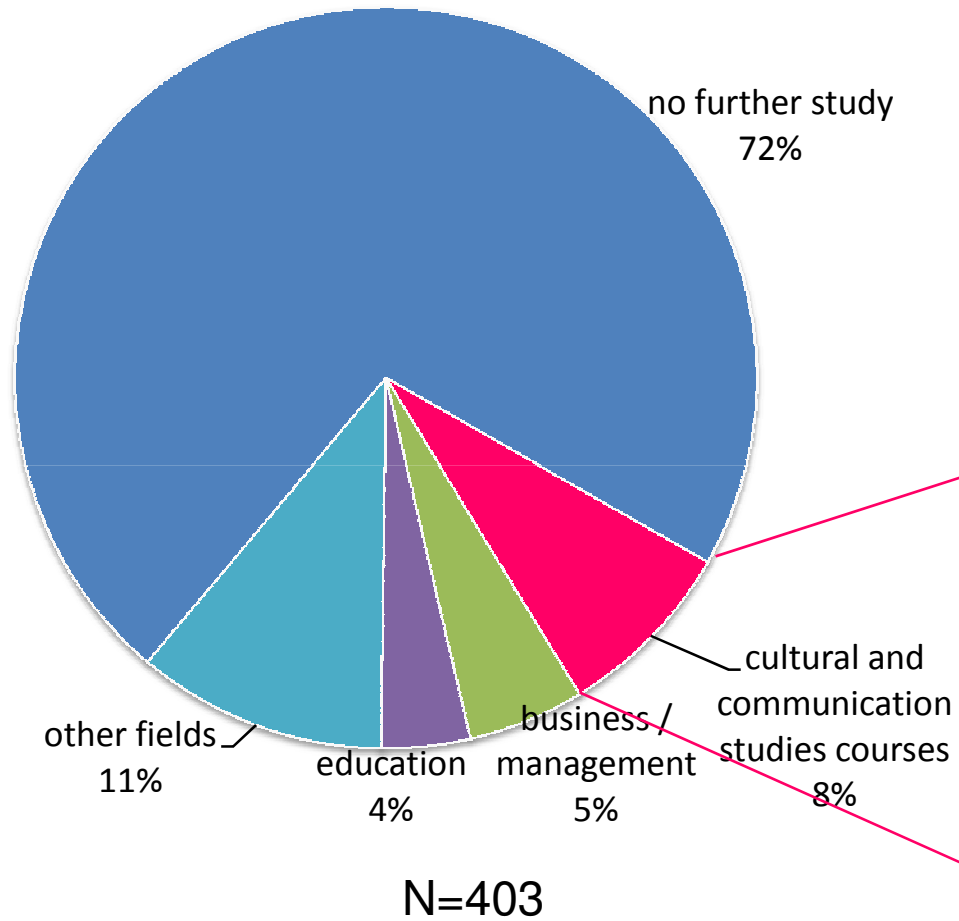
(N=398)

Top 5 most common single degree vocational/ non-vocational courses

'Vocational' courses	'Non-vocational' courses
Bachelor of Journalism n=80	Bachelor of Mass Communication n=54
Bachelor of Creative Industries (Journalism) n=57	Graduate Certificate of Creative Writing n=23
Graduate Certificate of Journalism n=13	Bachelor of Creative Industries (Media and Communications) n=10
Graduate Diploma of Journalism n=8	Bachelor of Creative Industries (Interdisciplinary) Hons n=9
Master of Journalism n=5	Bachelor of Creative Industries (Interdisciplinary) n=7

(N=311)

Subsequent formal study



Most recent job

- **A wide variety of job position destinations:**
110 different job titles (ANZCO 6-digit codes) across 403 participants
- **A very high proportion of full-time work:**
80% full-time, 7% part-time, 6% self-employed, 5% casual
- **A high degree of course-job relevance:**
62% of jobs directly related to CCS course
- **Graduates are working at high level positions:**
70% of jobs required a degree
- **Graduates are working in private and government sectors**
65% private, 29% government
- **Creative trident:**
25% 'embedded', 39% 'specialist', 3.3% 'support' (non-vocational course graduates more likely to be embedded than vocational ones)
- **A relatively low unemployment rate:**
24% unemployed at some point since graduation, but avg length <2 months

Most recent job – most common specific roles (ANZCO 6-digit codes)

Double degrees (n=87)

Marketing Specialist (12.8%)

Program or Project Administrator (8.1%)

Sales and marketing manager (7.0%)

Advertising specialist (7.0%)

Television journalist (7.0%)

Single degrees (n=311)

Public Relations Manager (9.0%)

Marketing Specialist (6.0%)

Media Producer (5.7%)

Print journalist (5.7%)

Program or Project Administrator (5.0%)

Most recent job – broad field of work (ANZCO 2-digit codes)

Single degrees (n=311)

Arts and Media Professionals (26.8%)

Business, Human Resource and Marketing Professionals (18.6%)

Specialist Managers (12.5%)

Education Professionals (6.8%)

Office Managers and Program Administrators (5.4%)

Double degrees (n=87)

Business, Human Resource and Marketing Professionals (27.9%)

Specialist Managers (16.3%)

Arts and Media Professionals (14.0%)

Legal, Social and Welfare Professionals (11.6%)

Office Managers and Program Administrators (8.1%)

Career trajectories

	Year 1	Year 2	Year 3	Year 4
% multiple job holding	23.0%	16.8%	19.7%	17.7%
% casual work	19.7%	9.6%	4.1%	7.3%
% full-time work	61.8%	76.8%	80.3%	80.5%
% voluntary/unpaid work	5.9%	.8%	1.6%	1.2%
% jobs related to CCS fields	65.1%	69.6%	65.3%	70.7%
% jobs requiring a degree	55.3%	68.8%	67.2%	67.1%
Creative trident - % specialist	35.5%	36.8%	41.0%	49.4%
Creative trident - % embedded	19.7%	29.6%	25.4%	23.5%
Creative trident - % support	9.2%	6.4%	3.3%	4.9%

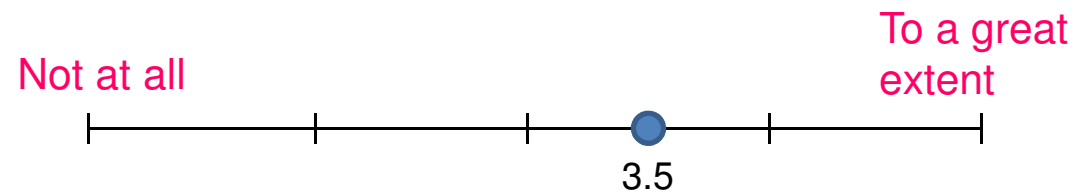
Career trajectories

	Year 1	Year 2	Year 3	Year 4	Year 4+
% multiple job holding	23.0%	16.8%	19.7%	17.7%	11.0%
% casual work	19.7%	9.6%	4.1%	7.3%	4.5%
% full-time work	61.8%	76.8%	80.3%	80.5%	75.9%
% voluntary/unpaid work	5.9%	.8%	1.6%	1.2%	0.0%
% jobs related to CCS fields	65.1%	69.6%	65.3%	70.7%	57.1%
% jobs requiring a degree	55.3%	68.8%	67.2%	67.1%	64.5%
Creative trident - % specialist	35.5%	36.8%	41.0%	49.4%	40.0%
Creative trident - % embedded	19.7%	29.6%	25.4%	23.5%	18.6%
Creative trident - % support	9.2%	6.4%	3.3%	4.9%	1.8%

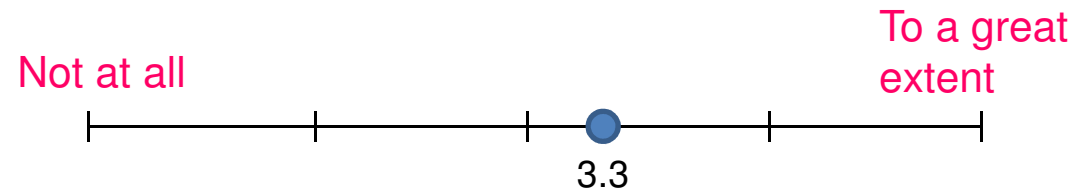
Course relevance and skills used

To what extent would you say that...

...your CCS studies at QUT have been relevant to your career so far?



...you use the skills, abilities and knowledge you developed during your CCS course in your most recent job?



Special CCS Skills

What special skills do graduates of CCS courses bring to the workplace?

- Disciplinary skills and knowledge (25.4%) – particularly media knowledge
- Written communication (25.4%)
- Critical thinking, problem solving (12.2%)
- Verbal communication and interpersonal skills (11.6%)
- Time, team and project management skills (7.1%)

Course relevance and skills used

Which skills and knowledge developed during your CCS course do you use now as part of your work?

- Written communication (33.6%)
- Disciplinary knowledge and skills (21.4%)
- Verbal communication, interpersonal skills (15.3%)
- Visual communication, digital communication skills (8.8%)
- Time, team and project management skills (6.6%)

Course Gaps and Skills Deficits

Are there skills, knowledge, qualities and characteristics CCS graduates need which weren't addressed in your course?

- Practice-based knowledge and experience (41.1%)
'needed more practical experience', 'compulsory work placements', 'hands-on experience', 'more internships', 'industry exposure'
- Industry based, specific & relevant digital skills (17.8%)
- Obtaining work, employability, entrepreneurship (15.4%)
- Social networking and social media (8.2%)

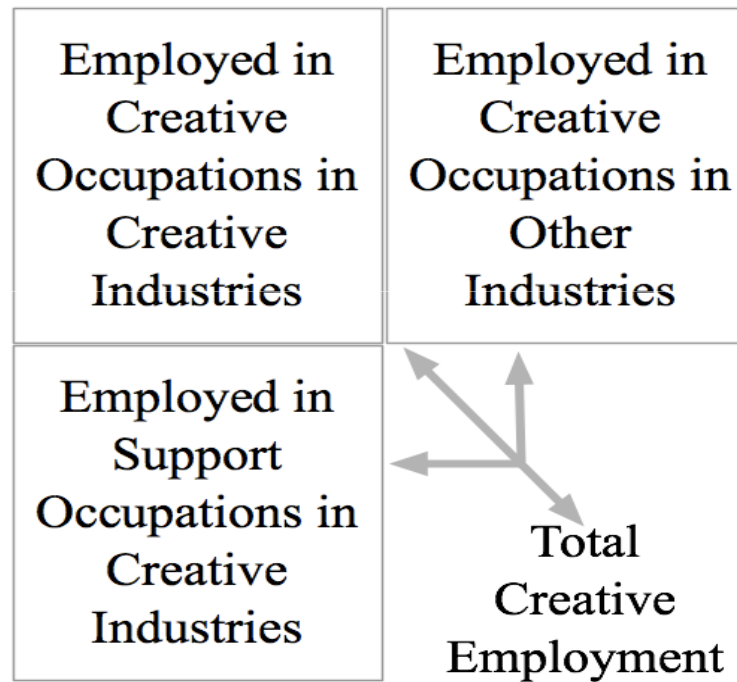
Implications

- Cultural Studies Review ‘Disciplining Innovations’
- ‘instrumental progressivism’
- the alignment between the soft skills, the generic capabilities or attributes at the core of the ‘human capital’ template, and the disciplinary specificities of cultural and communication studies
- the ‘discourse of generic graduate capabilities opens up ... a new space for cultural studies’ (Terry Flew)
- The mutability of vocational/non-vocational distinction over time
- Public good/private good – not zero sum
- We don’t have to accept the fries story, but we do have to step up and know our graduate outcomes from the bottom up...

The broad context for the second debate

- Creative labour and its discontents: pricking the bubble of the 'creative class' (Florida, Leadbeater, Howkins, and us!)
- Research from the top down and a different methodology – what can Census data tell us about the creative economy?

Figurative view of the Creative Trident



Tabular view of the Creative Trident

	Employment in creative industries	Employment in other industries	Total
Employment in creative occupations	Specialist creatives	Embedded creatives	Total employment in creative occupations
Employment in other occupations	Support workers		
Total	Total employment in creative industries		Total creative workforce

Employment Figures (2011)

		<i>INDUSTRIES / SECTORS</i>		
		cultural production	creative services	other industries
OCCUPATIONS	cultural production	51,906	4,873	31,593
	creative services	9,895	82,310	129,479
	support occupations	67,189	153,699	rest of economy 9,526,201

		Total Employment	% of Total Employment
Cultural Production	film, tv & radio; publishing; music, performing & visual arts	160,583	1.6%
Creative Services	architecture & design; advertising & marketing; digital content & software	370,361	3.7%
TOTAL CREATIVE ECONOMY		530,944	5.3%

**TABLE 2: Creative Economy Employment Growth Rates
based on Australian census data (2006 – 2011)**

5yr Average Annual Growth Rate (2006 -2011)

		INDUSTRIES / SECTORS		
		cultural production	creative services	other industries
OCCUPATIONS	cultural production	2.6%	3.5%	-0.8%
	creative services	1.7%	4.8%	2.5%
	support occupations	-0.2%	4.3%	rest of economy 2.0%

**5yr Average
annual
Growth**

Cultural Production	film, tv & radio; publishing; music, performing & visual arts	0.6%
Creative Services	architecture & design; advertising & marketing; digital content & software	3.8%
TOTAL CREATIVE ECONOMY		2.8%

		In Creative Industries					
Employment growth 2006 to 2011		Cultural Production industries	Creative Services industries	Total Creative Industries	Embedded creatives	Grand Total	Total Trident
Creative Occupations	Cultural Production	2.6%	3.5%	2.7%	-0.8%	1.4%	
	Creative Services	1.7%	4.8%	4.5%	2.5%	3.3%	
	Total	2.5%	4.7%	3.8%	1.8%	2.7%	
Support occupations		-0.2%	4.3%	2.8%			
Total		1.0%	4.5%	3.2%		2.0%	2.8%

Implications

- The creative economy is real, growing at faster rates than the economy as a whole
- The creative economy exhibits 'precariousness' but also quite different characteristics
- Our approach to the creative economy poses a challenge to educators and trainers to align learning experiences /teaching/curriculum to the new knowledge about creative services and embedded creatives (wider view of creative labour), to growth in creative-digital industries, and to risk mitigation over the life cycle and in portfolio careers.