

## CHAPTER FIVE

### PHASE I - PILOT STUDY

#### 5.1 Overview

Literature relating to employment and professional practice in the cultural industries often represents Australia-wide or international arts activity, and is largely generic in that it relates to a wide variety of the visual and performing arts. In order to determine the applicability of these data to the field of music, to investigate aspects of professional practice in the arts and to further examine themes that had been identified from the literature, a pilot study was developed comprising two sets of exploratory interviews.

The pilot study was the first of three distinct but interrelated data collections. Using the same instrument, interviews were conducted with 23 practitioners from within the cultural industries as defined by the Australian Bureau of Statistics (2001). Stage 1a interviews were conducted with participants ( $N=13$ ) drawn from throughout the cultural industries, and Stage 1b encompassed a sample ( $N=10$ ) of performers and non-performers within the music industry. The samples resulted in two discrete sets of data from which comparisons could be drawn.

#### 5.2 Methodology

##### 5.2.1 The Interviews

The interview was selected for the pilot study as it “can provide a greater depth of data than the other types, given its qualitative nature” (Denzin & Lincoln, 2000, p. 652). A semi-structured format was chosen to incorporate the formulation of open questions based upon the initial conceptual framework (Chapter One, p. 3) and the review of literature; at the same time encouraging participants to provide a depth of information on issues that they perceived to be of relevance and importance.

A disadvantage of individual interviews was the time involved in travelling to each site for interviews that lasted for between one and four hours. Although telephone interviews would have been more time-efficient, individual interviews in the participant’s workplace or home created an informal atmosphere, and the lack of influence from others within a group situation facilitated highly individual, unbiased

responses (Gall, Borg, & Gall, 1996). Interviews aimed to provide participants with the freedom to express responses in a personal way; enabling them to rearticulate the questions as interpreted in order to sample a broad range of potential themes. Demographics included the participant's name, gender and location, primary role within the cultural industries, and working hours. The interview schedule is attached as Appendix C (cf. p. A9), and the consent form and information sheet used for each data collection is attached as Appendix D (cf. p. A17).

Semi-structured sections of the interview were intended to gather information on themes derived from the initial conceptual framework, and to assemble information on a range of topics drawn from the literature. Information gathered from each interview included:

- employment including secondary income, multiple employment, and perceptions of financial security (Alper et al., 1996; McCarthy et al., 2001);
- factors impacting upon attrition (Archdall, 2002; Chesky et al., 2002);
- the rate, characteristics and impact of cultural industry change (Menger, 1999; National Centre for Culture and Recreation Statistics, 2001; Nugent, 1999);
- industry-related communication (Barker & Gaut, 1996);
- cultural industry-related education and training (Aguilar, 1998; Marcellino & Cunningham, 2002); and
- skills and attributes considered crucial to the achievement of a sustainable career within the cultural industries (Costantoura, 2000; Create Australia, 2001; Hannan, 2003; Menger, 1999).

### **5.2.2 Trialling the Pilot Study Interview Questions**

Prior to trials undertaken in an interview format, the interview schedule was pre-trialled with three cultural industry representatives who read the schedule and provided feedback on the intent, wording and sequencing of the instrument. Feedback on the schedule was considered and changes were made accordingly: for example, feedback included comments in relation to the terminology used, as a result of which the definitions of key terms as described in Chapter One (p. 10) were given to each participant at the commencement of the interview. The initial validation letter accompanying the pre-trial schedule is attached as Appendix E (cf. p. A20).

Following the pre-trials, the interview schedule was trialled in an interview format with two cultural industry representatives known to the researcher, and who were not previously or otherwise involved with the research. Trials were conducted at each participant's home at a time specified by him or her. The researcher informed each participant that feedback was sought about interview technique, process, questions and intent. Feedback about interview technique included mention of the treatment of silence during interviews. Consequently, further examination of interview techniques was undertaken, and the researcher conducted mock interviews with family and friends in order to become comfortable with silence rather than attempting to fill any gaps by speaking (Fraenkel & Wallen, 2000, p. 515).

### **5.2.3 Sample Selection**

The two groups of participants for the pilot study were living in Western Australia at the time of the study, and initial contact for each stage was made through the use of simple random sampling in that each selection of the population under study was “entirely independent of the next” (Cohen et al., 2001, p. 100). Using the definitions of ‘cultural industries’ and ‘musician’ derived from the literature review, the researcher accessed Australian directories of artists. Metropolitan and regional directories were included in the search, from which three initial participants were randomly selected – one from a regional location and two from metropolitan locations. Once the sample had been selected, a telephone call was made to each person informing him/her of the study and inviting participation in the form of an interview.

Purposeful sampling was employed to locate successive informants likely to give a wealth of information with respect to the study (Patton, 1990). The majority of cultural industries communication is through industry associations and professional networks (Bennett, 2002b); hence within Patton's fifteen purposeful sampling strategies, snowball sampling was utilised: each of the three initial informants was asked to recommend a colleague who may be interested in participating in the study, who in turn identified another. Using this method, ten further Stage 1a interviews were conducted.

Stage 1b of the pilot study focussed exclusively on the music sector, thus the second sample was selected using the same procedure with participants representative of the music sector. In this case, three randomly selected participants identified seven successive interviewees.

The researcher made the decision not to make audio recordings of the pilot study interviews as it was considered that participants would be less likely to be open and frank if recorded, and opted instead to make extensive interview notes that were transcribed immediately following each interview (Ticehurst & Veal, 2000). Participants were given the opportunity to review and comment on the transcriptions and the research findings. Pilot study participants' comments are identified throughout the thesis with the prefix 'PS'.

#### **5.2.4 Demographic Information**

The pilot study comprised 23 participants, and as described in Section 5.1 (cf. p. 115) the target population was two-fold. The cultural industries sample in Stage 1a ( $N=13$ ) included contracted and freelance artists; representatives from funding and support organisations, including union and government officers; educators and curriculum advisors; arts managers; and other cultural industry workers. Using the same semi-structured interview schedule, the Stage 1b sample ( $N=10$ ) included contracted and freelance musicians, representatives from music funding and support organisations, educators and curriculum advisors, and other music industry workers.

The relatively high occurrence (52%) of regular working hours across the sample reflects the sample composition in the number of participants who did not work primarily as a contracted or freelance artist. The inclusion of participants who worked with arts organisations provided a rich source of data from people who worked with a wide variety of artists across multiple artforms. Demographic information is shown in Table 5.1.

Table 5.1

<i>N</i> =23	Pilot Study Sample	
<i>Stage 1a (N=13)</i>	<i>Count</i>	<i>Frequency of each theme (%)</i>
Contracted and freelance artists	4	31
Funding and support organisations	5	39
Educators and curriculum advisors	5	39
Arts managers	1	8
Other cultural industry workers	1	8
Total no. of roles (multiple response)	16	
<i>Stage 1b (N=10)</i>	<i>Count</i>	<i>Frequency of each theme (%)</i>
Contracted and freelance musicians	6	60
Funding and support organisations	2	20
Educators and curriculum advisors	5	50
Music managers	2	20
Other music industry workers	1	10
Total no. of roles (multiple response)	16	
<i>Gender</i>	<i>Count</i>	<i>%</i>
Male	14	61
Female	9	39
<i>Location</i>	<i>Count</i>	<i>%</i>
Perth	20	87
Regional Western Australia	3	13
<i>Average weekly number of industry-related hours worked</i>	<i>Count</i>	<i>%</i>
0 – 10 hours	1	4
11 – 20 hours	1	4
21 – 40 hours	5	22
Over 40 hours	13	57
No average	3	13
<i>Regular working hours</i>	<i>Count</i>	<i>%</i>
Yes	12	52
No	11	48

### **5.2.5 Sampling Procedure**

The researcher personally conducted all 23 interviews, and worked to establish a rapport with each participant from the time of the initial telephone call so that participants would feel comfortable enough to share their thoughts and feelings (Ticehurst & Veal, 2000). The location for each interview was selected by the participant, and ranged from an artist's studio to an office. The researcher clarified the definitions of key terms as given in Chapter One, and explained how participants' comments would contribute to the overall research objectives. Time was spent talking informally about background and interests, and in the case of practitioners there was often a tour of recent work such as paintings or sculptures. The researcher found that sharing her background of professional practice within the arts created a collegial atmosphere, and that participants seemed to be drawn to greater detail knowing that the researcher had an intimate understanding of the industry.

An interview checklist was used to track topics covered, and allowed the participant to guide the conversation as much as possible. Following Whyte's hierarchy of interviewer responses (in Ticehurst & Veal, 2000), the researcher utilised backtracking and the introduction of the new topic only when the conversation strayed beyond the research objectives and questions. Each topic within the checklist was numbered as the topic was discussed, and numbers aligned with interview notes so that the researcher could retrace the interview for the purpose of transcribing notes immediately afterwards.

### **5.2.6 Coding and Analysis**

The pilot study interview schedule was developed to gather information on themes identified within the initial conceptual framework and from the review of literature, and coding categories were reflective of those themes. An initial coding booklet was developed, after which inductive coding was employed to extract and expand upon each of the themes using marginal notes and colour coding. The researcher checked the original interview notes to ensure that comments had not been taken out of context, and an experienced university researcher independently coded the interview notes for comparison.

Data from Stage 1a (cultural industries) and Stage 1b (music industry) were separated for analysis and comparison. Quasi-quantification was used to record groups of responses into a database, and additional literature was identified and read with respect to themes that had not previously been considered. The themes that emerged from each

of the two samples within the pilot study were very similar, enabling thematic comparison of data.

### 5.3 Initial Results

#### 5.3.1 Communication

Participants were asked the regularity of their contact with others within the industry, and the ways in which contact was made and maintained. The most common form of contact was through professional networks and associations, and only one participant had no contact with peers. Results are shown in Table 5.2.

Table 5.2 Intra-Industry Communication

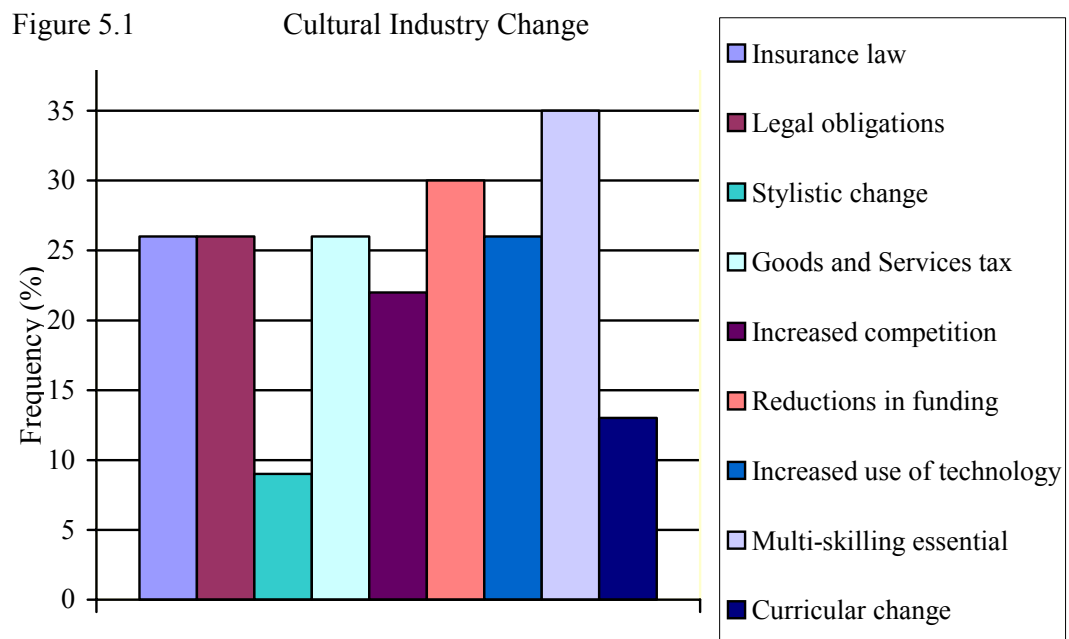
<i>N=23</i>		
<i>Forms of industry contact</i>	<i>Count</i>	<i>Frequency of each theme (%)</i>
Professional networks/industry associations	16	70
Personal contact/informal networks	10	44
Other (such as conferences)	5	22
Total (multiple response)	31	
<i>Frequency of contact</i>	<i>Count</i>	<i>%</i>
Daily	15	65
Weekly	5	22
Less than weekly	2	9
No contact	1	4
Total	23	100

#### 5.3.2 Cultural Industry Change

Interviews included discussion relating to the perceived level of financial security within each participant's profession. Participants were also asked about the occurrence and causes of attrition, which led to dialogue about industry-related change and the impact of change upon practitioners. Findings from this section of the interviews are shown in Table 5.3 and are illustrated in Figure 5.1. Only 9% of the sample did not consider there to have been marked industry change within the previous five years. The most commonly cited impact of industry change was a greater emphasis on becoming multi-skilled.

Table 5.3 Cultural Industry Change

N=23		
<i>Presence of industry change</i>	<i>Count</i>	<i>%</i>
Yes	17	74
No	2	9
Unsure	4	17
Total	23	100
<i>Change factors</i>	<i>Count</i>	<i>Frequency of each theme (%)</i>
More emphasis on being multi-skilled	8	35
Changes to funding initiatives	7	30
Insurance law	6	26
Legal obligations	6	26
Increased use of technology	6	26
Goods and services tax	6	26
Increased competition/globalisation	5	22
Curricula change	3	13
Stylistic change	2	9
Total (multiple response)	49	



Participants discussed the impact of change upon arts practitioners, and a summary of comments is given in Table 5.4. The table utilises themes reflective of participants' comments: artistic practice, artistic product, business administration, funding, law and taxation, and technology.

Table 5.4

N=23		Summary of Comments: The Impact of Change	
Participant	Comment		
<i>Theme: Artistic practice</i>			
4	The industry continues to get tougher. Everyone has to be everything.		
8	There are too many people for the available jobs.		
9	There's a public perception that artists aren't professionals. Artists are business people. Artists have to be very multi-skilled.		
10	It is much harder, and there is a need to know more roles than before, and to run a practice properly; to keep records.		
11	People have to be multi-skilled, for instance a band member who composes original material also sets up a sound system, runs a home studio and sub-contracts or forms partnerships with band members.		
12	There is more pressure now.		
15	There are more bands than work.		
16	Artists need knowledge of more than performance.		
20	There are less gigs available for part-time bands.		
<i>Theme: Artistic product</i>			
6	Less creative, more realistic-based work leads to the use of technology, providing the skills to produce perfect (but robotic) results.		
13	Increase in contemporary theory and practice.		
15	More cover work is inevitable in order to earn 'bread and butter' gigs.		
17	You have to combine teaching and performing.		
<i>Theme: Business administration</i>			
1	There is more paperwork and less cash work.		
5	Artists have to be multi-skilled and understand management and business.		
9	The amount of paperwork has increased due to the introduction of the GST.		
13	More competitive, global markets.		

<i>Theme: Funding</i>	
1	There is less money to go around.
5	There's a decrease in funding for traditional styles.
6	Funding is available only for 'new art'.
14	The focus of funding has changed. Funding is now related to community arts activities; community cultural development (CCD) workshops etc. Money is often available, but artists don't know how to access it.
<i>Theme: Law and taxation</i>	
1	Legal and financial issues are at the fore: for example, the Goods and Services Tax (GST).
12	There is a lack of artist protection because they don't understand their rights.
15	Legal/contractual/insurance implications are more evident.
19	Artists need knowledge about funding initiatives, policy, and legal matters such as GST, insurance and legal obligations.
20	Many cash jobs have ceased post-GST and with insurance changes. This means fewer gigs, and so less opportunities for new and part-time bands. Many part-time bands have stopped performing.
22	There's an increase in paperwork due to the GST.
<i>Theme: Technology</i>	
6	There is a loss of fundamental skills as students rely on electronic media to produce work.
8	Some artists get left behind, especially with technology.
15	There are more home studios, so bands are becoming much more self-sufficient.
21	The use of multimedia and technology is increasing.

### 5.3.3 Sustainability and Attrition

Of the 23 participants, 91.3% ( $N=21$ ) perceived that arts practitioners supplement their income with both arts and non-arts roles as available. This reflected the view held by 87% ( $N=20$ ) of participants that their profession did not provide a sufficient level of financial security for practitioners to make it a full-time career. Work outside of the cultural industries was undertaken by 30.4% ( $N=7$ ) of the sample. Participants who included arts education as a major component of their professional practice ( $N=10$ ) were the only participants who considered there to be potential for secure employment.

Eight key factors emerged as crucial to the achievement of sustainable careers. Definitions were drawn from participants' comments, and are provided in Table 5.5.

Table 5.5 Definitions Given for Factors Considered Crucial to the Achievement of Sustainable Careers

N=23	
<i>Entrepreneurship</i>	
<ul style="list-style-type: none"> <li>The use of entrepreneurial skills and attitudes for the development of innovative ideas, to harness available resources, and to realise career and personal goals.</li> </ul>	
<i>Business skills</i>	
<ul style="list-style-type: none"> <li>The ability to establish, market, build and manage a business. Knowledge of rights and responsibilities in relation to legal issues, policy and taxation; in particular partnership law, cultural policy and copyright.</li> </ul>	
<i>Industry experience and awareness</i>	
<ul style="list-style-type: none"> <li>Exposure to and experience within a wide range of cultural professions for the development of a portfolio of applicable skills and knowledge, and awareness of the components and inter-relationships of the cultural industries to increase potentiality for a broader range of work opportunities.</li> </ul>	
<i>Ongoing professional development</i>	
<ul style="list-style-type: none"> <li>Ongoing access to professional development including TAFE, undergraduate and post graduate study, informal courses, and seminars.</li> </ul>	
<i>Currency and level of technological skills</i>	
<ul style="list-style-type: none"> <li>The ability to utilise current information communications technology (ICT) for business purposes, and the skills to use specialist technologies in order to be independent and competitive.</li> </ul>	
<i>Professional networks and industry mentors</i>	
<ul style="list-style-type: none"> <li>Ongoing communication with arts organisations and professional networks, (perceived to be the most effective and commonly used means of intra-industry communication).</li> </ul>	
<i>Teaching skills</i>	
<ul style="list-style-type: none"> <li>Foundation teaching skills for teaching, coaching and mentoring.</li> </ul>	
<i>Community cultural development</i>	
<ul style="list-style-type: none"> <li>The ability to work with communities to facilitate cultural projects that result in community up-skilling. Increasingly a pre-requisite for grants, training opportunities in CCD were perceived to be very limited.</li> </ul>	

Table 5.6 highlights, in decreasing order of frequency, factors that were raised by participants as being essential to providing workers within Stage 1a (the cultural industries) with independence, choice and opportunity – broadening the potential for a diverse range of contracted and independent employment.

Table 5.6 Factors Considered Crucial to the Achievement of Sustainable Careers

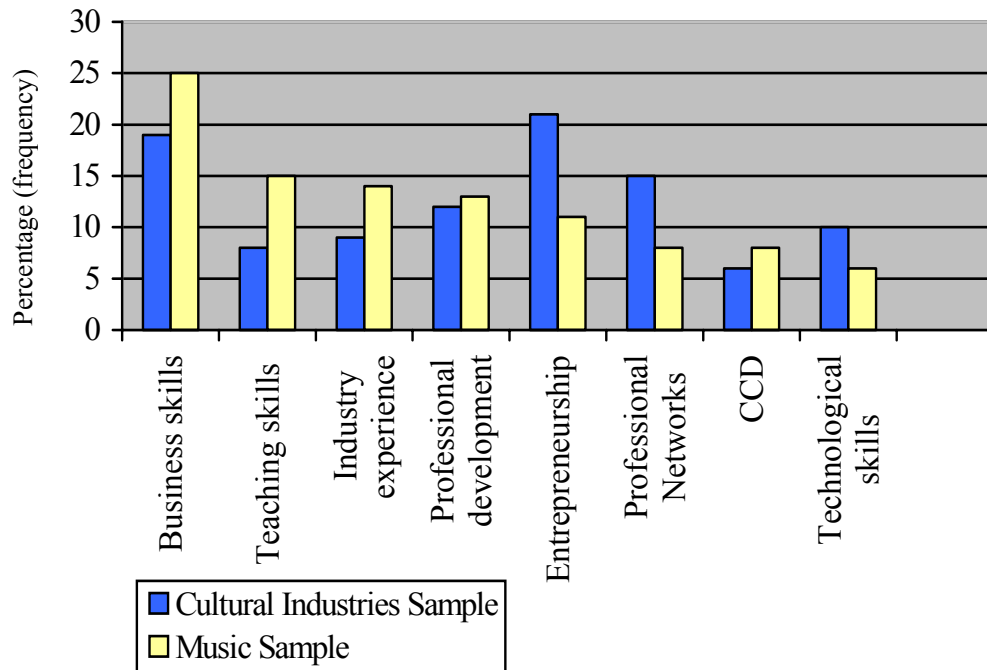
<i>N=13</i>		
<i>Stage 1a</i>		<i>Frequency of each theme (%)</i>
1.	Entrepreneurship	21
2.	Business skills	19
3.	Experience and industry awareness	15
4.	Ongoing professional development	12
5.	Currency and level of technological skills	10
6.	Professional networks and industry mentors	9
7.	Teaching skills	8
8.	Community cultural development (CCD)	6
Total		100

Similarities emerged between the samples in relation to factors perceived crucial to the achievement of a sustainable career. Stage 1b results are shown in decreasing order of frequency in Table 5.7, and the two samples are displayed together in Figure 5.2.

Table 5.7 Factors Considered Crucial to the Achievement of Sustainable Careers

<i>N=10</i>		
<i>Stage 1b</i>		<i>Frequency of each theme (%)</i>
1.	Business skills	25
2.	Teaching skills	15
3.	Experience and industry awareness	14
4.	Ongoing professional development	13
5.	Entrepreneurship	11
6.	Professional networks and industry mentors	8
7.	Community cultural development (CCD)	8
8.	Currency and level of technological skills	6
Total		100

Figure 5.2 Factors Considered Crucial to the Achievement of Sustainable Careers



In accordance with the literature (Menger, 1999; Throsby & Hollister, 2003), data from Stage 1a of the pilot study indicated that the majority of attrition within the cultural industries related to five key factors: insufficiency of regular employment, a lack of career mobility, irregular working hours, high rates of injury, and low financial rewards. Participants lamented the lack of opportunities for professional development which would enable practitioners to maintain skills and knowledge in line with change within the arts sector.

Findings from Stage 1b of the pilot study suggested that music industry attrition was due to similar key factors as those described within the broader cultural industries: insufficiency of regular employment due to a lack of practitioner diversity, a lack of career mobility, irregular working hours, high rates of injury, and low financial rewards. Although there was alignment of the key factors as demonstrated in Figure 5.2, foundation skills for teaching, coaching and mentoring featured more strongly for musicians than for the cultural industries sample. There was also a difference between the two samples in the emphasis given to entrepreneurial and business skills, which may have been accounted for in the lack of distinction between the two terms. As a result, the terms were combined in subsequent research activities.

### 5.3.4 Personal Attributes of Artists

In addition to necessary skills and knowledge, participants were asked to identify personal attributes that they perceived crucial to the achievement of a sustainable career in the arts. Responses are shown in Table 5.8 along with the frequency with which each theme was raised, and concur with the comments made by musicians for over two centuries. For example, in 1752, Prussian musician, Quantz, published a treatise that began with a chapter about personal attributes. The three key qualities listed in the text were physical strength, a natural talent without vanity, and passion: a “perpetual and untiring love for music, a willingness and eagerness to spare neither industry nor pains, and to bear steadfastly all the difficulties that present themselves in this mode of life” (Quantz, 1966/1752, p. 15).

The passion or enthusiasm that appears to drive determination has commonly been described as a ‘labour of love’ (Freidson, 1990), a ‘calling’ (Kris & Kurz, in Menger, 1999), or an ‘inner drive’ (Jeffri & Throsby, 1994). The personal attributes cited by interview participants align with advice given by the American Conservatory of Music (ACM) that those who succeed in the music profession are not necessarily the ones with the highest technical mastery, but rather those who have the determination and the self-confidence to implement creative and time-consuming strategies to promote career opportunities (in Poklemba, 1995). The advice given by the ACM reflected a comment made by a pilot study participant: “It isn’t necessarily the best ones who make it: it’s the ones with the know-how to keep going until they get what they want” (PS14).

Table 5.8 Personal Attributes Crucial to the Achievement of Sustainable Careers

<i>N=23</i>		
<i>Stages 1a and 1b</i>		<i>Frequency of each theme (%)</i>
1.	Confidence and inner strength	33
2.	Openness and adaptability to change	20
3.	Motivation and inner strength	17
4.	Resilience and determination	17
5.	Passion for the field	13
Total		100

Definitions for the five personal attributes that emerged as crucial to the achievement of sustainable careers were drawn from participants' comments, and are given in Table 5.9.

Table 5.9 Definitions Given for Personal Attributes Considered Crucial to the Achievement of Sustainable Careers

<i>N=23</i>	<i>Stages 1a and 1b</i>
<i>Confidence and inner strength</i>	
<ul style="list-style-type: none"> <li>• The ability to believe in oneself and one's talent, and the strength to sell one's talent to the artistic community and beyond.</li> </ul>	
<i>Openness and adaptability to change</i>	
<ul style="list-style-type: none"> <li>• Being able to maintain one's artistic vision whilst responding to the opportunities that arise.</li> </ul>	
<i>Motivation and drive</i>	
<ul style="list-style-type: none"> <li>• Defining one's goals and remaining motivated to achieving them.</li> </ul>	
<i>Resilience and determination</i>	
<ul style="list-style-type: none"> <li>• The determination to continue pursuing one's goals despite setbacks and disappointments.</li> </ul>	
<i>Passion for the field</i>	
<ul style="list-style-type: none"> <li>• Unwavering commitment and passion for artistic practice.</li> </ul>	

### 5.3.5 Education and Training

Established practitioners viewed new graduates as 'naïve', with little or no knowledge of, or experience within the profession. This was noted particularly by the Stage 1b (music) sample: whilst possessing high levels of performance skill, music graduates were largely considered to be unable to manage their own business or to effectively promote their product and skills, and practitioners reflected upon their own experience whilst new graduates as a time of un-preparedness and confusion. Asked to consider their careers retrospectively, participants noted the initial absence of business and marketing skills as a particular disadvantage. They observed the number of additional opportunities that would have been available to them had they graduated with a broader base of skills upon which to build alternative careers or supplementary income.

Industry change was considered to be rapid: 74% of those interviewed cited substantial change in the past five years. Although all participants had completed formal education and training related to their profession, almost two-thirds considered it necessary to access further education and training in order for their practice to remain viable. Areas of training need included business and management skills, arts law, broad arts sector knowledge, and the development of a broader range of applicable skills such as teaching and new technologies.

The lack of regular employment opportunities arose as a crucial factor relating to artist attrition, and the necessity for a diverse and fluid range of skills suggested a discrepancy between the creative skills of artists, and the skills required to pursue more varied opportunities for employment. The hypothesis aligned with the findings of previous research (Metier, 2001a), which concluded that despite the evident deficiency of employment for British artists in general, artists' lack of appropriate combinations of skills resulted in the ironic situation of a skills shortage, which in turn led to numerous positions that organisations were unable to fill. Employers reported particular difficulties in finding administrators with performance experience, and people who could communicate effectively across the business and arts sectors. The Metier study described two trends relating to the skills of artists: (1) an increasing need for very specific specialisations; and (2) an increasing need for practitioners with a combination of flexible and diverse skills and experience across artforms and genres.

Participants expressed the need for educators to maintain the relevance of arts curricula, and recommended the inclusion of business skills, industry experience, career education, industry mentors, teaching skills, and elementary law. Comments relating to education and training were transcribed, and a summary is included in Table 5.10.

Table 5.10 Summary of Comments Relating to Education and Training

<i>Participant</i>	<i>Comment</i>
1	Contemporary musicians tend not to have theoretical discussions. Peer groups aren't formed because there is no degree for them to study. There is a need for a degree for contemporary musicians and practitioners, and for both formal and informal ongoing professional development opportunities at various levels.
2	There needs to be more information about jobs, career, and what options there are in terms of employment.
3	Students should be made aware of the industry and how hard it is.
4	Arts managers need to be very multi-skilled, particularly in regional locations. This includes knowledge of sound and lighting systems so that one isn't totally dependent on others.
5	Teaching skills should be included wherever possible. Courses should include talks by visiting industry workers. Courses ought to address industry change, and should address how to interpret or deal with rejections!
6	Courses should involve practising artists, and ensure that graduates understand the industry and what will be required of them. Business skills are crucial. Course designers could network with practising artists to host students – a no-cost partnership (respondent no. 6 was a practising artist).
7	More industry experience is required within education and training.
8	People need to become more self-sufficient: to understand emerging technologies, CCD and the leisure industries. Artists need to understand business and management concepts, and to be realistic in terms of employment.
9	Artists need knowledge of business administration including business plans, small business administration, marketing, technology, web page design, business cards and self-promotion.
13	Artists need knowledge of other disciplines. They need to understand the moral rights of artists, contemporary theory and arts education. Students need to have work experience within the industry.

14	There is a need for higher education courses relevant to the field, and for workshops – informal professional development opportunities.
15	Curriculum writers should ensure that education and training is relevant to industry requirements. Most work is for post-production labourers, and for tool masters (tracking – sound engineers): the people who get the recording ready for the record company. Mentoring is badly needed.
16	There is a need for formal qualifications. Even studio music teachers may need to have formal qualifications in the future. All primary school teachers should have enough knowledge to run an arts program, as schools increasingly cannot afford specialists. A professional network and mentoring system is crucial. There isn't so much a shortage of instrumental music teachers, as a shortage of qualified ones. Australia needs an external-studies graduate diploma in studio music teaching, incorporating a practicum.
18	Teachers need more experience, and better knowledge of curricula and assessment management. Teachers also need greater awareness of multiple musical genres.
19	Courses need to include legal basics. This could prevent many problems.
20	Mentoring and networking are required to increase the level of communication and to assist new practitioners.
21	There are fewer students now, hence less money. Artists need to have more industry experience.
22	Education and training are not always relevant to professional practice.
23	There is a lack of graduate knowledge about the curriculum, its requirements and the management of assessment systems. Teachers need to know classical, jazz and contemporary musical styles. Artists need to have teaching skills, and some basic business and management skills. Universities should look towards collaborative programs.

## 5.4 Summary of the Main Points

### 5.4.1 Demographic Information (cf. p. 113)

- Count: 23
- Gender: M=14 (61%); F=9 (39%)
- Discipline: Cultural Industries  $N=13$   
Music  $N=10$
- Location: Perth  $N=20$  (87%)  
Regional Western Australia  $N=3$  (13%)

### 5.4.2 Communication (cf. p. 116)

- Industry associations appear to provide the most common means of communication within the cultural industries: 70% of participants nominated industry associations as their primary means of communication.
- Daily contact with colleagues was cited by 65% of participants, and a further 22% had weekly contact.

### 5.4.3 Cultural Industry Change (cf. p. 116)

- Severe change in the cultural industries in the past five years was noted by 74% of participants.
- The most commonly observed impact of change was the increased requirement for multi-skilling, and for self-promotion and business skills.
- Changes in taxation, insurance law and technology featured strongly.

### 5.4.4 Sustainability and Attrition (cf. p. 120)

- The two samples identified the same eight factors as being essential to sustainable practice: business skills, teaching skills, industry experience, ongoing professional development, entrepreneurship, industry mentors, community cultural development, and new technologies. The two factors considered most crucial to sustaining practice in the cultural industries (Stage 1a) were entrepreneurship (21%) and business skills (19%). The music sample (Stage 1b) most commonly cited business skills (25%) and teaching skills (15%).

- Data from Stage 1a of the pilot study indicated that the majority of attrition within the cultural industries related to insufficiency of regular employment, a lack of career mobility, irregular working hours, high rates of injury, and low financial rewards. Attrition within the music industry reflected almost identical key factors as those within the broader cultural industries: insufficiency of regular employment due to a lack of practitioner diversity; a lack of career mobility; irregular working hours; high rates of injury; and low financial rewards.
- Work outside of the cultural industries was undertaken by 30.4% of the sample. Participants ( $N=10$ ) who included arts education as a major component of their professional practice were the only participants who considered there to be potential for secure employment.

#### **5.4.5 Personal Attributes** (cf. p. 124)

- There was agreement between the two samples regarding the personal attributes considered crucial to the achievement of a sustainable career. Confidence and inner strength were identified by 33% of participants, who mentioned also openness and adaptability to change, motivation and inner strength, resilience and determination, and passion for their field.

#### **5.4.6 Education and Training** (cf. p. 125)

- Formal education and training had been undertaken by 100% of the sample.
- Participants recommended that education and training in the arts should address business skills, industry experience, career planning, industry mentors, teaching skills, and elementary law.
- Almost two-thirds of the sample (65.6%) specified that they would access further education and training in order for their practice to remain viable.
- Areas of professional development need included business and management skills, industry knowledge, teaching skills, and new technologies.

## **5.5 Concluding Comments**

The pilot study found there to be consistency between cultural industry and music industry practitioners in relation to the impact of industry change, factors influencing attrition, recommendations for education and training, professional development needs, and the personal attributes, skills and knowledge required to achieve sustainable practice. The generic skills and attributes of artists emerge as very similar across multiple artforms, which would suggest the potential for greater links between the initial and ongoing training and education of artists from different disciplines. The subsequent research phases will benefit from utilisation of arts associations and informal networks, as these were determined to be the most common forms of intra-industry communication.

Mentors are particularly important in the development of realistic career goals based upon the informed self-perception of success, leading in turn to increased confidence and self-esteem (Hays, Minichiello & Wright, 2000). The need for mentoring new music teachers is well documented, with research indicating that many music teachers in Australia leave the profession early, and that new teachers struggle to cope with the huge demands placed upon them - often finding themselves the only music teacher at their school (Leong, 1999). Student numbers are often small, particularly in regional and remote areas; and programs depend upon the skills and knowledge of an individual lecturer rather than benefiting from a team approach. Similarly, artists working in isolation from peers appear to lack peer-networks that can offer intellectual and emotional support: “[a] professional network and mentoring system is crucial” (FG16).

Similarities between the music and the wider cultural industries sector indicate that much of the broader cultural industries literature can be applied to the current research. The initial conceptual framework was revised to reflect the findings of the pilot study in recognising the commonality of generic skills between different artforms, and the importance of personal attributes in sustaining a career in the cultural industries. The revised conceptual framework is illustrated in Figure 5.3.

