

Guide to Creative Careers

National Institute
of Creative Arts and
Industries



The National Institute of Creative Arts and Industries (NICAI), at the University of Auckland offers undergraduate and postgraduate programmes in Architecture, Urban Planning, Urban Design, Music, Fine Arts and Dance Studies.



A creative person won't be happy unless they're expressing their creativity. What form it takes is up to them.

PROFESSOR DIANE BRAND
DEAN NATIONAL INSTITUTE
OF CREATIVE ARTS AND INDUSTRIES

Building a Creative Career

Much is often made of the perceived lack of stable, long term job opportunities within the creative arts and industries. Here at NICAI, we are looking to demonstrate the many opportunities available to graduates in these areas, and the following guide will discuss job viability, salary brackets and options available to graduates within our creative disciplines of the built environment professions, fine arts, dance and music.

The importance of a tertiary education in these fields is clear. On the very basic level, the certification of a degree indicates to employers you have achieved a very high level of creative practice. The industries are now so competitive that you need to certify your ability, and you also need the much richer knowledge context gained from a university environment; learning history and context around your discipline, applying those ideas and your own talent to a particular creative problem, getting critiqued by industry, academics and your peers, and developing from a novice into a more mature version of your creative identity.

20 years ago career vocations were locked into specific things, whereas now the lines are beginning to blur. There is an increasing trend for creative practitioners to be a mixture of different disciplines. Therefore, students need to be more agile and strategic about what they do, and curricula have evolved to give them the skills to do so. Through tertiary study, skills gained can be applied to a range of areas, and it's a matter of negotiating that with your own talent to understand where your niche is.

Most graduates in these disciplines will find a place in the industry somewhere, as not all employers require the 'standout performer'; but do require gradu-

ates who can think creatively and push disciplinary boundaries. The talents developed at university are not just academic – degrees provide students with the opportunity to discover where their skills lie, and perhaps that is in leadership or management. With these skills, I expect many of our graduates will be self-employed with start-up businesses in creative areas, either individually or as groups. There are also career paths which haven't even been invented yet which creative people will be taking advantage of and leading in the future.

University also provides the chance to set up lifelong networks. Moving through the years as part of a cohort provides friendships and connections to enliven your work now and in the future. As you specialise, you might need to look internationally for work as the specialisation may not exist here in a big enough way to earn a living from it, and having an alumni of like-minded, like-cultured people around the world is invaluable.

The most important thing for our students in the long term is their happiness. A creative person won't be fulfilled unless they're expressing that creativity. What form it takes is up to them; it could be through teaching, community work, being a practicing artist or musician, or through a combination of roles. If you deny them the creativity which is in their character, they may not reach their true potential. In the face of low salaries and career difficulties, creative people still pursue these disciplines because they are passionate about them. It has never been easy, and probably never will be easy, but we hear this so often from our graduates – if you love it enough, you'll make it work, and

A NOTE TO PARENTS AND CAREER ADVISERS

This publication is designed to showcase the opportunities that await students in the creative arts – dance, fine arts and music – and the built environment disciplines of architecture and urban planning. A general hesitancy exists around encouraging teens towards further study in these areas beyond secondary school, in favour of more vocational career pathways.

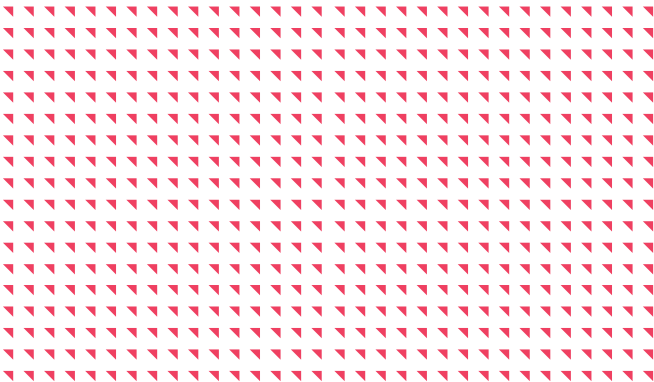
You will find information specific to each discipline in the creative fields, with a New Zealand focus, including a selection of possible careers, broad salary guidelines and comments from both graduates and employers on the value tertiary qualifications add to employment prospects.

Throughout this guide, salary figures and career outlooks have been sourced from www.careers.govt.nz. This site is comprehensive and regularly updated with the latest government-backed statistical information and advice on study and training options. Here you will find information on all industries and the demand and likelihood for employment in each. However, it is important to remember that these figures are indicative only, and do not always reflect the employment of graduates in roles which utilise their qualifications in other ways.

In general, as a young adult moves into tertiary study, they will require a lot of support and guidance from you as parents and key advisers. Ingenuity, initiative and commitment are three very important qualities. To assist with their likelihood of being accepted into their desired programme, as well as develop their skillset, knowledge and network, it is important to encourage part-time work, extracurricular activities and volunteering or internships in related fields. These experiences will help shape their next steps within their study, and forward into their career. As they move through their tertiary study, it will be important for parents to stay involved with their child's assessments, critiques and performances to understand the opportunities available to them.

Creative careers have never been easy, but for those with the key combination of talent, passion and perseverance, there are many opportunities to make a living in their chosen field. In short, encourage students to explore their creativity – you never know where it will take them!

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SOURCES

www.careers.govt.nz

Occupation Outlook 2014, Ministry of Business, Innovation and Employment. Accessed through www.careers.govt.nz - 21/01/2015

Occupation Outlook 2015, Ministry of Business, Innovation and Employment. Accessed through www.careers.govt.nz - 21/01/2015

Economic Contribution of the New Zealand music industry, 2012 & 2013 – *A report for the New Zealand music industry*. 8 July, 2014. PWC



ARCHITECTURE

POSSIBLE PROFESSIONS

Architect, architectural historian, building technologist, computer aided design specialist, interior designer, urban designer, project manager, tertiary educator.

CAREER OUTLOOK

Domestic job opportunities fell away during the recession, but are now increasing as the industry recovers. The Christchurch rebuild especially has seen job opportunities and salaries increase domestically. The industry consists mainly of private practices, with public sector work less common. There is also the opportunity to be self-employed and specialise in certain areas. Internationally, each country has their own professional accreditation, but many are similar to New Zealand. New Zealand qualified architects find international employment with relative ease in Asia, the US and Europe.

SALARY OUTLOOK

Graduates with up to five years' experience earn anywhere between \$40,000 - \$80,000, with the bracket increasing to \$60,000 - \$110,000 with more than five years' industry experience.

University of Auckland Bachelor of Architectural Studies (BAS) – three years full time study, with postgraduate diploma, masters and doctorate options available. To become a professional architect, you also need to complete the Master of Architecture (Professional) programme, and also be registered with the New Zealand Registered Architects Board.

SCHOOL SUBJECTS

Choose subjects that you are interested in and enjoy. Architecture is a broad discipline so choose a good balance selected from the visual arts, the sciences or maths and the humanities. Subjects such as English, history, geography, environmental science and media studies hone writing, research and critical writing skills.

Visit www.creative.auckland.ac.nz/architecture for a general overview of courses within the University of Auckland BAS programme.



THE IMPORTANCE OF A PORTFOLIO

Many tertiary institutions require the submission of a portfolio for prospective architectural students. This consists of various examples of a student's drawing abilities in a range of different techniques and media. Planning a portfolio is critical. This will be one of the most important parts of the application, and many institutions offer workshops or guidelines online to assist with the presentation of portfolios. Attending open days or events held by architecture schools is highly beneficial for both application information and learning more about their programme of study. Keep an eye on events, and also subscribe to newsletters to understand how they relate to its networks and the wider public.

CONNECTING WITH THE PROFESSION

At the University of Auckland, we actively promote our students' interaction with the architecture profession and related industries in many ways. Our Open Desk programme offers work experience over summer and semester breaks, with a range of practices, and many leading firms offer scholarships to our graduates each year. Prospective employers are also invited to our end of year shows to view and interact with students and their work.

The School of Architecture and Planning also hosts lecture series throughout the year which contribute towards the professional development of registered architects, and presents students with opportunities to hear from practising architects.

Students work alongside one another and share ideas in our purpose-built open plan studios.

“Architecture tends to appeal to people who think both creatively and scientifically. They have to have some numeracy as well as know how to express their ideas visually and eloquently.

DR ELIZABETH AITKEN-ROSE

HEAD OF SCHOOL
ARCHITECTURE AND
PLANNING

“Our programme emphasises design, however, our strength lies in offering a broad education in the architecture field.

“The School is very closely related to the profession. We have the ‘Open Desk’ programme, allowing students to spend time with architecture firms in town. Practitioners contribute to all aspects of our programmes. Through our studio culture, students are constantly interacting with each other and developing additional skills to be successful – for example, the ability to work in teams, which is one of the most common questions I am asked when giving a reference for a student.

“There are varying directions you can go in architecture. The most common is becoming a practicing architect, and working in a firm, or perhaps even running your own firm. However there are many people using their architecture qualifications in different ways, be that in the academic arena or through digital design, interior design, furniture design, heritage conservation to name a few examples. One of our alumni has even won an Oscar for his design work on Avatar! (Kim Sinclair, art director and production designer). We offer programmes with the greater interdisciplinarity the world is looking for to allow for career choice.”

MELANIE PAU GRADUATE STEVENS LAWSON ARCHITECTS

“I knew I wanted to study architecture during my last two years of high school, and did work experience during my sixth form (year 12). It gave me some valuable insight on what a career in architecture is like. I really enjoyed technical hand drawing – my favourite subjects were graphics and design – but I knew it would help to take a mixture of creative subjects, maths and science. I also had friends studying architecture at university who gave me advice, and it was really easy to find out information through the University as well.

“I had the most amazing teachers at university who expanded the way I think and approach problems. I chose the practical design topics over the more conceptual, which is something I see the benefit of now in practice. In the last year of my Masters degree I designed an entrance structure at a primary school for my thesis project. It was an eye opener to design and build a real structure, which prepared me for the ‘real world’, and it was so rewarding to do something for the school, who were very appreciative. During my university years my thesis supervisor gave me the most fantastic opportunities to help him work on exciting projects, including setting up an exhibition during the Venice Architecture Biennale in 2012.

“Our firm is quite close knit. I used to work under a registered project architect, however now I have a bit more experience I’m able to take on more responsibility, with some supervision. There is a wealth of knowledge amongst our more experienced architects, so I am always able to ask someone a question, and being a smaller firm, I’m exposed to many different parts of a project. I am currently working on a project which is now under construction so every fortnight we have a site visit where we meet with all of the consultants and builders to make sure everything is on track.

“I definitely want to stay in this industry, and in the future would also like to work on smaller scale projects like installations – building takes a long time from start to finish, so on a smaller scale project I would see the final result quicker!”



ARCHITECTURE REALLY IS A VOCATION RATHER THAN A JOB.

NICK MOYES JASMAX

It's something you must be passionate about, as it isn't something you leave on your desk at 5pm. It goes with you everywhere; even on family vacations overseas, you often find yourself visiting buildings and admiring architecture you've not been exposed to previously.

"Here at Jasmax, we are lucky to attract a handful of the top graduates each year. We have close relationships with all the major tertiary institutions which allows us to be able to identify the top students, and they're easy to pick out. They're the ones buying the books, asking a lot of questions and wanting to know the answers to everything. Those are the students who have a passion for it and they just take off when they come and work in an office like ours. After the first 18 months or so, they've had a far greater exposure to all of the different aspects of architecture and tend to know which direction they'd like to head with their careers.

"The typical New Zealand architect tends to be a great generalist, as our industry is not big enough to allow specialisation. Our graduates are involved in a really good cross section of the different types of architecture, and involved from the beginning of a project (the fun design part) right through to delivery on site (dealing with contractors and such). And you need to know that whole process to understand how the whole picture comes together. And this broad exposure is great for any Kiwi architect wanting to work overseas. Because our education and experience is so well-rounded, we rank quite highly against other candidates.

Travelling as a registered architect, having sat your professional competency, makes getting a job easier and equates to a higher salary. Recently Wallpaper magazine named three Kiwis working overseas in their top 20 young architects to watch, so we're definitely competitive internationally.

"I try to teach a paper at the University of Auckland every second year. The time I spend in the University really reinvigorates my practice. I find that the naivety and enthusiasm of the students is just gold, it helps to keep me current, rather than being stale.

"For high school students, you'll find the best architects are the best generalists – not necessarily exceptional at any one subject at school, but very good at a lot of subjects. A lot of what we do is about communication and relationships so diplomacy and negotiation skills are just as important. A lot of secondary schools and tertiary programmes now develop these skills through group projects. You'll develop a lot of broad, useful skills, and then it is about finding the area of architecture you want to pursue.

"While you must be prepared to work hard, being an architect is a truly wonderful job and most of us couldn't imagine doing anything else. It becomes a passion."

Nick Moyes is a Principal at Jasmax, a leading Auckland architecture firm. Nick works in commercial architecture and often guest lectures and tutors at the University of Auckland.



DANCE STUDIES

CAREER OUTLOOK

Career prospects in dance are opening up as awareness of the growing importance of the arts increases. A long term career as a professional dancer is competitive and requires a high level of technical training and theoretical understanding. New Zealand has a small number of larger scale professional dance companies with full time salaried positions, and it is not unrealistic for New Zealand dancers to join overseas companies as well. Many dancers establish their own dance crews and perform privately or in competition.

Various strands of teaching exist, including secondary level and private tutoring, or perhaps owning your own dance studio. There is also the option of teaching dance at a tertiary level and continuing to research the history, impact and reach of the discipline.

University of Auckland Bachelor of Dance Studies (BDanceSt)

– three years full time study with honours, postgraduate diploma, masters and doctorate options available. The University is the only institution in New Zealand to offer postgraduate research options in this field.

SALARY OUTLOOK

Remuneration for dancers varies on the type of work and its regularity. Dance Aotearoa New Zealand (DANZ) research shows that contemporary dancers or choreographers can charge between \$35-75 on a casual basis, and a full time professional classical dancer can earn up to \$65,000 on average. Qualified dance teachers can earn up to \$65 per hour with five years' experience in the field. There are also a wide range of administrative positions within dance companies and other organisations requiring dance expertise, including secondary schools, which are salaried in accordance with qualifications and experience.

POSSIBLE PROFESSIONS

Professional dancer, professional choreographer, artistic director, dance teacher, community dance, dance photography/journalism, physical therapy, dance fitness instructor, academic research.

SCHOOL SUBJECTS

Dance is offered at NCEA Levels 1-3, so this is recommended, although not essential. Any subjects where students can indulge their creativity is recommended; art, drama, photography. Subjects such as English, History or Geography will be useful for the research and writing aspects of tertiary study. Physical education and learning about the body also be of benefit to Dance Studies students.

Visit www.creative.auckland.ac.nz/dance for a general overview of courses within the University of Auckland BDanceSt programme.



DANCE IN COMMUNITY CONTEXTS

Dance is playing an increasingly important part in the community context. Hospitals, rest homes, schools and cultural organisations have benefited from establishing dance programmes. The social benefits of dance are very clear, and the latest medical research suggests positive movement of the body through dance can assist on a neurological level. With these findings, increased importance is being placed on implementing dance programmes within a variety of community contexts, leading to higher employment in the dance disciplines for both trained dancers and administrators.

Students use dance as a medium for exploring different forms of communication.

“Dance studies offers students opportunities and challenges to stretch their capabilities to dance and use dance in diverse communities and artistic contexts.

ASSOCIATE PROFESSOR RALPH BUCK HEAD OF DANCE STUDIES

“Students are expected to bring their passion, their culture, their thinking and bodies in order to explore how far they can go and make a difference. Studying dance is about understanding what you do and developing the skills to do it better. Action and critical reflection is essential, and this is guided by world-class, award-winning teachers and researchers. It is about making networks, finding career pathways, developing skills and making a difference.

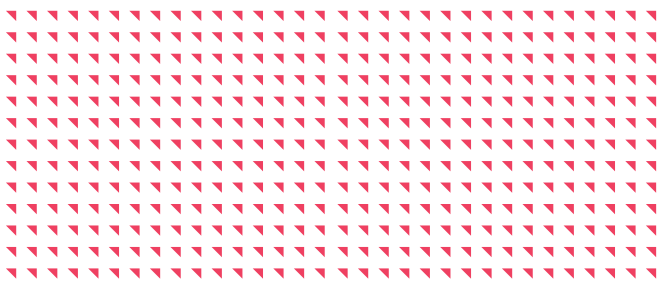
“Twenty years ago, dance only meant dancing professionally. The career landscape is much bigger now, as dance education is more relevant in diverse contexts such as retirement villages, schools and hospitals. One of our aims is to educate young dancers to be entrepreneurial, to be confident, to take risks, explore ideas and to ‘sell’ themselves.”

TRUDY DOBBIE GRADUATE DANCE TEACHER AT ONEHUNGA HIGH SCHOOL

“My tertiary experience challenged my perceptions on what dance education is. The practical work extended me as a dancer, and now I’m able to take both the practical and theoretical lessons I had and give that to the kids here. The multicultural aspects of the degree prepared me for the community I’m in now. It made me appreciate the value of different types of dance.

“I love that dance can give people significance and self-capability, the way it did to me when I was in school. I tell my students to do what they love and enjoy and they’ll find a way to make it work if they love it enough.

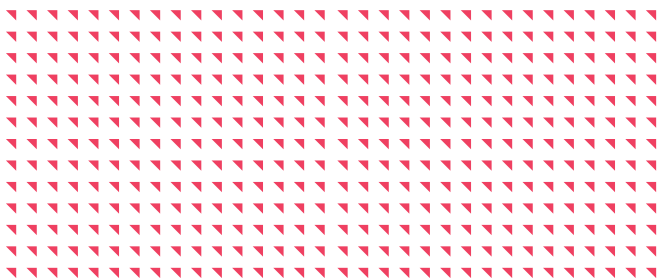
“I was very pleased to see that having my masters qualification lifted me up two pay scales compared to an entry level teacher with only a bachelors degree. I want to teach for a long time, and would like to move into a role which assists other teachers with the teaching resources, perhaps even joining with dance companies and business to provide a better educational experience.”



SACHIKO SORO GRADUATE **FOUNDER & ARTISTIC DIRECTOR OF VOU** FIJI'S FIRST DANCE COMPANY

"I always had the intention of returning to Fiji and starting up a dance company, it was a great starting point for arts education in this country and we are giving careers to locals. They can start with us as a dancer and move into costume making, design, accounting, client interaction, venue management, teaching or choreography, wherever their interests lie. We have groups based in Suva and Nadi who do cultural or themed performances. We also have a research arm – we encourage our dancers to return to their villages and document their chants and traditional dances. A lot of that tradition gets lost if it isn't passed on, so we want to research that properly.

"One of the biggest things studying can do is set you up with a can-do attitude. You learn a great balance of theory and practice and both of those are so important. If I can pass on how to teach and relate to people then our dancers will be more independent, autonomous and have a stronger career path. Being a thinking dancer is more important than knowing how to point your toes."



FINE ARTS

CAREER OUTLOOK

The range of creative careers that fine arts graduates pursue are at the heart of economic, social and cultural transformation. A significant number of major global cities have centered their economic success, social well-being and cultural diversity around creativity. In Auckland, the creative and fine arts sector is a central platform of the Auckland Plan, a document that guides the city's growth and development for the coming decades.

Fine Arts graduates tend to find work in three broad clusters. The first is as self-employed artists and entrepreneurial creatives. This is often a principal ambition for a number of graduates. While the reality of being a full time artist in New Zealand is not without its challenges, Elam graduates are consistently at the forefront of major public exhibitions and events, and have respected and successful representation in dealer galleries here and overseas. Income for these professions

comes from the direct sales of work or from commissions, contract work or the monetizing of individual creative talent.

Many graduates also go on to public sector creative careers. This group of professions is often focused on social and cultural good, whether that be in public institutions, NGOs or in strong, respected professions such as teaching. Salary structures tend to be more traditional though there are also a number of independent contractors working in these fields. Elam graduates are among the leading educators in New Zealand and hold important positions that rely on the skills they acquired in their degrees in art galleries, local government and other public sector areas.

Private and public businesses and activities that rely on creative talents and skills is another area of employment for fine arts graduates. Elam graduates thrive in these professions and

include internationally celebrated people working in film, graphic design, digital design and other industries where the successful marriage of creativity and commerce is a key advantage. As with the public sector, income within the creative industries varies depending on the conditions of the field – from more traditional structures of offices or companies to high-paying contract work for experts in the relevant fields.

POSSIBLE PROFESSIONS

Artist, film and video maker, cinematographer, art auction specialist, gallery manager, artistic director, graphic designer, fashion designer, curator, teacher, photographer, journalist, critic, illustrator, film set designer, blogger, community worker, advertising account manager, entrepreneurial creative.

University of Auckland Bachelor of Fine Arts (BFA) – three years full time study, with honours, postgraduate diploma, masters and doctorate options available.

SCHOOL SUBJECTS

Success in Fine Arts is often enhanced by subjects that students enjoy and are interested in. Study in subjects such as English, physics, business studies, digital media or music can productively enhance students' creative work.

Visit www.creative.auckland.ac.nz/elam for a general overview of courses within the University of Auckland BFA programme.



THE IMPORTANCE OF A PORTFOLIO

Tertiary institutions offering Fine Arts programmes require the submission of a portfolio. This will be one of the most important aspects of the application process, as it showcases a student's talent and thought processes across their chosen medium. It is important that sufficient planning is undertaken for the submission of portfolios. Secondary school art teachers are great resources on the protocols for portfolio submission, and most tertiary institutions will offer workshops or online guidelines relating to their specific process.

The printmaking studio is one of many dedicated workshop areas for Fine Arts students.

“Globalisation and digitalisation are a part of the contemporary students’ world; they undo previous notions of work within a creative career and assert new demands and opportunities.”

ASSOCIATE PROFESSOR PETER SHAND

HEAD OF SCHOOL, ELAM
SCHOOL OF FINE ARTS

“The proliferation and accessibility of knowledge together with increased global interconnectivity means singular certainties are completely fractured. What we need for students now is a wider range of knowledge and approaches to those issues that are the contemporary challenges for us all.

“Elam’s top graduates are not singular in what they do. They are attracted to thinking about wholly different things and what goes on between them, recognising emergent issues and addressing them.

“Fine Arts and creativity are critically important to human well-being; from its more traditional cultural values through to economic sustainability and, perhaps most importantly, social well-being. The driving optimism of all creative careers reflects a fundamental tenet: that we create the worlds we inhabit.”

TU NEILL GRADUATE FILM DIRECTOR AND EDITOR

“I had been heavily influenced by my friends and family and felt like the best thing to do would be something vocational like law. It wasn’t until I started taking photography that I considered there might be more out there.

“Elam offered me a wide range of skills that are extremely useful outside of an art context as well as providing a platform for those who wish to pursue a career in art. The most valuable thing I took away was the ability to strip an idea down to its most basic elements, understand it and then re-build it in whatever form you like, still being able to communicate the idea clearly and efficiently. I think most of us came away with good critical brains and the ability to problem solve, which are skills that are applicable to many different fields.

“As a film maker, I am very busy and often juggling multiple projects at carrying stages of development. I work on documentary films, television and commercials, between Tokyo, London and Auckland. I have only ever been a freelancer, trying to get regular work, but I have found that very rewarding after getting through the initial stages. Financially I am more comfortable now than when I first graduated. I earn more than enough money to survive.

“I enjoy what I do every day. I would say I’m very lucky. There is a simple formula – do what you like and you’ll do it all the time. If you do it all the time, you’ll get really good at it. If you’re really good at it, people will want to pay you for it. So do what you enjoy, make your brain grow and make some interesting, fun stuff.”



RICHARD WORMLEY

VISITOR EXPERIENCE MANAGER

AUCKLAND ART GALLERY TOI O TAMAKI

“In my role I oversee 50 Gallery Assistants who are responsible for the daily operation of the Gallery, providing information about the Gallery and its exhibitions to visitors and for ensuring the safety and protection of artworks. We look for people who are knowledgeable and passionate about art and can share that with a broad cross-section of the visiting public.

“As makers, Elam graduates can offer unique insight to the crafting of artworks and the challenges of media. A qualification or proven experience in the arts sector is important – a depth of understanding our exhibitions is an advantage when you are challenged to engage with visitors who have different levels of appreciation for what’s on show. There are several senior positions in the Visitor Experience team occupied by former Gallery Assistants (I am an Elam graduate myself), and they are also in other professional roles throughout the Gallery.

“We have some full-time Gallery Assistants, and some part-time. This provides insight into working in a large arts organisation while leaving time for studio practice or part time study. It’s an ideal choice for graduates wishing to keep their options open as they develop the trajectory of their career.”

MUSIC

POSSIBLE PROFESSIONS

Professional musician, music teacher (private or public sector), arranger, composer, working in radio, recording industry, conductor, arts manager, festival director, event manager, TV/Film music analyst or adviser, music therapist.

University of Auckland Bachelor of Music – three years full time study, with postgraduate diploma, honours, masters and doctorate options available.

NOTE: At the University of Auckland, there are five major options available – classical performance, composition, jazz performance, musicology and popular music.

CAREER OUTLOOK

The New Zealand music industry is very small by international standards but it is as diverse as anywhere in the world. Organisations like the New Zealand Symphony Orchestra and the Auckland Philharmonia Orchestra employ orchestral musicians on a full time basis, with salaries varying depending on the position and level of experience. Other musicians work in very different professional environments and often have other sides to their careers; many teach, either at secondary or tertiary level, some teach

privately, some freelance or work as session musicians for recordings. Other musicians are sought after for roles in different disciplines due to their reputation for being creative and the skillset developed through their training. Often in the music industry it can come down to 'who you know' as well as 'what you know', and tertiary study assists on both levels. And you never know – with the rapid growth of online media sharing, today's music student might be tomorrow's millionaire internet sensation.

SCHOOL SUBJECTS

Music is offered at NCEA Levels 1-3, and this is strongly recommended. Your school music teacher can advise you on what modules would be most helpful in preparing you for tertiary study. Other artistic subjects such as visual arts, drama or dance can be excellent supplementary subjects. Also useful could be a language, history and English, as writing skills will be important throughout tertiary study. Volunteering and membership in music-based groups at school and in the wider community will only benefit a student's experience and chances of successful acceptance into tertiary study.

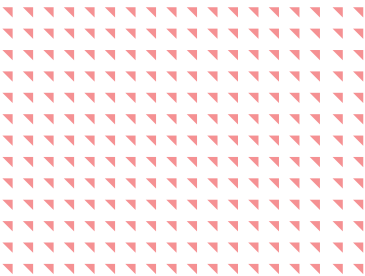
Visit www.creative.auckland.ac.nz/music for a general overview of courses within the University of Auckland BMus programme.



AUDITIONS

For students wanting to major in a performance discipline, an audition will be critical to their successful application. It is important students are well-prepared in a performance environment, well-practised and well-presented. Most music schools will have specific guidelines for their audition process, and it is imperative students are familiar with these well in advance. Written statements outlining performance experience are often required, so it is beneficial for students to keep a record of commendations and achievements.

Students have many performance and showcase opportunities throughout their studies.



“The music and entertainment industry is one of the biggest in the world, but it doesn’t have the traditional career path of professions such as law or business.

ASSOCIATE PROFESSOR

ALLAN BADLEY

HEAD OF SCHOOL OF MUSIC

“Our students, unlike those in many other disciplines, have close relationships with their principal teachers who often help by introducing them to the right people, be it in the recording industry, agents, organisations or colleagues at universities and music schools overseas. Our best students, irrespective of their specialisation, are highly motivated, independent thinkers who will be able to find ways around any roadblocks which may appear in their career. These qualities are widely valued.

“Training at a really good school means that you acquire skills and experience at a level comparable to anybody, anywhere, but you do not walk into top jobs roles aged 21. Further study and breadth of musical experience are essential to becoming a successful musician. Music has always been a very international profession and you will find our graduates all over the world, singing on the West End stage in London, playing in German orchestras, touring around the United States alongside famous jazz musicians, and teaching in top universities.

“Technology has affected music as much as any other industry in the past few years and it is now easier than ever for students to self-present and communicate globally from home. The ability to work independently, to be able to podcast, to post YouTube clips, to run recording studios in a garage or bedroom are all essential skills now. For the imaginative musician, there are undoubtedly many more opportunities for musicians today than there were even a decade ago.”



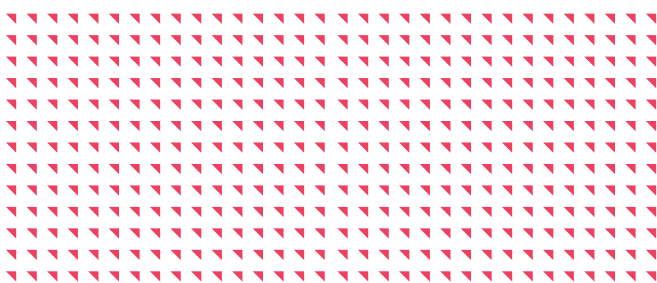
TIANYI LU GRADUATE

ORCHESTRAL CONDUCTOR, CARDIFF, WALES.

“I was studying many different subjects at school, but nothing thrilled my heart more than experiencing the powerful, vibrant and nuanced sound of an orchestra. When I stepped onto the conducting podium, I knew I was hooked for life.

“My teachers at the University of Auckland are operating at a world-class level and I have been very lucky to have studied with them. My degree in Auckland really prepared me well for my conducting studies and concerts in Europe, where I’ve based myself over the last few years. I’ve learnt that if you have passion and work hard, it doesn’t matter where you come from!

“My parents have regularly reminded me that music is an unpredictable career and encouraged me to pursue alternative, more ‘stable’ career options, but I’m grateful that they have always and will always support me in what I do. For me, happiness doesn’t necessarily depend on financial security, but on following your passion and doing what you love. Music has given me an unparalleled joy, a sense of purpose and so many moments of wonder, awe and connectedness with fellow musicians and audience members that I wouldn’t swap for anything. Everyone has their own journey, but I think the key is to concentrate on what inspires you, use it to serve others and the means to live will come.”



LEE MARTELLI GRADUATE **DIRECTOR, APO CONNECTING (2002–15)** AUCKLAND PHILHARMONIA ORCHESTRA

“I manage APO Connecting, and oversee programmes, staff, external relationships and participate in our management team. I am involved in recruitment, and look for people with excellent communication, good written skills, confidence and of course, a passion for music.

“While music qualifications are not essential, it definitely helps as it shows someone can apply themselves with dedication and commitment, which are required in our roles. We have had several NICA students come through our internship programme. Their broader knowledge through having taken a range of courses in their degree is very useful.

“The players in the orchestra as well as staff are all full time positions. Career opportunities for players are promoted through travel scholarships ensuring professional development opportunities. Within staff, members can progress to management positions, however this usually requires them to undertake postgraduate study.

“While a music graduate may not immediately get a full time job in an orchestra, or arts administration, they can build up a portfolio of roles over time. Networking and gaining experience through a wider exposure to different music philosophies and other musicians gives a broader education and more possibilities.”

HANNAH BREWER GRADUATE **ONLINE PROMOTIONS ASSISTANT** NZ ON AIR

“Music was always my main passion and I knew I would regret it if I didn’t pursue it the way I wanted to. My current role involves listening to music, watching music videos, managing social media, writing and formatting web content, as well as helping artists with video releases. My qualifications prepared me for my current role by developing my abilities to analyse songs and communicate about music. It provided some understanding of the New Zealand music industry which is really important in my area of work. Throughout my studies I volunteered at bFM and wrote for *NZ Musician* Magazine for free, which I believe helped me get my current role. It showed I was passionate about New Zealand music. If you are passionate about music, you will find a way to make it work.”



URBAN PLANNING

POSSIBLE PROFESSIONS

Professional urban planner/urban designer at city or regional level, resource consent planner, transport planner, policy analyst.

CAREER OUTLOOK

There are three viable potential avenues for professional urban planners. Local councils are major employers of urban planners, but there are also options at government level and in private consulting firms. This is true not just within New Zealand, but also internationally - Auckland graduates are currently employed throughout New Zealand, Asia, the Pacific, the UK, Europe, Australia and North America.

The University of Auckland offers the only accredited (NZPI) urban planning and design programme in New Zealand.

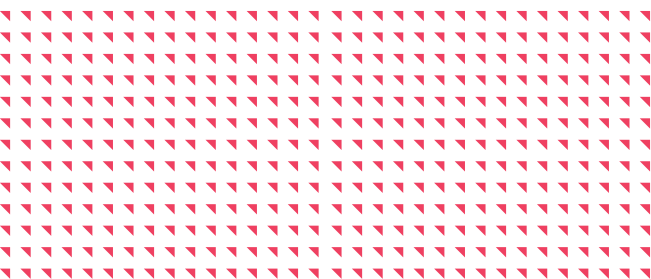
Figures from the New Zealand Planning Institute show that junior planners, with up to five years' experience, earn on average \$61,000 annually. After five years in the field, the average can range from \$77,000 to \$103,000 dependent on experience and qualifications. Salaries vary depending on the size of each organisation and the level of position. For example, large central government organisations may offer clearer career progression opportunities and higher salaries than smaller private firms.

University of Auckland Bachelor of Urban Planning (Honours)

– Four years full time study. The honours qualification is essential, with further options available at masters and doctorate level.

SCHOOL SUBJECTS

Take courses that will give you a broad education. Choose subjects that you enjoy and are good at. Subject areas that will give you a good background include geography, history, English, languages, the visual arts, economics, maths and the sciences. Volunteering or visiting a local council to see urban planners in action or volunteering for community or environmental groups is also recommended.



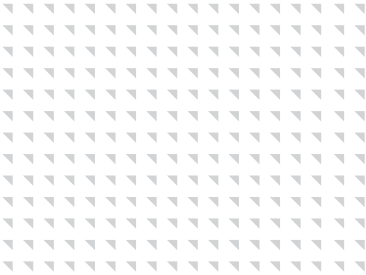
Visit www.creative.auckland.ac.nz/planning for a general overview of courses within the University of Auckland BUrbPlan programme.



CONNECTING WITH THE PROFESSION

The University of Auckland has close links to the New Zealand Planning Institute and its Council, with some academics holding memberships. Some staff are heavily involved with local government, acting on advisory boards and various panels involved with city-based decision making. Others feature strongly in international literature, regularly featuring in leading academic journals as contributors or editors.

A collaborative project by urban planning students addressing real-world issues in the Auckland environment.



“Urban Planning has developed from the search for environmental quality – public health, architecture and urban design, engineering and surveying, and more recently, the social sciences and public management.

DR ELIZABETH AITKEN-ROSE

HEAD OF SCHOOL
ARCHITECTURE AND
PLANNING

“Urban planners tend to have a holistic concern about the natural, social, economic and cultural dimensions of life and the future of our towns and cities – land use, spatial design, physical and social infrastructure, natural and cultural resources, resilience and the promotion of human equity and happiness.

“About 50% of our graduates go into the public sector and about 50% into the private sector, which is a massive change from about 30 years ago, when most would have gone into the public sector. There is not just the council, but various council-controlled organisations such as Auckland Transport, as avenues for career progression. Someone could choose to move around within the wider umbrella of urban planning – social policy, housing, public health, education, transportation, economic and community development, heritage and urban design for instance. You’re not stuck in one area for the rest of your life. A graduate could aim to run their own private firm, work in a multi-disciplinary consultancy or be in a senior position of influence within local or regional council or central government. We have many graduates who have gone on into significant leadership and management roles as mayors, councillors, directors and CEOs.”

MICHELLE KENNEDY GRADUATE RESOURCE CONSENT PLANNER AUCKLAND COUNCIL

“I am a resource consent planner; I am assigned resource consents to process within a defined area and these involve a range of residential and commercial developments of differing sizes and complexities. I form a ‘team’ of specialists who I require input from in relation to social, cultural, environmental and economic outcomes. Planning is not limited to resource consents; I have friends who are in roles specific to parks, policy-making, masterplanning, urban renewal, transport and sustainable / green design.

“University study helped broaden my thinking and exposed me to all the different strands of planning and the bigger issues at play. I learned to understand why cities operate the way they do now, and the role planners have to play in the future growth of these places.

“The starting figure as a graduate planner is at the upper end of graduate salaries. It is a relatively well-paid industry, but is not without responsibility. I really love the dynamic nature of being a planner, every consent is different and you are challenged to work through different problems to get the best outcome. I would ultimately like to own my own urban planning and urban design company.”



MEGAN COUTURE GRADUATE PLANNER MWH GLOBAL

"I had no idea of where, or who, I wanted to be when I was in high school. I chose to get into planning for a number of reasons; I wanted to make a difference in people's lives, and in the places they live, work and play. Secondly, planning challenges me on a daily basis. What I do on a day to day basis can change so quickly! Currently I am working on a project where I liaise closely with members of our water and waste team, however I regularly communicate with other members of our team – transportation planners and engineers, environmental specialists and other technical specialists.

"My qualifications gave me the foundation that I needed to understand the concepts and legislation that I deal with on a daily basis, as well as a theoretical understanding of what it means to be a planner in New Zealand. I would recommend to those interested in studying planning to attend a public or university lecture. This can give you some insight as to what is required, and the courses you might want to consider at high school level.

"I love my job. I love that I am challenged, and on a daily basis I am introduced to concepts that I have never heard of. I love that I have had the opportunity to travel (to Australia and Panama) and experience new cultures and ways of living. I also work alongside some of the best planners in the country, and get to pick their brains daily."

MARK WEINGARTH TEAM LEADER RESOURCE CONSENTS AUCKLAND COUNCIL

"Qualifications provide a grounding and skills that are essential in our day to day works, such as interpretation of plan provisions, understanding the flow of national legislation into the rules we administer each day, how to read law etc.

"Graduates from NICAI bring enthusiasm in abundance, which is refreshing for the team here. There is quite an Auckland and academic focus to their degree, which is excellent for us as graduates are familiar with the District Plan as well as people currently working for the Council, and therefore fit in quickly. All graduates are put on a training program which is invaluable and provides a sound basis going forward.

"Each year over the summer months we create intern positions which are filled by current Planning students. This gives them great exposure to day to day planners. This summer's interns were so good we kept two of them on to help with customer enquiries. Getting a foot in the door is an incredible experience that seems to have long term benefits for us and the individual in terms of their development.

"Planning is a skill which can be applied across the world, but here in Auckland, the Council is so large and the local economy so buoyant that there is great demand for planners, especially those with experience. If graduates work hard, there are incredible opportunities to develop their careers as fast or as slow as they wish."

THANK YOU to the Heads of School, National Institute of Creative Arts and Industries, the University of Auckland, and the employers and graduates featured in this guide for your involvement and input into the career outlook and salary structure sections for each discipline.

NICAI GRADUATES

WHERE SOME OF OUR GRADUATES ARE NOW

Dean Poole	Creative Director – ALT Group	Fine Arts
Lisa Reihana	Artist	Fine Arts
Luke Willis Thompson	Artist	Fine Arts
Simon Denny	Artist (NZ representative to Venice Biennale)	Fine Arts
Imogen Kerr	Associate Specialist, Head of Sale at Christie's	Fine Arts
Nat Cheshire	Director - Cheshire Architects (Britomart, City Works Depot)	Architecture
Kim Sinclair	Oscar winning Art Director, Production Designer (Avatar)	Architecture
Stuart Dryburgh	Cinematographer, New York	Architecture
Huang Ning	CEO, Green World Solutions, Beijing	Architecture
Mark Wigley	Dean, Columbia University's Graduate School of Architecture (NY)	Architecture
Tracy Oden Cork		
Erin Pritchard		
Nina Patel	Moa Design, Private Urban Planning/Design group	Urban Planning
Gareth Farr	Composer, performance artist	Music
Djordje Nikolic	Royal New Zealand Navy Band	Music
Claire Wackrow	Project Manager, Trinity Laban Conservatoire of Music and Dance	Music
Tammy Groves	New Zealand Centre Liaison Officer - Peking University	Dance
Kerry-Ann Stanton	Community & Education Manager, New Zealand Dance Company	Dance
Erin Wright	Company Manager, Queensland Ballet	Dance

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University of Auckland, New Zealand

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