

WELCOME TO CREATIVE PATHWAYS

In this brochure you will find lots of useful information to help you think about the wide variety of jobs that exist within the creative sector.

Dundee and Scotland as a whole have an exciting and ever growing cultural economy. We are proud to share this resource which aims to highlight a range of careers within the creative industries.

To continue to build on our reputation as an innovative and entrepreneurial nation, it is important that our young people are equipped with the correct skills and knowledge to thrive and succeed, in order to grow and sustain Scotland's economic future.

The aims of the Creative Pathways brochure are to:

- Highlight career pathways within the city and the importance of the role that creative industries will have in Dundee's future.
- Provide an insight into specific career roles.
- Assist pupils with subject choices, sign-posting them in a creative direction.
- Increase teachers' knowledge of the creative employment opportunities available for their pupils.
- Highlight what 'creativity skills' are.
- Raise awareness of the skills employers are looking for.
- Encourage creative people to remain in the city.

This resource has been informed by national strategies such as: Developing the Young Workforce Scotland's Youth Employment Strategy, A Time to Shine: Scotland's Youth Arts Strategy, A Curriculum for Excellence and Scotland's Creative Learning Plan.

As the creative sector in our city continues to expand many new opportunities will emerge for our young people to follow a creative pathway.

Employability skills are often linked with social skills, and include an understanding of enterprise and vocational learning. By demonstrating job-related competencies such as: initiative, creativity and resilience, a young person can evidence their ability to cope in the workplace in general, rather than for a specific occupation.

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LEARNING & AUDIENCES OFFICER



Anna Murray

LEARNING AND AUDIENCES OFFICER

Scotland's Jute Museum @ Verdant Works

WHAT DOES A LEARNING AND AUDIENCES OFFICER DO?

The two most important aims of my post are to identify and attract new audiences to the museum and to encourage deeper engagement with the collections. I've got to try to make the collections as relevant, personal and interesting as possible to visitors. To do this I develop, promote, deliver and evaluate a wide range of formal and informal learning activities, events and community projects for all ages and interests.

WHAT MADE YOU DECIDE TO BE A LEARNING AND AUDIENCES OFFICER?

This position is quite specific to Verdant Works, but the trend for museum learning teams to be involved in programming events, exhibitions and workshops is definitely growing. It perfectly combines my passion for museums and encouraging people to think about their heritage local identity, with creating an ambitious (and fun!) programme of events such as plays, talks, music, exhibitions and family days to inspire and delight!

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

Following a successful application for Heritage Lottery Funding, the High Mill at Verdant Works was redeveloped in 2015 to create a new Open Gallery, featuring many larger objects from the museum's collection that were not previously on display. To help secure the initial funding for the project I was involved in contributing to the activity and consultation plan a few years ago, through a freelance position with an ex-colleague. When this post was advertised, I was delighted to get it and start about six months before the High Mill was opened to the public.

WHAT DO YOUR USUAL TASKS INCLUDE?

The real beauty of this role is that every day is different. I could be contributing to Dundee Heritage Trust's overall learning and access programme through school tours and workshops or developing resources for new workshops. I could be meeting with partnership organisations, freelancers or community groups to develop and deliver specific outreach projects or one

off events including plays, music events, exhibitions, art projects, film screenings, family days and corporate bookings or carrying out evaluation and budgeting for all activities delivered. I also manage the social media daily and marketing for the museum, where appropriate, updating with the latest news, events and opportunities at the museum.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Roughly ten years - My first voluntary museum position was in 2005; the year I started my degree at the University of Glasgow. I was studying History of Art and Politics and had thought then that I was interested in art journalism. I lived near Kelvingrove Museum and happened to stumble across their Saturday morning art workshops for wee ones. At that point I had no idea that designing and leading this workshop was part of someone's job! I volunteered there, and in several museum and art gallery positions whilst studying and, after graduating,

I worked for a year in the Art History Department on the Whistler Archive Project, and funded my place on a post graduate degree in Museum and Gallery Education, in Newcastle. Since then I've had various roles at museums and galleries, including The Great North Museum, BALTIC, Tramway, Perth Council - Arts Development, Dundee Contemporary Arts and now Dundee Heritage Trust - in various learning, front of house, freelance art facilitator and exhibition roles.

WHAT IS THE BEST THING ABOUT YOUR JOB?

One - I'm lucky to have such a brilliant museum collection to work with and to use as inspiration for the activities that I programme and two - every day is different and I get stuck in with everything, developing and delivering and get to see all of the projects through from start to finish. I particularly enjoy working in partnership with local organisations and community groups and there's nothing better than seeing the museum teeming with activity, be it music or drama, or something that we've been plotting for a wee while!

WHAT'S THE WORST THING ABOUT YOUR JOB?

Unfortunately, the sector generally is not known for its high wages and permanent contracts. This post is a 2.5

year contract, financed through the Heritage Lottery fund and we will need to look into securing additional funding to continue this specific role.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

That's easy- volunteering. It helps you find out what you're passionate about (and equally as important, what you don't want to do!) and can help you focus, meet people and get the experience you need to get where you want to be.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Fundamentally, to be successful in this type of role you need to think creatively and imaginatively to programme interesting and exciting things that people want to come to or get involved with! You must be flexible and able to adapt to, and communicate with, different audiences, from pre-schoolers to OAPs (and everyone in between!) And it's so important to be able to multitask and be really organised.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

I studied what I enjoyed- the social subjects and foreign languages. To work in museum or gallery education, I wouldn't say that there are any obviously 'useful' subjects; you start

with what you like, or what really interests you, and take it from there.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

I think it's important that if you are going on to University or college that you don't just choose the institution or course, but also look at the location and ask yourself 'what kind of experience can I get whilst I'm here?'

The Museum and Gallery Education Masters at Newcastle University was perfect for me. I chose it over some of the more 'traditional' university courses as it was very practical. It helped me secure placements at BALTIC Centre for Contemporary Art and the Shipley Art Gallery which got me fantastic hands-on experience and the opportunity to meet and work with some inspiring people.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Find out what you love and work out what you need to do to get there. Speak to lots of people, and I'd say that enthusiasm and being positive is key! It can take a while to get where you want to be, and constraints and challenges through funding streams can be frustrating, but it's an incredibly rewarding sector to be involved in.



Photo by Erika Stevenson

CREATIVE DIRECTOR



Billy Thomson

CREATIVE DIRECTOR

Ruffian Games @ ruffiangames.com

WHAT DOES A CREATIVE DIRECTOR DO?

I lead all aspects of game development from a creative perspective. I'm responsible for defining the vision of the game, and guiding the team to remain focused on that vision throughout development. I'm lucky to have a very creative and hardworking team, which makes my job a lot easier than it probably should be.

WHAT MADE YOU DECIDE TO BE A CREATIVE DIRECTOR?

I'd been in the industry for around 12 years and had shipped 5 games. By that time I wanted to make the big decisions that shaped the games that I worked on. I was confident that I could take the final step in my area of game development and take on the role of Creative Director. So, when the chance came along to do that, I grabbed it and never looked back.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I started as a Level Designer back in January 1996, at a company called DMA Design. I held that position for 6 years, and I worked on 3 different games; GTA,

Tanktics and GTA2. I then moved to a new company called Rage Scotland and worked on Mobile Forces. After that it was on to Realtime Worlds, where I was Lead Designer on game called Crackdown, which took a little over 4 years in development. After that I did a lot of pitch work with publishers for new work for the company. In 2008 I left Realtime Worlds and along with two others, I started up a new company called Ruffian Games and became the Creative Director. I've been doing that ever since.

WHAT DO YOUR USUAL TASKS INCLUDE?

One of the beauties of my job is that it can be different every day. I work with everyone on our team. Providing documentation for the team to follow and implement. Searching for reference material for the team to work towards. Designing character actions for player characters to perform. Weapon, equipment, gadget, level and User Interface design. Setting up most of game assets in the editor. Driving our social media campaign. Defining the production project roadmap. Holding daily update meetings. Working with our Quality Assurance team to

triage our bugs database. Review and feedback on the work the team carries out. Going to conferences and gaming events to demo our games. Delivering pitches to prospective publishers. And, most importantly, buying cakes for the team on Wednesday mornings – if I didn't I would be in big trouble!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've been making games for 20 years now. Other than my current Creative Director role, I've only had two others. Level Designer and Lead Designer.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Seeing your game evolve from nothing more than an idea in the back of your mind to a fully playable game. That process takes a lot of time and effort from a lot of talented people, but it's an incredibly rewarding experience. The only thing that tops it is seeing people play your game, if you get the desired reaction it's a genuinely priceless feeling.



WHAT'S THE WORST THING ABOUT YOUR JOB?

Making games is fun, but it's also a business. If you had infinite time and money, you could make a perfect game. The reality is projects have budgets that you have to stick to, and this means making some hard decisions along the way. You have to cut features that you wanted, then choose where you apply polish and fix bugs and where you don't. This is the worst part of making games for me. At the end of the day it's just compromise, but I'd love to make a game where we always did what we wanted rather than compromised. One day...

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

They need a deep love of playing games, if they don't, they'll never be a great game developer. A good degree in their chosen field will help their cv get noticed, but more importantly, they need to be able to demonstrate their game development abilities. Learn the tools that their chosen position would use day to day, and create a portfolio or demo that showcases their abilities. Receiving a CV with impressive qualifications is great, but a link to a portfolio or demo that clearly shows that they can do the job they are applying for makes them far more likely to get the interview over the impressive qualifications.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

You should have shipped multiple titles, with at least one in a lead role, and learned as many different aspects of game development as you can. Good communication, problem solving and man management skills to lead your team. You need to be able to make hard decisions while earning and retaining the respect of your team. Most importantly you should know how games work at the lowest level, then use that knowledge to define the features and goals of your game and lead your team to make them a reality, and within the given time and budget. Simple.



USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Computer Science of any form. Learning how to write code at an early age will put you in a fantastic position to be the best game developer you can be, even if you want to be a designer, artist, animator or musician. Learning programming is a hugely beneficial skill to have.

Any form of artistic or design based class. The more creative you are, the better you will be as a game developer. The same applies to art and design as it does programming. You will undoubtedly be a better programmer if you understand art and design. Understanding how every facet of games development works and influences each other is key to being a well-rounded game developer.

Finally, English is obviously important in any job. Solid documentation and communication skills are needed to clearly convey your planned work and provide an accurate estimate of how long it will take to implement, as well as pitching your ideas to the team for inclusion in the game.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Game Design & Production courses

- www.abertay.ac.uk/studying/ug/gdpm
- [www.edinburghcollege.ac.uk/Courses/Redirected/CR1CGD1B16/CR1CGD1B16](http://www.edinburghcollege.ac.uk/Courses/Redirected/CR1CGD1B16/)

Animation Course

- www.dundee.ac.uk/study/ug/animation

Art Course

- www.dundee.ac.uk/djcad

Computer Programming Courses

- www.dundee.ac.uk/study/ug/applied-computing-games-dundee-angus-college
- www.hw.ac.uk/undergraduate/computer-science-games-programming.htm
- www.napier.ac.uk/courses/bscbsc-hons-games-development-undergraduate-fulltime

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

There are numerous free game engines to download and work with now. Gamemaker, UE4, Unity, Lumberyard and the CryEngine are the best options. They all have their strengths and weaknesses. Some are better for particular genres, others are better for particular platforms. Try each of them and choose one that suits your abilities, your genre interest and your favoured target platform. Then use the abundance of documentation, tutorials and plugins to create a game demo. If you lack some of the skills required, look at popular indie gaming forums to see if there are any people looking to create a small dev team or looking to offer their services – create or join a team and make a game demo. Employers are more attracted to applicants who have demonstrations of their work, as well as the abilities and experiences gained from working as part of a team. Any knowledge and skills you gain in a games engine / editor and the experience of making a game demo would be invaluable to you.



DESIGNER - MAKER



Cally Brooker

DESIGNER - MAKER

WHAT DOES A DESIGNER-MAKER DO?

A Designer-Maker is someone who designs and makes their own products. In my case the products are handwoven textiles. I use my creative design skills alongside my practical craft skills to create unusual and distinctive cloth.

WHAT MADE YOU DECIDE TO BE A DESIGNER-MAKER?

I knew that I wanted to create as well as design my own work. It means I am limited in the quantity I can produce, but that suits me. If I wanted to see my designs on every high street, it wouldn't work. However, I prefer a slower pace and a more diverse practice, which includes writing and teaching as well as making.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

My professional journey began with a mathematics degree and then several years working in industry and the public sector as a data analyst and statistician. I had always had textile hobbies – picked up from my mother and grandmother – but didn't learn to

weave until I was in my 30s. As soon as I tried it, I was hooked, and shortly afterwards I went back to college to do an HNC in Handwoven Textile Design. The course encouraged me to think about my work in a commercial way and I started my own business eight years ago.

WHAT DO YOUR USUAL TASKS INCLUDE?

Not surprisingly, I spend a lot of time on weaving processes including preparing warps, dressing the loom, weaving the cloth, finishing products. My 'design time' includes work in sketchbooks, with yarns or on the computer. There are a lot of computer-based tasks involved with running a small business: among other things, I have to manage my website and social media, correspond with customers, keep accounts, prepare applications for exhibitions. I also write articles for blogs and magazines. Then there are classes and workshops where I teach people to weave, so I have materials to prepare and sometimes a lot of packing to get looms into the back of the car and off to a venue.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have been doing this job for eight years. It is my first and only paid job in the creative sector. Alongside this I have done a number of voluntary jobs in weaving and craft organisations. At the moment I am the president of Complex Weavers, an international organisation of weavers focused on sharing weaving knowledge and encouraging innovation.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I love the 'what if' moments: what if I try making this with a different kind of yarn? What if I just tweak this weave structure a little bit? What happens if I add this colour?

WHAT'S THE WORST THING ABOUT YOUR JOB?

Pressing cloth – an essential part of finishing it. I have never liked ironing and 15 metres of cloth takes a lot of it. Fortunately, I have a steam press and iPlayer to get me through.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

A wonderful thing about this type of career is that there is no one way to get there. However, a higher education course in design is valuable in several respects. First, of course, there is the training in design itself. However, it also puts you in touch the world of design more generally and gives you opportunities to launch your work publicly.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

There are quite a few. Designing and making seem to go naturally together, but often the focus of formal education is on design and you need to work hard on your own to develop your craft skills. Then comes marketing, book-keeping, and all the skills involved in running your own business. I was fortunate to have built up experience in writing and teaching in my previous career, so I could bring those with me into my work as a Designer-Maker.



USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art, Design, Maths (which is a wonderful subject for design, and particularly for weave design)

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Textile Design, Constructed Textiles, Applied Arts, Design Crafts, Product Design

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

As well as your formal education, you need practice – lots and lots of practice – at whatever kind of making you like to do. Try to visit Open Studios and see makers at work: there is something to learn from everyone.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.thedesigntrust.co.uk
- www.craftscouncil.org.uk
- www.craftscotland.org



TEXTILE AND FASHION DESIGNER, PRINT MAKER ARTIST



Charlotte Lodge

TEXTILE AND FASHION DESIGNER, PRINT MAKER ARTIST

WHAT DOES A TEXTILE AND FASHION DESIGNER, PRINT MAKER ARTIST DO?

I make and design clothing, print designs on fabric, market and sell my items online and at craft fairs and art events.

WHAT MADE YOU DECIDE TO BE A TEXTILE AND FASHION DESIGNER, PRINT MAKER ARTIST?

I started off doing an animation degree. After completion due to personal circumstances I wasn't in the right mind set to continue with animation. I then continued making clothing for myself as a hobby. People seemed to like my work and I thought that if I applied myself properly then thought I can take what I do for fun from being a hobby and turn it into a business.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

Have always had a passion for making things and made items of clothes for myself through out university while

studying for my degree. After it I tried quite a few different ideas out at craft fairs seeing what sells. I got a studio in Tin Roof Studios in 2011 where I had scope to evolve and experiment with my practice. I eventually stuck with making scarves and other hand printed accessories.

WHAT DO YOUR USUAL TASKS INCLUDE?

My day starts by going to my unrelated part time job and finish around mid afternoon. Then I go home and plan out my activities for the day, answer emails and apply for craft fairs and other selling opportunities. Then according to my plan I will sew scarf bases and put labels on to my finished garments at home and then head to my studio where I cut lino for print making, print using those lino blocks either using my print press or by hand onto fabric or paper depending on what I am making. I will prepare my artwork for exhibitions and produce different fabrics for making into garments and selling.



HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the creative sector 3 years (a lot more if you count selling my hobby pieces at craft fairs before I decided to do it professionally). Last year I had an internship at Falkland centre for stewardship as part of the Living Lomonds Landscape partnership, where I had chance to explore using the landscape of Falkland as my medium in my creative practice. I learned a lot about using plants as natural fabric dyes and sustainability.

I also run several workshops on some of the techniques I use as well as some garment making classes.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I have a lot of freedom to go in the creative direction I like and get to do something I really enjoy. I really enjoy the selling side of it too. It's a big rush have someone purchase your work and you know its going to be well loved.

WHAT'S THE WORST THING ABOUT YOUR JOB?

At this point in my career I am in early stages of launching a scarf brand and so far haven't made enough money to live off it by itself but that's where my part time job fits in. It allows me to live when I don't sell my scarves but allows me enough time to make and sell what I make.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Maybe a fashion design, printmaking or textile design course at college might be helpful. I think if you have enough creativity and new and interesting ideas that you would like to produce or have a business idea that you would like to do go for it. There is a lot of support for creative businesses and as an artist and designer you have to think in a business like way. If you find yourself lacking in

skills then there's always some one you can talk to about sorting that out or where you can find them. Skills based text books (e.g. like pattern drafting or dye technique books) are really helpful and can help you understand a technique when experimenting takes you so far.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

- Sewing
- Pattern drafting
- Illustration
- Printmaking
- Graphic design
- Running a business
- Marketing
- Using social media

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

- Art
- Craft and design
- Graphic communication (technical drawing skills are essential for drafting patterns)
- Chemistry
- Maths (trigonometry and basic add, subtract, divide and multiply)

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Certificate in Textiles for Fashion Design and Interior Design at D&A college.
- HND Textiles at D&A college.
- HND Contemporary Art Practice at D&A college.
- Art & Design (General Foundation) BA / BDes at DJCAD.
- Textile Design BDes (Hons) at DJCAD.
- Fine Art (Digital Media, Drawing & Painting, Printmaking, Sculpture) BA at DJCAD.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Even if you don't know what you are going to do yet find at least one thing that really interests you and go for it. If that doesn't work try something else. No one is just one thing and there is always potential to become something different. Experiment with techniques and ideas. Play about with what you know and then add something you aren't as familiar with to what you are doing. This way you gain practical knowledge of techniques, even if it is knowing what doesn't work for you. Always ask yourself questions and never be afraid to be wrong in your creative decisions.

Networking is important, whether you go to university or read books and do it as a hobby first, it is always good to have a network of people who are either doing similar things or working in places where you would like to be in the future. Find artists in your area, talk to them, they might take you under their wing or at least can point you in the direction of someone who might have useful information. Approach guilds, creative groups and businesses. Always be polite and friendly with people with an inquisitive mind and you never know who might take you under their wing or give you some information that might spark the idea for your next exhibition piece.

Don't be afraid of change, explore, challenge yourself, keep making and above all have fun.

USEFUL WEBSITES / THINGS TO LOOK AT:

- www.bgateway.com
- www.creativeskillset.org/creative_industries/fashion_and_textiles/ways_into_the_industry

PRINT STUDIO CO-ORDINATOR



Claire McVinnie

PRINT STUDIO CO-ORDINATOR
Dundee Contemporary Arts

WHAT DOES A PRINT STUDIO CO-ORDINATOR DO?

A Print Studio Co-ordinator oversees the day to day running of the Print Studio.

I teach classes in all kinds of printmaking techniques.

I help and assist artists with their projects.

I make prints for the artists who exhibit in DCA to be exhibited in the DCA gallery or sold to help raise funds for DCA.

The less glamorous side of my role is cleaning, tidying and stock control.

WHAT MADE YOU DECIDE TO BE A PRINT STUDIO CO-ORDINATOR?

I studied Illustration and Printmaking at DJCAD and was a member of the Print Studio from the age of 18 (at another location) so I've been involved in printmaking for a long time. I count myself very lucky that one of the few print studios is on my doorstep in Dundee.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

The DCA didn't exist when I graduated from art school so I did a post graduate course in IT and then worked in radio/ tv for a few years. I continued with this work part time when I came to DCA as my role here is also part time.

Working part time suites me as I can still have time to pursue my own art.

WHAT DO YOUR USUAL TASKS INCLUDE?

Teaching people how to use the equipment in the studio.

Assisting our registered users with screen hire, cutting etching plates, selling paper etc.

Assisting with problem solving – there's a lot of this in printmaking.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have held this role for 13 years.

I have also worked as a Lecturer of Printmaking at Dundee College and as an Artist Facilitator for the MacManus Galleries.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing is working in a state-of-the-art print studio and also all the lovely people who come and make artwork here.

WHAT'S THE WORST THING ABOUT YOUR JOB?

It isn't well paid.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

An honours degree in printmaking. Volunteering in a print studio.

An active interest in art (specifically print making). Also any kind of work serving the public (bars/shops/restaurants).

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Good problem solving skills.

Patience – printmaking is labour intensive.

Confidence in teaching/talking to small groups.

Sound knowledge of Microsoft Office software for administration duties.

Also experience of graphics software (Photoshop/ Illustrator)

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

- Art and Design
- Computer graphics/IT
- Administration

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Art and Design
- Graphics
- 3D printing/modelling
- Laser cutting/Router
- Photography



DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Get as much experience as you can! There is so much to learn - I still haven't learnt everything about printmaking yet!!!

USEFUL WEBSITES / THINGS TO LOOK AT

- www.dca.org.uk/whats-on/workshops/print-studio

DCA
Dundee Contemporary Arts



GRAPHIC DESIGNER



Col Gray

GRAPHIC DESIGNER
Pixels Ink

WHAT DOES A GRAPHIC DESIGNER DO?

A graphic designer assembles images, typography, or motion graphics to create a piece of design. A graphic designer creates the graphics primarily for published, printed or electronic media, such as brochures, advertising & websites.

WHAT MADE YOU DECIDE TO BE A GRAPHIC DESIGNER?

I have always been interested in design, even as a very young child. It was something I wanted to do as a career.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I was always drawing things as a child and that continued through Primary school and into secondary school. I loved doing art classes at school and chose Art & Design as one of my main topics to study in 3rd, 4th, 5th & 6th year at Secondary school.

I then went on to college to do my HND in Graphic Design to get a qualification and build up a portfolio. After that, I went to Art School and did a degree in animation to further my skills.

After I graduated from Art College, I spent the next 7 years working in various design studios and then in 2005 I set up my own studio, Pixels Ink.

WHAT DO YOUR USUAL TASKS INCLUDE?

My main tasks are designing marketing materials for clients. This ranges from business stationery (business cards, letterheads) through to things like flyers, brochures, logos & websites.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the design sector since 1998. I have worked as a graphic designer in a few studios, working my way up from junior designer to creative director.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing about my job is when you produce a piece of design work that the client loves and it helps them with their own business.

WHAT'S THE WORST THING ABOUT YOUR JOB?

The worst thing is the long hours that you have to do in order to meet client deadlines. This can sometimes mean working through the night.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I would say the best route is to go to College or Art school and study graphic design. However, I know many great designers who are self taught from reading design books and working hard.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

You need to have a very good understand of design theory. This includes understanding layouts, colour, typography and how all of these things have an effect on the person looking at them.

If you want to have your own studio you will also need to learn a lot about business, as you will have to do your own accounts, generate sales and be great at customer relations.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

- Art & Design
- English
- Computer Aided Design

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Graphic Design
- Illustration
- Animation

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Read design blogs and design magazines. Keep yourself up to date with the latest trends in design but also study the history of design. It is important to know how previous designers influence the designers of today.



Build up a portfolio of design work. You don't need to have clients to do that, simply create your own design briefs. Create a fake company for example, and then design a logo for it, business stationery, marketing materials (flyers, brochures etc).

It is a VERY competitive industry, so you have to be very good to get into a design agency. However, a lot of design companies run internship programmes where you can join that company for a few week to follow and learn from the people working there. This can be incredibly useful to anyone looking to become a graphic designer.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.pixelsink.com
- www.creativelive.com/design
- www.lynda.com/Design-training-tutorials
- www.bamagazine.com



COORDINATOR



Damon Herd

COORDINATOR
Dundee Comics Creative Space (DCCS)

WHAT DOES A COORDINATOR DO?

I am responsible for the day-to-day management of DCCS, this means organising workshops, arranging facilitators for the workshops, and often running the workshops. Our workshops are mainly after school comics making clubs for 10-17 year olds. I also liaise with schools, outside organisations, and partners to seek ways to work together and help engage with the young people of Dundee. We also have an incubator studio for comics makers at the start of their careers and I am effectively studio manager for this and occasionally communicate between the artists and our partners who are looking to commission work.

WHAT MADE YOU DECIDE TO BE A COORDINATOR?

I was studying for a PhD in autobiographical comics (yes, that's a thing you can do!) at the University of Dundee and as I was nearing the end of that the University launched DCCS in partnership with The Rank Foundation. My interest in comics and people, and previous experience running workshops made me a natural fit for the job.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

As I mentioned, I was already studying comics but I have made my own comics and artwork my whole life. When I was young a friend and I made our own Danger Mouse comic, and my first published drawing was in Nutty comic (original home of Bananaman) when I was 9. I was also really into technical drawing at school (I still love looking at plans and maps!) and became an apprentice draughtsman at an oil rig yard in Fife when I left school. This led me to a degree in Civil Engineering, however a few years later I realised I didn't have an outlet for my artistic/creative work. After a spell working in record shops in Glasgow and London I became a Video Tape Operator at a post production company in London. This was again quite a technical job using old tape machines to record film and TV shows – this was just before everything went digital, although we used to get transmission feeds down large cables that run under the Atlantic Ocean. We would have to record them for visiting Hollywood producers – I remember seeing a rough edit of the South Park film there long before it came to the cinemas. Then digital hit and I spent the

next few years converting films and TV shows on to DVD.

Once again I started craving a more personally creative outlet so I quit my job and went back to art school. I studied Book Arts at London College of Communication – the course treated the book as an art object and was fascinating. I learned typography and letterpress printing, book binding, graphic design, and printmaking - I particularly liked screenprinting. I was also working part time in a book shop. I graduated with first class honours and went to Edinburgh College of Art to do an MA in Illustration. I knew I wanted to make comics and this seemed like the best way to do it as Dundee hadn't started their Comics Masters yet! After I graduated I started my PhD in Dundee, which led me to DCCS.

WHAT DO YOUR USUAL TASKS INCLUDE?

Lots of administration tasks including emailing schools and other groups that we hope to work with, and to help publicise our after school Comics Clubs. Creating exercises for the young people such as character design, and

storytelling workshops. Hosting the workshops and finding out the kinds of comics our attendees want to make. I also work on the graphic design and social media promotion of DCCS. I try to find time to make comics too!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Nearly 20 years! I started work in the TV post production industry in 1998, but I was also making my own comic strips before then. Since then I have worked as a filmmaker using super8 film, as a freelance graphic designer, and artist, as well as a part time Library Assistant. I have run comics making workshops for over five years for different organisations including Arts and Theatres Trust Fife, DCA, and Dundee University. I have also been a practising artist for around 10 years and try to include comics in my work, including murals and installations.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Seeing the amazing comics that the young people in our Comics Clubs make! Some of the work really blows me away, and many of them have a pretty sophisticated, and often instinctive, understanding of how comics work. I can't wait to put together an anthology comic of their work.

WHAT'S THE WORST THING ABOUT YOUR JOB?

I don't live in Dundee so it would be great not to have to commute! Although I do like living in Fife.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

That's a good question! My route has been long and winding but I think all of my experiences have been useful, and the knowledge gained from each different job adds to the position I'm in now. I would say don't worry if you



don't know what you want to do for the rest of your life as it will probably change anyway! It's really helpful to know about topics like filmmaking, graphic design, and printing if you are interested in comics. Reading and making your own comics is the best way to start learning about them. How have other people made the comics you read? How do they work? Studying comics in more detail at school, or in further education, to learn more about the history, theory, and craft will always be helpful.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

I need to know a lot about comics and how they are made, both by hand and digitally but that doesn't mean that my learning is finished, I'm always finding out about new things from our students.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art & Design, English, Drama, Media studies, and Computing would all be useful but a broad knowledge of other subjects would be helpful too.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Illustration, Literature, Animation, Graphic Design at degree level would all be useful. At Duncan of Jordanstone College of Art all undergraduate students get the opportunity to study comics modules, and there are comics courses in the Humanities department at the University. At Masters level the University of Dundee has just relaunched the Comics course with

DJCAD so that students can study for an MLitt or MDes, with the MDes having a major comics creation component.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

If you want to make comics, then stick at it - keep making comics! Read comics but also read prose books, go to the movies and theatre, art galleries. Make all kinds of art, go to life drawing classes. Different experiences will help you create characters and worlds with greater depth in your comics. If you want to get into teaching comics or running workshops then you have to be a bit of a people person too, and be happy having conversations with all kinds of people. And I'd like to stress the conversational aspect, it's talking and listening to people.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.dundee.comicscreativespace.com (obviously!)
- <http://www.dundee.ac.uk/study/pg/comics-graphic-novels>
- www.scottishcomicstudies.com
- www.beano.com
- www.makebeliefscomix.com/Comix
- www.chogger.com
- www.10rulesfordrawingcomics.com
- www.blambot.com (great for lettering tips and downloading comics fonts)



ASSISTANT STAGE MANAGER



Debbie Campbell

ASSISTANT STAGE MANAGER
Dundee Rep Theatre

WHAT DOES AN ASSISTANT STAGE MANAGER DO?

An ASM's main responsibility is to source and make the props and furniture required for a theatre production according to the Set Designer's requirements. They will also be backstage during shows to assist with props, quick costume changes, scene changes etc.

WHAT MADE YOU DECIDE TO BE AN ASSISTANT STAGE MANAGER?

I was a member of an Amateur Dramatics group for around 8 years as Stage Manager and really enjoyed many aspects of it, but most of all the buzz of being part of a team of people bringing a Production to life on stage. I decided that I wanted to make a living doing something I loved and, for me, I realised that turning my part time hobby into a full time career would actually be a job I would really enjoy.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

Despite training in Hotel and Catering Management when I left school and doing this and other jobs since University, I decided I wanted to change

my career path. I contacted a local musical society to ask about experience I could get crewing (helping with get-ins/outs and scene changes) for bigger productions. Around the same time I contacted Dundee Rep and secured some voluntary work painting furniture for a set with the Scenic Artist. From this, I helped out more and more regularly, with both scenery and with Stage Management and I started crewing for DRT too on a casual basis. This was my first paid theatre job. I looked for related College courses that I could do locally and found that Dundee and Angus College do an NC Technical Theatre course, which I applied for and got accepted on to. After college finished, in June 2014, I got offered a 3 month contract to work at DRT as an ASM for a show and I have haven't left since!

WHAT DO YOUR USUAL TASKS INCLUDE?

My usual tasks include sourcing, making and maintaining props for shows, sourcing furniture, doing a mark-up for rehearsals, writing Minutes for Production Meetings, assisting backstage during a production and doing scene changes, among other things. I have also been a Deputy Stage Manager for some of the Youth Theatre productions which are led by

DRT's Creative Learning Department. This has involved cueing the Lights and Sound for shows and working with the Director and Set Designer to bring the production from rehearsal to stage.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Professionally for 1½ years Full Time (2½ years in total) and on an amateur basis, on and off for around 10 years. I haven't worked in another field of theatre but the Technical Theatre course I completed at College included subjects such as Lighting, Sound, and Workshop Skills as well as Stage Management.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Lots! Probably making props, but also just the variety involved. It's exciting to constantly be working on new things and often with different people. Each show has its own challenge. I really enjoy the prop making side to my job and I've made things ranging from a mouldy, cobwebbed wedding cake for one show and a miniature mouse circus for another. It's fun and I love the fact it's hands-on and I don't just sit at a desk all day!



WHAT'S THE WORST THING ABOUT YOUR JOB?

You work over a lot of the traditional holiday times like the Christmas period that most people get off to spend with family which can be tough. Sometimes you work long hours, and of course, weekends, which is just the nature of theatre. But then you come into it knowing it's not a 9 to 5, Monday to Friday job, and to be honest it's part of what makes it so interesting and appealing!

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I would say going to College and/or University is a good start as you will be introduced to lots of different aspects of technical theatre and this is very useful if you want to work in Stage Management. Learning on-the-job is also very valuable, and if you get that opportunity to do maybe an Internship or Work Experience in a theatre or similar environment then grab it.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

I would say it's a role which best suits creative people who are also organised, pro-active and efficient. Knowledge of prop making and basic carpentry is an advantage as is being able to stay calm in stressful situations!

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art/Craft and Design, anything Drama or Theatre related, Music, English, Mathematics, Technological Studies.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Look for "Technical Theatre" when sourcing suitable courses as this is the

area Stage Management will generally fall under.

There are 6 or 7 Colleges around Scotland which offer these sorts of courses from NC to HND level, as well as the Stage Management School in Edinburgh and of course the NQ Technical Theatre at the local Dundee and Angus College.

University courses are limited but include RCS (Royal Conservatoire of Scotland) based in Glasgow and the University of the West of Scotland (2nd and 3rd Year entry) which is delivered in partnership with the Gaiety Theatre in Ayr.

RCS offers a BA in Production Technology and Management which includes Stage Management and is a very comprehensive course.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Yes, get as much experience as you can by making your own opportunities. No-one will just hand you these on a plate so make an effort to get involved and get stuck in. Join a local AmDram group or Musical Theatre group and ask about backstage opportunities. Most groups are crying out for those wanting to help out behind the scenes as most want to be in the limelight onstage! Be willing to do voluntary work to learn the ropes and use it to prove yourself. Be enthusiastic! Be open to working in different areas of theatre to learn lots of the varying aspects that go into making a Production as it's all about team work. Focus on a goal, be prepared to work hard for it and be passionate about what you do. Word travels fast and if you demonstrate you are willing to learn, are reliable and have a good attitude this will show to others and you'll be remembered in a positive



light for possible future jobs. Take everything on board and learn from your mistakes (everyone makes them!). And last but not least, be punctual!

MORE INFORMATION

The other roles in my department include Deputy Stage Manager (DSM) and Company Stage Manager (CSM). We are directly responsible to the Production Manager.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.sdtm.org
The Scottish Drama Training Network website has a Course finder section for details on related courses on offer.
- www.prospects.ac.uk
The website is more for graduates, but has a good job profile page on what it is to be a Theatre Stage Manager.
- www.stagemanagementassociation.co.uk
Offers a one stop shop for all kinds of theatre related information
- www.thestage.co.uk
'The Stage' is a weekly printed and online newspaper which, has a "Backstage" section, and is good as a catch up on all things related to the industry.
- www.nationaltheatre.org.uk
www.nationaltheatrescotland.com
A good selection of videos relating to the different aspects of theatre under the 'Learning' section of their website. Go to "Backstage videos" for a behind the scenes look at how a Production is put together.

JEWELLERY DESIGNER MAKER



Genna Delaney

JEWELLERY DESIGNER MAKER

WHAT DOES A JEWELLER DO?

I have been running my own jewellery practice since graduating from Duncan of Jordanstone College of Art and Design in 2006. I design and make bespoke and unique jewellery for stockists and individual clients. I also teach jewellery classes in my studio at WASPS.

WHAT MADE YOU DECIDE TO BE A JEWELLER?

I was always arty as a child, and enjoyed drawing, making and building things with my hands. During 6th year at secondary school, my art teacher suggested that I do jewellery for my SYS art project. I was never a girly girl and didn't wear much jewellery but I really wanted to learn how to work with metal. It was here I decided to learn how to make jewellery.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I went on to Cardonald College, outside Glasgow and studied NC Jewellery and Fashion design then onto the HND

Jewellery and Silversmithing class. I applied to art school but didn't get in straight away so did a night portfolio class to build on my drawing and painting skills in my portfolio. I then got into 2nd year direct entry at DJCAD in 2003 and graduated in June 2006. I found myself a WASPS studio space soon after graduating and set up my practice in October 2006. I have been running my business ever since.

WHAT DO YOUR USUAL TASKS INCLUDE?

When you are self employed you have to learn many skills. I'm a jewellery designer and maker but I'm also a photographer, I do marketing, accounts, merchandising, networking, admin, website, teaching, the list goes on....

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Scottish Co-ordinator for the Association for Contemporary Jewellery from 2006-2010.

Voluntary Gallery Manager Alchemia Studio, St.Andrews (jewellery shop) 3 years.

Full time practice since July 2011.

On the Panel for the DCVA Awards 2014-present.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I am my own boss, I'm passionate about designing and making jewellery and I can get to do it when I want.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Irregular income.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Study and college, then art school if you want to build a high profile and professional practice. Lots of people try to do it as a hobby but can't sustain due to lack of skills.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Technical jewellery making and design skills, motivation, customer service skills are the top 3.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art and design, tec studies.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Jewellery classes at colleges
- Night classes
- Degree course at Art School



USEFUL WEBSITES / THINGS TO LOOK AT

- Craft Scotland
- Creative Scotland
- Cultural Enterprise office
- Craft Council



CO-FOUNDING DIRECTOR



Gillian Easson

CO-FOUNDING DIRECTOR
Creative Dundee

WHAT DOES A CO-FOUNDING DIRECTOR DO?

I run our small organisation, Creative Dundee, and each day is very different. I make sure that the services we provide meet the needs of our audience, and ensuring that Dundee and the people who live in the city benefit from everything we do.

Creative Dundee has an active website that shows what creative businesses, artists and designers are doing in Dundee, and we also run lots of events which help connect people. We amplify and connect the city's creativity.

Why do we do this? Dundee is very quickly becoming a well recognised 'creative hub' around the world, you just have to look at our website to understand why that is.

WHAT MADE YOU DECIDE TO BE A CO-FOUNDING DIRECTOR ?

I ran Creative Dundee as a hobby for about 5 years, just something I did in my space time. I decided to try and turn it into a business, a social enterprise, 3 years ago, because I saw a problem

in Dundee for creative professionals to have their work seen and have their voices heard.

Not many people in my family had started up their own businesses in the past, so it was a bit scary initially for me to do, but there's lots of great support out there and my family and friends really supported me through it.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I went to art college and trained as a product designer, but once I left college I realised that I was much happier working with people than making things in a studio. I worked in a number of organisations helping people learn new skills, new qualifications and helping them design their own futures.

WHAT DO YOUR USUAL TASKS INCLUDE?

As a Director, each day brings something new, but there are things which need to be done regularly, such as administration tasks - planning budgets and writing reports. However there are lots of fun enjoyable things,

such as meeting new people to discuss ideas and projects, and running events bringing together hundreds of people. It's all about balancing the less enjoyable things with the tasks you really enjoy doing!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've worked in the creative sector for the last 10 years, before running Creative Dundee I supported new creative businesses who were just starting up. The people I helped were mainly graduates from art school who had great products but weren't sure how to sell them and make a living from what they loved doing. We gave them training, mentoring and support to help them establish their businesses - it was great fun and really important for the creative graduates.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Finding out all the amazing creative things - events, businesses, news, opportunities - happening across the

city. Meeting new people who are incredibly positive about what they do and how good Dundee is to live in and work from. Being part of a team who know Dundee well and know what the city and the people that live in it are capable of doing, locally and globally.

WHAT'S THE WORST THING ABOUT YOUR JOB?

I don't think there are any...

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Studying art/design at school is good, but even better is to actually go and get live experience - go and take part in a theatre productions, or get some work experience in a designer's studio, join a coding club, or set up your own creative enterprise selling things to your school friends.

It's really important to try and get this live experience, beyond just studying, if you get stuck for ideas chat about it with your family/friends or us!

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

- Good interpersonal skills - team working, being approachable, honest and reliable.
- Creative problem solving - coming up with solutions to new challenges.
- Having a good eye for spotting creative talent and knowing how to connect it to benefit everyone.



- Event management and social media skills are really useful too - to know how to run good events that people want to come to and use social media to profile them.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art and Design, English, any Technology/Digital related subjects.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Any good creative courses which give you the chance to work collaboratively and develop your own style of working.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

At school, I didn't think that a career in the creative sector would have been possible (for my work experience I was sent to a local bakers because it was

seen to be creative); and it took a few years for me to get into the creative sector after I graduated. However it was really worth it, so my advice is to surround yourself with positive and creative people who you can speak to and always come up with ways to share your creativity - put on your own events, or run a social media platform to share what you do. It's hard work, but if you are passionate and active, then it will be worth it.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.creativedundee.com
- www.facebook.com/creativedundee
- [@creative_dundee](https://twitter.com/creative_dundee)



CREATIVE DUNDEE



FASHION DESIGNER



Samantha McEwen

FASHION DESIGNER

Owner of clothing brand 'Isolated Heroes'

WHAT DOES A FASHION DESIGNER DO?

A fashion designer's job is to research and collate different inspiration ideas to make trends for future clothing seasons. Starting with inspiration boards and collated imagery a fashion designer will then focus on a "theme" or a "mood" of a collection and start collating fabric samples and swatches and sketching different ideas during the development process. A fashion designer must design the collections two to three seasons before the clothes will hit the high street stores with collections being designed almost 1 year ahead of the season. (Designing Autumn Winter 2017 collection in Spring 2016).

During the design process the fashion designer will try out lots of different techniques and will have to diffuse the designs down to make sure they are affordable for the brands target market. Once the collection is made the fashion designer will then show their collection either online or through a runway show or presentation to gather press and media attention for the current collection. The fashion designer then

has to approach buyers and sell the collection to clothing stores, attend trade shows and sell directly online to consumers via an online store.

WHAT MADE YOU DECIDE TO BE A FASHION DESIGNER?

I have always been creative and enjoyed art and design and textiles. Working with different fabrics and beading and embroidering on to them to create different textures I based my higher art and design project on textiles and created a portfolio. I always had a keen eye for styling and enjoyed reading fashion editorials and wanted to start creating the images that were in the fashion editorials by designing and making the outfits and coming up with a fully styled finished product.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

It was during my time at high school in 5th year that my teachers asked me if I had thought about studying Fashion Design and at that time I didn't realise it was a subject at University. I then researched further into where I

could study and decided to apply to Heriot Watt University on the Fashion Design for Industry course. The course taught me the importance of working to different industry briefs for different markets and clients and it was during my final year of University that I had a clear idea that I wanted to create my own fashion brand. It was important for me to keep it in Dundee as there is a real vibrancy and creative atmosphere in the city. I started my business in 2012 and we have now been running for 4 years with three employees and our clothing brand Isolated Heroes is now stocked in 8 international stockists.

WHAT DO YOUR USUAL TASKS INCLUDE?

I start the day at 7.30am and check emergency emails and prioritise things that need to be done that day eg. store items that need to be completed, couriers that need booked, press items that need sent out. I get to the office at 9am and print off all orders from our online store and add them to the order board. I then delegate tasks for my team to do. Our seamstress, studio manager and PR start at 9.30am.

A usual day includes working on accounts and figures and forecasting monthly sales. We spend a lot of the day physically making orders sewing items and packaging. I work with our in house PR creating weekly marketing plans driving traffic to our social media channels and increasing online sales. Normally I have two business meetings a day and skype calls with our international stockists. Some days we are given a celebrity brief for a client and need to stop all other work and have the whole team focused on the one brief designing, sourcing and creating the item in one day to have it shipped to the celebrity's stylist the next day. My work is extremely fast paced and you have to be good at time management, working under pressure and delegating.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the creative sector since graduating in 2011. I have also worked as a freelance stylist for various editorials: The Skinny, Hope Street magazine etc. I have also been involved in various creative community workshops with Glasgow City Council working with children aged 12 – 18 developing their creative skills.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing about my job is that every day is different. You are never bored and always kept on your toes and are faced with different daily challenges. I enjoy constantly being creative and seeing my designs start from an initial idea seeing them through to a finished product sold in a store.

WHAT'S THE WORST THING ABOUT YOUR JOB?

It can be extremely stressful having to work on many different tasks at once whilst working with a tight budget and cash flow.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

A university degree in either a Fashion based or Textile degree and gaining as much relevant industry experience as possible so you have a knowledge of

how the fashion industry works. Work experience is invaluable.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Business skills are essential basic knowledge of Microsoft Excel, word, powerpoint etc. You must be able to communicate your ideas to your team. Good communication skills and managerial skills. Must be proficient in Adobe Photoshop, Illustrator and Indesign for working on photoshoots and creating marketing. Must be creative, passionate and extremely motivated. Key skills include the ability to create patterns and understand pattern cutting, garment construction and sewing skills.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Fashion Design
- Fashion Design for Industry
- Fashion Comm
- International Fashion Business
- Fashion Marketing
- Textiles Design

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Be prepared to work extremely hard as it is not an easy role. Gain as much industry experience as possible through work placements and internships so you have a better understating of how the Industry works this will also benefit you when applying for jobs within the creative sector.



USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

- English
- Art & Design
- Maths
- Fashion & Textiles
- Computing studies
- A second language (Very helpful for showrooms and trade shows)

USEFUL WEBSITES / THINGS TO LOOK AT

- www.hw.ac.uk/schools/textiles-design
- www.culturalenterpriseoffice.co.uk/programmes/fashion-foundry
- www.scotlandredesigned.com
- www.princes-trust.org.uk/about-the-trust/where-we-work/scotland
- www.bgateway.com
- www.adoptanintern.org.uk/#&panel1-1

GALLERY CO-ORDINATOR



James Lee

GALLERY CO-ORDINATOR
WASPS Studio

WHAT DOES A GALLERY CO-ORDINATOR DO?

My job involves managing two art galleries. This means booking groups in who want to use the spaces, as well as inviting artists I'd like to work with to show their work to a wider public.

WHAT MADE YOU DECIDE TO BE A GALLERY CO-ORDINATOR?

I was working as an artist but was keen to be involved with a gallery working to help shape a programme of exhibitions and work with artists. As an artist myself, one of the most rewarding things to do is speak to other artists about art: you can learn so much. I had experience putting on exhibitions, and decided that this would be a great chance to work with artists and put on an inspiring series of events and exhibitions for people.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I was never very good academically at school studying art. After I left school I had a choice: go to college to be a

painter, or a painter and decorator. I really enjoyed making art (I had made my own comics and football zines since I was probably 8 or 9 years old! It's so funny to look back at them now) so I decided that doing an actual job was going to be very dull, so I decided to try my hand doing a fine art NC course at Angus College.

From there, I applied to art school in Dundee, studied Art, Philosophy and Contemporary Practices and graduated in 2010 with a very good degree.

I worked with other artists to run a gallery space called GENERATOR Projects to put on exhibitions and events. I also worked with Dundee Contemporary Arts and an auction house too.

From there I applied to my current job and there we go!

WHAT DO YOUR USUAL TASKS INCLUDE?

It's a lot of emails and managing a diary! Making sure I haven't double booked a space. It's also making sure artists are

supported to the best of my ability. It's about doing research into what's going on locally, nationally and internationally in contemporary art practice. Which artists will bring 'life' to our little gallery spaces? How will a public come to enjoy what you select to show? How can I make sure every artist gets something from showing.

Often, I spend a lot of time filling holes and painting walls white!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Approximately 6 years now. I have invigilated galleries, programmed exhibitions and events, worked as a freelance curator and programmer, worked making work for other artists and made my own art and exhibited it.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Getting to work with artists. Feeling you can be an important part of another artists' development. Feeling what I

do can make a difference to how art is perceived or experienced in Dundee. Getting to go on trips for research to see art in different cities in Europe.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Not having fixed hours! Working around others' schedules- that can be a pain! It also means replying to emails and texts on the go! It's not a lot of work but can be annoying some times as often people assume I work full time, when in fact this post is part time.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I think a degree in a creative discipline, but perhaps not necessarily. Go to art openings, experience art made today in the biggest and best spaces. Go visit foreign cities and see the ambition in some art galleries in Berlin, Paris or Amsterdam. Be around artists. Be

practical and learn how to use power tools and experience what it is to project manage a building of some kind.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

A good knowledge of contemporary art. Good diplomacy. Being able to work with other people and be personable. Good time management and being able to use power tools helps!

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

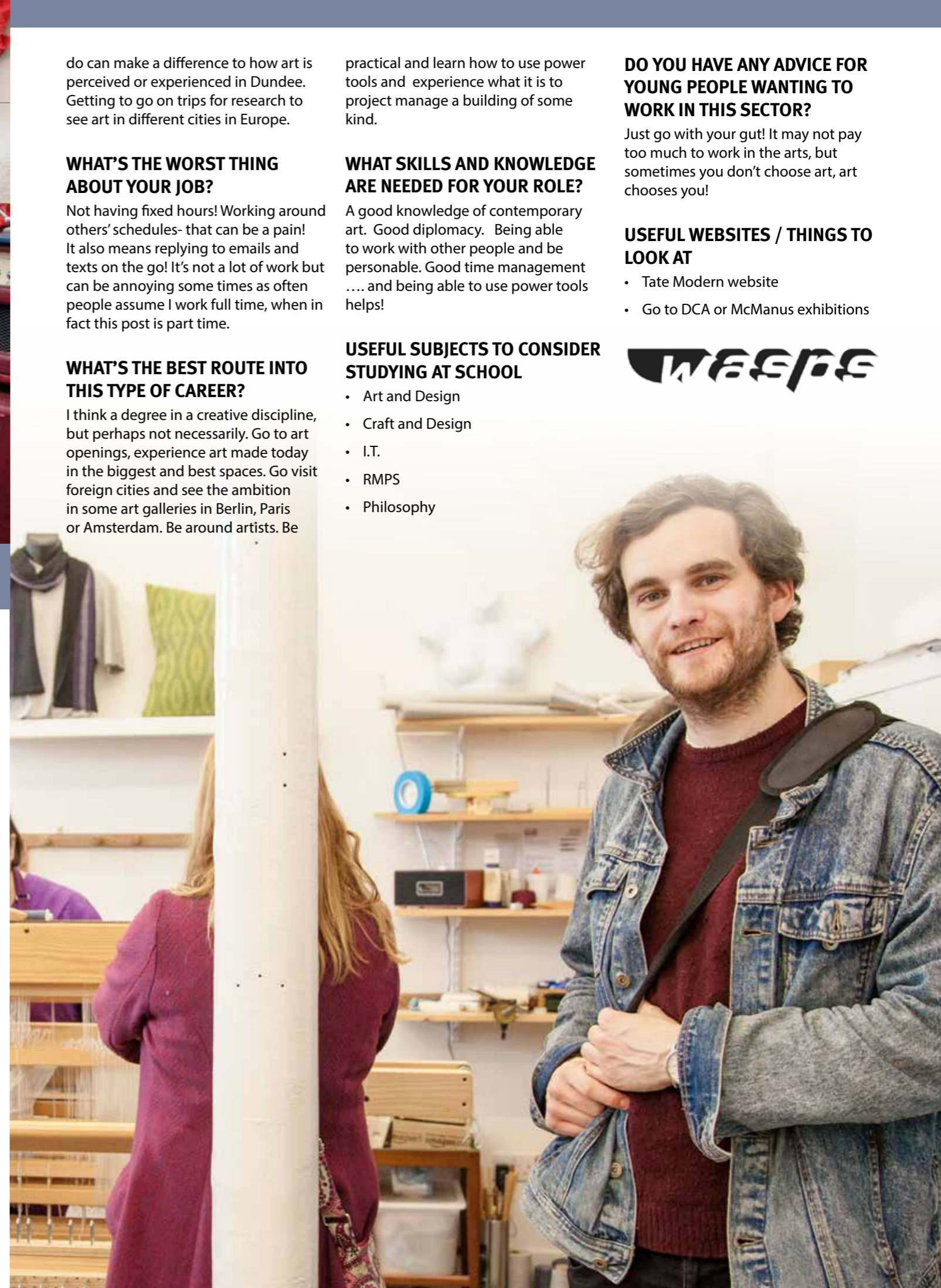
- Art and Design
- Craft and Design
- I.T.
- RMPS
- Philosophy

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Just go with your gut! It may not pay too much to work in the arts, but sometimes you don't choose art, art chooses you!

USEFUL WEBSITES / THINGS TO LOOK AT

- Tate Modern website
- Go to DCA or McManus exhibitions



HEAD OF MARKETING



Jessica Reid

HEAD OF MARKETING
Dundee Contemporary Arts

WHAT DOES A HEAD OF MARKETING DO?

I run the marketing team at Dundee Contemporary Arts (DCA), managing a team of two other full-time employees (soon to be three) as we all work to make sure the huge range of what goes on here is communicated as compellingly as possible to our current and potential audiences. We use a range of different communication methods, from print to email and social media as well as working closely with the press. While that work is going on I'm always looking at new ways to reach people and trying to assess how well what we're already doing is working.

WHAT MADE YOU DECIDE TO BE A MARKETER?

I kind of fell into it as I think a lot of people in similar roles do. I didn't think to myself 'I want to be a Marketer', but as soon as I started doing this kind of work I realised that it was the perfect combination of creativity, communication and organisation and that it was a really varied job that would never be dull!

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I studied Music at undergraduate level and then after a couple of general administrative roles I went on to work in arts administration for a professional orchestra, organising concerts and rehearsal schedules. From there I took an events job at a small environmental charity which turned out to include quite a bit of marketing, which I found I really enjoyed. I went back to university to study for an MA in English Literature, then joined DCA in 2011 as Press & Marketing Officer. I left for another role after 2 and a half years, but when this job came up I knew I had to apply for it, because it's a great job and I love working at DCA.

WHAT DO YOUR USUAL TASKS INCLUDE?

A huge range of things! Everything from planning new marketing campaigns to running reports on how events are doing and which audiences are booking, developing strategies for new projects, liaising with artists and our programme team on how to promote forthcoming activity and talking to

the press and arranging interviews. As I'm also a manager I also work closely with my team members to proof-read any emails, brochures or press releases they're working on, offer support if they need it and make sure I know how the overall tasks for the team are progressing.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've worked in the creative sector on and off for nearly ten years. My first arts job was with the Halle Orchestra in Manchester, where I organised the activities of their choir and youth ensembles. Even though it wasn't a marketing role it taught me a lot about organisation and communication. After doing some other things I then worked at DCA as Press & Marketing Officer for 2 and a half years, which was fantastic in terms of developing my marketing skills and experience. After that I went on to be Marketing Manager for Edinburgh Art Festival, which was a very exciting and challenging job – working in Edinburgh's festival

environment is really special, and I was one of a very small team working to communicate about a vast number of artists, exhibitions and galleries. There's a unique sense of satisfaction when you see a big, one-off event come together, and I learned a lot from working in that very pressurised environment.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I love how creative and communicative it is – what could be better than coming up with really compelling ways to tell people about the amazing exhibition or film programme you're working on? I also get to work with really interesting people, from colleagues to artists to journalists, in a very fun and friendly environment.

WHAT'S THE WORST THING ABOUT YOUR JOB?

It's a bit of a cliché, but not having time to do everything I'd like to do: marketing is one of those things that you could always be doing more of, and sometimes it can feel like you're running just to stay still.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

There's really no set way into arts marketing: most people I know in the sector got into it by applying for an entry level marketing role and finding they enjoyed it, by starting out in other arts administration roles, or by working in a marketing role in another kind of organisation first.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

I would say that for marketing in the creative sector you need to demonstrate two things: that you have solid marketing experience, and that you have a keen interest in the arts – and preferably the specific art form the role relates to. In terms of those marketing skills you need to be able to show that you have excellent writing skills, a good eye for design and the ability to communicate complex ideas in a clear and engaging way. Increasingly you also need to be able to demonstrate strong digital skills, whether that's updating websites or using social media.

You don't need to have a marketing qualification as long as you have some relevant experience, and in some places an arts qualification can be at least as helpful. Having said that, it may be that the more senior you become, the more a marketing qualification might be of benefit in your career – but there's often training available once you're in a role, through organisations like the Arts Marketing Association.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

English, Maths (there's a surprising amount of data analysis and statistics involved at the more senior level in marketing!), arts subjects, any IT-relevant qualification.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

English, any arts subject, Marketing (if you know this is what you're interested in).

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

The creative sector is a fascinating, rewarding and exciting sector to work in, but it's not for everyone. Pay tends to be lower than it is for similar jobs in other sectors and you'll be expected to work long hours at times for things like exhibition openings or programme launches – they can be a lot of fun but not everyone wants to work those long days. It's worth thinking about these things before you decide whether this is what you want to do.

If you decide the arts are for you then congratulations on a good choice! You should also know that competition for jobs in this sector is often fierce. The best thing you can do to make sure you stand out when you come to apply for your first job is to do as much as you can on a voluntary basis now – when I was a student I organised choir concerts, produced shows and generally helped out with the university music society, all of which helped me to get my first job in the arts. I also took summer jobs working at the Edinburgh Festival Fringe – if you can find similar roles working in box office or front of house teams at a local arts venue that will really help, as well as giving you a chance to see first-hand what working in the arts is really like. There are also some really good paid internship schemes out there that could also be invaluable for both giving you some credible work experience, and providing a chance to see whether the arts are for you.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.dca.org.uk
I wouldn't be doing my job if I didn't point you in the direction of DCA!
- www.a-m-a.co.uk
The Arts Marketing Association offers a wide range of courses and resources (you have to pay to be a member though).
- www.culturepublic.co.uk
Scotland's audience development agency, with more courses and useful information.



ASSOCIATE ARTISTIC DIRECTOR



Joe Douglas

ASSOCIATE ARTISTIC DIRECTOR
Dundee Rep Theatre

WHAT DOES AN ASSOCIATE ARTISTIC DIRECTOR DO?

First and foremost, I direct plays on the Dundee Rep stage. I work with the actors, designers and technicians to make the shows here the best they can possibly be. I also lead on programming – that means deciding what shows we put on at the theatre.

WHAT MADE YOU DECIDE TO BE AN ASSOCIATE ARTISTIC DIRECTOR?

Like most people in theatre, I wanted to be an actor when I was younger, maybe even be in Musicals (I can Tap Dance a bit!). However I gradually realised that I was more interested in the other aspects of theatre – what other people were wearing or how they were performing. I realised I was giving them acting advice or notes, even though I was in the play with them! I'm the eldest of six children, so I've always been quite comfortable bossing other people about. I directed my first full play when I was eighteen, an amateur production of T S Eliot's *Murder in the Cathedral* in a local church in

Manchester, and I have hardly stopped dreaming about directing since.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I have just started work full-time at Dundee Rep, after seven years working as a freelance director. When you are freelance, you are working for yourself across lots of different companies and always hunting for work. It is very different working within a company and throwing your energy and creativity into one company. Directors have two main routes into the profession: you either set up your own theatre company or you work as an Assistant Director – or you try to do a bit of both! I think the experience gained as an Assistant Director in a professional rehearsal room is vital, you really see what the job entails. There are certain courses or schemes you can apply to as well. I became Trainee Director with the National Theatre of Scotland because I had applied for the RYTDS (Regional Young Theatre Directors Scheme) and as a result moved to Scotland. I wouldn't be in Dundee today without that scheme.

WHAT DO YOUR USUAL TASKS INCLUDE?

It very much depends if I'm in rehearsal or not. If I am, my focus will be on the play we are working on in the rehearsal room. If not, I'll be working on the programme for the theatre. There are lots of other tasks as part of my job – reading plays, managing people, educational workshops, scheduling, writing programme notes, budgeting, casting, talking to journalists, seeing shows, dreaming – but directing plays and programming are my main two!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Most of my jobs in the last few years have been linked to directing. I have taught and led a lot of educational workshops for all sorts of different groups – there are some similarities between teaching and directing. I enjoy working with young people or in colleges or youth theatres or with community groups. A few years ago I wrote and performed a show called

Educating Ronnie at the Edinburgh Festival. It went well, won some awards and we were able to tour it for a while – including to Dundee Rep. When I was eighteen, I worked as a technician on a Christmas show at the Library Theatre in Manchester, winding a winch. I have also worked in theatre bars and front of house at a few different theatres. I think all these experiences make me a more rounded Associate Artistic Director, as I understand what goes on around the building.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I love it. I realised when I was at school that you can either work to live or live to work. I decided that, whatever I did, I wanted to live to work. If you work full-time, you spend at least 40 hours a week working – it's important to try and find a job you enjoy.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Getting decisions wrong – it's a position of responsibility so you don't want to affect other people adversely or upset them with your decisions. That and the nerves! Sometimes I feel physically sick before a show that I've directed opens. You have to feel the fear and do it anyway.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Degrees are very helpful, though not essential. Most universities have active Drama Societies where you can meet like-minded people and get valuable experience. There are also good Theatre Directing qualifications, most of them at postgraduate level, like the MFA in Directing at Birkbeck. But before all that – just get involved! Youth Theatre, Amateur Dramatics, school shows, the Creative Learning department at Dundee Rep – be in as many shows as you can, get as much experience as you can. Everyone has a different path to where they want to be but you're more likely to get there with experience.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

A good knowledge of theatre and plays, particularly Scottish plays, is essential. I'm a big believer that skills only come with experience and 10,000 hours is a

good benchmark! It seems a lot but I have spent 10,000 hours in professional rehearsal rooms since I was eighteen years old and as a result now feel confident in my skills. Also, you have to be a people person. If you don't like talking, solving problems with others and collaborating, this probably isn't the job for you.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

A play can be about anything, so all of them! However arts and humanities are more common – Drama, English,

Theatre Studies degree at Glasgow University has produced a fair share of theatre professionals in recent years, so I would look especially closely at that department.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

It is quite a competitive industry and it can be hard to get started, so you have to develop a thick skin and keep positive. The vast majority of theatre professionals are freelance and self-employed, so you have to learn to think



Modern Studies, History, Music, Art etc. Having said that, I once had an Assistant Director who was studying for a Maths Phd, so don't let your choice of subject stop you! Having a passion for theatre is the most important element.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Dundee College has excellent Further Education courses. Scotland is lucky to have a brilliant drama school in the Royal Conservatoire of Scotland, so look at their website for all the courses they offer. In terms of universities, the

of yourself as a bit like a small business. You have to get out, meet people and not be afraid to ask for opportunities. It is a supportive industry and if you have genuine passion then you will find people who will help nurture that. Most importantly, if you want a job where you'll earn lots of money and have stable, convenient hours, don't even think about it. Theatre is a labour of love.

PAINTER/ARTIST



Kirsty Whitten

PAINTER/ARTIST

WHAT DOES AN ARTIST DO?

I make drawings and paintings in my studio, every day that I can. I wear messy clothes because I often get paint everywhere. From time to time I have an exhibition of my paintings in a gallery, and people come to look at them, and sometimes buy them too. I also teach other people how to paint and draw, and I do big mural paintings on walls in the city.

I think my job is to be curious about everything. When I make pictures they should make other people ask questions about what they are seeing. Art is very powerful at changing the way we think and feel about being alive!

WHAT MADE YOU DECIDE TO BE AN ARTIST?

I always loved drawing, and cutting up magazines to stick funny things together in collages, even when I was very small. Because I was good at these things it made me want to go to Art School and then I just never stopped doing it. I love getting to tell stories in my work.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

People often told me it would be hard to get into Art college and also that it can be a hard life being an artist because you often don't have a lot of money. After I did my higher exams, I went to Dundee FE College to build a portfolio, then I got into Edinburgh College of Art. When I finished I got a studio and kept going. I just thought I'd give it a try, at every stage, and little by little I became an artist. The funny thing is that no one else ever makes you into an artist – there isn't a day you turn up to the job and get a badge! You have to want to be one, and work hard at making art.

WHAT DO YOUR USUAL TASKS INCLUDE?

I have to research what my work is about. This can be reading books, going to galleries and museums, or just looking, listening and thinking quietly. Then I have to make the work. I do drawings in a sketchbook, take photographs, and when I think I have a good idea I start to paint. Some of my

paintings take weeks and weeks of work before they are finished. I spend a lot of time in my studio on my own, listening to music or stories as I work.

Sometimes I go out into museums or workshops to teach other people, and I like bringing my enthusiasm about Art to them.

When I do Mural painting in the street, lots of people come and talk to me about what I'm doing, and I love that. It feels as if I give away the painting to everyone who walks past.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've been an artist for 15 years. I have done all sorts of jobs related to it, from teaching kids and grown-ups, to painting the front of an Indian Restaurant!



WHAT IS THE BEST THING ABOUT YOUR JOB?

I get to be my own boss, and I get to do what I love nearly all the time.

WHAT'S THE WORST THING ABOUT YOUR JOB?

I don't get paid a regular wage (because I don't have a boss) and so sometimes I don't have much money. I can never be sure what will happen next. Some people hate living like that but most of the time I think it's quite exciting and free.

I also have to decide what to do all the time – no one tells me, it's all my decision. That's another thing which can be very exciting but it can be very tiring too.



WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Keep making art as much as you can, and work really hard. It may look like some people are just really good at Art but nearly every time, they are the hardest workers. I went to Art college, and that was really good for me, I met lots of other people who love Art like me, and I learned a lot there.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

I know how to draw and paint with lots of different materials, how to take good photographs, research a project and manage my own time and money.

I also studied the History of Art. It's important to know about what other

artists do, and I always try to visit galleries and museums when I can, and read a lot.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art! Obviously. English, and any subjects that you love. You might end up making art about science or music one day....

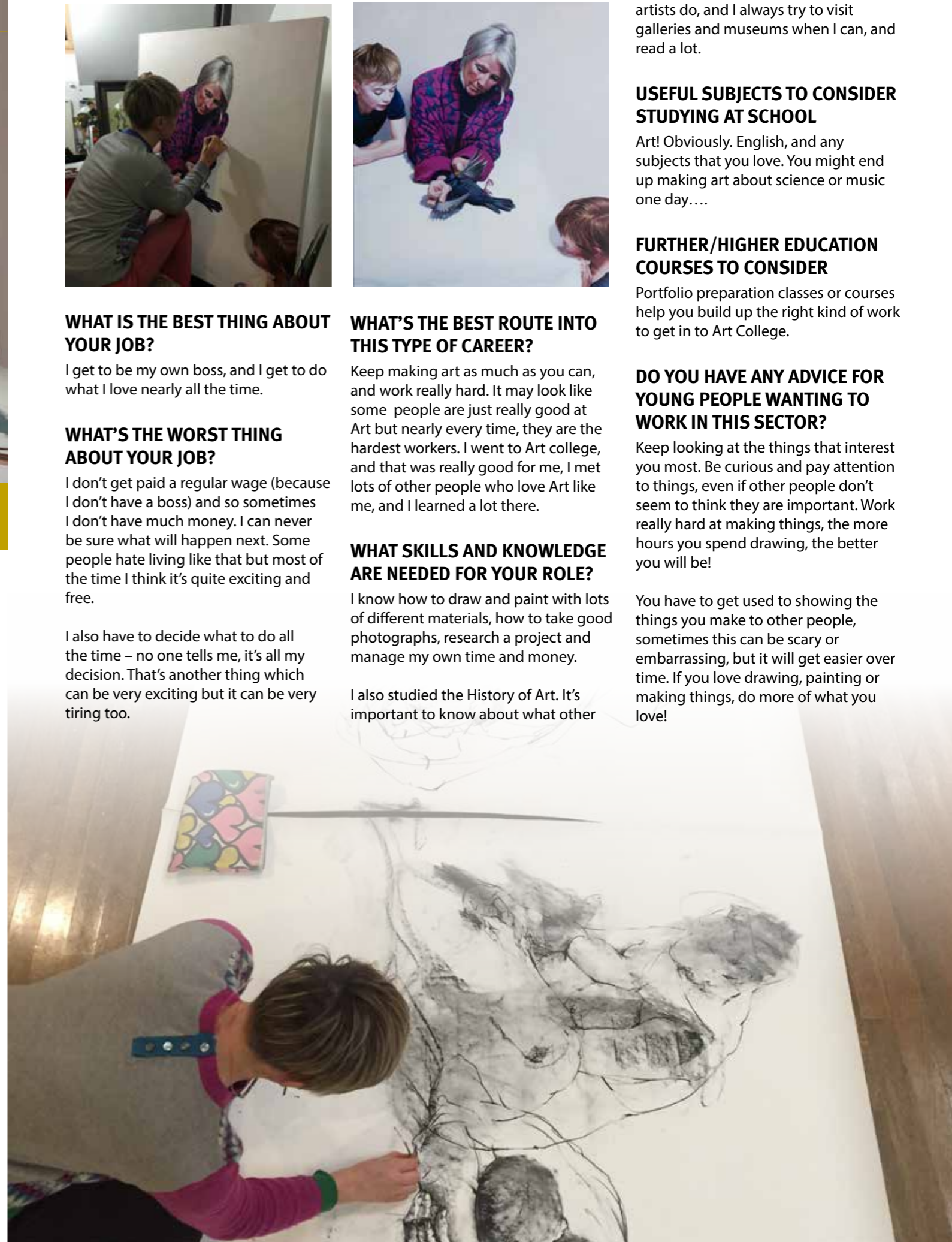
FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Portfolio preparation classes or courses help you build up the right kind of work to get in to Art College.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Keep looking at the things that interest you most. Be curious and pay attention to things, even if other people don't seem to think they are important. Work really hard at making things, the more hours you spend drawing, the better you will be!

You have to get used to showing the things you make to other people, sometimes this can be scary or embarrassing, but it will get easier over time. If you love drawing, painting or making things, do more of what you love!



DESIGN ASSISTANT AND SCENIC ARTIST



Leila Kalbassi

DESIGN ASSISTANT AND SCENIC ARTIST
Dundee Rep Theatre

WHAT DOES A DESIGN ASSISTANT/SCENIC ARTIST DO?

The job of a Design Assistant is to help realise the set and costume designer's vision. This can include research, technical drawing, model making, and costume drawing. They also will help the production departments to achieve specific detail of the designs.

The Scenic Artist will help select and advise on the best paints, textures, wallpapers, floorings, moulding and scenic finish to the set and prop pieces. They then will apply this to the scenery, matching the references and model design given to them as guidance.

WHAT MADE YOU DECIDE TO BE A DESIGN ASSISTANT/SCENIC ARTIST?

I knew I wanted to do something 'arty', but didn't really know what, until I saw you could be a Theatre Designer. I didn't really know what this was – but it sounded right! I trained in Design, but as I really enjoy the painting and making, the role I now have at the Rep is an ideal combination of the two.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I studied art based subjects at school, and then went to Art College to do a degree in Film making, specialising in Design. I knew I wanted to move across to theatre, but this was a good grounding of many aspects of scenery design.

I then went to Bristol Old Vic Theatre School to study a post graduate diploma in Stage + Costume design. From this I have worked freelance as a set designer, model maker, researcher and scenic artist and I am now combining all the skills in my role at Dundee Rep

WHAT DO YOUR USUAL TASKS INCLUDE?

So many things! For design, this can involve collaboration with many departments to develop the set and costume designs. My role as an assistant can be varied, but the end aim is to ensure the designers vision is what we achieve on stage. and to present guidance to the designer who may not be familiar with our stage. As a scenic artist, this role extends to sourcing and

buying materials to help finish the set. This includes applying them to the scenery to the finished design concept. The workshop constructs the sets, and I colour them in!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I was fortunate to start working in theatre stage design as soon as I graduated, 19 years ago. I have also been part of construction teams. Other work has included giant props for exhibitions, interiors of Planet Hollywood Restaurants, Mural painting for Girl Guiding and some work (years ago) in television and film art departments. All these are using the skills I have gained through theatre practise.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Every production is different, so there is always something new to experience and learn. A new challenge, new products and techniques – it is very exciting to always be learning (and

making mistakes!) It's a messy job – that's quite fun too.

The thing to be most proud of is, when a show opens and the public and colleagues watch a performance and believe what they are looking at is real, not a variety of materials built and painted by a small team, in a small workshop at the back of the stage!

WHAT'S THE WORST THING ABOUT YOUR JOB?

Some days can be very long and tasks can be repetitive, but it will always lead to an exciting end design.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I started my career through an educational pathway. This does allow you to learn lot of essential technical practise. Work experience at theatres and practical experience is invaluable, it really allows you to understand, 1st hand, what the theatre industry is like, and will show you so many different career roles that go into a production.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Always looking about and being aware of colours, textures, architecture, and fashion. Anything that can

influence you artistically. As a designer, knowledge of periods in history and the furnishing, costume and architectural detail is invaluable. Mathematics and basic geometry is essential – there's a lot of measuring to do.

As a scenic artist, experience will give you the skills and knowledge you need, and being brave with paint! You do need to be quite motivated, hardworking and organised.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Any art and fashion related subjects are beneficial. If you can do drama and technology these subjects will be valuable too. Mathematics is important, particularly to design.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

There are many theatre related courses in the UK. It is also worth looking out for summer schools, and specialist short course that many drama schools and colleges offer.

If you are going to college, try to find a course that offers practical production experience, not just theoretical teaching. It is this that will prepare you the most for working in the Theatre industry.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Theatre is an exciting diverse industry to work in. Try to be involved in it where you can – youth theatre, drama groups at school, local amateur dramatic groups -they will all influence your abilities and help you know what part of production you would like to make a career in.

MORE INFORMATION

There are many jobs that inter-link with Theatre design and Scenic art. It is worth gaining work experience to get a broader view of the different specialist career options there are in the theatre industry.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.theatredesign.org.uk
The Society of British Theatre Designers will show you a broad selection of designers work – it will help you see how diverse Scenic design can be.



AUDIO DESIGNER

Ross Nicoll

AUDIO DESIGNER
Ruffian Games

WHAT DOES AN AUDIO DESIGNER DO?

An audio designer records, edits and implements sound and music for video games.

WHAT MADE YOU DECIDE TO BE AN AUDIO DESIGNER?

Dundee has a thriving video games industry, which allowed me to have a creative job working with sound and music on a daily basis.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

After studying Audio Engineering at Perth College, I worked in a local music shop where I got to know the Head of Audio at VIS Entertainment – a local games company. When a job came up in that company, I applied and was lucky enough to get the job. I started at the bottom and learned on the job for the most part, moving on to Realtime Worlds in 2004, then eventually becoming Audio Lead at Ruffian Games in 2009.

WHAT DO YOUR USUAL TASKS INCLUDE?

Recording, editing and implementing every sound in the game, from footsteps to explosions, dialogue and music. Once every sound has been recorded and edited, we use custom designed software to add it to the game. When all the sounds are in the game, they are then “mixed” – by adjusting the volumes etc. Alongside the in-game sounds, we also work on all the promotional videos and trailers for the game, as well as the cinematic “cut-scenes”.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I worked in the games industry for 12 years as an audio designer and audio design lead. Throughout this time, I have also played guitar and keyboard in a number of bands, performing locally and internationally. Since leaving the games industry, I have been working as a music instructor in schools, performing regularly as a musician, and doing

freelance audio work for games and films.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing is being able to work in a creative industry every day, making sound and music. I’ve had some great experiences over the years – including recording machine guns in Hollywood USA, recording sports cars at Knockhill race track, and our audio team winning a BAFTA award for Best Use of Audio in 2007.

WHAT’S THE WORST THING ABOUT YOUR JOB?

During busy periods when deadlines are due, there are often long hours. This is known in the industry as “crunch”. This can mean 16+ hour days for weeks at a time, when everyone is working flat out to get the game ready for release.

WHAT’S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Try to gain as much experience as possible. With the growing popularity

of mobile games, there are lots of amateur developers making games in their spare time. Offer to work on these games to gain experience. Also look out for projects like “Dare to Be Digital” at Abertay, and events such as Game Jams – where small teams try to produce a working video game in a set time period – i.e. a week! Offer to help with as many projects as you can, as this will help expand your showreel, as well as develop your skills and experience.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

A good knowledge of audio engineering, and current audio software is essential. The ability to communicate your ideas is also helpful, as is a passion for video games.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Music Technology, Music, Computing and English.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Abertay now run a creative sound production course, specifically aimed at audio for the games industry. There are also a number of other Audio Engineering and Sound Design courses.



CREATIVE LEARNING FACILITATOR



Lisa Williamson

CREATIVE LEARNING FACILITATOR
Dundee Rep Theatre

WHAT DOES A CREATIVE LEARNING FACILITATOR DO?

As creative learning facilitator I plan and facilitate a variety of youth theatre groups as well as directing their productions. I also facilitate and lead on primary and secondary drama education projects in schools. On top of this I co-ordinate and plan a devising project for secondary schools.

WHAT MADE YOU DECIDE TO BE A CREATIVE LEARNING FACILITATOR?

I don't think I always knew I wanted to work in creative learning, I've just always known I wanted to work in the theatre in some respect. It took me a while of trying a few different things before I realised that working within education and participation is what interested and challenged me the most. It's also what I enjoy the most as well!

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I've technically worked in the arts since I was 16 when I got my first job as a youth theatre assistant here at the Rep!

So that makes it nearly 11 years. Eek! I also worked as a drama facilitator for another Dundee based charity before going to Manchester Met University to study Contemporary Theatre and performance.

After I graduated I worked in a box office in Manchester while making studio performances with a group of fellow graduates. On top of this I was also working freelance for a variety of theatre companies and festivals doing anything from admin to front of house work. I was then lucky enough to get an internship in the drama development department at The Point in Eastleigh before getting this job at Dundee Rep and moving back home. Phew!

WHAT DO YOUR USUAL TASKS INCLUDE?

While most days can be different depending on whether I'm in the office or out at a school (or both!) my usual tasks will include planning for youth theatre sessions, rehearsals or any education workshops I have in the coming week. There will also be a variety of personal admin to do for

any projects I am co-ordinating such as booking artists for workshops, putting together timetables and schedules or anything else that is required. There is always a lot of planning and preparation involved as we plan so much of our output very far in advance. Then the rest of my week will be spent facilitating a variety of youth theatre sessions in the evenings and most likely primary or secondary school workshops during the day.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've worked in the creative sector since I was 16 years old! So nearly 11 years. I've been a youth theatre assistant, an arts administrator, front of house assistant, box office assistant, performer & theatre maker, drama development intern and now creative learning facilitator!

WHAT IS THE BEST THING ABOUT YOUR JOB?

So many things are great about my job! Working with brilliant young people on

a weekly basis is one of the best things. Helping young people explore their creativity and develop their skills is such a fulfilling part of my job. The variety of my role is great too. No two days are the same from schools workshops, youth theatre sessions, planning and prep for new projects there is always so much to do!

WHAT'S THE WORST THING ABOUT YOUR JOB?

The nerves! When you've worked on a performance with a group for a long time and it's finally time to share it with an audience the nerves can be pretty overwhelming but it's amazing to see all the hard work come together.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I would say getting involved in your local youth theatre or amateur dramatic group as early as you can is the best start! I think to facilitate youth theatre it's always so helpful to have had an experience of being a participant when you were younger. I would always say volunteering is a great way to get relevant experience in the work place, if you can assist in your local theatre or support a drama group in your community that will give you really valuable experience. After school it would be very important to go to university and study for a degree in theatre. This could be theatre and education or community theatre or just a general drama or theatre studies degree will also serve you well.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

A good knowledge and understanding of a variety of theatre styles & techniques. As well as different approaches to creating theatre. As a facilitator you must have good skills in being able to read the room, to understand how group dynamics work and be able to create a safe and secure environment for your individual participants and the group as a whole. An understanding of child protection policies is also essential. As a facilitator you must be a strong leader but also a good listener. You must also have a good understanding of the current school curriculum.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Drama and English. Although not all schools offer drama on the curriculum but if you are getting relevant experience outside of school at a youth theatre or drama group it won't go against you if you don't have a higher/advanced higher in drama!

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

BA (hons) in:

- Drama, applied theatre & education
- Applied theatre & Community drama
- Contemporary Theatre & Performance
- Theatre Studies
- Drama & Performance

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Don't be afraid to try different things! I think a lot of young people interested in drama immediately think that being an actor is their only option and while it is a brilliant option there are just so many jobs that are involved in theatre. You won't know what you want until you've tried a few different things. I would also say be willing to work hard and get involved as much as you can. Go and see theatre. Go to workshops. Look for all the opportunities you can. Be friendly, get to know people. You never know who will remember you in the future when you're looking for a job!

USEFUL WEBSITES / THINGS TO LOOK AT

- Scottish Drama Training Network: www.sdttn.org
- Creative Scotland: www.creativescotland.com
- Youth Theatre Arts Scotland: www.ytas.org.uk



DESIGNER



Louise Kirby

DESIGNER

WHAT DOES A DESIGNER DO?

There are lots of types of designers and they can work on lots of different projects. I specialise in creating imagery and artworks for products or places. I work to commission for businesses and private clients and have my own range of illustrated greetings cards.

WHAT MADE YOU DECIDE TO BE A DESIGNER?

I love coming up with new design ideas, working to briefs and deadlines.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

At school I didn't know I was going to be a designer. I always enjoyed art & design and did my Higher then went on to do a portfolio course at Dundee College. I then went to art school (DJCAD) and did an Honours Degree specialised in Printed Textiles, graduating in 1999. While at art school I did a work placement in London for a textile design studio and when I graduated they offered me a job (I must have made a good impression!)

Then I moved back to Dundee and continued to freelance creating printed textile designs for the fashion market which were sold worldwide through my agent. I took a year out to go travelling which was an amazing experience and I worked for a textile company in Sydney. I returned back to Dundee where I created my own luxury hand printed scarves sold in high end galleries and craft fairs.

Now I am concentrating on creating imagery for other peoples' products and my own illustrated greetings cards.

WHAT DO YOUR USUAL TASKS INCLUDE?

Drawing, mark making and illustrating, social media updates, emails and letters to client and galleries, packaging up cards and making list and plans.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've been working in the creative sector since 1999. I have worked on a

diverse range of design projects from designing printed textile sample for the fashion market and selling the copyright, creating bespoke murals, designing a range of hand printed scarves and I have worked on a range of Creative Learning projects where I have developed, designing and delivering workshops for schools, museums and galleries.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Getting the ink and brushes out to do some drawing, mark making and stripes! I also love collaborating with others, it's great fun working together and bouncing off ideas.

WHAT'S THE WORST THING ABOUT YOUR JOB?

As I'm self employed I can be a slave driver to myself - I can fit that in, always do more, take on more.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

For me doing my Honours degree in Printed Textiles was when I knew I was

on the right path, I was so motivated and inspired. The course allowed me to experiment with different techniques and gave me the experience of working to briefs and competitions.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Drawing skills, people skills and computer skills such as photoshop. It's good to know what other designer are out there.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art & Design.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

A design degree such as Textile Design or illustration.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

It's good to get involved with projects and build up your portfolio. Keep a sketchbook to keep your ideas as you never know when you might dip back into it. It's very competitive market but if you have the passion, motivation and hard work you'll find your own route to doing what you love.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.louisekirby.com
- www.creativedundee.com
- www.dundee.ac.uk/djcad
- twitter.com/KirbyRecipes
- www.facebook.com/LouiseKirbyDesign



FREELANCE AUTHOR / ILLUSTRATOR



NATALIE RUSSELL

FREELANCE AUTHOR / ILLUSTRATOR

WHAT DOES AN ILLUSTRATOR DO?

An Illustrator is a creative individual who makes imagery through using a variety of different media (drawing, painting, printing, digital media, photographs etc) to communicate ideas, information, stories, themes etc. They can be employed within a commercial company to work as an in-house artist or designer. Or more frequently, they are self employed on a freelance basis and commissioned by individuals or companies to create visual work or to solve creative problems.

An Illustrator may choose to specialise within one area of the creative industries such as book publishing or advertising or they may gain work across a range different commercial industries i.e. advertising, editorial, book arts, graphic design, animation etc.

Illustrators usually have a promotional portfolio of existing work to show potential clients their preferred styles or approaches to making work. This could be presented on website or presented in a folio case in person.

WHAT MADE YOU DECIDE TO BE AN ILLUSTRATOR?

I have always enjoyed drawing and making pictures and often turned to illustrations within books as a child to gain ideas. I liked studying the characters and their environments to see the small understated details or motifs that helped tell the story... the stance or a character, direction of smoke in air, the shape or colour of a tree, the pattern on a blanket, time on a clock etc. - all playing a silent part of telling a story. This interest in pictures and narrative naturally progressed as I grew up and that's why I chose to study illustration at college.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I first applied to Duncan of Jordanstone College of Art and Design (DJCAD) General Programme when I was in 6th year at Grove Academy (1990) and was offered a conditional acceptance. Unfortunately, I didn't pass my Higher English so I changed route and attended Dundee College where I sat Higher English again and furthered my portfolio.

The following year (1991) I applied to DJCAD again but didn't gain entry based on my folio. However, I did pass my Higher English, so again, I changed route and applied for the HND in Illustration at Dundee College. I continued to study there for a further 2 years until 1993, when I gained direct entry to 2nd year Illustration and Printmaking at DJCAD. The Illustration and Printmaking course was great and I had a really enjoyable time at college - exploring printmaking in depth and experimenting with a range of different media and, of course, meeting wonderful people. This was when my attention turned to children's picture books - I was lucky to gain work experience at Walker Books in London for 3 months in the summer of 1994 which really helped my understanding of publishing process.

I graduated from DJCAD in 1996 with a First Class Hons Degree.

Having taken 2 years away from study - to try my arm at Illustration and travel for 6 months in America, I returned to DJCAD in 1998 to study on the Master of Design Programme. Whilst studying I gained a position at DCA Print Studio as a Printmaking Technician and began



to practice writing children's stories and developing a suitable technique for illustrations. After finishing college I continued to work at DCA for both the Print Studio and the DCA Education Programme and developed a few book ideas in my free time. One of the concepts was for a dirty, stinky Highland Cow who liked eating toffee... this idea progressed to become Hamish the Highland Cow which was published by Bloomsbury in 2003.

That was the beginning of my career as a children's author / Illustrator.

WHAT DO YOUR USUAL TASKS INCLUDE?

They include: drinking coffee... tidying... thinking... drawing... cleaning screens... exposing screens... mixing ink... measuring... cutting paper... printing... tidying... washing screens... checking email... thinking... typing... researching materials... drawing... drinking coffee...

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Since beginning work in creative sector in 1999 I have worked as:

- Print Technician at Dundee Contemporary Arts Print Studio and Education Workshop Tutor for DCA Education Programme.
- Freelance Illustrator writing and illustrating book projects and delivering book related workshops and events at book festivals, schools, libraries etc.
- Part-time Lecturer at Duncan of Jordanstone College of Art and Design
- Visiting Lecturer, Edinburgh College of Art.

WHAT IS THE BEST THING ABOUT YOUR JOB?

- Having the freedom to generate my own projects that explore subjects or themes of my own choosing.
- Drawing, screenprinting, printing paper, coloured pencils...
- Having stories and illustrations in books printed in different countries around the world that pop up in unexpected places!
- Friendships with other creatives within the field.
- Working with children and students

WHAT'S THE WORST THING ABOUT YOUR JOB?

- Having to be very organised and managing time well.
- Being responsible for all the paper work and business chores
- Writers block

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Studying an illustration or related programme of study at university or college. It is essential to develop drawing and making skills to an excellent standard as the creative industries are very competitive - so your work needs to stand out and look professional.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Skills and knowledge useful for being a book author and illustrator include:

- A range of creative skills such as drawing & writing etc.
- A understanding of creative tools and media such as paint, printmaking techniques or digital skills

- A business mind to manage paperwork & emails etc.
- An awareness of the children's publishing industry.
- Good communication skills
- Determination!

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

English, Art and Maths... then as many others as possible!!

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- Portfolio Preparation
- Art and Design
- HNC / HND in Illustration or Communication Design related subject

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

- Visit Art organisations to see 'what's on'.
- Take part in events that promote different aspects of creative practice.
- Look at the work of a range of artists to see what format, subjects, approaches, methods & techniques to establish what create practice & pathway interests you most.
- Don't be discouraged if things don't go right the first time.
- Work hard and be yourself!

USEFUL WEBSITES / THINGS TO LOOK AT

- www.natalierussell.co.uk
- www.saraogilvie.com
- www.oliverjeffers.com
- www.chrishoughton.com
- www.catherinerayner.co.uk
- www.picturehooks.org.uk
- www.dundeeandangus.ac.uk/courses
- www.dundee.ac.uk/djcad
- www.dca.org.uk
- www.edinburghprintmakers.co.uk
- www.mcmanus.co.uk
- www.scottishbooktrust.com
- www.sevenstories.org.uk/exhibitions/edward-ardizzone
- www.houseofillustration.org.uk

PRODUCTION DEPARTMENT ASSISTANT



Nate Lamb

PRODUCTION DEPARTMENT ASSISTANT
Dundee Rep Theatre

WHAT DOES A PRODUCTION DEPARTMENT ASSISTANT DO?

I worked as Production Department Assistant at Dundee Rep for a year. During this time I assisted with the setting up of and running of visiting companies who performed at the theatre, and the shows that we produced as a theatre.

WHAT MADE YOU DECIDE TO WORK IN THEATRE?

From the ages of 11 to 16 I was part of Dundee Rep's Community Youth Theatre which gave me multiple opportunities to visit the Rep. I always knew I didn't want to work a desk job, and it was by chance that my local college started their NQ Technical Theatre course. I had always had a strong interest in the technical elements of theatre, and decided to give it a go!

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

When I left school at 18 I studied NQ Technical Theatre at Dundee & Angus

College for a year. After finishing my first year's studying I worked at an Assistant Stage Manager at the Glasgow 2014 Commonwealth Games, before completing a year's technical apprenticeship as Production Department Assistant at Dundee Rep, which was funded by Creative Scotland.

I'm currently finishing my HNC in Technical Theatre at Perth College whilst continuing to work as a casual crew member at Dundee Rep.

WHAT DO YOUR USUAL TASKS INCLUDE?

Every day is different. On a day that we have a show coming in we will generally spend the day rigging lights and fitting up the set before the evening's show.

If the show is bigger we will usually spend several days fitting up equipment and the set and preparing for the performance.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I'm relatively new, I've only been working in this industry for 2 years. My first job was working in the kitchen of a music venue at the age of 16. Other than that all of my jobs have been all technical related.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The variety! No day is ever the same. I meet so many new people and see so many fantastic shows I would otherwise have no opportunity to see.

I learn so many interesting and varied skills, which come in useful on a daily basis.

There's rarely a dull moment, and when you've been working hard for several days on a show it can be really satisfying to see all your hard work finally pay off.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Sometimes large projects require a lot of repetitive work, which can get a little boring.

Antisocial work hours can make maintaining a 'normal' life outside of work difficult.

It can sometimes be difficult both physically and mentally but it's definitely worth it!

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

It's important to get experience however you can – school, local drama groups and projects such as Enterprise at the Rep can be a great way to learn and see what the industry is like.

Networking is also important, talking to local technicians and generally being known by people really helps.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Determination, a good work ethic and the ability to work long hours.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

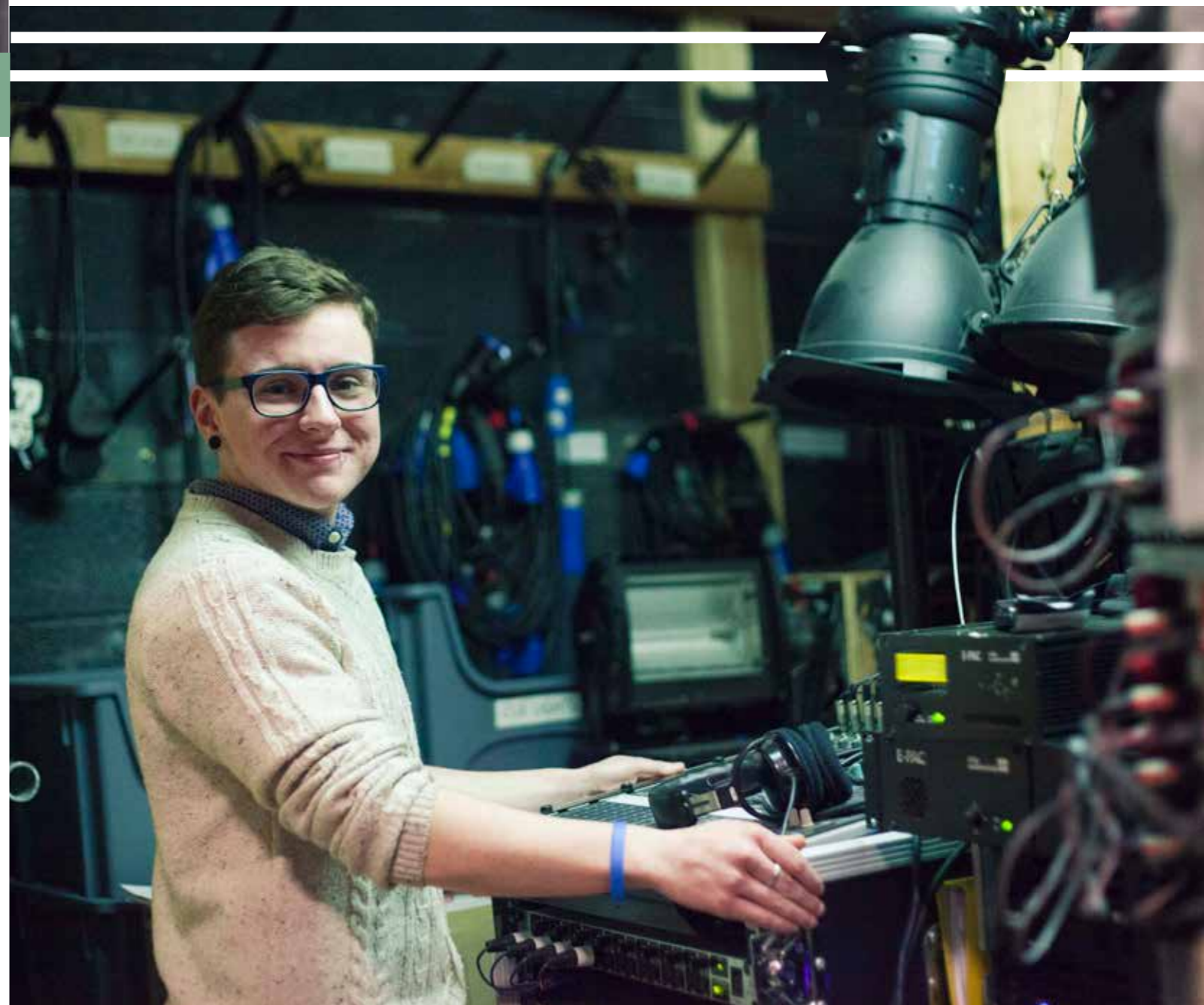
Maths, Physics, Drama

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- HND Technical Theatre.
- BA Production Technology and Management

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

- Always be willing to learn new things – every day's a school day!
- Always get involved in any way you can. Any job which gets you known by people is a good thing!



COMIC BOOK ARTIST



Norrie Millar

COMIC BOOK ARTIST

Based at Dundee Comics Creative Space

WHAT DOES A COMIC BOOK ARTIST DO?

A Comic Book Artist writes, draws, colours or letters comic books for people to read and enjoy. Sometimes they do all this by themselves and other times they work with a group or team, spreading the jobs between them. I personally specialize in drawing and inking the comic pages, with some experience in writing and a little knowledge of colouring and lettering.

WHAT MADE YOU DECIDE TO BE A COMIC BOOK ARTIST?

I've always had a love of comics and as much as I can remember they've always been a part of my life. From reading comics like Asterix and The Beano, to discovering superhero and Japanese Manga books, to the more eclectic, current generation of comic books, I still have the same love and passion for reading and finding new things to get excited about. When I found out that comics were actually made by people and didn't just magically exist, I knew that I wanted to make my own comics for people to read.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I always loved to draw and I always had an interest in art when I was at school.

Having a family that studied at art school, I followed that tradition and studied Fine Art at Duncan Of Jordanstone - College of Art, in Dundee. It was a rocky road and comics were not particularly held in high regard, so some of my excitement for making comics dwindled a little. It wasn't until a few years after I had graduated, I attended the University of Dundee's Mlitt Comics Studies course which had only been running for a few years. It was there that I decided to pursue a career in making comics.

WHAT DO YOUR USUAL TASKS INCLUDE?

Depending on each job, my usual tasks include drawing the comic pages in black and white. This starts by having the writing send me a copy of their story, which is broken down into something that resembles a movie script. I then

design the characters that the writer wants to use in the story, I design a world for them to live in and I make little doodles, called thumbnails, of each page of the script and once the writer is happy with these sketches, I hand draw each page of the comic with a pencil, then I use a brush to put ink on top of these pencils, transforming the drawing into black and white. This usually takes about a whole day to completely ink and finish one comic page.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've been working in this sector for nearly two years now, which is a relatively short time compared to other comic artists. In that time I've made a variety of my own, self-published comics, worked freelance for other independent comic creators, worked for more established comic companies and I've also worked on commissioned projects and design work for University of Dundee and City Council projects.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Being able to do the thing that you love everyday. I love to draw and I love to tell stories. Making comics is the perfect mix for me and to be able to do that as a career, something I never would have thought possible, is the best thing to me.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Nothing's ever for certain! Deadlines can move around and can sometimes be shorter than expected. Even though I love it, it can still be gruelling work to make sure the work is handed in not only on time but to the highest standard possible. Being freelance means that you can work as much or as little as you need or want but if you aren't working, then you aren't being paid for it either. It can be a little daunting to not know if there will be work lined up after each job finishes.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

The best route is to make yourself known to others in the field, let them know that you want to be in the same career. Make yourself known to people who can help you get exposure. Attend conventions or wherever other creatives gather to get advice and show your work. A large part of the career of a comic book artist is built on ability and reputation, if you are able to project a good image of yourself consistently then the route is made a little easier. Attend any available workshops and tutorials, to gather as much experience as possible and then just start creating!

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Fundamental drawing skills are an absolute must. Depending on the work you want to create this might not be as important but if you want to be adaptable and meet deadlines without too much stress, then this made far easier if you know how to draw. Also, knowing how to tell a story and how a comic page works are invaluable skills to have. Some people can tell stories naturally but there are plenty of books and articles that can teach you story telling fundamentals and the ins and outs of making a comic book.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL –

Perhaps unsurprisingly, Art would be an incredibly useful subject to study but any other subjects with a creative focus can be just as helpful. English or writing courses can help with story telling abilities and perhaps even creative music courses as some artists think that writing a good song is much like telling a good story!

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER –

While it isn't mandatory to study Art at a University, it can give you the teaching, the opportunities and resources to improve your drawing abilities. University of Dundee's Duncan of Jordanstone even offers a Comics Module, offered to all third years as a way to develop their comic skills and abilities. The University of Dundee also has an Mlitt Comics Studies and an MDes Comics course available to Post-graduates that have an interest in creating comics.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

The important thing is to just get started! You learn an awful lot simply by making comics. If you are interested in drawing comics, then draw every day and if you are interested in writing comics, then write every day! The more you do, the better you get and not only can that be extremely rewarding to you but it lets people see the interest and passion that you have. Attend as many conventions and workshops as you can and let people see your work. Don't be scared! Most people love to see aspiring creators and are more than happy to help and give advice. If you can't physically get to these places then the internet offers websites where artwork can be uploaded for people to see. Show your work to friends to get their opinions! It's all about letting people know that you make comics!

MORE INFORMATION

The Dundee Comics Creative Space at the Vision Building, runs workshops Tuesday, Wednesday and Thursday evenings 16:30 – 18:30 where young creators can learn about and make their own comics. The Tuesday workshops are catered for anyone aged 10-14 years, the Wednesday workshops cater to anyone aged 14-17 years, with the Thursday workshop a mix of both and are all completely free.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.dundeecomicscreativespace.com
- www.deviantart.com
- www.tumblr.com



LEARNING MANAGER



Joanna Mawdsley

LEARNING MANAGER – SCHOOLS, YOUNG PEOPLE AND FAMILIES
V & A Dundee

WHAT DOES A LEARNING MANAGER DO?

I am responsible for managing all the learning programmes that V&A Dundee will offer to these three particular audiences. I also manage two posts, the Young People & Families Producer and the Schools Development Officer.

A major part of my role is to identify and attract new audiences who may not have thought about visiting the museum, or think it's not for them. I also work very closely with schools and have a Teacher Focus Group. This gives me the opportunity to discuss ideas and projects with them, ensuring they're suitable and appropriate for all pupils.

As we are (or will be!) a museum with a large collection of objects telling the story of Scotland's design heritage, I also work closely with our curators to make the collections and exhibitions exciting, inspiring and enriching for all our audiences.

I regularly give talks and presentations to various groups about V&A Dundee – what it will be like, and what you will be able to do and see there. The youngest group so far were just two years old,

which was a challenge – but their mums and carers enjoyed it. It's good to start the conversation young!

WHAT MADE YOU DECIDE TO BE A LEARNING MANAGER?

I'd always been interested in working in galleries and museums and used to base a lot of the projects I was doing with schools or groups on a particular exhibition or collection. This seemed to combine my passion for art and design with engaging with lots of different types of groups in a really stimulating and very visual environment.

Being based in such an environment frees you up to engage people in some truly unique and potentially life-changing experiences and makes the collections and exhibitions readily accessible and enjoyable.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I trained in 3D Design – Ceramics & Glass and went on to study for a Postgraduate Certificate in Education (PGCE) in Art and Design. I decided being a teacher in a school setting wasn't for me and so gained experience

in more arts education and learning roles, mainly within local council education departments.

Before starting my role at V&A Dundee, I worked for several years as a Learning Officer at the National Galleries of Scotland in Edinburgh. I worked across their four sites – the National Gallery, the Scottish National Portrait Gallery, Modern One and Modern Two developing all the learning programmes for pupils aged 3-18 years old.

This included developing a range of training courses for teachers, focusing on how to use a gallery or museum collection to teach across the curriculum. I was so excited to see the V&A Dundee post advertised, it felt like the natural progression for my career – my passion for design teamed with the opportunity to be part of a brand new design museum was really thrilling.

WHAT DO YOUR USUAL TASKS INCLUDE?

My job is great in that the tasks vary from day to day, so each day can be very different. I'm often out at meetings with schools to discuss potential projects, or meeting with colleagues

from other cultural organisations to discuss how we can work together.

As we don't have a museum yet, we are always working on and thinking about the collections and how we can develop learning resources for all audiences. Our team is very vocal and active and we are always discussing the project as a whole and how to develop it

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I've been involved in the creative sector for almost 20 years, although I have done many different jobs throughout my career - from tofu making, to working in an office, to having my own baking business!

I think all of these roles are useful in that customer care and service is always useful and vital when working in museums, as we are always trying to engage lots of different people with the collections through a variety of approaches.

I worked as a Cultural Co-ordinator for East Lothian Council where I developed creative projects for schools and organisations, then I moved on to the National Galleries of Scotland where I developed and managed all the school learning programmes for all four of their sites.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The variety of what I can do with my role and how it lends itself to tapping into lots of different projects. I get the opportunity to go out and talk about V&A Dundee to lots of different people and get them excited about it.

Being involved in the development of one of the most exciting things to happen in Dundee for a long time is fantastic and really enjoyable. I particularly enjoy working with lots of creative people in the city who are all doing brilliant projects.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Unfortunately, there never seems to be enough time to do all the things I'm asked to help with or develop, so occasionally having to say no isn't pleasant.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Having a background in teaching – be it formal or informal, is extremely useful. Volunteering or freelancing is a brilliant way to get a feel for what it's like working in a museum environment. It helps you to focus on what you really want to do and can help hone your skills and build confidence.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Communication skills are essential for my role – it's vital to be a good communicator and think creatively and not be afraid to take risks.

Having a good base knowledge of how we learn and interact with each other is also very useful – not everyone learns in the same way and it's fundamental in museum learning to be able to differentiate and adapt programmes to individuals so they get the most of their experience.

You need to be organised, be able to multi-task and to respond and be flexible in your approach to situations.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art & Design, English, Design and Technology/Manufacture and I suppose just studying what makes you feel good and is enjoyable too!

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

A degree in design, a creative subject or in the creative industries, a postgraduate teaching qualification and/or a museums and gallery studies Masters course.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Museum learning is a relatively new career, but ultimately rewarding and it can take a while to get where you want to be. If you are passionate and enthusiastic about what you do, this will help obviously help you along the way.

Be realistic as well, many jobs are dependent on funding and this can often be short-term so be prepared to adapt.

MORE INFORMATION

Do your research and find out what's going on in your local museum, gallery, community centre or library etc.

Ask questions and speak to people!

USEFUL WEBSITES / THINGS TO LOOK AT

- www.vandadundee.org
- www.vam.ac.uk
- www.creativescotland.com



CHARACTER CONCEPT ARTIST



Paul Simms

CHARACTER CONCEPT ARTIST

WHAT DOES A CHARACTER CONCEPT ARTIST DO?

He or she designs characters for computer games.

WHAT MADE YOU DECIDE TO BE A CHARACTER CONCEPT ARTIST?

It wasn't a conscious decision, it was as simple as my wife seeing an advert in the local paper one Friday. I delivered my portfolio by hand as this was 20 years ago and emailing a link wasn't possible, by the time I got home I got a phone call to come in for an interview and the rest is history.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

My first Art role was with D.C.Thomson as a 16 year old and after 4 years left there to take up an apprenticeship within the printing trade. This job ended up lasting 17 years. The company then relocated down south and, as I had no wish to move, I thought I would give freelancing a go. It was quite successful as I ended up producing caricatures for the national press but the whole

process was very slow and frustrating due to the lack of online services. After about 2 years doing this an advert appeared one Friday in the local paper. I applied and was offered the job. The company was called Vis and was based locally in Dundee but, after about 6 months, they relocated to Dunfermline and this involved commuting every day which was quite taxing to say the least. 4 years later they opened a Dundee studio and I have been employed by various companies in the city ever since. I feel very fortunate to have been able to the job I love in the city I love for such a long time. This is very much due to the fact that Dundee has always played a major role in the computer game industry.

WHAT DO YOUR USUAL TASKS INCLUDE?

Usually it will start with a brief of some sort. These can range from very in depth character profiles to, more often than not, just a couple of scribbled lines. At the start it's all about producing as many options as you can, limited obviously by the art style of the game. You are trying to get

inside the head of your Art Director or the publisher to try and establish just what it is they are after. Firstly small thumbnail sketches to show silhouette, size and basic colour. From there, once you have a general agreement, it's about fleshing out the character through constant consultation with the involved parties. Once final approval is reached a final high end concept is produced.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have been a professional artist for about 25 years in total, mostly all in the computer game industry.

WHAT IS THE BEST THING ABOUT YOUR JOB?

It's quite simple really, going to work every day knowing you are doing something you love.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Trying to get inside the heads of other people when sometimes they don't know what they want themselves.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

There are many routes into the Games industry. The good thing about this industry is they are very receptive to raw talent. You can be working in a supermarket and producing artwork in your spare time at home and if it's good enough you have just as good a chance as someone who has gone to University. These days there are also recognised academic qualifications.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

I personally think good basic drawing skills are essential, life drawing classes are very useful. Recently there has been a range of very good specific drawing software developed such as Manga Studio and Sketch book Pro, these packages are usually reasonably priced compared to the likes of Photoshop

which used to be the only choice for the digital artist. A lot of companies will accept people who concept in 3D using specific software, but these packages are expensive and have a very steep learning curve, fortunately there are many online tutorials.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

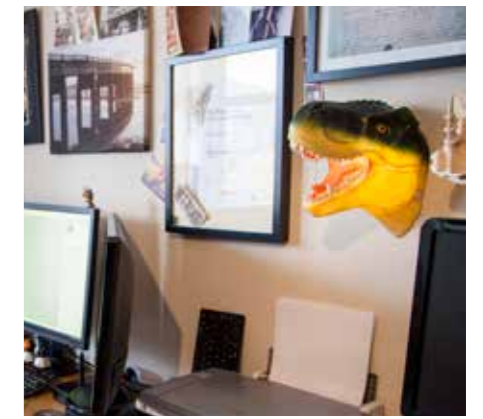
I'm not really sure what's on offer at schools but Art and Computer Sciences would be fairly obvious choices.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- www.abertay.ac.uk/discover/academic-schools/arts-media-computer-games/computer-games-courses/
- www.dundee.ac.uk/djcad

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Be passionate and willing to listen and learn. Be prepared for a lot of hard



work. Get an online presence its very easy to set up a portfolio site these days and practice, practice, practice.

MORE INFORMATION

- www.artstation.com/artist/paulsimms

USEFUL WEBSITES / THINGS TO LOOK AT

- www.conceptart.org/forums
- www.conceptartworld.com
- <https://uk.pinterest.com>
- www.zbrushcentral.com



ART & DESIGN TEACHER



Sandy Hope

SECONDARY SCHOOL ART & DESIGN TEACHER

WHAT DOES AN ART & DESIGN TEACHER DO?

I teach children between the ages of 11-18 Art & Design. The subject includes many different practical skills that must be tried out. From using drawing tools to working with a computer. Art & Design also includes lots of learning and thinking about creativity in both the work of other artists and designers and in the creative development of people who study the subject. I really enjoy sharing my skills and being a creative mentor to the young people I am responsible for while they are at school in my class.

WHAT MADE YOU DECIDE TO BE A SECONDARY SCHOOL ART & DESIGN TEACHER?

My father was a teacher I felt I wanted to do something different to him. So I took a long time to make up my mind that teaching was for me. I worked as an artist for several years after leaving university and ran my own business for a while doing this.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I studied Sculpture for my Degree and then completed a Master of Philosophy in Public Art. This meant I trained to creatively collaborate with others to make monumental exterior artworks for public spaces. As I completed various commissions I worked with young people in a variety of workshops in the community and also completed an artist residency that involved working with a group of young offenders to make an outdoor artwork.

I really enjoyed this work and realised that there is a great feeling of accomplishment to be had in sharing your creative energy with others and helping them develop their own creative skills.

WHAT DO YOUR USUAL TASKS INCLUDE?

Simply put I have to plan, teach and present lessons according to the Scottish curriculum. I have to look after the children in my classes and make sure they are safe, happy and motivated

to do their lessons. I have to report to the school and parents about how the children in my classes are doing in their lessons. I have to do all these things while maintaining my own professional teaching skills in accordance to standards of practice set by the General Teaching council of Scotland.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the creative sector for about 25 years in a variety of jobs. I have worked as an artist, a prop maker in a theatre, a youth worker, a curator of exhibitions and as a Sculptor completing commissions for public spaces.

For the last two years I have worked for the V&A Museum of Design in Dundee helping the new Museum to begin their education programme aimed at schools while still employed as a teacher.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Working with young people who are still curious about life and able to change their opinions and knowledge easily is a really great place to spend your working life.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Sometimes working with people who have no curiosity about life and find change and growth very difficult can be very demanding. Although one thing I have learned is that when you are patient with people and understanding anything is possible.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

You must have a degree in the subject you will teach and a post graduate degree in teaching itself to teach in a secondary school in Scotland.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

You must have expertise in your subject and be educated in what you want to teach to Degree level which means going to university to study. You should also have some experience of working with children and young people. A commitment to improving the lives of others is also essential. You should also be a very adaptable person who is open to change as what you teach and how you teach change all the time. So a commitment to lifelong learning for your self is also essential to be a teacher.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

You must have good passes at National 5 and 6 in a range of subjects. You will need to have a good pass in National 6 (Higher) English and a passing grade in Maths at National 5 or preferably National 6. These passes ensure that a teachers basic Literacy and numeracy skills are good. You should also have an A or B pass in the subject you will teach. To get into a degree course in the subject you want to teach you may have to get passes at National 5 with above average grades in at least five subjects. You may also need to get the same number of passes at the Higher level in one year.



FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

You must complete a period of study of about five years.

You will need to go to an Art College that offers Degree Level courses and then complete a further course of study after your degree called a Post Graduate Diploma in Education or P.G.D.E

You can have any Degree course in Art & Design related subjects/disciplines like Drawing and painting and Sculpture (Fine Art) or in the different fields of design such as Textiles. Product design or Graphic design. It's best to try completing a degree course when you have had a year of general course studies in Art and Design provided as part of your degree or provided by another college. This year is really important as you get time to figure out which artistic discipline you want to study.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Try and have some time outside of education doing what you studied before teaching. It's good to have some experience that's not about education.

The first two years of this job are a hard climb as you learn how to take a

professional approach to a demanding job. On the other side of this climb is the really rewarding experience of working with young people and making a difference to the lives of your pupils.

Don't act like the people who taught you! You may have had great teachers or poor teachers but they are not you. Be yourself keep a cool head and treat your pupils how you would like to be treated if you were a pupil.

MORE INFORMATION

www.gtcs.org.uk

Look in detail at the General Teaching council for Scotland website to find out how a teacher's performance is measured and what is expected of teachers in Scotland.

USEFUL WEBSITES / THINGS TO LOOK AT

- www.theartofed.com/2014/07/08/15-things-nobody-tells-you-about-becoming-an-art-teacher
- www.planitplus.net/JobProfiles/View/431/121
- www.gtcs.org.uk/TeacherJourney/secondary-teaching.aspx

CHARTERED ARCHITECT



Sam Wilson

CHARTERED ARCHITECT
Based at Nicoll Russell Studios

WHAT DOES AN ARCHITECT DO?

Architects are designers who work on wide variety of different types of building projects. Before a building starts to be constructed an architect will come up with design ideas and produce a number of drawings to describe them, called plans, which we will show to the client. Sometimes an architect will also make a model of the building or structure, either on the computer or as a physical model. The building is then usually built by a builder who follows the instructions of the architect, from the plans they have drawn. Architects can work on anything from new town centres to bridges and everything in between.

WHAT MADE YOU DECIDE TO BE AN ARCHITECT?

When I was at school I liked to draw things that I found interesting. Often, when I went on holiday I would draw the places that I liked the most, which made me really think about why I liked them. As I got older I realised that an architect's job was to design spaces (and places) for other people; this was something thought I would be very interesting to do.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

At school my favourite subjects were Design Technology and Physics, and I found that drawing was what I enjoyed the most. I studied these subjects at sixth form college and went on to study Architecture at the University of Dundee. The Architecture course was 5 years in total, which is a long time, but most people have a year working in an office called a 'placement'. We then have to do a little bit more studying while working on real buildings, which I did where I work now at an architect's practice in Broughty Ferry. Quite often people studying Architecture will choose to work in different places around the UK to get different kinds of experience, which is what I did too.

WHAT DO YOUR USUAL TASKS INCLUDE?

My tasks can be very different from day to day, which makes being an architect an interesting job. Most often though I will be drawing up designs for buildings - which could be anything from somebody's kitchen, a library, a railway station, or even a bridge. These drawings could be quite technical

(showing how the complicated bits of a building fit together) or an artwork to show what the building might look like when it is finished. Some days I will visit a building while it is being constructed to check if there are any problems, and sometimes I will visit the place where someone wants a building to be constructed in the future. One of my favourite things is to make models of a building from card and paper, though I have even made video clips to be projected on the front of a building for special occasions. It is sometimes a tricky job, but never boring!

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I first started working in the creative sector in a graphic design studio, which was 11 years ago. Before I became an architect I also worked as an illustrator, drawing historical buildings and even vintage cars sometimes.

WHAT IS THE BEST THING ABOUT YOUR JOB?

There is always something new to

explore, and every day is different. There are continuously fresh challenges, and you never really stop learning.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Sometimes the time that we have to finish drawing up designs can be very short, particularly if it is in a competition with other architects. This can be quite challenging, and occasionally can mean working late hours.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

The most common way to become an architect is to stay on at school (see some recommended subjects below) and go on to study an Architecture course at University. There are other ways though, for example working in an architecture office and studying part time, but this can take much longer. Some people choose to become architectural assistants or technicians, which involves much of the same drawing tasks but means that you will have less chance to design. Most of the time we work with interior designers, which is another interesting route into this type of career.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

You need to be creative most of all! Being an architect means that we have to be able to draw up our designs to show 'clients' what we are thinking, and we need to also have a knowledge of different types of regulations. This is to make sure that the new building will be safe and comfortable for the occupants. Being able to do hand drawings is a great skill to have, but nowadays lots of the drawings we do are also on the computer. Most of all though being an architect involves problem solving, and coming up with creative ideas.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Useful subjects at school would be sciences (particularly physics), art & design, design & technology, maths, geography and English. At higher level physics (or maths), design & technology, and art for example would be worth considering. I found geography was very useful too.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

The most common way to become an architect is to do an Architecture course at university. However, there are also university courses in Town Planning, Architectural History, and Architectural Technology. Architecture and design is a wide subject and there are many interesting roles to choose from.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Think about the places that work and live - what is it that you find particularly interesting about them? Most of the time an architect looks closely at the spaces around them to see how their designs might fit in, and to take inspiration from the best examples. Drawing these spaces will help you understand them better, and practice your graphic communication skills. A great way to get an insight into this type of job is to get a work experience placement at an architecture office.

MORE INFORMATION

Your school might already be signed up to the Creative Spaces Challenge. If you are interested in architecture and design the Creative Spaces event is a great way to test out your design skills as part of team representing your school. There is also lots of information available from the University of Dundee for prospective students, and the RIBA (Royal Institute of British Architects) has a new schools programme which teachers might find useful. Details can be found on the websites listed below:

USEFUL WEBSITES / THINGS TO LOOK AT

- Creative Spaces Challenge
www.creativespaceschallenge.net
- RIBA Schools Programme
www.architecture.com/RIBA/Visitus/Library/Learning/Schoolsandteachers.aspx
- University of Dundee Architecture Department
www.dundee.ac.uk/architecture
- For an idea of the types of architecture project a practice might do
www.nrsarchitects.com



LECTURER & CHOREOGRAPHER



Daniel Aing

LECTURER AND CHOREOGRAPHER
Dundee and Angus College

WHAT DOES A LECTURER & CHOREOGRAPHER DO?

I teach many specialised subjects in Dance and Acting as Body Conditioning, Movement for actors, Hip Hop, Capoeira and Movement Science.

I create projects for different groups; for example, I created a Hip Hop French\ Scottish collaboration.

WHAT MADE YOU DECIDE TO BE A LECTURER & CHOREOGRAPHER?

I have a strong will to share my experience and knowledge to help the learners to develop their potential in the best way as possible.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

After first learning Capoeira I have spent many years developing my skills as a breakdancer and then later discovered a passion for contemporary dance. I have performed for numerous independent choreographers and

toured all over the UK, and I currently teach at Dundee & Angus College as well as with various other companies.

WHAT DO YOUR USUAL TASKS INCLUDE?

I spend a lot of time in the studio teaching the learners as well as preparing my classes and assessments at the office.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I worked 19 years in the creative sector as a dance competitor, dance performer, choreographer and Breakdance teacher.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing about my job is seeing the evolution of the learners.

WHAT'S THE WORST THING ABOUT YOUR JOB?

The worst thing about my job is seeing talented learners stopping pursuing their dream due to unforeseen reason.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

The best route into this type of career is practice, practice, practice and study hard.

Watch others as much as you can to learn from them.

Take volunteering opportunities even if they are not related directly to your subject.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Adaptability, patience and an attention to detail are needed for this job.

Creative thinking as I need to keep thinking of new ideas for choreography.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Arts, music, instruments, P.E and dance.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

NC / HNC / HND Contemporary Dance Performance

NC / HNC / HND Acting and performance

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Keep the focus on your dream and work as hard as possible to reach it.

MORE INFORMATION

Please see below links to work I have choreographed

- www.youtube.com/watch?v=l2buZDmH1xA
- youtu.be/ad444vKQV10
- youtu.be/Bvv2pr-w-6g



ARTIST - ARTS EDUCATOR



Louise Ritchie

ARTIST - ARTS EDUCATOR

WHAT DOES AN ARTIST DO?

An artist is an endlessly curious individual who feels compelled to express their thoughts, observations and feelings about the world and their place in it by producing artworks across a range of media.

WHAT MADE YOU DECIDE TO BE AN ARTIST?

I don't think you choose to be an artist, you either are compelled to make your mark or you are not. It chooses you and you can either ignore that urge at your peril or go for it 100%.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I always felt that I would do something creative and spent time deciding between Art or Drama School. I spent all my spare time drawing, making things, painting and always had a 'project' in my head. I was very curious about how things worked and enjoyed being shown how to use tools and materials by my dad. My brother went to Glasgow School of Art before me

so the family were familiar with an art route. I loved sitting in his studio in GSA surrounded by drawings and painty surfaces and felt very at home. I didn't get into college first time which although devastating at the time, on reflection it was a good thing as it made me even more determined to go and I had time to grow up a bit before I got into Dundee (DJCAD) the following year. I was ready to leave home and have an adventure.

WHAT DO YOUR USUAL TASKS INCLUDE?

An artist's day is never the same two days running. You are your own secretary so you have emails, items to be sent, applications to complete or projects to meet about. You may need to go buy materials or meet with a fabricator who might be making something for you. Most artists have part time jobs (some more than 1) and you might be involved in artist organisations which take up your thinking time, phone calls etc and then the rest whatever is left is creative studio time.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I went to Duncan of Jordanstone College of Art & Design from 1986-1991 graduating with a BA(Hons) Fine Art in '90 and then in '91, I completed my PG Diploma in Drawing & Painting. Other paid employment include roles within HE & FE education, running workshops, working for galleries large and small. I worked as Project Artist in Residence for Angus Council for 5 years which involved a variety of creative projects, public art commissions and mentoring roles and I am currently a lecturer in Contemporary Art Practice on the BA(Hons) Programme at City of Glasgow College. Unpaid roles include being a board/ committee member for a variety of arts/ cultural organisations. I am a Past President of the Society of Scottish Artists, one of the oldest exhibiting arts organisations in the UK and was involved in the planning and delivery of the Annual Exhibitions at the National Galleries (RSA) Edinburgh, international exhibitions and curatorial projects in Slovakia and Belgium.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing about what I do is that I make my own decisions most of the time and am able to turn my day dreams and thoughts into visual objects of one kind or another. I get to meet some great people and travel lots.

WHAT'S THE WORST THING ABOUT YOUR JOB?

The toughest thing is juggling the activities that bring in regular income with the need to be in your studio and making work. Sometimes friends or family do not always quite understand why you have made make your life in art and at times dismiss what you do as a passing phase or not a 'proper' job.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

There is no perfect route but the best start is by going to art school. Art school allows you time to find out who you are and what you are good at and at the same time meet peers who share your thinking and skills. Rather than being the 'arty' one at school, which isn't always feel like a compliment, you are the same as everyone else. You will get to meet people who some day you may work with, get a commission from or create collaborative projects with.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

A professional artist needs many skills. An artist needs to be flexible, manage

multiple deadlines and timescales, have good communication skills, be able to write well, be self motivated, committed and hard working. They need to manage finance as a self employed person and be able to work as an employee too when then situation demands it. Knowledge of the arts and wider culture all help to underpin the world in which you inhabit and being fully engaged in the art world as best you can.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

It goes without speaking that Art and English are critical, but music, the humanities such as modern studies or history are good art companions as are subjects such as physics, photography and philosophy.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Any of the 5 main Art Institutions i.e Duncan of Jordanstone College of Art & Design, Dundee, Gray's School of Art, Aberdeen, Moray School of Art, Elgin, Edinburgh College of Art and Glasgow School of Art. Some FE colleges such as Dundee College and City of Glasgow College now offer degrees validated by Gray's in Aberdeen and University of West of Scotland respectively. It all depends of which subject area you want to pursue and which institution is best placed to offer the most appropriate course for you, Not all places offer the same facilities or environment.

Plenty of SNC, HNC, HND and foundation courses available and some have established routes of articulation with higher education bodies.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Work, work, work really hard. Be professional at all times, which includes good communication, being on time, prepared and reliable, be good at what you do and don't think the art world owes you anything! It doesn't, it's a competitive arena. You have to push for it, be brave and fearless (even when you feel the opposite) and create opportunities when none are there and grab them with both hands when they are. It's hard graft but it's a rewarding life with great adventures to be had if you go for it. Go to see art school degree shows, go to as many exhibitions and galleries as you can and read plenty of books on a variety of art related subjects.

MORE INFORMATION/ USEFUL WEBSITES / THINGS TO LOOK AT

If ever you want to get some invaluable insights into the art world and understand what it is to be an artist please listen to The Reith Lectures 2013 given by Turner Prize Winner Grayson Perry. Download it and listen to it often!



DRAMA TEACHER



Faith Comrie

SECONDARY SCHOOL DRAMA TEACHER

WHAT DOES A DRAMA TEACHER DO?

I teach 12 to 18 year old pupils the skills and knowledge of drama and performance. My classroom is a very practical classroom, we work a lot together in groups and every year is different because I get to teach different plays and theatre practitioners. I work with young people's ideas and imagination, and that's always different and interesting, and often hilarious. I also have to write lessons, mark homework and prepare assessments, and all that stuff that comes with being a teacher. Extra-curricular clubs and shows are a big part of my job too, and helping pupils to become sensate to as much of the creative arts as possible through trips and workshops, as well as classroom practice.

WHAT MADE YOU DECIDE TO BE A DRAMA TEACHER ?

I trained as an actor in university and worked at that for a brief time. Then I decided I wanted to work in a Theatre-in-Education company so I went back to university to get my teaching qualification to give me extra skills. It was when I was studying that I discovered how much I loved teaching teenagers,

so I decided to stay on as a full time educator and not go back to acting.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I was involved in my high school drama clubs and performances the whole way through my school career. When I started university (in my home city of Belfast) it was to study a different subject, but I took drama as an elective subject and I joined the university drama society. Half way through my first year of university I gathered my courage ... and took the plunge by admitting that I wanted a career in the theatre industry so I changed my degree to a drama degree. After I graduated I got myself an agent and worked as an actor for a brief time before deciding to get more theatre skills by training as a drama teacher, so I moved to Scotland and retrained and then started my first drama teaching job in Aberdeenshire.

WHAT DO YOUR USUAL TASKS INCLUDE?

It's a pretty busy job to be honest, I write, plan and deliver drama lessons from S1 to S6, teaching courses from

the junior school right up to Advanced Higher Drama. I also run the school's junior drama club and, along with my other drama and music colleagues, rehearse and host school performances so the community can see everyone's good work!

There is a lot of paperwork in the job, and a lot of time is spent writing reports, marking work, curriculum planning and keeping up with new educational theory, but once you develop a system it becomes more manageable and you find you have more time to focus on the creative parts of the job.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the creative sector in some form or another for 14 years. I started out making extra money in university working for a Theatre-in-Education Company and touring schools with performances of Shakespeare plays. I then worked as a free-lance actor before re-training as a drama teacher. I have also, like so many in the creative industries, done lots of different jobs to make a decent wage,

such as hiring out as a role-play actor and a script-development actor. I was once hired by a cosmetic company to be one of their actors that helped to promote products at new product launches. One thing is for sure about the creative industries, it can lead you to some really surprising places.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Definitely the pupils! It's a great privilege being able to witness when 'the penny drops' and someone feels like they've learned something that they were struggling to understand, and getting to watch pupils grow from young children to young adults before heading out into the world.

I'll admit I feel pretty lucky to teach the subject of drama because it might be challenging, but it's always different and you never get bored when working with pupil's imaginations ... plus I get to laugh almost every day when I'm working.

I think, for me, the best thing about my job is that I get to be two things that I love; both an educator and a drama specialist.

WHAT'S THE WORST THING ABOUT YOUR JOB?

When your teachers complain about paper work ... believe them.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

To be an expressive arts teacher you first need to have an interest and be active in either art, music or drama. You can either train directly as an expressive arts teacher, or study art/music/drama and then complete a re-training year to gain your teaching qualification. Whichever route you choose, a university degree is a must. The first thing to do is develop a portfolio of work and experience in your chosen expressive art, and start doing this as early as you can. Join clubs, get involved in art competitions and be sensate.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Skills: Confidence and good communication skills are a very important part of teaching drama. You must be willing to

experiment and explore the subject right alongside your pupils. You also have to develop good behaviour management skills and be flexible and determined to succeed, even when it seems things are too hard or not achievable.

Knowledge:

You have to understand how a person's brain learns and how to help each individual to learn in the way that is best for them. In my subject you also need to have a good working knowledge of all the aspects of the theatre, from acting to directing to script writing to production management to stage make-up design, and the list goes on, you pretty much have to become a 'jack of all trades'.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

You have to pass Higher level English and National 5 level 5 Maths in order to be a secondary school teacher. To be a drama teacher you should study subjects that help you to practice BOTH creativity AND literacy such as drama, english, history, music, art and dance.

Drama is also the study of human beings and how we interact with each other so subjects like modern studies, sociology and philosophy are also useful.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- BA degree in Acting, The Royal Conservatoire of Scotland, Glasgow.
- BA (Hons) degree in Contemporary Performance Practice, The Royal Conservatoire of Scotland, Glasgow.
- HND in Acting and Performance, Dundee and Angus College, Dundee.
- NC in Technical Theatre, Dundee and Angus College, Dundee.

- BA (Hons) in Drama and Performance, Queen Margaret University, Edinburgh

You would then augment your undergraduate degree with a post-graduate diploma in secondary education in order to qualify as a drama teacher in Scotland.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Be prepared to work hard, but if you are the type of person who loves working with others, and enjoys learning for themselves then a career in the education sector of the Creative Industries could be just right for you. After all, the creative industries are, at their essence, about human beings and how we live and progress together so teaching and creativity are a great combination for a fulfilling career.

USEFUL WEBSITES / THINGS TO LOOK AT:

For a general idea of what's going on in Scotland:

www.creativescotland.com

For a good place to find workshops and clubs that will help you with your own performance experience:

www.dundeeandangus.ac.uk/creative-learning

For dance and drama classes offered by Dundee and Angus College:

www.dundeeandangus.ac.uk/courses/childrens-dance-and-drama-classes

For more details on how to become a teacher in Scotland:

www.teachinscotland.org



DESIGNER/MAKER



Stephanie Liddle

DESIGNER/MAKER

WHAT DOES A DESIGNER/MAKER DO?

Working from my studio in Dundee, I design and make ceramic jewellery and homewares under the brand name 'Homebody Makes'. With an eye for colour and pattern, I draw on my background in Illustration to create contemporary, graphic ceramic jewellery and homewares using white stoneware clay. Focussing on minimal shapes, combined with graphic patterns and a limited colour palette, I aim to create pieces which are easy to wear and live with. Every piece that I make is designed, made and decorated by hand by myself in my Dundee studio. I design my work in collections which means that each piece within a collection works and sit well together. Each piece starts life as a drawing in my sketchbook – which I carry everywhere with me to record ideas and inspiration – before being made into a sample which I will wear and/or use before starting to make more.

WHAT MADE YOU DECIDE TO BE A DESIGNER/MAKER?

I don't think it was a conscious decision – it was just something which developed very naturally. I was always

very into art and design at school and loved to draw. I decided to go to art school based solely on the fact that I loved art and I loved making things – I had absolutely no idea what I was going to do after I left art school but had a gut feeling that choosing to study something I was passionate about and genuinely interested in, even if I didn't know if I would get a job at the end of it, would be a much more worthwhile experience than studying something solely with the end goal of getting a job afterwards.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I left school in 2007 and spent a year preparing my portfolio for entry into art school at college in Glasgow before moving to Dundee in 2008 to study at Duncan of Jordanstone College of Art and Design, where I studied Illustration. I graduated in 2012 with a BA(hons) in Illustration for the first couple of years after I graduated I worked multiple jobs and had little time to develop my own creative practise. During this time, even though I wasn't making much work, I was always thinking about art and continued to keep a sketchbook,

and I was continually engaging in the art scene by attending exhibitions and events, as well as making small self-published zines. It wasn't until early 2014 that I finally had time to start focussing on my own creative practise again and, in September 2014, I decided to do a Pottery course one morning a week. The core theme to my work always returns to the idea of 'home' and 'home comforts', especially the role of food within the home, so I initially started working in ceramics as they represent so much of what makes a home – not only are they familiar to us and something which we interact with on a daily basis, especially when eating, but ceramic is a material which is unique in its ability to be incredibly hardwearing and able to withstand heavy use yet, at the same time, be so very fragile. In summer 2015 I received funding from the Dundee Craft Makers Award to buy a kiln for my studio which allowed me to develop and make a new collection of ceramic jeweller and homewares. I started selling my work under the brand name 'Homebody Makes' in December 2015 and now stock my work in multiple shops across the country, as well as directly to the public at events and markets.

WHAT DO YOUR USUAL TASKS INCLUDE?

- designing and developing products
- making ceramic jewellery and homewares
- firing ceramics
- approaching stockists
- making ceramics to fulfil orders from customers and stockists
- administration; keeping track of expenditure for materials, income from sales, monthly studio fees, etc.
- applying to opportunities such as design markets and pop-up shops

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have worked in the creative industries since 2012, predominantly in arts organisations but also as a freelance designer/maker and as an unpaid member of an artist collective.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The making! It's great to be able to spend so much of my time designing and making ceramics. And it's a lovely feeling when someone buys a piece of your work – it's super exciting when I spot someone wearing something I've made out and about!

WHAT'S THE WORST THING ABOUT YOUR JOB?

How difficult it is to make a living from my creative practise – although I am selling my work I don't currently make enough from it each month to live on. This means that I also work in an arts organisation to support my creative practise but it can be really difficult to find the time I need to make my ceramics, especially when I'm working to a deadline.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Going to art school is definitely recommended. If you have a specific type of design in mind you would like to pursue, such as Graphic Design or Product Design, then courses tailored to this will equip you with specific skills to do so but I don't think it matters too much what subject you study as long



as you enjoy it. I studied Illustration and ended up making ceramics, despite not so much as touching a lump of clay at art school! I think the main thing you gain from an art education is the ability to learn how to undertake self-directed study, as well as having the time and the space that you need to figure out what you like to make and develop your own style. Most art schools are really keen on pushing departments to be interdisciplinary which gives you access to so many resources. Plus if you really want to learn to do something you will find a way, whether that's during or after art school.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Knowledge: Knowledge of different clay bodies (i.e. how they behave, what temperatures they need to be fired to, what glaze to use with different clays), how to operate a kiln, how to get your products to market, how to keep track of your finances.

Skills: Design, research, development, networking, kiln operation, making skills. Plus determination and resilience!

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Higher Art and Design and Higher English are both requirements for entry into art school but your portfolio is what the decision really comes down to. Life drawing is something art schools are very keen to see in an entrance portfolio so I would consider attending a regular life drawing class.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

A portfolio preparation course at college – not a lot of people get into art school straight from school and many study a portfolio prep. course before hand. I would highly recommend it, not only because it will help you to tailor a

portfolio specifically for entry into art school but because it also gives you an opportunity to experience self-directed study before going to art school, and equips you with the skills you will need at art school such as how to write your own brief, how to undertake research for a project, life drawing, and how to give and receive constructive critique on your own work and that of others.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

- Don't be afraid to wing it!
- Don't be afraid of hard work.
- Don't be put off when people ask if you'll ever get a job after art school.
- Do take chances.
- Do say yes to every opportunity.
- Do keep going.

MORE INFORMATION

Examples of my work can be seen at

- www.homebodymakes.bigcartel.com
- www.stephanieliddle.co.uk

USEFUL WEBSITES / THINGS TO LOOK AT

Go to as many exhibitions and galleries as you can! There are loads of great exhibition spaces locally such as Dundee Contemporary Arts, GENERATORprojects, Cooper Gallery and McManus Galleries. There is also a great contemporary craft and design scene in Dundee with events such as markets and pop-up shops all providing great opportunities to engage with makers directly. The Creative Dundee website is a great source of information and has up to date listings of local events and exhibitions, they also run Pecha Kucha evenings which are always a lot of fun and very inspiring.

DIRECTOR & YOUTH WORKER



Joanna Helfer

DIRECTOR/FOUNDING MEMBER: Tin Roof Collective
YOUTH WORKER (ARTS): Hot Chocolate Trust

WHAT DOES A DIRECTOR AND YOUTH WORKER DO?

As a director and member of Tin Roof I help run the collective and studios, manage the board and committee and spend a lot of time on organisational management. I also help to put on exhibitions and events, which normally involves speaking to artists, doing publicity and helping run the event on the day. As a member of Tin Roof I also have my own studio and make my own artwork there, which is a mixture of printmaking, drawing, photography and filmmaking.

As a Youth Worker (Arts) I work with 12-21 year olds at a youth centre in the town. This involves doing informal drop in sessions where we can do anything from supporting young people going through a hard time, to playing dodgeball and mostly involves me supporting young people with creative projects in the art room. I also plan partnership projects with other organisations to do things like put on youth led exhibitions, working in digital arts and doing screenprinting workshops at DCA. I also do 1-1 support and group work, and some of my

time is also spent doing paperwork, fundraising and in meetings with my colleagues.

WHAT MADE YOU DECIDE TO BE A DIRECTOR AND YOUTH WORKER?

I always knew I wanted to be an artist, so that seemed like the obvious choice, but I didn't really know what I would be actually doing with my time. I decided to start Tin Roof when I noticed there were few opportunities for artists at the beginning of their career in Dundee.

I never thought I would be a youth worker, but it just sort of happened, and I love it. I don't think of myself as a natural youth worker, I'm not particularly confident or extraverted, but actually I think sometimes that's not a problem, young people appreciate you being authentic and also the creative side speaks for itself.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I stayed on at high school to get my portfolio together for art school, then

moved up to Dundee to study at DJCAD. After I got my degree I stayed in Dundee and decided to set up Tin Roof. When I graduated I started volunteering at Hot Chocolate to help me gain some community arts skills and after a year they offered me a job!

WHAT DO YOUR USUAL TASKS INCLUDE?

It's VERY varied. At Tin Roof I spend a lot of time writing emails and documents, but I could also be building a wall or fixing a roof. I enjoy managing the committee (most of the time) and seeing people grow in confidence and learn new skills. We have an internship programme which I mentor, and I enjoy helping them access opportunities and develop their work.

At Hot Chocolate my typical week is meetings, planning, 1-1s with young people, cooking food, preparing for the open sessions and then doing a 2 hour open session in the evening, followed by some paperwork and evaluation.



HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I graduated in 2009, so nearly 7 years. I have also worked as an artist in residence where I helped make films for a local company. I worked in Italy for a short time after graduating to help with the Scotland Pavilion at the Venice Biennale and I've done a lot of freelance work as a community artist and documentary maker.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I enjoy that it is mostly self-motivated and I can decide what to do most of the time. I love the fact that creativity

and expression can genuinely and profoundly change people's lives and I love seeing that happen.

WHAT'S THE WORST THING ABOUT YOUR JOB?

Sometimes I feel that all my creativity is used up for other people and I don't get enough to myself. Also there are just not enough hours in the week and it's sometimes really stressful.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

To be honest I don't know, the good thing about the arts is I think they can be approached from a huge variety of backgrounds and angles, it's not like a first-class degree is automatically going

to get you anywhere. I suppose the best route is to be self-motivated and just get up and get on with things where you see a need or a gap.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Patience, creativity, working with people, communication, resilience, self-care, practical skills such as woodwork, drawing and painting, photography, printmaking – and generally being handy and practical, problem solving.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art, English, photography...

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Fine Art, Art and Media, photography, Counselling or Community Education

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

An important part is to just go for it, don't wait for the perfect career to fall onto your plate all ready to go, it takes a lot of work but it means you will have forged your own way in the world. Volunteer, look for alternatives, work hard, be genuine, be kind, speak to people who know more than you.



CURATOR

Clare Brennan

CURATOR AND LECTURER IN VISUAL ARTS PRACTICE

WHAT DOES A CURATOR DO?

A Curator is someone who creates exhibitions, generally in gallery and museum environments, though exhibitions can take place in a number of alternative spaces both outdoors and indoors. The Curator has to understand what the ambitions and objectives of the organisation or institution are, then research and develop an exhibition that explore these ideas. The Curator also has to understand the intention(s) of the artist(s) and their work, from conceptual ideas to practical requirements, to then create an exhibition that is valuable to the organisation, to the artist(s) and to the public. It is important for the Curator to try to create an experience for gallery visitors that is meaningful, accessible but also sometimes challenging and inspiring too. Furthermore it is valuable for the Curator to be knowledgeable and aware of the historical context of the exhibition, considering the relevance and contribution the exhibition might make to a particular art movement or art scene.

WHAT MADE YOU DECIDE TO BE A CURATOR?

It was really something that evolved through different opportunities, rather than a conscious decision I made. I am originally a practicing artist (painter) but I found that to be quite a lonely solitary thing at times. Being a Curator requires you to interact and engage with lots of different people, exposing you to new things and introducing you to people, places and arts practice all the time – so I think it was a natural progression that is better suited to my personality and skills!

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I have always taken an active interest in the arts; making work, delivering community arts projects, immersing myself in the city's art scene from an early age. I then went on to study Fine Art at Duncan of Jordanstone College of Art and Design.

When I graduated from there I secured a scholarship to study in Florence, Italy through the Royal Scottish Academy

and upon my return continued to paint in a small studio in Dundee. I was working various part time jobs for about 6 months when I applied for a Gallery Assistant post at the Hannah Maclure Centre.

In this role I invigilated exhibitions, assisted with installing artworks, helped with marketing, made cups of tea! Over time I volunteered myself for more responsibilities in the gallery and my role expanded and was promoted to Assistant Curator.

Eventually I became Curator and Lecturer in Visual Arts Practice within the School of Arts Media and Computer Games. The gallery is now a space for students to learn from the exhibitions, to contextualise their own work by understanding what else is going on nationally and internationally and to seek inspiration.

During this time I also became involved with NEoN Digital Arts. NEoN delivers an annual festival programme and pop events throughout the year with the aim of advancing the understanding and accessibility of

digital and technology driven art. As part of a team of people I continue to co-curate a programme of exhibitions, workshops, talks, performances and more - designed to create a platform to showcase national and international digital art forms.

WHAT DO YOUR USUAL TASKS INCLUDE?

A huge part of the role involves communication; communicating with artists, academics, researchers, the public, students, other curators, our marketing team, technicians and of course other external organisations and institutions whom we collaborate with to deliver a vibrant programme of exhibitions and events.

The best time of the gallery calendar are the weeks where we are installing a new show or preparing for an event – seeing all the hard work come together, growing from an idea to a physical, tangible thing that people can engage with and enjoy.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I guess I really started to work in the creative sector when I was 16 years old. I taught community dance and art classes for schools, community centre and festivals throughout my teenage years and during my time as a student to support myself. I was also a freelance artist and worked for the McManus Galleries and Museum delivering creative learning activities which were inspired by the collections. After graduating I secured my own studio where I would create paintings to sell and receive commissions from individuals.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing is definitely meeting new people from all around the world and learning about their arts practice. It is fascinating to see how people creatively respond and communicate ideas through their artworks. Sometimes the role can allow me to travel to different countries to research for exhibitions.

WHAT'S THE WORST THING ABOUT YOUR JOB?

It can be quite stressful at times! The programme tends to be planned a year in advance so there are often many tasks and deadlines to juggle. There are of course also times where things don't quite go to plan so it is important to be able to troubleshoot, to respond and to be flexible.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

I think the best route involves starting in a small role in a gallery and working your way up, seizing opportunities as they arise and putting yourself forward for new challenges. It's important to continue to have a sense of the cultural activity happening in the city and to be sociable and active in the local creative community. Furthermore it is good to have a broader sense of contemporary arts practice and to develop knowledge of art historically so that you have a holistic sense of what is going happening globally, what you're interested in and what is important to you.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Exceptional organisation skills and good communication skills! It is essential to be able to multi-task, to plan ahead, and to be able to communicate to different people from a variety of disciplines and backgrounds. You also have to be prepared to continue to expand your knowledge of ways to approach curation, researching and visiting other galleries and museums to be aware of best practice, and to continue to develop your awareness of historical and contemporary arts practice, locally, nationally and internationally.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art, English, Media Studies, History

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

Honours Arts Degree (some are mainly practice based whilst others include theory and/or philosophy)

There are also some brilliant post-grad courses which focus on Curatorial Practice, such as the MA Curating at Sunderland University.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Be prepared to work on multiple projects at the same time.

Volunteer yourself for things that both excite and scare you a bit to try and push yourself forward in to new and valuable situations.

Don't be afraid to approach curators, galleries, festivals etc asking for advice or offering to help.

Be sociable – go to cultural events/ exhibitions and talk to people. Be friendly, relaxed... but enthusiastic and ambitious!

USEFUL WEBSITES / THINGS TO LOOK AT

- www.creativedundee.com
- www.creativescotland.com
- www.northeastofnorth.com
- www.crumbweb.org
- www.curators-network.eu
- www.sca-net.org



EXHIBITIONS MANAGER



Adrian Murray

EXHIBITIONS MANAGER
Dundee Contemporary Arts

WHAT DOES AN EXHIBITIONS MANAGER DO?

The Exhibitions Manager role sits within the Exhibitions Team at DCA; leading on the logistical coordination of the DCA exhibition programme and touring projects. Specifically, I deliver exhibitions from initial concept through all stages of planning to successful realisation in the Gallery and at any subsequent tour venues.

WHAT MADE YOU DECIDE TO BE AN EXHIBITIONS MANAGER?

This specific role was a natural progression for me as, along with other freelance positions in Dundee, I had been a Technician at DCA for 7 years previously. I've always been interested in Contemporary Art and Design and been very practically minded. This role combines both.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

Since graduating from Duncan of Jordanstone College of Art and Design I've had a very diverse range of roles that have all equipped me well for

the role, for different reasons! I've worked with the National Trust, using traditional stone masonry techniques on conservation projects, I've been involved with building restoration and roofing projects, I worked in the fashion industry during Paris and London Fashion Week and I've undertaken a number of significant jewellery and furniture commissions.

More recently, I've been a freelance Technician for many cultural institutions around Scotland- including McManus Galleries, DJCAD, Hannah Maclure Centre, National Galleries in Edinburgh and SWG3 in Glasgow- helping out with exhibition changeovers, art handling, gallery and museum maintenance and other commissions.

WHAT DO YOUR USUAL TASKS INCLUDE?

To deliver four to five exhibitions per year, I have to ensure that Technical staff and financial resources are responsibly managed for each assigned project. I could be negotiating, managing and monitoring any contractual obligations for allocated incoming artworks and exhibitions or contributing to outgoing

touring exhibitions, managing the exhibition budget, sourcing materials for upcoming exhibitions or liaising with other Galleries and art transport companies to ensure work arrives and leaves as and when required. The gallery itself also requires regular maintenance and upkeep.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

Roughly 15 years. I've been an Art Technician for lots of projects, from re-designing spaces to installing art exhibitions.

WHAT IS THE BEST THING ABOUT YOUR JOB?

I love that every day is different! The Exhibition programme at DCA is world-class. Working with a diverse range of Internationally significant contemporary artists can be incredibly inspiring and realising their visions in the gallery space is very rewarding. The best part though, is seeing how visitors engage with the space and the show after the Preview night!

WHAT'S THE WORST THING ABOUT YOUR JOB?

When things don't go to plan! We work with a number of installation artists who use a huge range of different multi-media programmes and sometimes, during the install period, the technology can be frustrating and doesn't always go as smoothly as you might hope!

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

The rewards of volunteering at an artist led space (for example GENERATORprojects) is twofold; first you will gain essential hands on, practical skills such as how to hang artwork properly and secondly you will meet people already established in the sector, who can point you in the right direction.

Being enthusiastic and working hard will get you noticed.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

- A working knowledge of exhibition design, construction and installation, and experience working with designers and Technical staff resolve display issues.



- Project management skills, including staff and contractor management, and resource and logistical planning.
- Specific budget management and record keeping.
- A genuine interest in Contemporary Art; locally, nationally and internationally.
- Appropriate level of communication skills- both as a manager and establishing a good working relationship with a new artist, quickly and sensitively.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Art and design, Graphic Communication, Maths.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

There's no obvious academic route into this role, as it relies on practical skills and experience in the sector. Personally, after school I did an NC in Interior Design and Spatial Design, followed by an HNC/HND in Fashion Design, which led onto a BdesHons- Jewellery design.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Never turn down opportunities to learn new skills and trades.

DCA
Dundee Contemporary Arts



HEAD OF PERFORMING ARTS



Lee Lappin

CREATIVE DIRECTOR: HEAD OF PERFORMING ARTS
Dundee and Angus College

WHAT DOES A HEAD OF PERFORMING ARTS DO?

I manage a performing arts department within Dundee and Angus College. This involves:

- Managing courses in Dance, Acting and Technical Theatre. To do this I have to be organised, timetable well, and make sure that our curriculum is right for our learners; which include writing new units, listening and responding to feedback.
- I also manage the team of staff; some are full time or part time and some are visiting lecturers. This requires me to listen and communicate well. I need to know how to challenge my team and how to use their strengths.
- Teaching many different dance related subjects and making sure to give to the learners all the support they need.
- I look after The Space Theatre for visiting companies and students' performances.

WHAT MADE YOU DECIDE TO BE A HEAD OF PERFORMING ARTS?

I really enjoy seeing people reach their potential, and this job helps me support and inspire many people to reach their goals. I can make a difference and change things that are not working and celebrate what is working.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I studied contemporary dance in school and then went to university to gain more training and my BA(hons) degree. I then performed as a dancer for The National Dance Company Wales for numerous years touring internationally. I was also teaching at this time and my passion for teaching grew and grew so I did a teacher training course (MA and TQFE) to become a dance lecturer. I gained a lot of teaching experience by working in different universities, schools, colleges and community centres. I became settled at D&A College and changes jobs a few times within the college as opportunities to develop became available.

WHAT DO YOUR USUAL TASKS INCLUDE?

My days are very busy and always different. It could involve attending meetings, teaching, watching students work and giving feedback, being involved in assessments, sending emails, making calls, creating projects and solving problems.

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have been in the creative sector for 20 years.

My other jobs have included being a performer, choreographer, project manager, community dance support worker, educational advisor, yoga and Pilates teacher.

WHAT IS THE BEST THING ABOUT YOUR JOB?

Working with people that really enjoy learning. Having the chance to see and hear about new ideas and being involved in these.

WHAT'S THE WORST THING ABOUT YOUR JOB?

It's a very busy job which means sometimes you have to change your plans to meet deadlines. This role means you must be prepared to work flexibly.

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

- Work hard and study your discipline in as much depth as you can,
- Develop a strong understanding of working with different types of people.
- Develop your management and leadership qualities (professionalism, timekeeping, organisation, good planning, great communication etc.)

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

You need to know

- Educational frameworks
- Institutional politics
- Subject discipline
- Creative thinking (coming up with new projects, new classes)
- Critical thinking (questioning how to make things better)
- Teaching (specialism but also being able to transfer your skills)
- Leadership (know how to inspire your team and create shared goals)
- Management skills (professionalism, timekeeping, organisation, good planning, great communication etc)

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Subjects that enable you to come up with your own ideas and express yourself:

- English
- Dance/ drama/ art / music
- Another language

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

- NC / HNC / HND Contemporary Dance Performance
- NC / HNC / HND Acting and performance
- HNC / HND Business studies

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

- Always do more than is expected from you.
- Be courageous to try new things.
- Try everything so you really know what you enjoy.
- Work on the skills that you are not strong in.

USEFUL WEBSITES / THINGS TO LOOK AT

Videos

- Intro to D&A College: youtu.be/vmRuua996Ls
- Creative video: youtu.be/LL6pD_51IHk
- Dance: www.youtube.com/watch?v=tq3rCbmgew
- Theatre: www.youtube.com/watch?v=brLj7nHcvCc&feature=youtu.be
- Technical Theatre: www.youtube.com/watch?v=ho_qf4Q2ye8

Facebook pages

- www.facebook.com/The-Scottish-School-of-Contemporary-Dance-Official-Page-26711992156
- www.facebook.com/Acting-Performance-at-Dundee-Angus-College-309863860903
- www.facebook.com/thespacedundee

Website

- www.dundeeandangus.ac.uk



MUSIC COORDINATOR



Philip McGregor

MUSIC COORDINATOR

Aspire Dundee Music Project

WHAT DOES A MUSIC COORDINATOR DO?

My job is to lead the music part of the Aspire Dundee Project. At the moment the project is in 4 primary schools in Dundee delivering a whole school music programme. In Primary 1 and 2 we play singing games teaching young children all about musical concepts such as rhythm, tempo, pitch, dynamics and beat. In Primary 3 we play African drums and singing games. In Primary 4 the pupils learn to play the ukulele. In Primary 5 and 6 the children learn to play a wind instrument (Trumpet, trombone, clarinet and sax) and also world percussion. In Primary 7 they learn Brazilian instruments and to be a samba band.

WHAT MADE YOU DECIDE TO BE A MUSIC COORDINATOR?

Before I did my present job, I was a brass instructor travelling around lots of schools in Dundee. Two and a half years ago this job was advertised and I really wanted the challenge of designing a completely new programme for primary schools that would be both challenging and progressive.

In the two years that Aspire Dundee music programme has been running I think we have achieved that and much more.

TELL US ABOUT YOUR JOURNEY INTO THIS ROLE?

I studied tuba at the Royal Scottish Academy of Music and Drama a long time ago. When I was studying at the RSAMD, I was lucky enough to travel the world playing my tuba visiting countries from as far afield as Canada to the Faroe Islands. However, when I started at the RSAMD, I went there always wanting to be a teacher. I was very lucky to get a job teaching quite soon after leaving college and haven't looked back since.

I still enjoy playing the tuba but I also really enjoy seeing young children take their first steps into music.

WHAT DO YOUR USUAL TASKS INCLUDE?

My normal day to day tasks are to deliver the music programme to all of the pupils in the 4 Aspire Dundee music schools. I play singing games

with Primary 1 and 2. I also teach rhythm games and African drumming to Primary 3.

On 4 days of the week I teach whole class wind bands. We have 4 wind bands that have trumpets, clarinets, saxophones and trombones. I teach a full class of 39 clarinets, a class of 27 trumpet players, a class of 30 trombone and a class of 26 tenor horns.

If someone had said to me at music college that I would be sitting on the floor with 5 yr old kids I would have laughed but now it's my favourite part of my job...

HOW LONG HAVE YOU WORKED IN THE CREATIVE SECTOR AND WHAT OTHER JOBS HAVE YOU DONE IN THIS FIELD?

I have been working within this sector for twenty years!!!! Wow!!!! How did that happen...?

As I said before I was a brass instructor for 17 years before I took up this post. This involved only teaching the brass instruments in both primary and secondary schools within Dundee. I also

conduct a band at the Music Centre in Dundee. The band I conduct is the Junior Wind Band. This band is made up of pupils from all over Dundee and we meet once a week leading up to a residential course at Belmont Camp in Meikle and our annual concerts in Caird Hall in March.

WHAT IS THE BEST THING ABOUT YOUR JOB?

The best thing about my job is working with young people. I am very fortunate in that I work with pupils from 5 years old all the way through to 18 years old when they leave school. I am still in touch with a lot of my former pupils some of which I meet up with socially. This is another very rewarding part of my job.

No matter what age the pupils are, the delight on their faces when they get something right or the realisation that they have achieved something great is always amazing and I believe is a teacher's greatest reward.

If a pupil has a passion for music or even just enjoys it then I know that I have done my job properly.

WHAT'S THE WORST THING ABOUT YOUR JOB?

There aren't many things I don't enjoy about my job but I don't enjoy having to write reports!!!! We have to provide termly reports to evaluate the impact the programme is having on the pupils and I never enjoy having to write these. Lots of numbers and words...

WHAT'S THE BEST ROUTE INTO THIS TYPE OF CAREER?

Get to know and love your subject.

There are many ways into this type of career now. When I left school you could only really study music at one of the 'big' colleges of music or at universities and they never really prepared you for a life teaching in a school.

If you want to teach music or have any career in the music industry there are several universities and colleges that now have courses. Do your research and find the course that best suits your needs and future career path. There are colleges across Scotland that offer

qualifications in many different genres of music from Sound Engineering to Musical Theatre and from World Percussion to Hip Hop. The best place to start is your music teacher/ instructor, guidance teacher or careers advisor. They will know all the best places to study.

The most difficult part is getting a job in the first place, but once you have a job then you can really start to explore the different ways you can teach music. Never just 'settle in' and teach the same thing for years and years. Always try and come up with new ideas and ways to pass on your knowledge. Keep researching new ways of teaching music.

WHAT SKILLS AND KNOWLEDGE ARE NEEDED FOR YOUR ROLE?

Enthusiasm and passion!! That's all really.

As I mentioned earlier, you can never have enough knowledge when it comes to teaching music. The music world is changing all the time and so the needs of your pupils change all the time too.

USEFUL SUBJECTS TO CONSIDER STUDYING AT SCHOOL

Music (obviously) – don't limit yourself though. Try lots of instruments and take your time to find the one you really enjoy. If you want to play more than one then that's great too. However, you must put in the time and effort to be as good as you can possibly be. A very clever once said 'Practice makes perfect' and it still holds true today. You achieve nothing without hard work.

English and Communication – In my job I have to write a lot of reports so good English skills are a must!!

Any creative or expressive arts subject is useful as they all lead to performance skills that are useful.

FURTHER/HIGHER EDUCATION COURSES TO CONSIDER

University of Glasgow and University of Aberdeen offer good courses for secondary school teaching courses.

The Royal Schools of Music are excellent centres of study if you have reached such a high standard that it's performance that you want to focus on

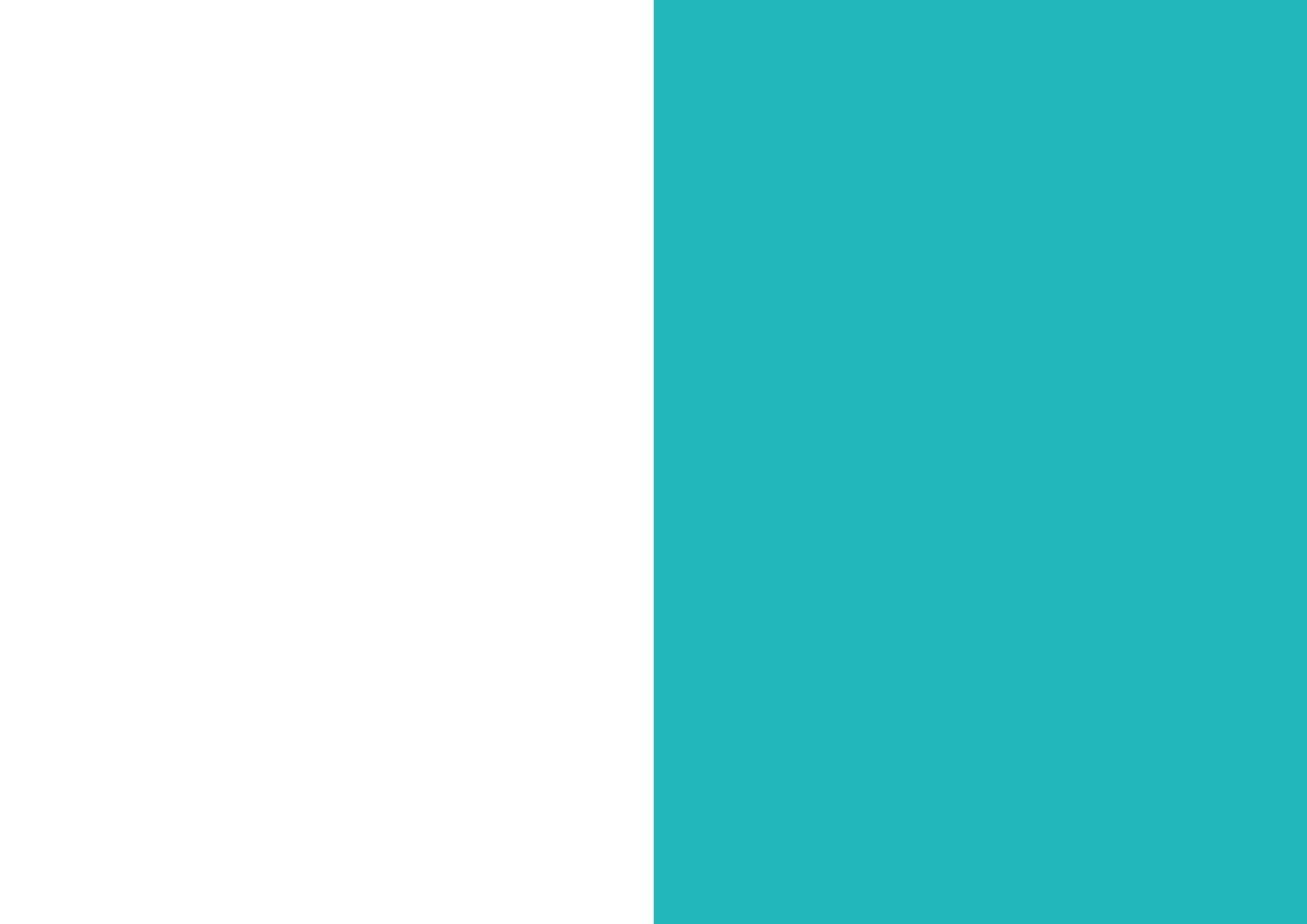
Local further education colleges offer excellent courses in a variety of subjects that can be excellent stepping stones into higher education or if you just want to enjoy the expressive arts.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WANTING TO WORK IN THIS SECTOR?

Don't be self-limiting, try as many different experiences as you can and try to keep learning!!

Work hard and enjoy yourself. If you enjoy your job it never feels like you have to work!!!





CREATIVEPATHWAYS

CAREERS WITHIN **DUNDEE'S CREATIVE SECTOR**

For more information regarding Creative Pathways
or the Dundee Creative Learning Network please contact:

Kenny Christie
Education Support Officer
Dundee City Council, Children & Families Service
Music Centre
1a West Bell Street
DUNDEE
DD1 1EX

Tel: 01382 434957
email: kenny.christie@dundeecity.gov.uk