BUILDING CREATIVE CAREER PATHWAYS FOR YOUTH

A Field Scan for Los Angeles County

April 2019

Los Angeles County Arts Commission

LOS ANGELES COUNTY artsed COLLECTIVE

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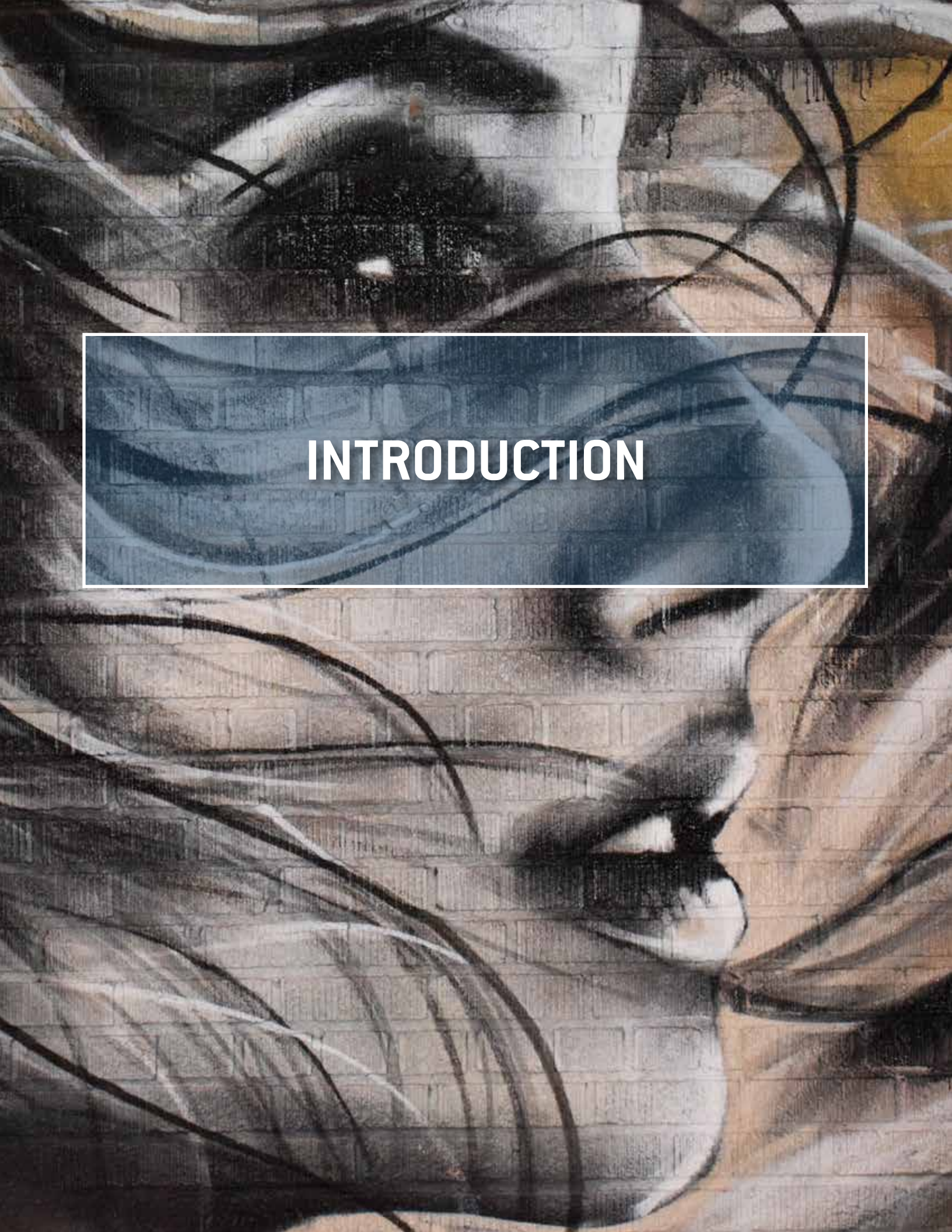


INTRODUCTION

INTRODUCTION

For many people, *Los Angeles* is synonymous with *Hollywood*, and in many ways the data bear this out. The creative industries are a critical part of the region's economy, with film and digital media making up the lion's share of career opportunities. Among large cities in the US, Los Angeles County (LA County) ranks first in the number of independent artists and in the number of arts, cultural and entertainment firms.[1]

Still, the creative industries are much broader than just the entertainment industry, and they are made up of many different jobs in twelve different sectors that require a wide range of skills. What are the career pathways to those jobs? How do young people find their way in the door?

LA County is an incredibly rich and diverse county in both socioeconomic status and cultural heritage. As such, there is a very diverse population of young people entering into the workforce, and as they do this, many experience barriers spanning across age, socioeconomic class, and race. The population of LA County is 27 percent White, while employees in the creative industries are predominantly White. Why the glaring statistical disconnect? What barriers do young people of color, youth from low-income communities, youth who are LGBTQ or disabled face in landing jobs and making a career in the creative industries? What opportunities can the creative industries offer to current and former foster youth as they make their way into adulthood? How can youth on probation access jobs where they put their creativity to work? What resources and services are needed to ensure that everyone in LA County has access to those jobs?

This report begins to answer those critical questions.

BACKGROUND/PURPOSE

In April 2017, the LA County Board of Supervisors approved a motion for the Arts Commission to begin implementing several recommendations that emerged from the eighteen-month Cultural Equity and Inclusion Initiative (CEII).[2] Among these recommendations is Creative Career Pathways for Youth (CCPY), an initiative to develop pathways that prepare youth for careers in the arts and creative industries, including work-based learning (WBL) and leadership opportunities. These pathways should ensure access for youth of color, youth who are LGBTQ, disabled, current and former foster youth, on probation, or from low-income households, as well as others who experience barriers to participation in the workforce.[3] This initiative is to be coordinated with the Entertainment and Information Technology sector strategy being implemented under the Regional Workforce Development Plan 2017-2020. **Building Creative Career Pathways for Youth: A Field Scan for Los Angeles County** is a critical step in pursuing CCPY, identifying existing pathways and programs already serving LA County Youth ages 14 to 24, especially those who face barriers to work. Through labor market analysis, review of the literature, and stakeholder engagement, the authors identified four types of creative career pathway programs and related services, identified barriers, challenges, and opportunities, and developed recommendations for implementation and improvement, which are presented in this report.

[1] National Center for Arts Research Vibrancy Index IV (June 2018), http://mcs.smu.edu/artsresearch2014/arts-vibrancy-2018.

[2] Los Angeles County Arts Commission. *Cultural Equity and Inclusion Initiative: Strengthening Diversity, Equity and Inclusion in the Arts and Culture Sector for All Los Angeles County Residents.* (2017). Retrieved from: https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf.

[3] Solis, Hilda and Sheila Kuehl. Board Motion. *Los Angeles County Cultural Equity and Inclusion Initiative.* April 4, 2017. http://file.lacounty.gov/SDSInter/bos/supdocs/112750.pdf.

METHODOLOGY

The following study was written to answer several research questions about opportunities for youth to enter into and advance in creative career pathways:

- What data about career pathways to the arts is available?
- What are the existing pathways to prepare youth to work in the arts and creative industries?
- What barriers to employment in the arts and creative industries do youth commonly face?
- Of those barriers, which are unique to the arts and creative industries?
- What kinds of programs exist or have existed in the past to prepare youth to work in the arts and creative industries? In what ways have those programs succeeded or failed?
- What are the major expenses for these programs, and how much do they generally cost per participant?
- What are typical outcomes used to measure the impact of programs that prepare youth to work in the arts and creative industries?
- What opportunities exist to create new pathways for youth to work in the arts and creative industries?
- What online resources are available to youth interested in careers in the arts and creative industries?

The researchers began with a labor market analysis of the twelve industries that make up the creative economy in LA County, then reviewed the current literature exploring LA County's arts and creative industries. Key among them were *The Otis Report on the Creative Economy*, the nonprofit artworxLA's recently released "Creative Career Pathways Scan: Los Angeles' Opportunity Youth and the Creative Economy," Los Angeles County Arts Commission's (LACAC) *Strengthening Diversity, Equity and Inclusion in the Arts and Culture Sector for All Los Angeles County Residents*, and *A Portrait of Los Angeles County* from the Social Science Research Council. For a complete list of additional reading, see Appendix E. While the initial literature review was not intended to fully answer the questions listed above, researchers employed the review to identify which answers are readily available and to establish a foundation for further research.

To gather first-hand insights into the research questions, researchers conducted four focus groups and hosted more than 60 phone or in-person interviews with LA County youth and creative industry stakeholders, including arts organizations, workforce development experts, educators, city and county leaders, and creative industry employers.

Each focus group lasted approximately 90 minutes, while one-on-one interviews ranged from 30 to 60 minutes. Researchers started with a standard protocol when conducting interviews but allowed conversations and questions to evolve naturally in order to capture the nuance of each organization or initiative. Each question that was asked to focus group and interview participants was written to avoid "leading" questions, or provide any indication that researchers held a certain hypothesis around anticipated responses. During focus groups and interview sessions, researchers took typed notes and whenever possible recorded conversations with audio equipment (with participants' permission) to ensure that detail and context were properly captured and not lost.

Limitations

The intent of this report is not to provide a comprehensive list of career pathways or pathway-related programs—the more than 60 stakeholders interviewed or engaged in focus groups are only a sample of the organizations, educational institutions, and businesses providing arts education and career development services for the creative industries. In its Creative Career Pathway Scan, artworxLA notes that it identified over 130 organizations that are assisting "vulnerable youth" as they explore career pathways

in the creative industries.[4] This current field scan explores a broader population (all youth ages 14-24); there are certainly many other programs this research has not yet uncovered.

TERMINOLOGY

For the purposes of this report, the following definitions are used:

Career Pathway: A combination of rigorous and high-quality education, training, and supportive services that align with the skill needs of industry and prepare individuals to be successful in post-secondary education and/or the workplace.[5] Career pathways include multiple programs and institutions.

Program: A course, service, or initiative designed to help individuals earn industry-recognized credentials, gain access to more flexible education and training, and attain market-identifiable skills that can transfer into work.[6]

Institution: The organization, school, or company that houses and administers programs. One institution may offer several programs.

Opportunity Youth: Adolescents and young adults (16-24 years in age), who are disconnected from education and the workforce and lack the necessary support networks - social, financial, and familial - that allow them to participate in activities or opportunities that would enable them to succeed. According to *The Measure of America Series: A Portrait of Los Angeles County 2017-2018*, the county has 153,457 residents who meet these criteria.[7] Opportunity youth may be homeless; have grown up in poverty; be immigrants or children of immigrants; have experienced the juvenile and/or criminal justice system; identify as lesbian, gay, bisexual, or transgender; have special education needs; and/or be parents.[8]

This report has four main sections. The first section defines creative occupations through data, presenting the size and scope of employment in the creative industries in LA County. The second shows the many pathways into creative jobs, organized into a typology of programs and services. The third identifies major challenges and barriers to employment in the creative industries faced by certain groups of young people, especially youth of color, youth who are LGBTQ, disabled, current and former foster youth, on probation, or from low-income households. The final section offers a series of recommendations for changing systems, improving existing programs, and creating new programs, all of which can help reduce those barriers and help young people overcome them in a way that improves diversity, equity, and inclusion in the creative industries and connects one of LA County's greatest assets – our diverse young people – to employers.

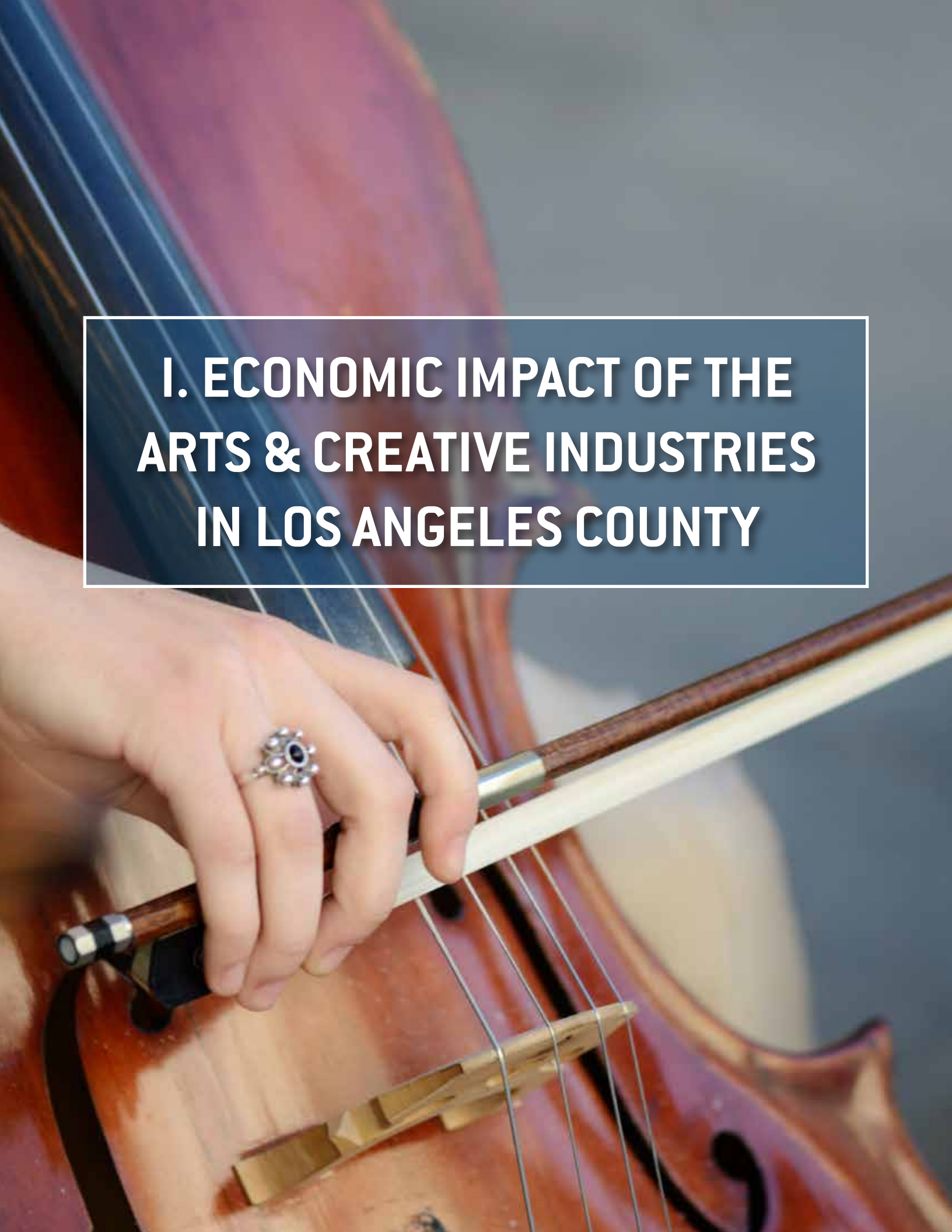
[4] artworxLA, ELEVATE Project. *Creative Career Pathways Scan: Los Angeles' Opportunity Youth and the Creative Economy.* October 2018.

[5] This definition is adapted from The United States Department of Labor Employment and Training Administrations' *Career Pathways Toolkit: An Enhanced Guide and Workbook for System Development*: https://careerpathways.workforcegps.org/resources/2016/10/20/10/11/Enhanced_Career_Pathways_Toolkit.

[6] Ibid.

[7] Measure of America. *A Portrait of Los Angeles County.* November 2017. Retrieved from: http://www.measureofamerica.org/los-angeles-county/.

[8] artworxLA, *Creative Career Pathways Scan*.



I. ECONOMIC IMPACT OF THE ARTS & CREATIVE INDUSTRIES IN LOS ANGELES COUNTY

I. ECONOMIC IMPACT OF THE ARTS & CREATIVE INDUSTRIES IN LOS ANGELES COUNTY

CURRENT LANDSCAPE

The benchmark analysis of the creative economy in LA County and California is *The Otis Report on the Creative Economy*[9] (the Otis Report), which was used as a starting point for this field scan. The Otis Report is maintained on a regular basis by the Otis College of Art and Design. The study examines 12 creative industries and 57 industry subsectors.

ECONOMIC IMPACT SUMMARY

Category	LA County
Creative Industry Direct Jobs	399,500
Direct Creative Industries Employees as % of Wage & Salaried Workforce	10.5%
Creative Industries Total Jobs Impact	699,600
Total Creative Industries Impact as % of Wage & Salaried Workforce	18.5%
Creative Industries Contribution to Gross Regional Product (GRP)	$742 B
Number of Creative Industry Self-employed	154,130
Creative Industry Self-employed Sales Receipts	$7.4 B

Table 1: 2018 Otis Report

Economic impact analyses are not only helpful for demonstrating employment opportunities within a given sector. These studies also demonstrate the overall economic potency of a sector in terms of output, job creation and tax revenue creation within the economy at large. These broader impacts occur through a combination of economic activities including supply-chain spending of the creative industries as well as the household spending of creative workers on local goods and services. As depicted in Table 1, the 2018 Otis Report finds that 399,500 workers were employed in creative industries and occupations in 2016, providing $36.7 billion in labor income. These workers compose 10.5% of the county's workforce. Including direct, indirect, and induced employment, the creative sector is responsible for 699,600 jobs and $53.5 billion in labor income, equivalent to 18.5% of the county's workforce. These statistics amount to a substantive impact on LA County. Direct employment in creative industries is larger than the Manufacturing sector and the Hospitality industry. Were the total jobs impact of creative industries an industry sector, it would be the second largest sector in LA County's economy, outranking Government and Retail Trade and falling just behind Health Care & Social Assistance.

In addition to salaried work is self-employment, which is common in the creative industries and notoriously difficult to quantify. The Otis Report estimates 154,130 self-employed creative workers, which are responsible for a $7.4 billion direct increase in economic activity.[10] Self-employed workers are particularly concentrated in a handful of industries. Visual & Performing Arts Providers, Communication Arts, and Entertainment account for 8 out of 10 self-employed creative workers. The Entertainment industry is particularly significant due to its alignment with the LA County Board of Supervisors' prioritization of the Entertainment and Info Tech sector.[11]

[9] Mitra et al., *Otis Report.*

[10] The Otis Report is careful to note that wage and salaried workers and self-employed workers are not additive to arrive at a total workforce statistic because many of the self-employed also hold full- and part-time jobs.

[11] Los Angeles County Workforce Development Board, *Los Angeles County Workforce Development Board 2017-2020 Local Area Plan: Business Engagement, Program Alignment & Skills Building Creating Pathways to the Middle Class. 2017*. Retrieved from: https://workforce.lacounty.gov/wp-content/uploads/2017/03/Revised-Los-Angeles-County-Local-Plan3-9-17.pdf.

The Otis Report defined 12 creative industries that "depend on individual creativity to generate employment and wealth,"[12] which are listed in Figure 1.

In Southern California, the creative economy is dominated by four industries. In 2016, Entertainment was the largest employing sector (41% of jobs), followed by Fashion (21%); Visual & Performing Arts Providers (9%); and Publishing & Printing (9%). Over the period of 2011 to 2016, employment in the creative industries expanded by 12.9%. Certain industries led the way in terms of job growth rates including Digital Media, Fine & Performing Arts Schools, and Architecture & Interior Design. Conversely, only Publishing & Printing experienced net job losses over this period.

Looking forward from 2016 to 2021, the Otis Report forecasts continued employment expansion for creative industries at the rate of 8.2%, which would boost direct employment to 432,200. The largest gains are projected to be Entertainment; Visual & Performing Arts; and Fashion. All told, these three industries will account for over 90% of forecasted job gains.

Other reports have also addressed the impact of arts on the local economy. For example, according to the US Department of Commerce, in 2015 4.2% of the nation's GDP was attributed to arts and cultural production, an amount that exceeds both the transportation and agriculture sectors.[13] This percentage is even larger when zeroing in on LA County where according to the latest Otis Report, one in seven jobs are generated by the creative economy.[14]

RELATED INDUSTRIES AND OCCUPATIONS

The primary purpose of the Otis Report is to quantify the full breadth of economic impacts of creative industries. Though it touches on workforce, it primarily focuses on employment by industry and it

[12] Mitra et al., *Otis Report*.

[13] US Department of Commerce, *Arts and Cultural Production Satellite Account, US and States 2015*. March 2018. Retrieved from https://www.bea.gov/news/2018/arts-and-cultural-production-satellite-account-us-and-states-2015.

[14] Mitra et al., *Otis Report.*

THERE ARE A TOTAL OF 399,500 CREATIVE INDUSTRY WAGE AND SALARY EMPLOYEES

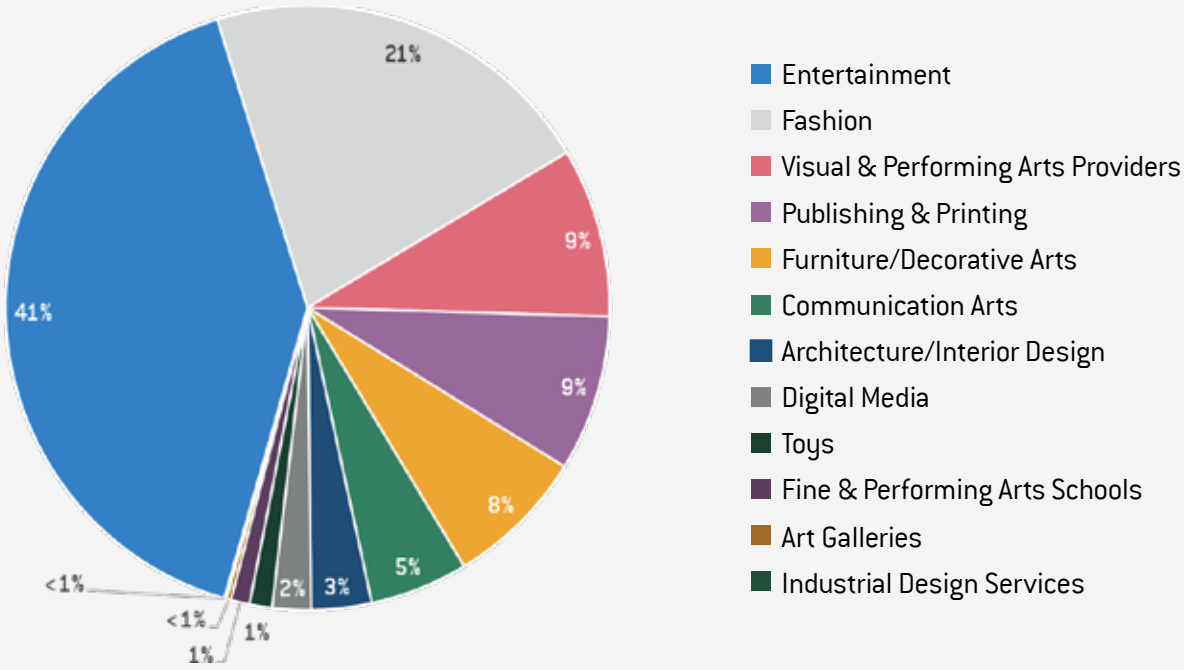


Figure 1: Creative Industry Wage & Salary Employees (Otis Report, 2018)

does not extensively address career pathways and advancement opportunities available to creative and artistic workers. Furthermore, it was not produced to address the level of employment for artistic workers in "non-creative" enterprises. For example, a graphic designer who works for a real estate company would not be quantified within the Otis Report rubric. At the same time, a non-creative occupation in a creative industry such as an accountant working for a publishing house is included in the Otis statistics. This field scan more narrowly focuses only on creative occupations in the creative industries.

The 2018 Otis Report identifies 76 creative occupations for which employment is quantified for LA County. This categorization includes not just artistic workers but workers whose innovative and creative capacities are used extensively at their place of employment. Hence, jobs that are creative but not artistic, per se, are included in this definition, such as Marketing Directors and Advertising Sales Agents.

In one sense, this categorization seems to be overly broad since many of the identified occupations utilize artistic skills only peripherally. On the other hand, the explicit purpose of this effort is to help young people find pathways into creative industries, including both artistic and non-artistic roles within those industries. To help narrow this list, a subset of "artistic-creative" occupations[15] identified by the National Endowment for the Arts (NEA) was used. While the NEA's narrow list is helpful for understanding the unique employment opportunities, skill sets and educational pathways for artistic-creative occupations, Otis's broader list is helpful for exploring a wider range of educational and employment opportunities for young people with interest in the arts. To resolve this difference, the authors quantify data for both groups of occupations in this report. After some adjustments of these lists to current occupational categorization standards the authors arrived at 25 artistic-creative occupations and 45 other creative occupations for a total of 70 creative occupations.[16]

LOS ANGELES CREATIVE ECONOMY OCCUPATIONS OVERVIEW

Creative Occupations Overview

Combining self-employed and wage and salary employed workers is difficult because different federal data sources are responsible for tabulating these cohorts of workers. In cases where an individual has a full- or part-time job and spends off-work hours pursuing a self-employment opportunity, they will be counted multiple times in these data sets. As a solution to these challenges, the authors utilized a proprietary data source called Economic Modeling Specialists, Inc. (Emsi) which combines and harmonizes data from a host of federal government sources. Hence, the employment counts listed by occupation should be seen as nearly comprehensive, excluding only workers who are not reporting their earnings to the IRS.

According to Emsi data, employment within the Otis creative occupations comprises 8.5% of all employment in Los Angeles, for a total of 432,452 wage and salaried and self-employed workers. It is important to note, however, that some of the highest occupations in this group with the largest numbers of workers can be found across a diverse group of industries. In fact, most of the employment is outside of the creative industry sectors. For example, General & Operations Managers composes 16.1% of all employment for the group and is predominantly staffed in Local Government, Corporate Offices, and Restaurants. Some of the highest wage positions in the group of creative occupations include Software Developers, Systems Software; General & Operations Managers; and Software Developers, Applications.

[15] The NEA reports this list of occupations in various research publications conducted over the past ten years, including this post: https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-1/artist-occupations.

[16] Due to lack of available data, the primary data source for this study, Emsi, collapses the numerous Postsecondary Teacher occupations that the Otis Report identifies as creative into a single category called "Postsecondary Teachers."

Table 2 identifies all creative occupations according to the artistic-creative occupations and other creative occupations groups. For simplicity, the table only displays 2017 employment, while a more detailed version of this table in Appendix B provides employment change and earnings data.

ALL CREATIVE OCCUPATIONS EMPLOYMENT SUMMARY

Standard Occupational Classification (SOC)	Description	2017 Employment	Artistic-Creative Occupation	Other Creative Occupation
11-1021	General and Operations Managers	74,521		X
25-1099	Postsecondary Teachers	50,680		X
27-2012	Producers and Directors	26,242	X	
11-2022	Sales Managers	19,161		X
15-1132	Software Developers, Applications	17,734		X
27-1024	Graphic Designers	15,929	X	
15-1133	Software Developers, Systems Software	14,158		X
27-4032	Film and Video Editors	13,798		X
27-2011	Actors	13,744	X	
27-3043	Writers and Authors	12,996	X	
27-2042	Musicians and Singers	12,055	X	
27-4011	Audio and Video Equipment Technicians	10,501		X
27-4021	Photographers	9,013	X	
41-3011	Advertising Sales Agents	8,755		X
27-3031	Public Relations Specialists	8,663		X
27-3041	Editors	7,442		X
27-4099	Media and Communication Equipment Workers, All Other	7,400		X
27-4031	Camera Operators, Television, Video, and Motion Picture	6,971		X
27-3099	Media and Communication Workers, All Other	6,902		X
27-1014	Multimedia Artists and Animators	6,876	X	
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	5,507		X
27-1011	Art Directors	5,466	X	
27-1025	Interior Designers	5,309	X	
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	5,235	X	
17-1011	Architects, Except Landscape and Naval	5,174	X	

Table 2: Emsi, 2018 Q2

ALL CREATIVE OCCUPATIONS EMPLOYMENT SUMMARY (CON'T)

Standard Occupational Classification (SOC)	Description	2017 Employment	Artistic-Creative Occupation	Other Creative Occupation
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	4,960	X	
27-1022	Fashion Designers	4,723	X	
17-3011	Architectural and Civil Drafters	4,227		X
27-4014	Sound Engineering Technicians	4,168		X
43-4121	Library Assistants, Clerical	4,003		X
51-7011	Cabinetmakers and Bench Carpenters	3,430		X
25-4031	Library Technicians	3,281		X
27-1026	Merchandise Displayers and Window Trimmers	2,895	X	
25-4021	Librarians	2,891		X
27-2041	Music Directors and Composers	2,863	X	
27-1027	Set and Exhibit Designers	2,673	X	
27-4012	Broadcast Technicians	2,601		X
51-9071	Jewelers and Precious Stone and Metal Workers	2,286		X
27-1012	Craft Artists	2,225	X	
27-1021	Commercial and Industrial Designers	2,165	X	
27-3022	Reporters and Correspondents	2,084		X
51-6052	Tailors, Dressmakers, and Custom Sewers	1,868		X
39-5091	Makeup Artists, Theatrical and Performance	1,731		X
51-6051	Sewers, Hand	1,564		X
27-3042	Technical Writers	1,516		X
11-2011	Advertising and Promotions Managers	1,448		X
27-3011	Radio and Television Announcers	1,435	X	
27-3012	Public Address System and Other Announcers	1,287	X	
27-1029	Designers, All Other	1,233	X	
27-1023	Floral Designers	1,136	X	
51-6092	Fabric and Apparel Patternmakers	1,016		X
39-3092	Costume Attendants	994		X
49-2097	Electronic Home Entertainment Equipment Installers and Repairers	797		X
51-9151	Photographic Process Workers and Processing Machine Operators	726		X
25-4013	Museum Technicians and Conservators	685		X
27-2031	Dancers	587	X	

Table 2: Emsi, 2018 Q2

ALL CREATIVE OCCUPATIONS EMPLOYMENT SUMMARY (CON'T)

Standard Occupational Classification (SOC)	Description	2017 Employment	Artistic-Creative Occupation	Other Creative Occupation
17-1012	Landscape Architects	582		X
43-9031	Desktop Publishers	569		X
27-1019	Artists and Related Workers, All Other	545	X	
51-9123	Painting, Coating, and Decorating Workers	532		X
49-9063	Musical Instrument Repairers and Tuners	446		X
25-4012	Curators	401		X
27-3021	Broadcast News Analysts	387		X
25-9011	Audio-Visual and Multimedia Collections Specialists	373		X
49-9061	Camera and Photographic Equipment Repairers	339		X
51-9194	Etchers and Engravers	315		X
25-4011	Archivists	312		X
27-2032	Choreographers	198	X	

Table 2: Emsi, 2018 Q2

Artistic-Creative Occupations Overview

As noted in the prior section, the 25 artistic-creative occupations are a subset of the 70 creative occupations. Any statistics focused on this group, therefore, should be seen as part of the creative occupations.

As of 2017, artistic-creative occupations account for 146,965 jobs in LA County according to Emsi, which is equivalent to 2.9% of wage and salaried and self-employed jobs in the region. Wages span from $14.80/hour at the entry level to $70.83/hour at the experienced level, and the median for all occupations in the group is $24.49/hour. The typical entry level of education of these occupations is fairly high, with two-thirds requiring a bachelor's degree, and an additional 9% requiring some college experience.

As indicated by the Otis Report, the Entertainment industry clearly plays a large role in providing opportunities for creative careers in LA County. As Figure 2 demonstrates, within the top five largest occupational opportunities are Producers and Directors, Actors, and Musicians and Singers. Other significant sources of employment include Writers and Authors, Photographers, Multimedia Artists and Animators, and Art Directors.

DISTRIBUTION OF ARTISTIC-CREATIVE EMPLOYMENT IN 2017

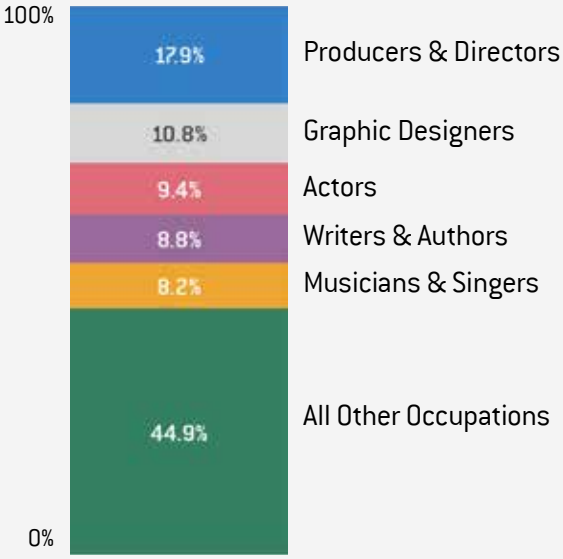


Figure 2: Emsi 2018 Q2

> Both groups are exceeding benchmarks for the regional economy, in general, as all jobs in LA County are projected to grow by 5.1%, and workforce-wide median earnings are $21.43/hour.

Comparing the 25 artistic-creative occupations to the 45 other creative occupations shows that projected growth is higher among the artistic-creative occupations than all creative occupations (5.8% compared to 5.4%). However, median earnings are higher for the other creative occupations than the artistic-creative occupations ($34.21/hour compared to $25.49/hour). Both groups are exceeding benchmarks for the regional economy, in general, as all jobs in LA County are projected to grow by 5.1%, and workforce-wide median earnings are $21.43/hour.

Table 3 below contains some basic information about jobs and earnings in the artistic-creative occupations.

(CON'T)

LABOR MARKET DEMAND, ARTISTIC-CREATIVE OCCUPATIONS

SOC	Description	2017 Jobs	2012 - 2017 % Change	2017 - 2022 % Change	Median Hourly Earnings
27-2012	Producers and Directors	26,242	14.3%	11.6%	$43.34
27-1024	Graphic Designers	15,929	4.2%	0.5%	$21.16
27-2011	Actors	13,744	10.0%	7.2%	$20.94
27-3043	Writers and Authors	12,996	10.6%	5.6%	$19.16
27-2042	Musicians and Singers	12,055	8.0%	4.8%	$18.06
27-4021	Photographers	9,013	14.9%	9.4%	$17.29
27-1014	Multimedia Artists and Animators	6,876	10.8%	7.9%	$31.43
27-1011	Art Directors	5,466	9.0%	4.1%	$33.18
27-1025	Interior Designers	5,309	5.8%	2.2%	$21.80
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	5,235	6.5%	3.3%	$11.23
17-1011	Architects, Except Landscape and Naval	5,174	18.4%	6.4%	$33.99
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	4,960	10.9%	6.8%	$20.09
27-1022	Fashion Designers	4,723	2.4%	(-1.1%)	$32.01
27-1026	Merchandise Displayers and Window Trimmers	2,895	0.9%	1.4%	$12.98
27-2041	Music Directors and Composers	2,863	4.8%	4.6%	$17.62
27-1027	Set and Exhibit Designers	2,673	10.5%	7.6%	$24.34
27-1012	Craft Artists	2,225	7.4%	3.4%	$7.03

Table 3: Emsi, 2018 Q2

LABOR MARKET DEMAND, ARTISTIC-CREATIVE OCCUPATIONS (CON'T)

SOC	Description	2017 Jobs	2012 - 2017 % Change	2017 - 2022 % Change	Median Hourly Earnings
27-1021	Commercial and Industrial Designers	2,165	3.6%	(-1.5%)	$28.54
27-3011	Radio and Television Announcers	1,435	(-3.5%)	4.3%	$21.48
27-3012	Public Address System and Other Announcers	1,287	(-6.8%)	3.7%	$18.92
27-1029	Designers, All Other	1,233	10.6%	4.9%	$33.20
27-1023	Floral Designers	1,136	(-21.9%)	(-10.7%)	$11.42
27-2031	Dancers	587	(-13.0%)	3.5%	$16.96
27-1019	Artists and Related Workers, All Other	545	7.7%	2.8%	$15.12
27-2032	Choreographers	198	(-14.5%)	4.1%	$24.09
	Grand Total	**146,965**	**9.1%**	**5.8%**	**$25.49**

Table 3: Emsi, 2018 Q2

GEOGRAPHIC DISTRIBUTION OF ARTS EMPLOYMENT

All Creative Jobs Geographic Distribution

Creative employment in LA County has a few hot spots. Most prominent within the county are the Westside and Central LA regions, including the City of Los Angeles, Culver City, and Santa Monica.[17] Certain cities in other parts of the county have considerable creative employment as well, including Burbank, Long Beach, and Pasadena. Considering both population and employment data, there are some geographic areas offering much less opportunity in creative employment in proportion to their populations. Larger cities with the greatest disparity between population and creative employment include Palmdale, Lancaster, Whittier, and Inglewood. The City of Long Beach, although hosting among the largest number of creative workers, also makes this list because the concentration of creative jobs is lower than expected based on the size of its population. Furthermore, though individual ZIP Code populations are smaller, the communities within the Eastside, South LA, and

Southeast LA are also relatively low on creative employment opportunities.

The maps presented on the following pages are helpful for visual comparison but not for analysis by individual city. Therefore, to ease the process of comparing employment to population data by geographic area, the Appendix B contains a table comparing these data. Please note that the data in these maps and Appendix B are according to ZIP code, rather than city boundaries. Therefore, a few geographic boundaries stretch into the adjacent Ventura County.

[17] The "regions" noted in this section of the report are based on the Mapping LA Neighborhoods project by the Los Angeles Times. Retrieved from: http://maps.latimes.com/neighborhoods/.

ALL CREATIVE JOBS GEOGRAPHIC DISTRIBUTION

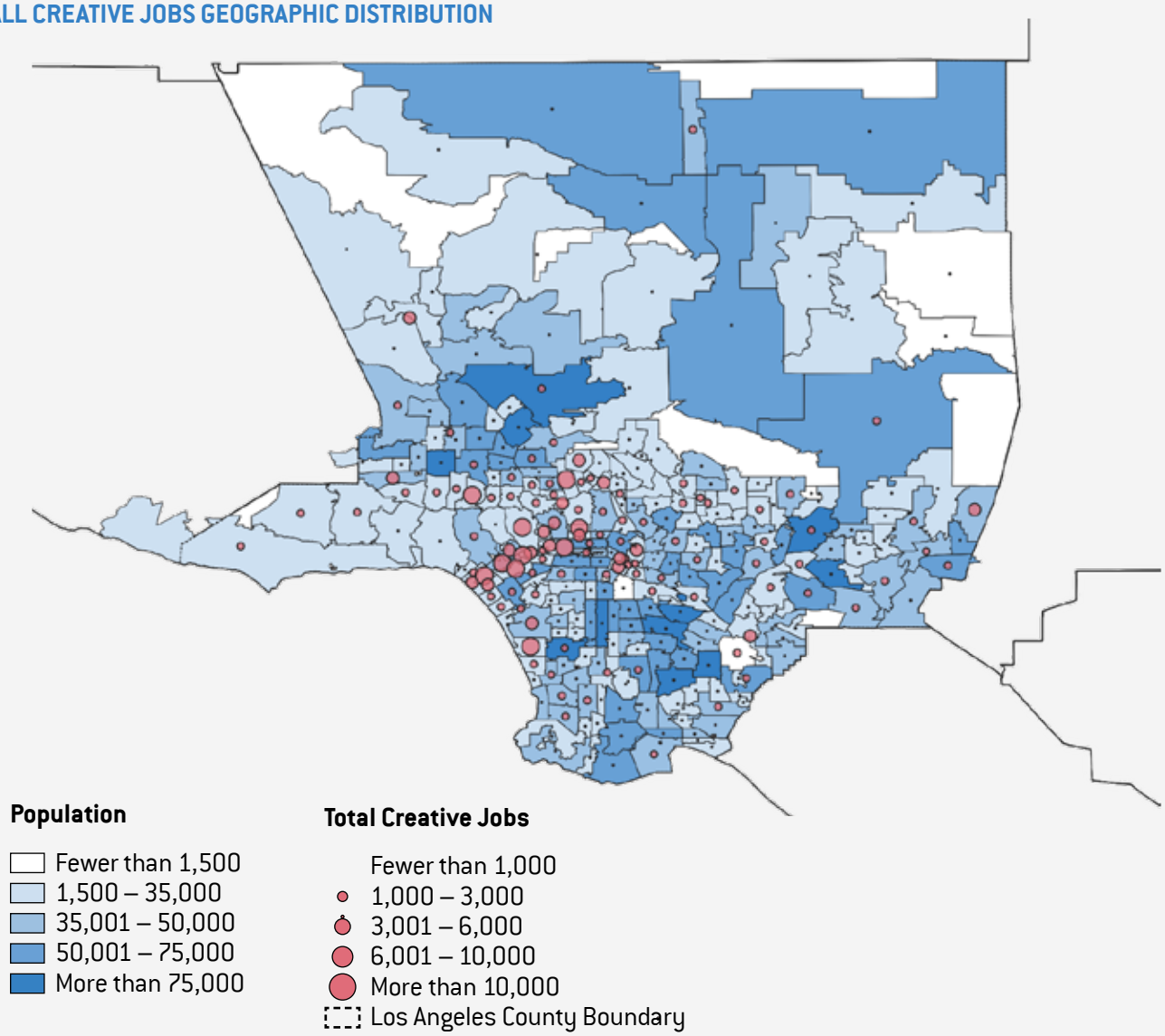


Figure 3: By ZIP Code (TPMA & Emsi 2018 Q2)

AREAS OF OPPORTUNITY FOR DIRECTED SERVICES

Key areas for directed services include the following:

- Palmdale
- Lancaster
- Whittier
- Inglewood
- Long Beach

Artistic-Creative Jobs Geographic Distribution

Geographically, artistic-creative employment within LA County is highly clustered in the same Westside and Central LA areas, particularly in cities such as Los Angeles, Culver City, Santa Monica and Beverly Hills (Figure 4). Located in the San Fernando Valley, Burbank also offers a large number of artistic-creative employment opportunities. Considering the overlap between creative occupations and artistic-creative occupations, it is not surprising that the

ARTISTIC-CREATIVE JOBS GEOGRAPHIC DISTRIBUTION

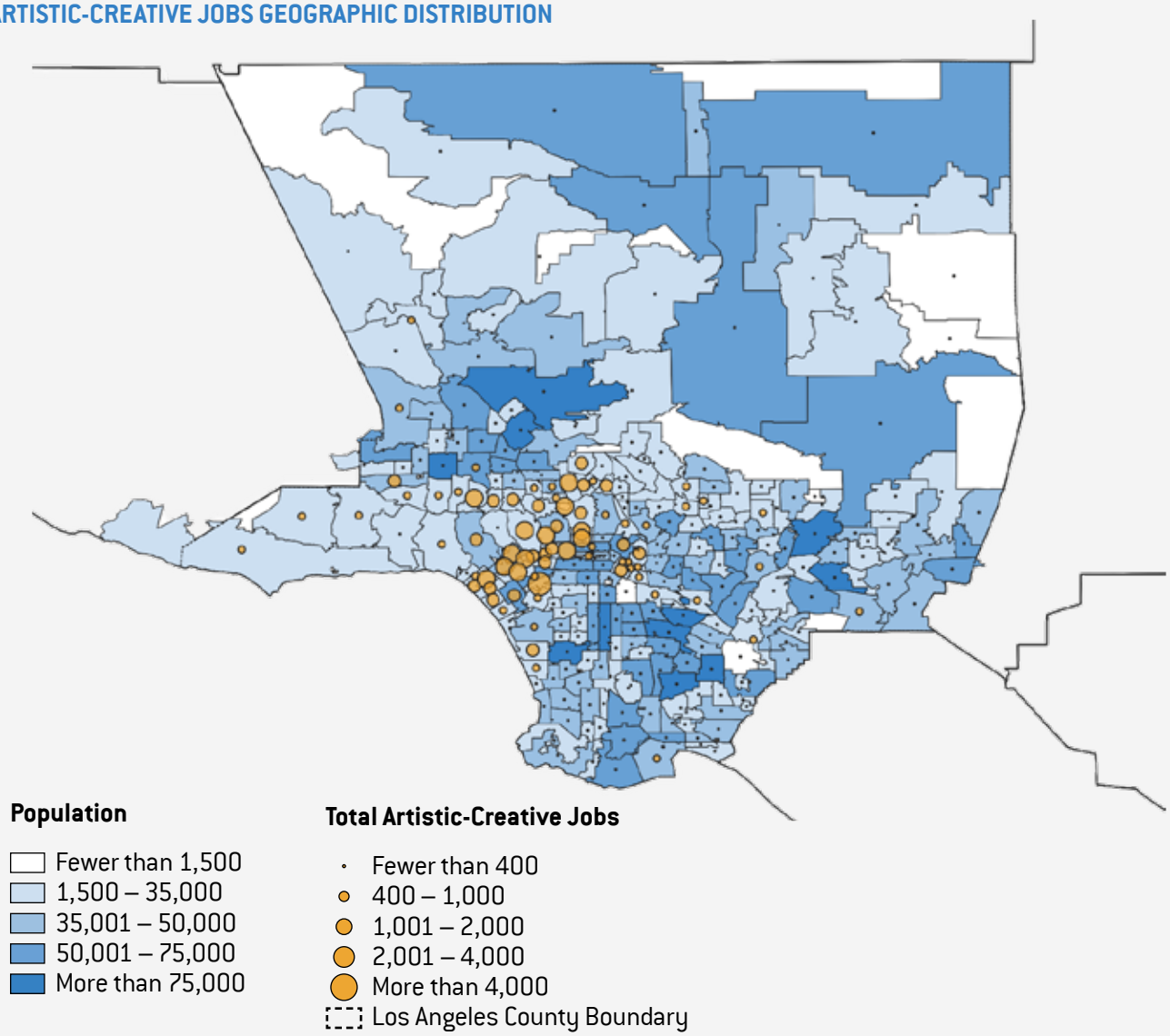


Figure 4: By ZIP Code (TPMA & Emsi 2018 Q2)

list of cities with considerable disparities between population and employment is also similar. Leading the list of places with large population centers but relatively low employment opportunities for artistic-creative workers are Long Beach, Lancaster, Whittier, Palmdale, and Pomona.

The difference in geographic concentrations of jobs and population likely indicate access and inclusion challenges for LA County as a wide range of stakeholders seek to provide creative career opportunities to all residents of the region.

SELF-EMPLOYMENT CHARACTERISTICS

Perhaps more than any other type of work, creative occupations come with a variety of employment arrangements from full-time work, to gig work, to side-employment paired with full-time jobs. Given these dynamics it is important to note the likelihood that creative workers, especially artistic-creative

workers, also have second jobs or more that may be inside or outside the creative economy.

Overall for creative occupations, there are two self-employed workers for every 10 wage and salaried workers (i.e.: self-employment ratio of 0.21). The likelihood to be self-employed is decidedly higher with the artistic-creative occupations than with the other creative occupations (0.61 compared to 0.08).

Occupations most likely to provide self-employment opportunities include the following:

- Craft Artists
- Fine Artists
- Photographers

The other creative occupations with the greatest number of employees are more commonly wage and salaried positions, including the following:

- General & Operations Managers
- Sales Managers
- Software Developers, Applications

Artistic-creative occupations most likely to be directly employed in wage and salaried positions include the following:

- Fashion Designers
- Set & Exhibit Designers
- Designers, All Other

Receiving a predictable wage from a company or organization is a benefit that many artists do not have. However, career pathways may exist that utilize their creative interests and allow for greater wage and hour stability. Making a living through self-employment requires learning how to network and hustle for gigs, negotiate contracts, manage multiple simultaneous projects with multiple clients and deadlines, and surviving throughout the year on an inconsistent income stream. For people from less affluent families and communities with less to fall back on during hard times, these risks may be too daunting. As will be discussed later, this may have the effect of making occupations with significantly high self-employment out of reach for opportunity youth and others who face other kinds of barriers to employment.

For many artists, self-employment in the creative industries is better than not earning anything from their passion. There are people who do this while also maintaining full- or part-time employment elsewhere, either a non-creative job in the creative industries or a job outside the creative industries entirely. While being self-employed provides a more flexible work schedule, this is usually a second-best option. Most artists and creative people would prefer instead to make their living doing their art without having to take a "day job" to make ends meet. For more information on the relationship between self-employment and wage and salaried workers, refer to Appendix B.

EMPLOYMENT BY AGE GROUP

One of the stated goals for this project is to develop more employment opportunities for youth in creative careers, particularly youth facing barriers to work. Hence, it is helpful to consider employment options wherein workers can obtain experience and work-based learning that can propel them to other careers in creative fields. Occupations with a large number of workers under age 25 are likely to be entry-level jobs based upon the amount of experience required, though further analysis of skill, education, and experience requirements would be needed. Nonetheless, these data suggest critical points on pathways to creative careers.

Figures 5 and 6 present a snapshot of creative jobs with a high number of workers under 25. A more detailed version of these data along with total employment for each occupation are displayed in Appendix B. The artistic-creative occupations are presented first, followed by the other creative occupations.

ARTISTIC-CREATIVE OCCUPATIONS, NUMBER OF WORKERS UNDER AGE 25 BY OCCUPATION

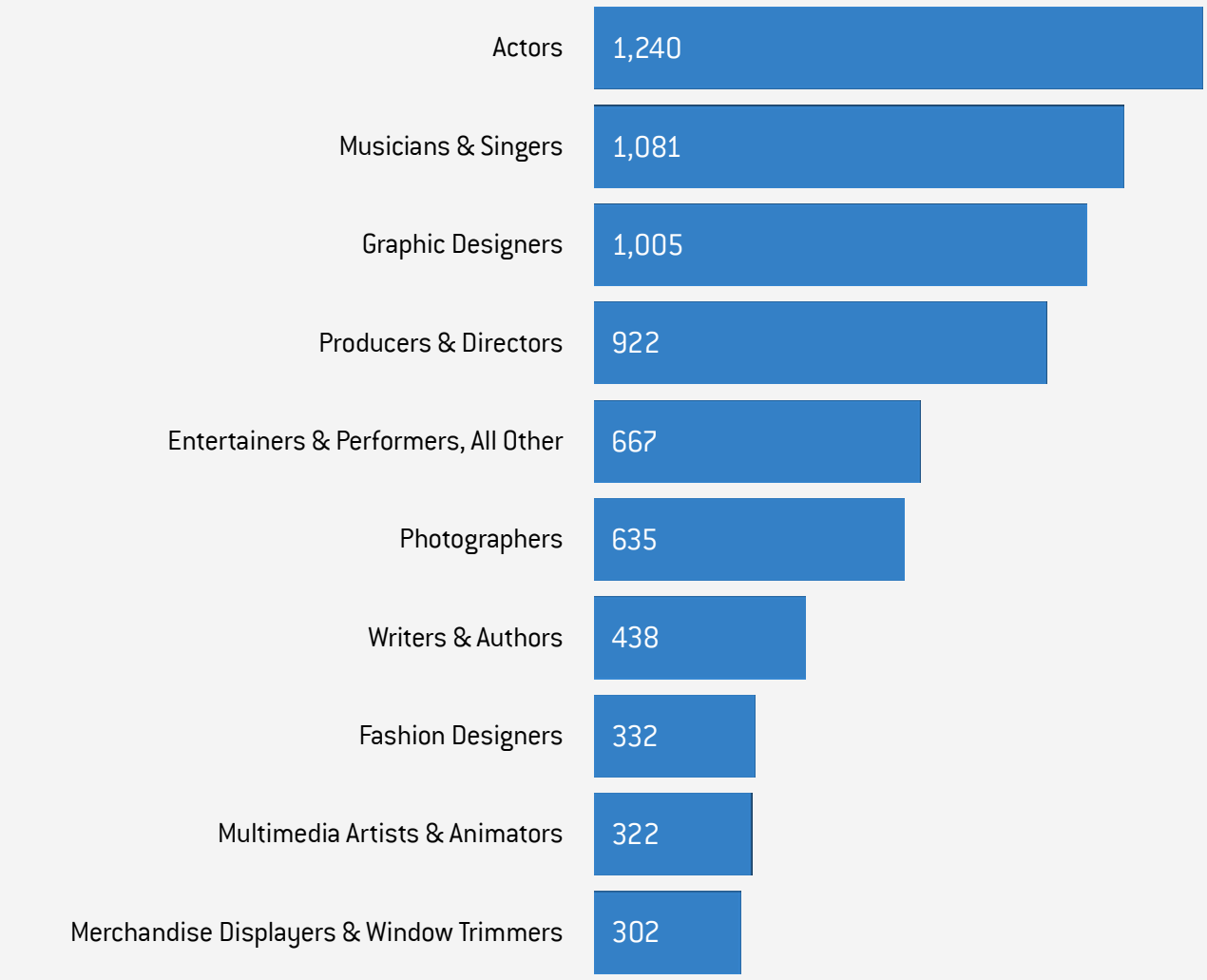


Figure 5 (Emsi, 2018 Q2)

Among the artistic-creative occupations, there are numerous categories that employ a large number of young people, some of which could be long-term career options and others that could serve as stepping stones to other creative endeavors. This is further illustrated in Appendix B, in which the full distribution of age data indicates entry-level positions could include Actors; Multimedia Artists & Animators; and Merchandise Displayers & Window Trimmers. Positions with potential longer-term employment upside include Musicians & Singers; Graphic Designers; and Producers & Directors.[18]

OTHER CREATIVE OCCUPATIONS, NUMBER OF WORKERS UNDER AGE 25 BY OCCUPATION

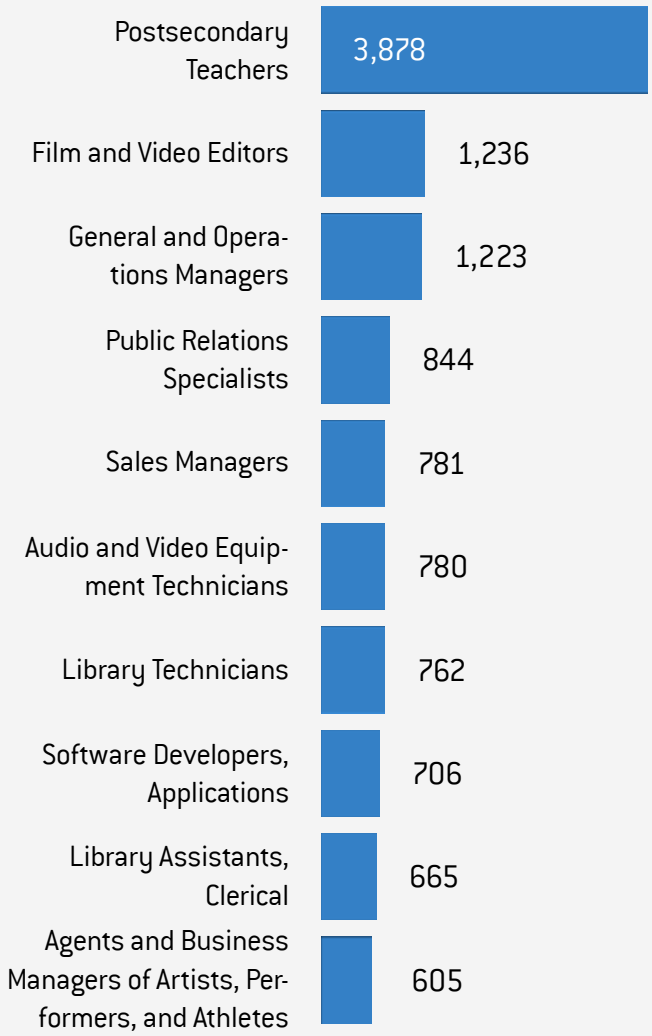


Figure 6 (Emsi, 2018 Q2)

Among other creative occupations, Postsecondary Teachers employs the largest number of workers under the age of 25. However, this occupation lumps in all postsecondary teachers, many of whom are not directly involved in creative work. A number of other occupations that could provide employment options for artistically-oriented young people are captured on this list. In terms of entry-level positions, options include Audio & Video Equipment Technicians; Library Technicians; and Library Assistants, Clerical. Mid-career or advanced career options include Film & Video Editors; Public Relations Specialists; and Sales Managers. For a more detailed illustration of age distribution data, refer to Appendix B.

Another way to explore this data is to look at the percentage of workers by age category as depicted in Figure 7 and Figure 8. This approach highlights categories that, although smaller in overall employment counts, are more statistically likely to employ younger individuals. For context within Figure 7 and 8, the total number of all workers in the given category are provided.

Among the artistic-creative occupations, Choreographers and Dancers lead the way as the most youthful occupations. Within these categories 30.3% and 28.6% of their workforces, respectively, are less than 25 years of age. However, the total number of workers in those occupations is the smallest.

Among other creative occupations, Library Technicians; Costume Attendants; and Library Assistants, Clerical are the most concentrated with workers under age 25. Film & Video Editors is a noteworthy component of this list, as this category also ranks highly in terms of job counts for people under age 25.

[18] Occupations in the first list are those with particularly low wages at the 10th and 25th percentiles, an indication that many people in these positions are, in fact, very low paid, even if some people at the highest earnings levels in those same occupations are well compensated. Such low-wage positions tend not to retain workers for a long period of time, which is why they are identified as potential stepping-stones.

ARTISTIC-CREATIVE OCCUPATIONS WITH HIGHEST PROPORTION OF YOUTH EMPLOYMENT

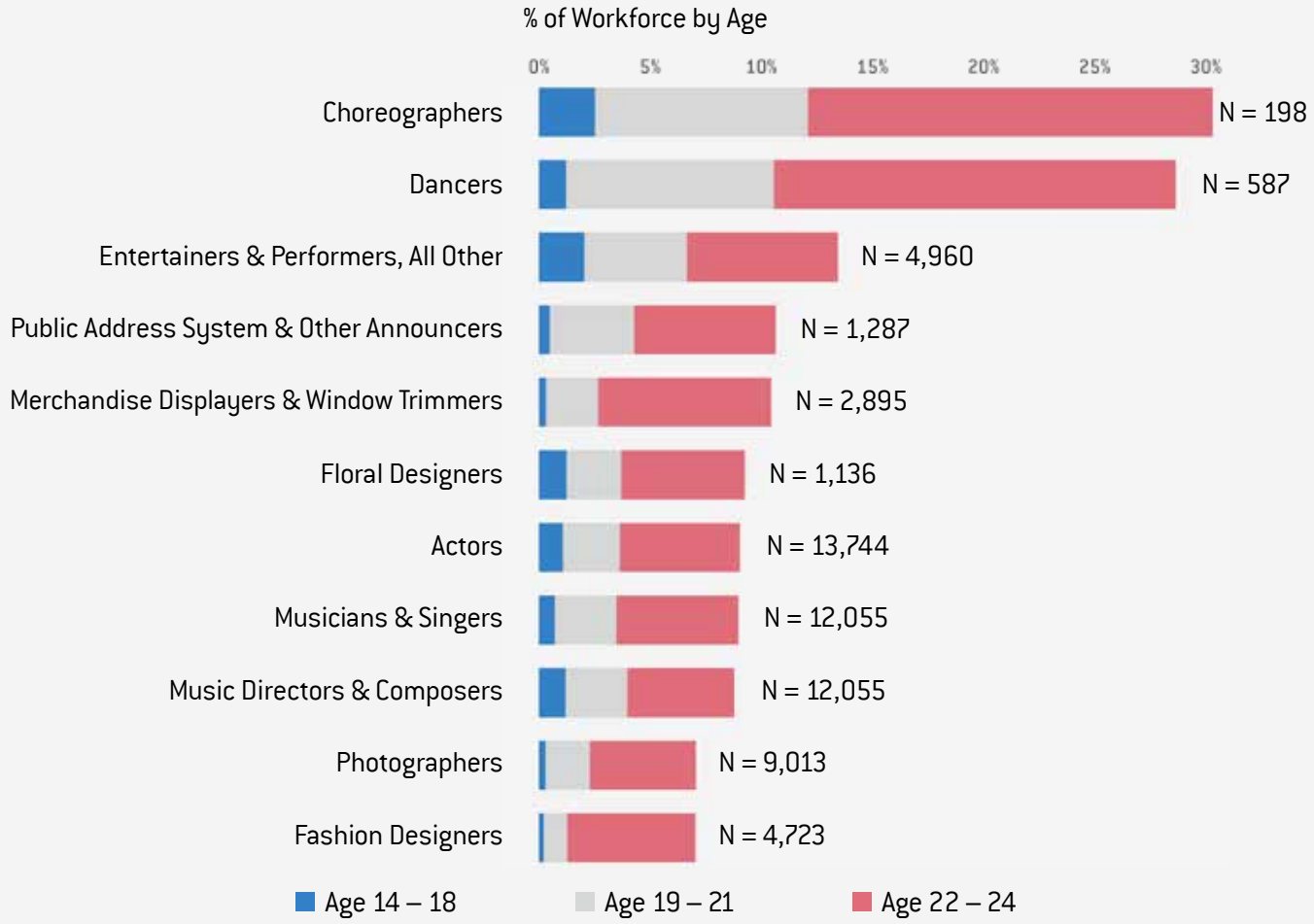


Figure 7 (Emsi, 2018 Q2)

OTHER CREATIVE OCCUPATIONS WITH HIGHEST PROPORTION OF YOUTH EMPLOYMENT

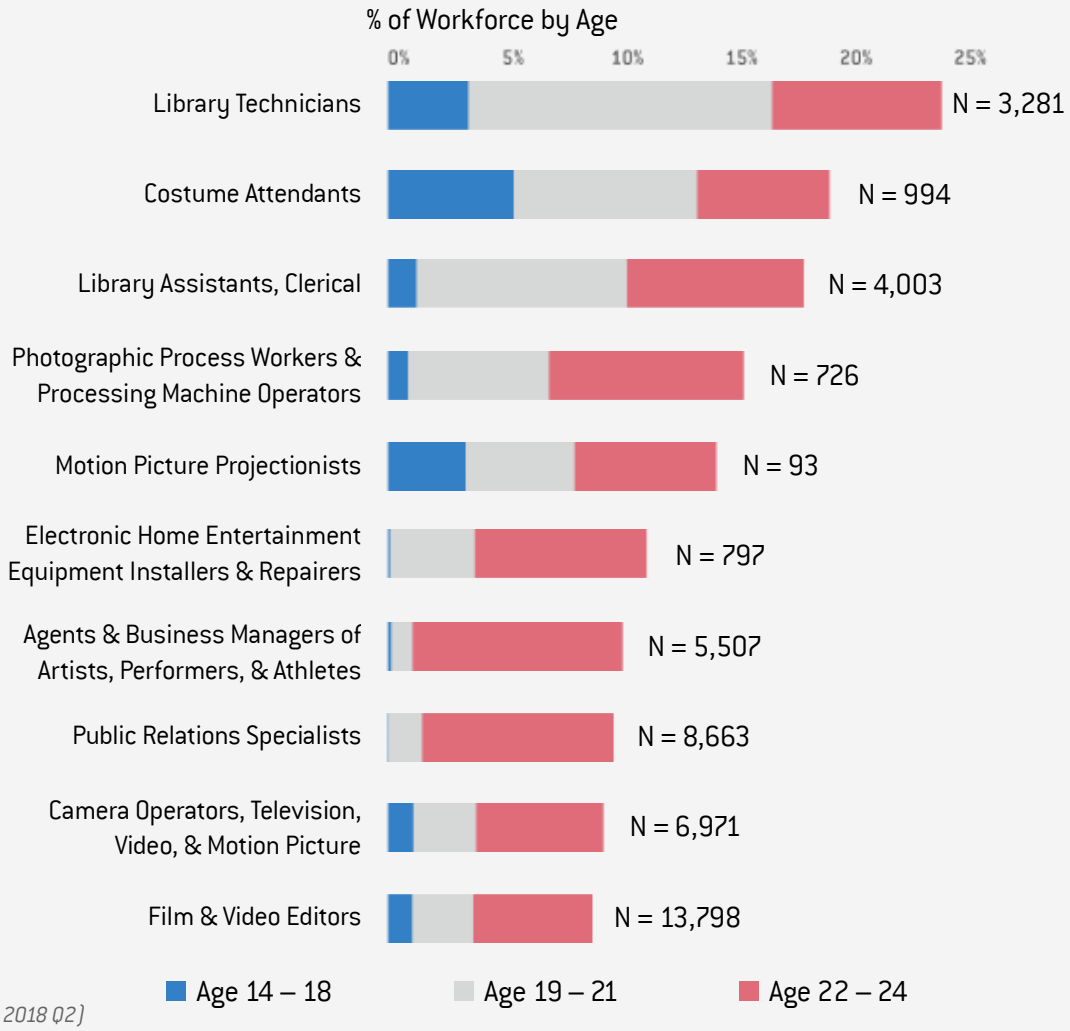


Figure 8 (Emsi, 2018 Q2)

EARNINGS FOR CREATIVE WORKERS

Figure 9 demonstrates the range of earnings for the top 20 creative occupations by total employment, including both artistic-creative and other creative. The intersecting vertical dotted line represents the living wage in LA County according to MIT's Living Wage Calculator.[19] Occupations on the top of the chart are those with larger 2017 total employment.

Certain occupations in the creative industries have the potential to provide the highest income, for

[19] The MIT Living Wage Calculator estimates living wage based on household demographics including number of working adults and number of children. It is impossible to select any household dynamic that represents the norm for everybody. However, statistics indicate that regardless of race/ethnic and educational level, the average household includes 2 to 3 individuals over the age 18 and less than one individual under 18. Therefore, for simplicity, the wage of $19.16/hour was selected as it represents a fairly common demographic group of two working adults and one child. However, it should be mentioned that the living wage is much higher for single working adults with children, or multiple working adults with multiple children.

workers in the highest income brackets. For example, Producers & Directors, a high wage occupation unique to the creative industries, earn 6 times more at the highest earnings level than do workers at the lowest earnings level. Occupations that tend to exist in professional office settings have much flatter wages, such as Software Developers and Graphic Designers. Certain occupations on this chart are less

RANGE OF EARNINGS FOR SELECTED CREATIVE OCCUPATIONS

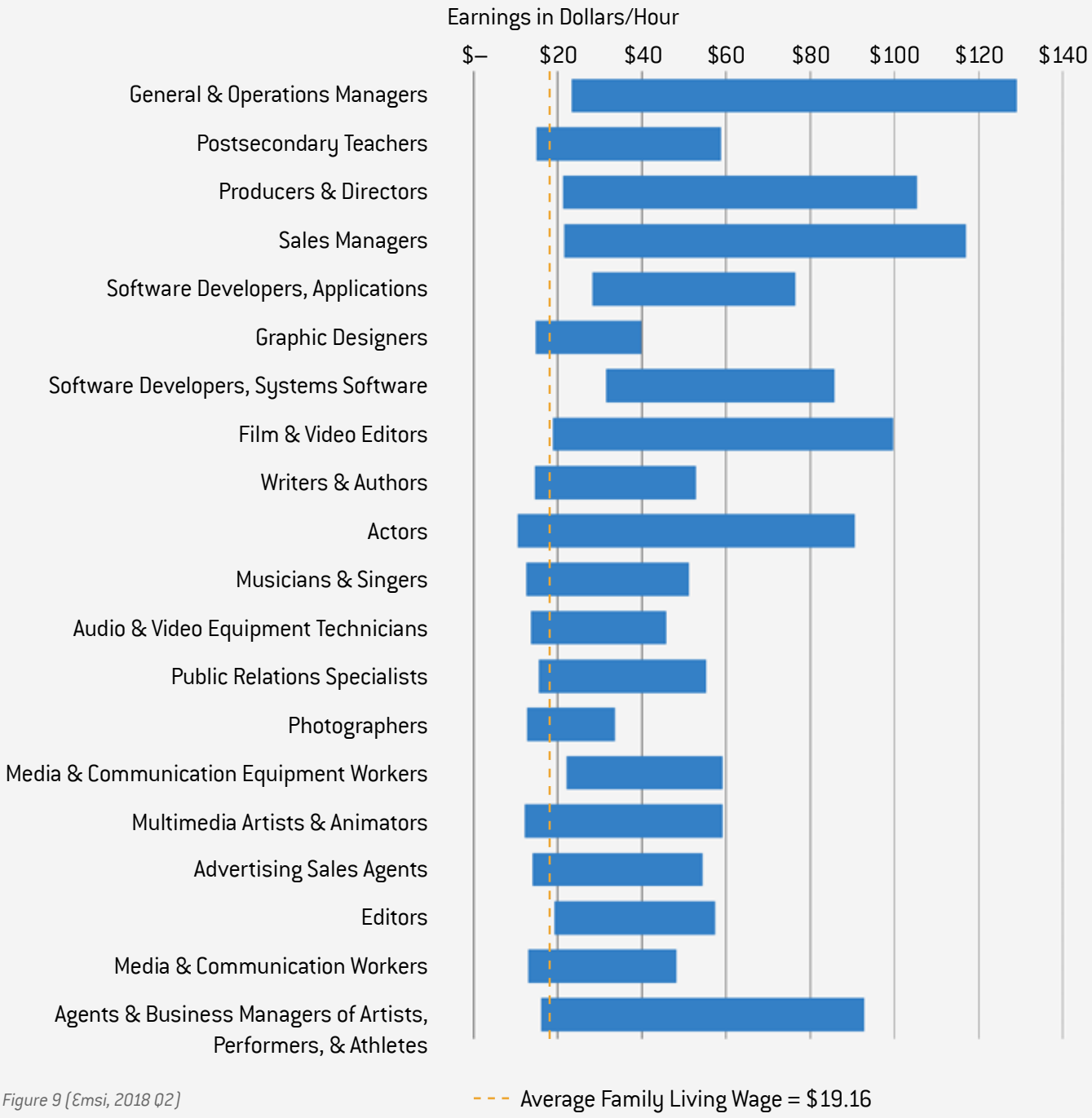


Figure 9 (Emsi, 2018.Q2)

likely to earn a living wage, including Graphic Designers, Actors, Photographers, and Multimedia Artists & Animators. There is often a trade-off between wage-security and independence and hence it is not surprising that occupations with lower wages also tend to be those that are most likely to be self-employed. Notably, Photographers, one of the largest occupations by 2017 employment, also offers some of the lowest earnings levels.

OTHER RESEARCH ON EARNINGS

Arts nonprofits are another critical component of the creative economy, in LA County and nationally. Most employment and earnings for people who work in arts nonprofits, however, do not appear in federal data on the twelve creative industries, as most are categorized elsewhere.

The LA County Arts Commission conducted a study in 2014 on compensation specifically for employees of nonprofits arts organizations.[20] According to the study, there are an estimated 2,852 nonprofits in LA County (according to the National Center for Charitable Statistics) that contribute to the creative economy. Using data collected by the Cultural Data Project (now SMU DataArts), this study found that nearly half of arts nonprofits in LA County had paid staff in 2011, which totaled $266.6 million in salaries to 4,650 full-time employees.

Other key findings on compensation include:

- The average salary of a full-time employee in a LA County arts nonprofit was $57,345, compared to average per capita income of $27,900
- When full- and part-time workers are analyzed together, salaries vary by discipline with staff at visual arts nonprofits averaging $45,000 per full-time equivalent (FTE) and dance nonprofits averaging $28,000 per FTE
- Per FTE, nonprofit salaries are higher in LA County than in California.

The strength of arts nonprofit organizations in LA County is evident when compared to the state of California. Salaries in LA County arts nonprofits made up 39% of the $678.7 million that was spent on the 1,106 statewide arts nonprofits in 2011.

There have been fluctuations with regard to average salaries in LA County when compared to the state. From 2009 to 2010, there was a 3% decline in salaries paid to employees at LA County arts nonprofits. Nonetheless, the county saw higher than average salaries consistently from 2007 to 2011 when compared to the state as a whole.

WORKFORCE HOURS AND VOLUNTEERISM

Like the rest of the nonprofit sector, arts nonprofits are highly dependent on volunteer labor. Volunteers may work in support roles as ushers, docents, or marketing support. They may also be artists who act, sing, design, paint, write, or otherwise provide part of the artistic experience. The *Cultural Equity and Inclusion Initiative Literature Review* found that, among 469 arts nonprofits in LA County, there were a total of 66,070 workers who provided 22.5 million hours of labor in 2012.[21]

While volunteering for an arts nonprofit provides a pathway to employment, examination of this was beyond the scope of this project. We recommend exploring these opportunities in more detail.

More details about the scope of volunteerism in arts can be found in Appendix C.

CRITICAL SKILLS CLUSTERS FOR ARTS WORKERS

Harvesting data from online job postings can provide an indication of the skills that employers are looking for. It must be emphasized that while job postings data are helpful for providing a snapshot of demand for certain skill sets it is an imperfect tool because job postings themselves are typically highly concen-

[20] Salaries in Nonprofit Arts Organizations in LA County: https://www.lacountyarts.org/sites/default/files/documents/pdfs/lacacsalariesreportmay2014final.pdf.

[21] Mauldin et. al., *Los Angeles County Arts Commission Cultural Equity and Inclusion Literature Review*, https://www.lacountyarts.org/sites/default/files/pdfs/ceii_litrev_final.pdf.

trated in a small number of fields. Hence, job postings data have inherent biases toward fields where online recruitment is the primary mode of finding new workers.

The following data were harvested from 159,559 job postings through a variety of websites[22] between September 2016 and April 2018. In this case the hard skills and common skills[23] data for artistic-creative and other creative occupations have been separated.

[22] The author's data source, Emsi, scrapes jobs postings from thousands of sites and aggregates the results into a single data set. Emsi indicates that "On a given month, this consists of scraping between 6-8 million unique active postings from more than 90,000 companies." https://www.economicmodeling.com/data-sources/.

Artistic-Creative Occupations

In terms of hard skills, employers of artistic-creative workers demonstrate a preference for a mixture of

[23] Common skills is a term used by the researcher's data source, Emsi. Common skills are similar to but not technically the same as soft skills. Common skills are cross-industrial and non-technical, but they can refer to broad range of cognitive and relational abilities, while "soft skills" is a term used more loosely to indicate any number of interpersonal skills (such as communication, conflict resolution, and teamwork) and individual behaviors (such as punctuality, initiative, or resourcefulness).

ARTISTIC-CREATIVE OCCUPATIONS, FREQUENCY OF HARD SKILLS IN JOB POSTINGS

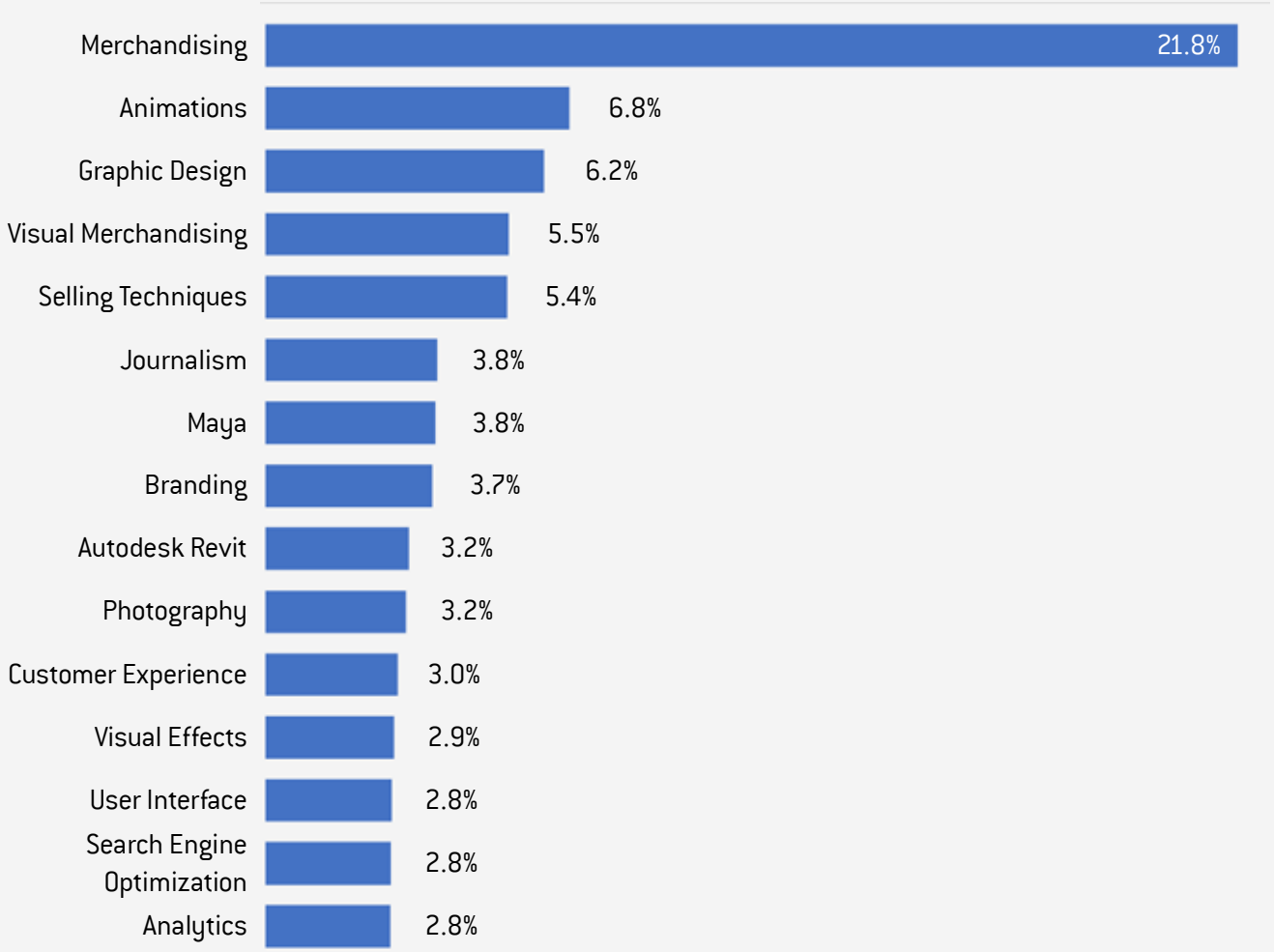


Figure 10 (Emsi, 2018 Q2)

business skills and design skills as shown in Figure 10. The single highest rated hard skill is Merchandising, which appears in 21.8% of job postings. Following Merchandising are Animations, Graphic Design, Visual Merchandising, and Selling Techniques.[24] Further down this list are a handful of specific computer software programs including Maya and Autodesk Revit.

As seen in Figure 11, many of the common skills required by creative industry employers are the same skills required across all industries, such as Management, Communications, and Customer Service. Perhaps not surprisingly, common skills in high demand among artistic-creative occupations are Innovation; Creativity; and Problem Solving. Finally, when compared to non-creative industries and occupations, job postings in artistic-creative occupations more often include Writing, Sales and Presentations (as demonstrated with the parallel bars in Figure 11).

Other Creative Occupations

In terms of hard skills, employers of creative workers demonstrate a preference for a mixture of Sales, Customer Service and Operations skills as seen in

[24] Job postings for this group of occupations are heavily weighted toward Graphic Designers. To eliminate this bias, a number of design software skills have been eliminated from this list.

ARTISTIC-CREATIVE OCCUPATIONS, FREQUENCY OF COMMON SKILLS IN JOB POSTINGS

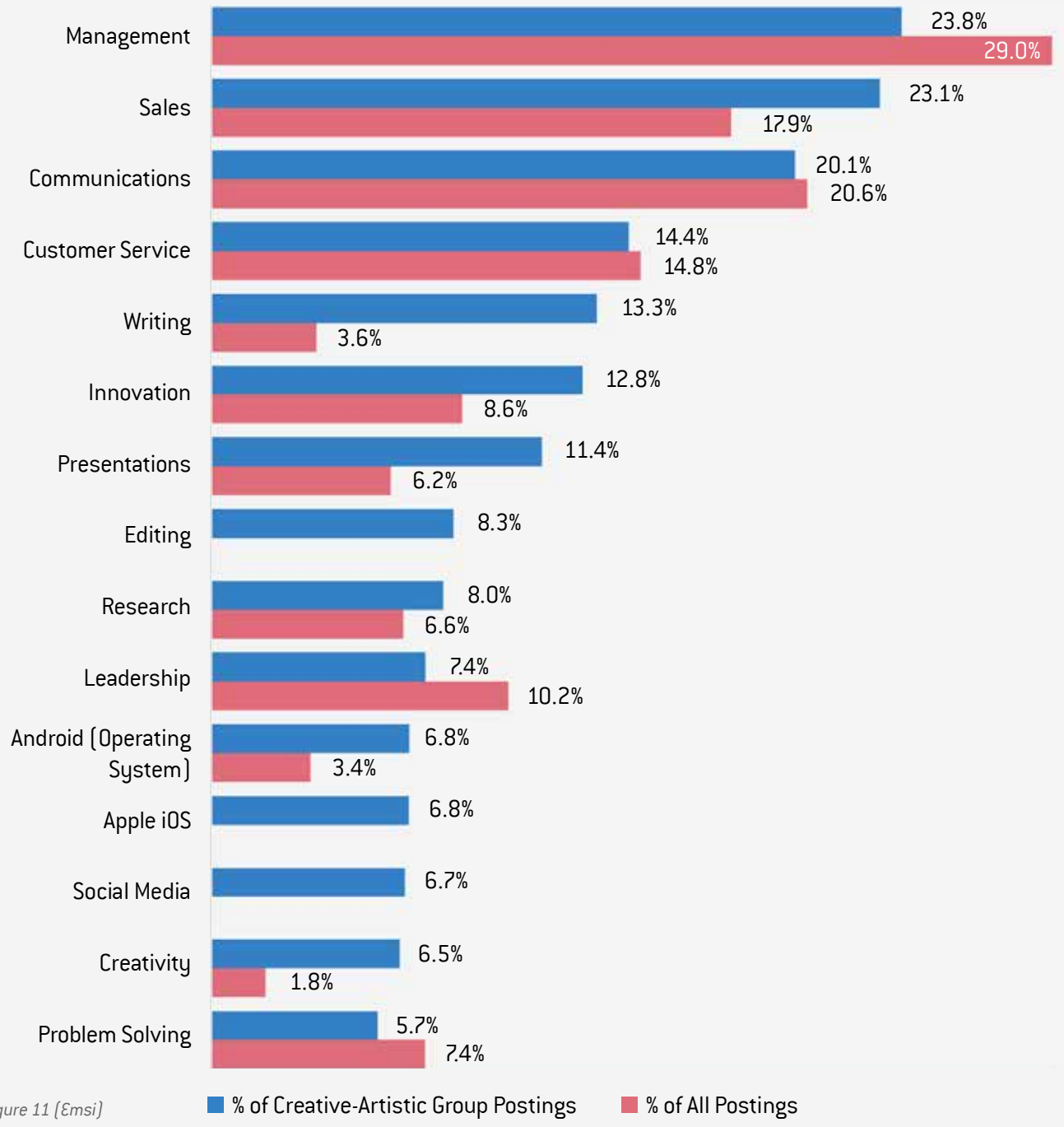


Figure 11 (Emsi)

Figure 12.[25] Top-ranking hard skills included in this list are Selling Techniques, Sales Management, Business Development, Merchandising, and Accounting. Further down this list are some more analytical skill sets such as Forecasting and Analytics.

[25] Job postings for this group of occupations are heavily weighted toward Software Developers. To eliminate this bias, a number of computer programming skills specific to programming occupations have been eliminated from this list.

OTHER CREATIVE OCCUPATIONS, FREQUENCY OF HARD SKILLS IN JOB POSTINGS

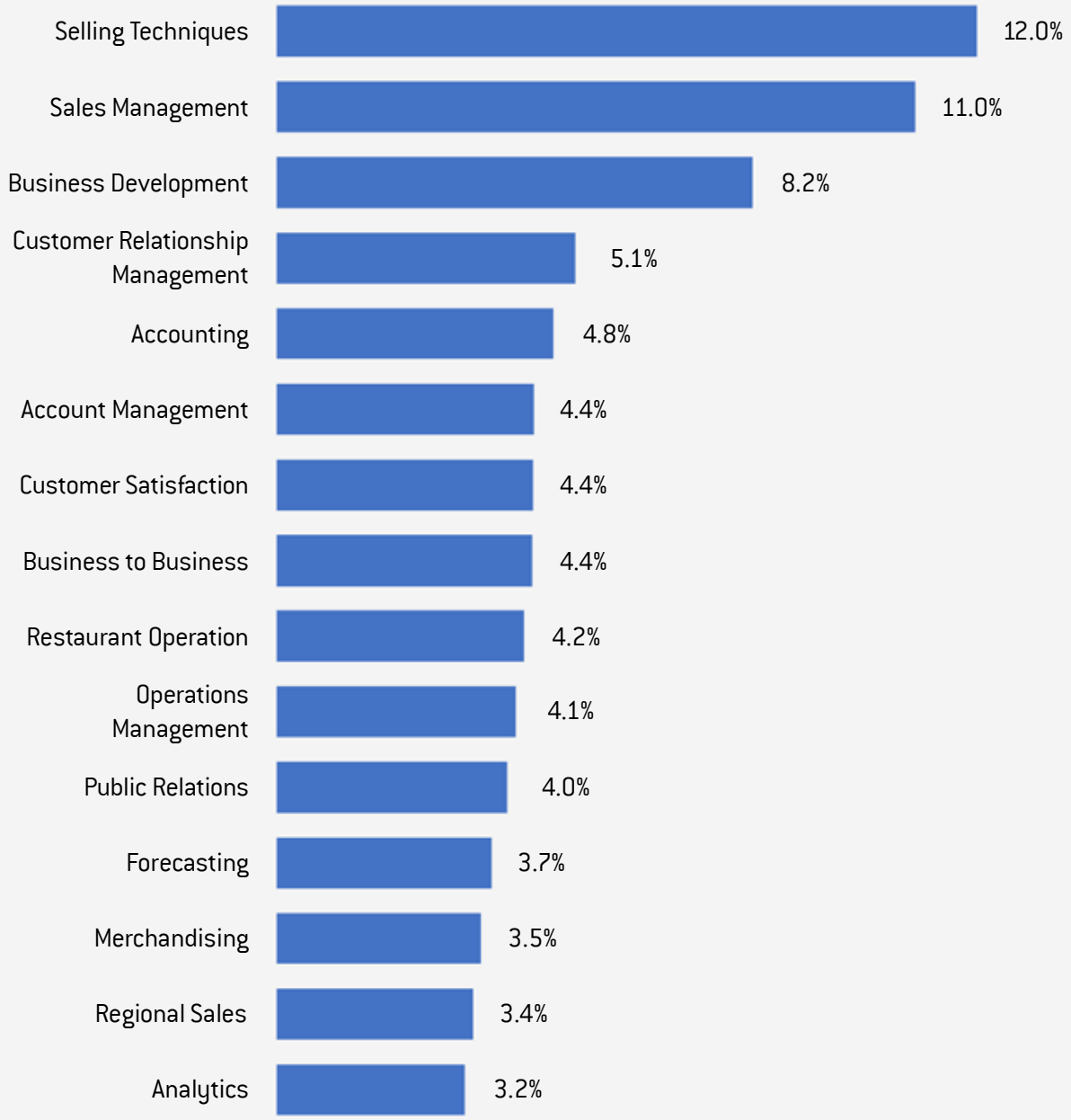


Figure 12 (Emsi, 2018 Q2)

In terms of common skills, young people interested in arts professions can hone their skills in Management, Sales, Communication, Operations, Leadership, and Innovation. As demonstrated with the parallel bars in Figure 13, these skills are all held at a higher premium among the other creative occupations than the workforce at large.

OTHER CREATIVE OCCUPATIONS, FREQUENCY OF COMMON SKILLS IN JOB POSTINGS

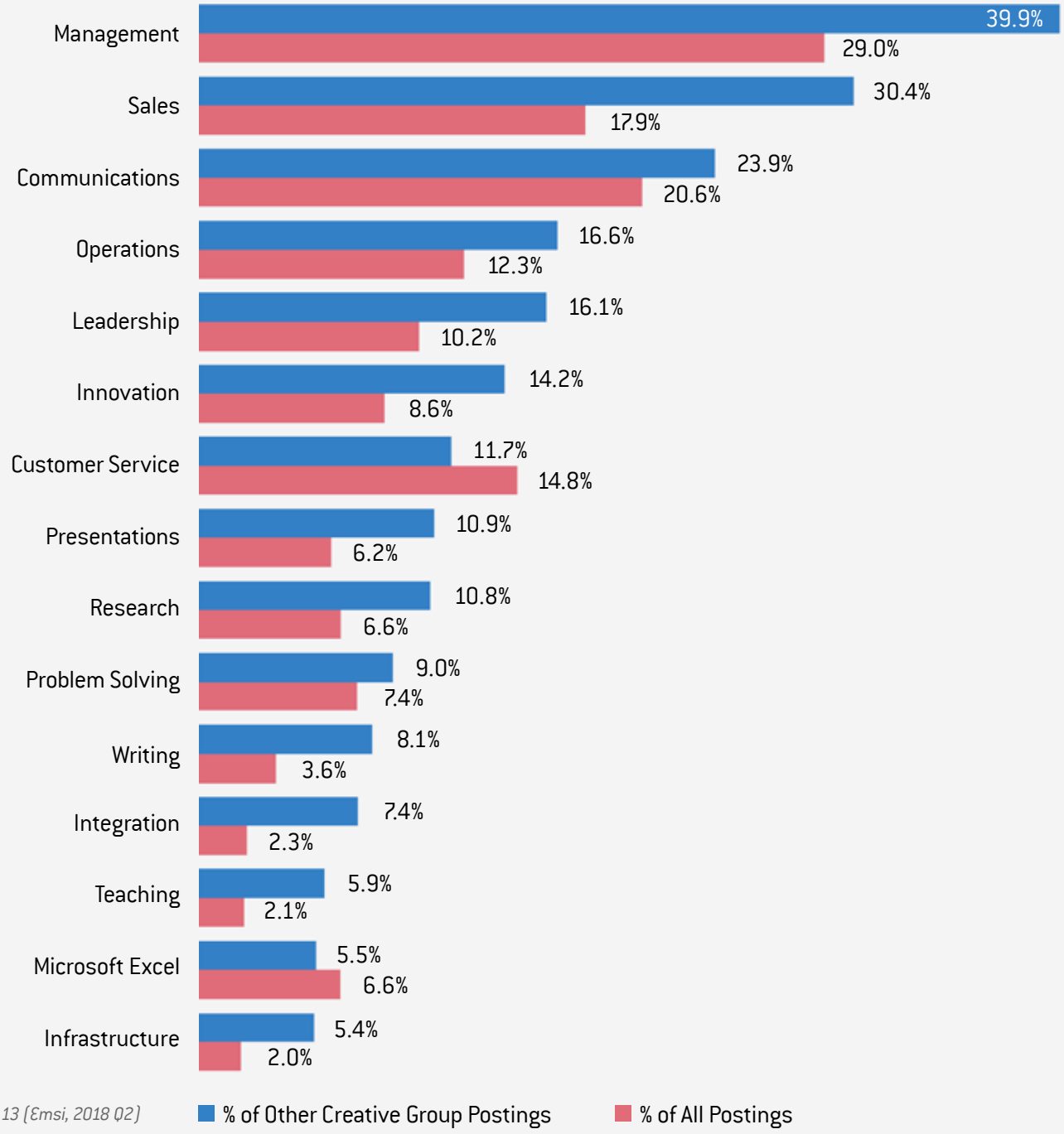


Figure 13 (Emsi, 2018 Q2)

EDUCATIONAL CERTIFICATE AND DEGREE COMPLETION IN ARTS RELATED POSTSECONDARY PROGRAMS

Drawing connections between local employment opportunities and regional educational programs is fraught with challenges. It is difficult to correlate educational programs with employment outcomes with any level of precision. Additionally, professionals may move to the area from elsewhere after receiving their education. Despite these challenges, it is worth quantifying educational output because local higher education institutions are one of the most necessary assets for developing a regional workforce. For this particular data point, researchers analyzed only the artistic-creative occupations, as the broad spectrum of creative occupations would provide a cumbersome amount of data that is not highly correlated with actual creative employment endeavors.

The Integrated Postsecondary Education Data System (IPEDS) database, published by the National Center for Educational Statistics, provides educational completer data for all higher educational institutions that permit use of Title IV funding (e.g.: Pell Grants and Stafford Loans), making it the most comprehensive source of postsecondary data in the United States.[26] A fuller list of completions by educational institution and program title are included in Appendix B.

According to IPEDS there are 92 institutions in LA County that have awarded certificates and/or de-

[26] National Center for Educational Statistics, Integrated Postsecondary Education Statistics database, "Summary Reports." Retrieved from: https://nces.ed.gov/ipeds/.

2017 ARTS-RELATED DEGREE PROGRAM COMPLETERS

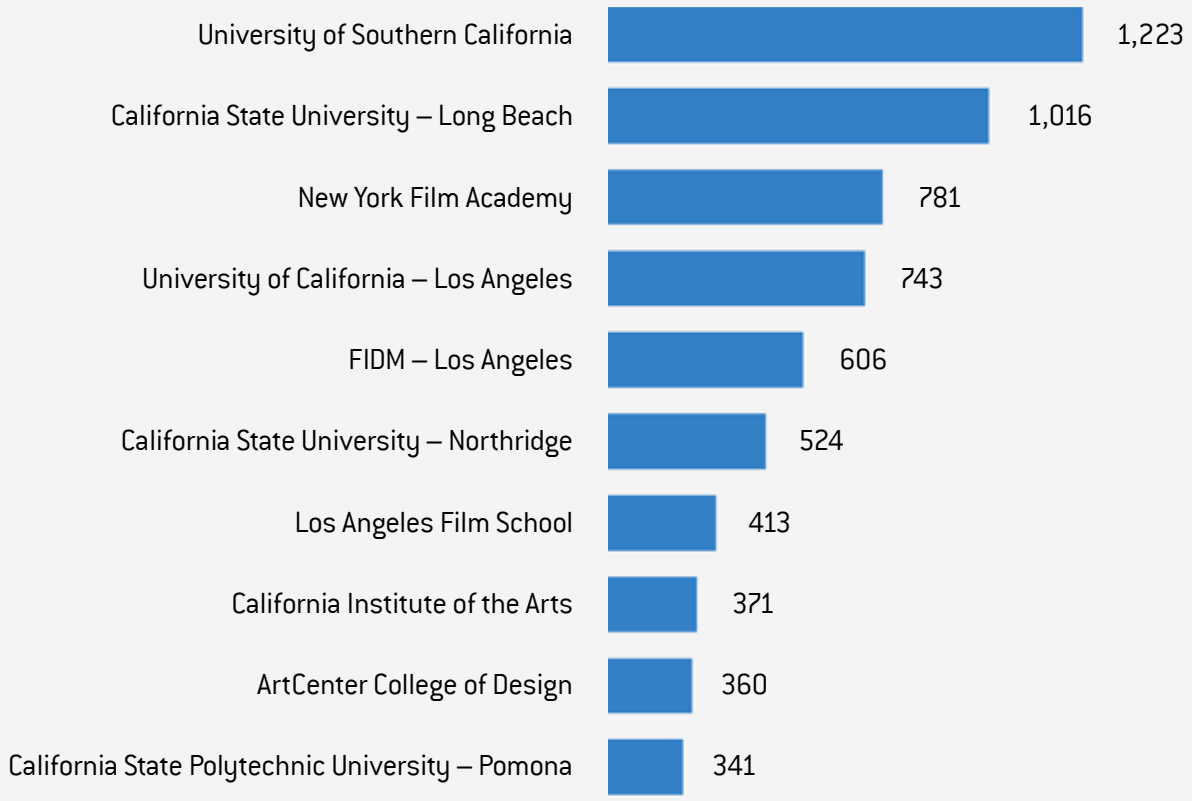


Figure 14 (IPEDS)

grees to students in arts related programs within the past 15 years. For a complete list of institutions, see Appendix D. In 2017, 69 institutions awarded 11,932 certificates and degrees to completing students. Of those awards, nearly half (47.0%) were bachelor's degrees, 21.4% were associate's degrees and 17.0% were master's degrees, and the remainder were another form of certificate or degree.

The list of institutions awarding arts-related degrees is led by University of Southern California, California State University-Long Beach, and the New York Film Academy, as shown in Figure 14. In addition, there are a handful of institutions awarding arts-related certificates, though output is much less. This list, shown in Figure 15, is headlined by the New York Film Academy with 640 certificates, five times greater than the second ranking institution.

It is worth noting here that the Otis Report indicates that nearly 50 percent of creative occupations require at least a bachelor's degree, while approximately 13 percent require a high school diploma or less. The remainder require some college, no degree; a non-degree certificate; or an associate degree.[27]

By program title, Film/Cinema/Video Studies was the most popular program (1,243 completers), followed by Art/Art Studies General (1,232); and Cinematography and Film/Video Production (914). These and other popular programs are noted in Figure 16.

[27] Mitra et al., *Otis Report.*

2017 ARTS RELATED EDUCATIONAL CERTIFICATE COMPLETERS

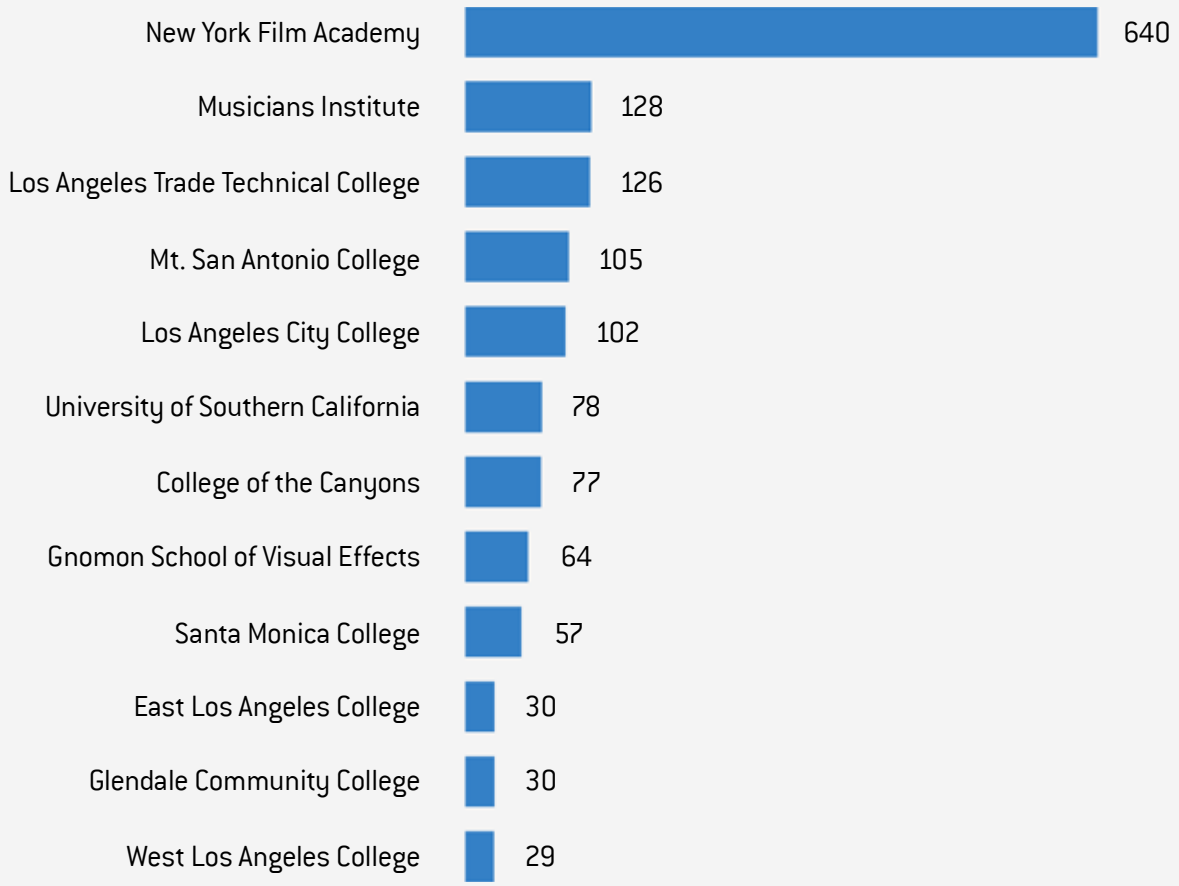


Figure 15 (IPEDS)

EDUCATIONAL PROGRAM COMPLETIONS BY ACADEMIC PROGRAM TITLE (2017)

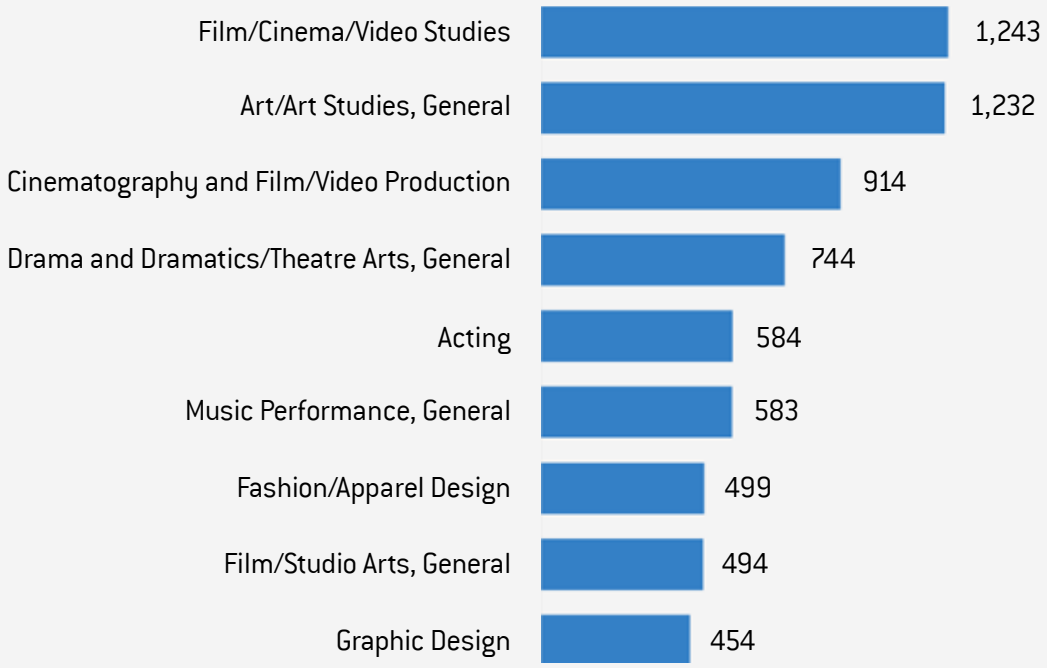


Figure 16 (IPEDS)

Race and ethnicity are one critical tool for measuring who does and does not have access to these programs. While we do not have specific demographic data on who enrolls in these certificate and degree programs, we do have data on overall enrollment at their institutions. Figure 17 shows the demographic makeup of the student body shown in Figure 14. The share of students who are non-Hispanic White is noted.[28]

Most though not all certificate programs are found in community colleges, which generally have a larger share of students of color. Across the eight community colleges in Figure 15, the 2017-18 student body averaged 50 percent Latinx, 21 percent White, 11 percent Asian or Pacific Islander, and nine percent African American.[29]

The cost of education can be a barrier to post-secondary education and training. These degree and certificate programs include both public and private institutions. Among the institutions listed in Figures 14 and 15, in-state tuition ranges from less than $1,500 per year for community colleges to about $5,500 per year for Cal States, to $11,500 per year at UCLA to $40,000 per year for Art Center College of Design to nearly $52,000 for USC.

[28] Each is reported for the most recent year available, either 2016 or 2017. All categories do not appear for all institutions because they do not collect data in the same categories. Data sources:
https://datausa.io
https://about.usc.edu/facts
http://www.admission.ucla.edu/campusprofile.htm
https://calarts.edu/about/institute/facts-and-figures
http://www.artcenter.edu/about/get-to-know-artcenter/artcenter-at-a-glance.html
https://www.cpp.edu/ffarar/just-the-facts/university-enrollment.shtml#GenderEthn

[29] Data source: California Community Colleges Chancellor's Office: https://datamart.cccco.edu/DataMart.aspx (The 8 community colleges on the list are LA Trade Tech, Mt San Antonio, LA City College, College of the Canyons, Santa Monica College, East LA College, Glendale Community College, and West LA College).

2016-2017 ARTS-RELATED STUDENT DEMOGRAPHICS

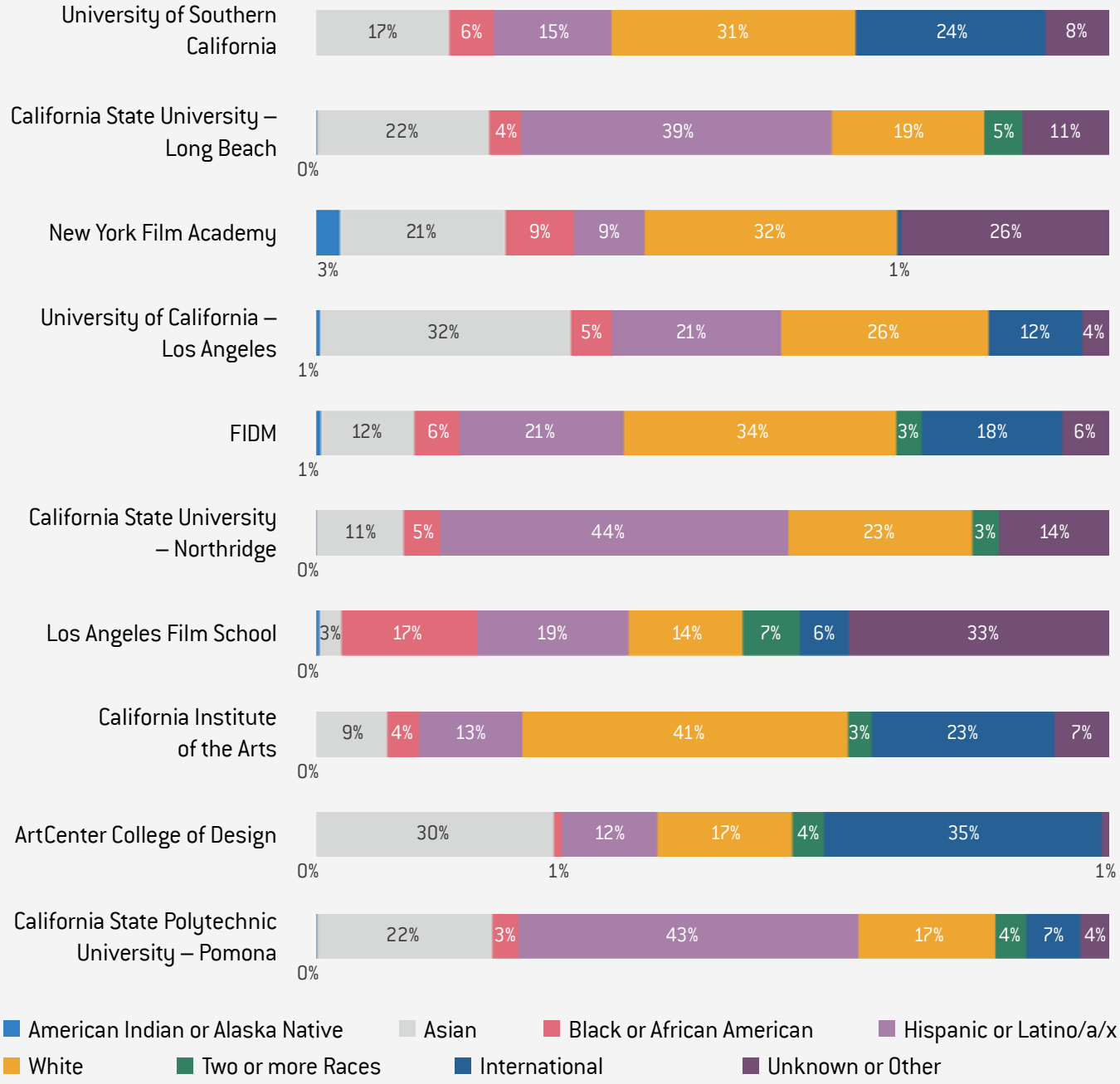


Figure 17 (For data sources, see footnote 28)

II. CREATIVE CAREER PATHWAY PROGRAMS

II. CREATIVE CAREER PATHWAY PROGRAMS

How do young people find their way into the many job opportunities found in creative industries? In LA County, those career pathways begin in the K-12 system with classroom-based arts education and advance through the education system along with out of school time and independent, often community-based, arts organizations. This finally culminates in thousands of job opportunities across the 70 creative occupations discussed above. In this section, the authors identify four types of career pathway programs that make up the creative career pathway system. The program types, which are summarized in Table 4, focus on participants, content and learning methods rather than specific skills; therefore, the analysis addresses the 12 creative industries collectively rather than on career pathways specific to one occupational family or an individual creative industry.

This typology is based upon input from more than 60 creative industry stakeholders and approximately 30 youth engaged in career pathway programs. Though not exhaustive, the authors believe that these categories are representative of most program types currently found in LA County's creative career pathway system. By far the largest of the four primary categories is arts education, encompassing both nonprofit arts organizations and K-12 school districts throughout the county. Work-based learning programs follow, as most nonprofit organizations, film and television studios, and many small businesses across the creative economy have internships or similar training programs for high school or college students. Career exploration and college and career readiness programs are less common, and perhaps represent a gap (and an opportunity) for the County. Later sections of the field scan will dive more deeply

FOUR TYPES OF CREATIVE CAREER PATHWAY PROGRAMS

Program Type	Primary Participants	Content & Learning Methods
Arts Education	K-12 Post-Secondary Family & Community	Teaching and learning in and through the visual and performing arts which include dance, media arts, music, theatre and visual arts.
Career Exploration	K-12 Post-Secondary Opportunity Youth	Offers exposure to creative industries and job opportunities within them, often with hands-on activities that allow youth to identify areas of interest for additional/future study.
College and Career Readiness	High School Post-Secondary Opportunity Youth	Provides youth with information about the college application and/or job search process, including instruction in completing financial aid applications, writing admissions essays and/or resumes, and attending job interviews. Often connects youth with mentors who can help students develop communication skills and begin building a network of creative professionals.
Work-Based Learning (WBL)	High School Post-Secondary Opportunity Youth Early-to-Mid Career	On-the-job or hands-on, skills-based training in a specific occupation or industry. Typically addresses both hard skills and common skills. Includes paid and unpaid training, including internships and apprenticeships.

Table 4

into barriers and challenges youth face, yet even the distribution of programs across these four types foreshadows the lack of awareness of creative industry occupations as well as difficulty translating work-based learning (WBL) into full-time employment.

Although not included as a separate type of program, it is important to note that supportive services (sometimes referred to as "pipeline services") are an essential element of career pathways. This includes job-placement, re-engagement, case management, and other wrap-around services for opportunity youth and others who need additional support as they pursue a creative career.

ARTS EDUCATION

Arts education is instruction in dance, media arts, music, theatre, and visual arts. It takes place in many settings including classrooms, studios, and communities. Students learn how to create and perform while often learning the historical and theoretical components of the art form as well. For the purposes of this report, we have broken arts education into three subcategories: K-12, post-secondary, and arts education for the family in communities.

K-12

Arts education is part of the public education system. The federal Every Student Succeeds Act (ESSA) that guides the United States K-12 public education policy states that arts and music are part of a well-rounded education and that federal funds for "programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution." California Education Code states that the course of study for grades one to twelve shall offer courses in the visual and performing arts, including dance, music, theater, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression.

Sequential, standards-based arts curricula taught during the school day by teachers who are credentialed in the arts discipline they teach is considered the gold standard of arts education. A large body of research shows that high quality arts education is associated with a wide range of benefits, including improved academic performance, better standardized test scores, increased involvement in community service, and lower dropout rates.[30]

That said, students' access to high quality arts education has been inconsistent for decades. In California, the 1970 Ryan Act eliminated arts training as part of teacher preparation, and Proposition 13 in 1978 reduced property tax revenues that fund schools. Both have had wide reaching impact on arts education. In response to inconsistencies in arts education across the county, the LA County Board of Supervisors, Arts Commission, and Office of Education adopted the "Arts for All: LA County Regional Blueprint for Arts Education" in 2002. The Arts Education Collective (formerly Arts for All) coordinates the countywide effort to ensure that all students receive quality arts instruction by expanding teaching and learning and building political and public will. The Arts Ed Collective currently partners with 70 of the 81 school districts

[30] See for example, Catterall, James S. Doing Well and Doing Good by Doing Art: A 12-Year National Study of Education in the Visual and Performing Arts (Imagination Group/I-Group Books, 2009); and Peppler, Kylie A. et al, "Positive Impact of Arts Integration on Student Academic Achievement in English Language Arts," The Educational Forum 78, no. 4 (2014): 364-377.

in LA County, five charter networks, and hundreds of community stakeholders.

Disparities in arts education continue, however, to persist. In 2017 the Arts Education Collective's **Arts Education Profile** found although nearly every LA County school provides some arts instruction, schools with a larger share of English language learners, more students eligible for free and reduced-price meals, and more students of color tend to provide less and lower-quality arts instruction. Very few schools offer year-round instruction to all students in all five disciplines.[31] Music is the discipline most commonly taught in elementary grades, while visual arts are most common in secondary grades.

Recent statewide policy shifts provide new opportunities to advance and increase high-quality arts instruction.

- In 2013, the California Department of Education adopted newly revised Career Technical Education (CTE) Model Curriculum Standards designed to prepare students to be both career and college ready. This course of study includes the industry sector Arts, Media, and Entertainment, as well as other disciplines relevant to the creative industries. Spanning K-12, in the 2017-2018 academic year, 58,631 students participated in creative industries CTE courses. A total of 2,547 courses were offered. Seventy percent meet California State University and University of California requirements for admission.[32] For more information about CTE course offerings, please see Appendix E.
- In 2016, California added dance and theatre to the existing list of 13 single-subject credentials issued by the Commission on Teacher Credentialing and mandated that California's Visual and Performing Arts Standards be updated to align with National Core Arts Standards and to include media arts. The California State Board of Education officially adopted these updated standards in January 2019.

Within K-12 arts education, community artists and arts organizations play an important role in supporting arts education. In the Arts Ed Profile, 522 schools (56.5 percent) reported working with at least one community arts provider, which may be either an independent teaching artist or a nonprofit arts organization. Their services include providing students with in-school instruction, school assemblies, field trips, and after-school programs. Additionally, community artists provide arts instruction and experiences to youth in community settings such as parks, arts studios, and libraries. Many nonprofits see their role as important to increase the quantity of arts instruction available and address inequities in which youth receive arts education. Programs are often funded by grants and donations. Their programs are sometimes designed to address the needs of specific populations within their communities such as youth who have cognitive disabilities, were formerly incarcerated, have high truancy rates, or attend continuation or alternative schools. Many arts programs have extended their focus beyond just youth to include parents, who many organizations see as key stakeholders to increase students' awareness of and interest in creative career pathways.

Post-Secondary

At the post-secondary level, arts education is typically housed in accredited two- and four-year institutions. Colleges and universities offer courses such as advertising, entertainment design, graphic design, interaction design, photography, imaging, product design, film, and broadcasting. Many post-secondary programs focus on students' success in the workplace as well as the classroom.

It is typical for these programs to require students to develop a portfolio that can be used when applying for jobs, internships, and graduate school as well as attending auditions or seeking gallery space. Many employers in the creative industries seeking appli-

[31] Mauldin, Bronwyn and Elizabeth Ormson, et al. "Los Angeles County Arts Education Profile: Report on public schools, 2015-17." December 2017. Accessed from: https://www.lacountyartsedcollective.org/sites/lacaec/files/artsedprofile_countyreport_lowres.pdf.

[32] California Department of Education, 2017-18, Los Angeles County, via DataQuest.

POST-SECONDARY ARTS EDUCATION AT SANTA MONICA COLLEGE

Santa Monica College's (SMC) Career and Technical Education (CTE) offers degrees and certificates in several creative industries, including Entertainment Promotions and Marketing, Film Production, and Journalism. These programs combine theory and practice, marrying traditional arts education with applied and experiential learning. In recent years, SMC has focused on updating its CTE curricula, equipment, and faculty professional development to better reflect the demands of industry.

In addition to strong alignment to industry, SMC has also invested in alignment to high school curriculum, forging partnerships and dual enrollment programs with public schools in LA County and elsewhere. These efforts have created greater visibility for SMC, creative occupations, and community colleges as a viable step in the creative career pathway for high school students.

cants with a visual arts background may require a portfolio submission that provides documentation of their visual and media arts skills, designs, or past projects among other items. For young people seeking a professional career in performing arts, employers likely will require an audition as part of the application process. To prepare for this expectation, many students are paired with counselors or advisors who help build and review students' portfolios as they move through the program. In some cases, portfolios are required even for high school students applying for admission to undergraduate programs; however, some programs have recognized that students from underserved areas throughout LA County are less likely to have had the kind of training necessary to develop competitive portfolios and have made the portfolio an optional addition to the application process.

Flexibility in operating hours and program offerings was consistent among post-secondary institutions. Many institutions have recognized that their hours of operation may be a barrier to certain populations and have extended programs to operate during evening hours and over the summer.

Arts Education for the Family in Communities

Although less prominent than K-12 and post-secondary programs, arts education for the family in communities is no less important. Several industry stakeholders and youth focus group participants spoke of the lack of awareness they see in their parents and neighbors regarding creative career pathways and the value of the arts in general – as entertainment, cultural enrichment, or economic growth. Nonprofit arts education programs that take place within LA County's underserved communities can begin to bridge that gap by exposing families to arts education and professional artists, many of whom come from similar communities, demonstrating the possibilities for stable employment in the arts. One example is Parks After Dark, a County initiative led by the Department of Parks and Recreation, LA County Probation, Department of Public Health, and the Department of Children and Family Services that brings health, wellness, and entertainment programs to public parks, including live music and movie screenings. In partnership with Workforce Development, Aging, and Community Services; Parks After Dark is providing job training in creative occupations for opportunity youth while also giving families and communities a safe place to engage with the arts.

Arts nonprofits in LA County face significant challenges, especially when compared to counterparts in other regions. While the County ranks first in the per capita number of independent artists and number of arts, culture and entertainment firms, it ranks 249th in the per capita number of arts and culture organiza-

ARTS EDUCATION FOR TEENS AND THEIR FAMILIES: ARTCENTER COLLEGE OF DESIGN

ArtCenter College of Design offers programs for all ages, ensuring parents and students alike have access to and information about arts and careers in the creative industries.

For example, ArtCenter offers a program for grades 9-12, in which students can take classes in a subject like fine arts, automobile design, video game development, fashion design, and much more. The program was created to link students to the arts and creative industries at an early age and create awareness of opportunities within the industry. Parents are encouraged to take courses with their teens to learn about opportunities as well and begin a dialogue with their children on pursuing them upon graduation.

ArtCenter also hosts ArtCenter at Night (ACN), a program that serves ages 18 and up and offers instruction in a variety of design-related disciplines. ACN offers need-based scholarships that include a small stipend in addition to covering the cost of tuition. This is a best practice that offsets the financial barriers to arts education that will be discussed later, such as the cost of transportation and art supplies.

tions.[33] The County ranks 57th in per capita funding for the arts, and 208th in state and federal support for the arts per capita. By comparison, San Francisco ranks 7th in per capita funding for the arts and 12th in state and federal support for the arts per capita.

Within the City of Los Angeles, some neighborhoods have been designated as Cultural Districts. These well-defined geographic areas have high concentrations of cultural resources and activities that aim to leverage California's artistic and cultural assets. The districts come together to celebrate diversity within their district and across California as a whole. Individual districts offer programming to support arts and culture, such as Little Tokyo's artist residencies, which pay a stipend for artists willing to live and work in a culturally collaborative context.[34]

Cultural districts are an important opportunity to explore as an antidote to the lack of awareness that will be discussed in the next section. Mark Stern, author of "'Natural' Cultural Districts: A Three-City Study," explains that cultural districts emerge when there is a concentration of specific cultural agents including organizations, businesses, artists, residents, activists, and visitors. These cultural clusters benefit neighborhoods, Stern claims, as poverty rates decline, overall population increases, ethnic and economic diversity improves, and social networks grow stronger.[35]

CAREER EXPLORATION

Career exploration programs offer exposure to creative industries and the job opportunities within them, often with hands-on activities that allow youth to identify areas of interest. These programs help students understand how their creative interests connect to career pathways by introducing them to industry professionals, providing access to tools used in industry, and exposing them to various work environments.

In LA County, creative industry career exploration is typically geared towards youth at the K-12 level. To promote youth interest, nonprofit arts education providers present in K-12 classrooms, send posters and post cards to teachers, work with school districts to promote their programs, and use social media and targeted email campaigns. These efforts are meant to reach students of all demographics, although many

[33] National Center for Arts Research Vibrancy Index IV.

[34] Sustainable Little Tokyo. "Artist Opportunities." http://sustainablelittletokyo.org/pages/artist-opportunities.

[35] Stern, Mark. *"Natural" Cultural Districts: A Three City Study.* (2013). University of Pennsylvania.

nonprofit organizations focus on opportunity youth and youth in low-income neighborhoods.

Career exploration programs, whether housed in a school or a nonprofit organization, may require the partnership of a creative industry employer. Often, the employer partner is a nonprofit organization, such as a community theater or performance space. Working with a K-12 school district, the nonprofit integrates arts-related curriculum at the school and invites the students to come on-site for a hands-on learning and/or work experience. For example, after-school programs may pair instruction in theater (from writing and directing to acting to set and lighting design) with field trips to community theaters that give students an opportunity to meet professionals and see them in action. Similar partnerships with for-profit businesses are less common; however, some school districts are successfully forging new relationships with studios and agencies to provide learning experiences in other parts of the sector.

Some field scan participants explained that career exploration partnerships also included employers providing in-kind donations to school districts – such as computers, monitors, and drawing tablets – for students to have exposure to the equipment used in the creative industries.

Career exploration programs may offer students opportunities to more deeply explore their interests in a professional context. For example, B~STEM Project, a STEM-infused program for young women and girls, provides project-based learning opportunities that span multiple creative industries. By partnering with businesses and schools, B~STEM Project is able to offer exposure to a variety of skills and work environments with low commitment or risk for the partners involved. One recent project had girls compete in a series of Microsoft hackathons. Professionals in the field then went around to each of the students' products in a 'shark-tank' manner and provided feedback. This opportunity allowed female youth to explore opportunities in STEM and speak with seasoned professionals. Programs like B~STEM Project not only expose students to a greater variety of career options than they would encounter in a traditional education environment, but also give them an opportunity to see themselves in fields where they are normally underrepresented. Girls experiencing traditionally male dominated fields and people of color exploring occupations that have traditionally been very White is, according to the interviewees and stakeholders, an important first step in creating greater workplace equity.

Other programs shared similar career exploration opportunities, offering exposure to multiple disciplines in the arts and creative industries and opportunities to connect with professionals. Career exploration is sometimes built into the school day, but the field scan interviews revealed it is more often part of an after-school, evening, weekend, or summer program. Some programs operate on a rotating schedule over the school year to expose students to various activities such as arts, science, robotics, skateboarding, performing arts, and visual arts. Other programs are intensive and short-term, exposing youth to various disciplines over a handful of weeks.

By providing students access to a variety of disciplines, such as fashion design and woodworking, career exploration programs can serve to fill a gap left by traditional, in-school arts education, which often focuses on music and visual arts. These programs increase awareness with both students and families about careers in the creative industries, along with the opportunity for students to have hands on experience in an area of interest. Many of the cultural

CORPORATE SUPPORTED CAREER EXPLORATION: NICKELODEON

Nickelodeon has partnered with Burbank Unified School District to support K-12 career exploration, demystifying opportunities in the animation industry, while specifically targeting underserved communities. With five animation programs currently ongoing throughout Burbank's school district, Nickelodeon has donated equipment such as tablets and desktop monitors to enhance the programs. Students in the animation program are invited to Nickelodeon's campus where they participate in a tour and workshops taught by employees. The relationship between Burbank and Nickelodeon is "more than just donating equipment and having students come in once a year to our campus," but a mutually beneficial partnership that gives Burbank students a leg up when entering the workforce.

Nickelodeon also hosts job and career panels in which diverse employees participate. Panelists are carefully selected to be representative of LA County's population and to reflect the school's demographics. Nickelodeon is beginning to invite children to spend the day at Paramount Pictures and meet with creators, directors, and writers of shows. This interaction with youth is meant to create interest in the creative industries and expose students to the many jobs available at the studio.

Nickelodeon recognizes that it is in the businesses' best interests to explore solutions for youth seeking their first paid work experience. This can take many forms—from reevaluating minimum qualifications to offering greater flexibility in work schedules to providing more experiential learning opportunities in a low-risk setting (such as Nickelodeon's partnership with Burbank USD). Interrogating one's hiring practices, and how they perpetuate implicit bias, is key to this work, and will be discussed further in the section on Diversity, Equity, and Inclusion.

institutions offer summer workshops or opportunities that do not conflict with school. Post-secondary institutions view these efforts as creating a doorway into their programs, and they are an important piece of the career pathway as well.

COLLEGE AND CAREER READINESS

College and Career Readiness programs provide youth with information about the college application and/or job search process, including instruction in completing financial aid applications, writing admissions essays and/or resumes, and attending job interviews. These programs often connect youth with mentors who can help students develop communication skills and begin building a network of creative professionals. By helping youth prepare for the rigors of college, job searching, and full-time work, these programs seek to close a gap that often exists for opportunity youth, first generation college students, and other at-risk populations.

Career and college readiness programs often make a concerted effort to engage individuals of diverse backgrounds. Some career readiness programs only offer their services in schools in underserved areas that offer very little in terms of arts education, which they determine through in-depth analysis of an area. As part of outreach to these areas, programs invite students to participate in college days, career fairs, and work on personal statements for college applications. Much of the success that comes from career readiness programs stems from the meaningful connections that students create with people in the industry. Social capital is key to enter and succeed in the creative occupations, as will be discussed later.

Readiness programs may be housed in K-12 schools and nonprofit arts organizations. As is often the

case in creative career pathway programs, nonprofit organizations in this space seek to democratize and spread access to these services to youth who may not receive as much support in school or at home. These programs provide coaching and support that is contextualized within the creative economy — for instance, career readiness for the arts may include information about freelancing and contract work for the many self-employed workers described in Section I. Students in Inner-City Arts' Work of Art program felt that this kind of information was critical to their career goals. Similarly, college readiness programs based in the arts may include information on portfolio development or audition protocols.

Other partnerships include community colleges and school districts working together to expose students to existing educational pathways at the post-secondary level. These partnerships provide articulation pathways between the school district and the community colleges, such as dual enrollment programs that allow high school students to simultaneously earn high school and college credit.

College and career readiness are often combined with career exploration programs; for instance, a student may visit a film studio where they not only get a tour of the facility but also meet staff who are working on set. Staff who coordinate these experiences strategically organize these field trips to expose students to career opportunities and allow students to network with professionals in various disciplines.

WORK-BASED LEARNING

Work-based learning (WBL) programs offer on-the-job or hands-on, skills-based training in a specific occupation or industry; typically addresses both hard skills and common skills; and may include paid and unpaid training, such as internships and apprenticeships. WBL programs are valuable tools both for talent recruitment and skill development in the creative industry, providing students an opportunity to complement their academic skills with technical learning and hands-on work experience.

Among the most well-known WBL programs in LA County's creative industries are the LACAC's summer internship programs and its sister program, the Getty Foundation's Multicultural Undergraduate Internship program. LACAC's ten-week summer program is in its eighteenth year and places undergraduate students in paid positions at nonprofit arts organizations throughout the county. In addition to practical work experience, students complete at least three learning opportunities that introduce them to the broader arts community and provide networking opportunities with mentors and peers. In 2018, the

VENICE ARTS: ONE ORGANIZATION, MULTIPLE STOPS ON THE PATHWAY

Many creative career pathway programs fill multiple roles for students. For example, Venice Arts offers workshops in various media (arts education), creative pathways (combining career exploration with college and career readiness), and internships (work-based learning).

Venice Arts' Art Mentoring & Education program was born as a response to the various cuts to arts education within LA public schools. To address the gap in arts education, residents in Venice, including artists, business people, and community members, "came together to figure out how to link Venice's then large community of emerging and established artists with the significant number of kids living in poverty."

Through Creative Pathways, Venice Arts offers panels and field trips to expose middle and high school students to arts careers while also offering college visits, coaching on college and job applications, FASFA and financial aid opportunities, and resume writing and interviewing coaching.

WORK-BASED LEARNING FOR OPPORTUNITY YOUTH: WILL POWER TO YOUTH

Will Power to Youth, a program of the Shakespeare Center of Los Angeles, targets opportunity youth, particularly those living at the poverty threshold. The WBL program gives participants seven weeks of paid training. Participants are paired with mentors, many of whom are program graduates, and work in teams to write and produce adaptations of Shakespeare plays.

Program staff are trained in intervention strategies and work with participants to address challenges that arise during the program. Staff initiate conversations with participants that reveal root causes to what on the surface appear to be issues of work ethic or professionalism, thus giving participants an opportunity to address the cause instead of the symptom. When needed, staff will call in public agencies to provide supportive services.

program expanded to target community college students in order to address disparities in opportunities for youth.[36] The Getty Foundation's program, which launched in 1993, has a similar structure and provides internships in museums and visual arts organizations to college students from cultural backgrounds that have been traditionally underrepresented in the arts. Both programs are representative of national best practices in WBL, including competitive wages; meaningful, project-based learning; mentoring; and wrap-around support.[37] In addition, the Getty program provides focused support and training for supervisors and participants relating to diversity, equity, and inclusion with the explicit purpose of expanding the cultural diversity of leadership in museums and visual arts organizations.

While youth who participate in WBL programs gain important hands-on experience, these programs also often provide opportunities to improve interview skills, develop soft skills, and build a strong professional network. For example, one focus group participant talked about their experience as a marketing intern for a professional sports team. This individual greeted fans at sporting events while also learning about the behind-the-scenes operations of the marketing department. Another focus group participant was a film-making intern working closely with the director of a documentary film. Although the responsibilities for these jobs were very different, both interns were exposed to industry-specific technical skills while also developing their communication skills and professionalism.

There are two common criticisms of WBL programs in the creative industry. The first is that these opportunities are often concentrated in geographic areas of the county that are more affluent; the second is that internships too often fail to lead to full-time work experience. Both of these barriers are addressed more fully in the next section.

High School and Opportunity Youth

WBL opportunities for high school and opportunity youth provide access into the arts and creative economy and may include job shadowing and internships. Organizations and employers that offer these opportunities understand the competitive nature of the creative industries and the importance of training students for these careers at an early age. Some employers and organizations offering WBL to high school age youth take into consideration the

[36] Los Angeles County Arts Commission. "2017 Arts Internship Program Final Report." (2018) https://www.lacountyarts.org/sites/default/files/documents/pdfs/summer_2017_internship_report_final.pdf.

[37] Both interns and participating employers had largely positive comments about the LACAC internship program; however, because the interviews and focus groups took place at LACAC offices at the request of LACAC, it is somewhat unlikely that participants would have been forthcoming with negative feedback. The most common criticism of the program was that the schedule was too rigid for interns with outside commitments or long commutes.

different needs and goals of the youth and shape the environment to meet those needs. For example, in many programs, staff take into consideration that not all youth are interested in attending a four year college and therefore make sure to equip students with technical and soft skills training to enter the workforce upon graduating high school. For opportunity youth in particular, programs offered by nonprofit organizations may combine work experience with case management and other wrap-around services, thus increasing interns' likelihood of success.

The accessibility of WBL programs varies widely across institutions. Among those interviewed for this Field Scan – arts organizations, educators, and businesses – all host internships or similar programs, but their application processes at times had little in common. Many organizations noted their interview process was structured to take into consideration the students' overall interest in the arts, with less emphasis on their portfolio or skillset. Those who structure interviews this way did so to accommodate students who may not have had past work experiences or opportunities to develop a portfolio; however, if the student had an interest in the WBL opportunity and the industry, they could remain competitive during the application process. The selection process for these programs are more likely to consider the student's background and ability to articulate their interest in the program than their prior experience or academic success.

Conversely, institutions that described their programs as competitive, where hundreds of students apply and only a select few are accepted, expect their potential interns to be highly professionalized—for instance, having had prior work experience, a professional-quality portfolio, or above-average poise and communication skills for one's age. As noted elsewhere, this benefits more affluent youth who attended better resourced schools while reinforcing barriers for youth experiencing barriers, creating a stratified workforce even at the high school level.

Post-Secondary

Many college-level WBL opportunities are competitive, paid opportunities with rigorous application requirements. As is the case for high school WBL, many of these opportunities require a resume, cover letter, recommendation letters, and a portfolio. Applicants must complete a series of phone and in-person interviews. Corporations like CBS, Disney, and Nickelodeon offer even more competitive internship programs in which applicants are expected to have prior experience and skills, so they can immediately

jump into projects working with seasoned professionals. Similarly, the LA Times requires interns to have background in writing or other creative skills because they will publish students' work online at the conclusion of the internship.

Other programs, while competitive, are less focused on application requirements and are more interested in having a diverse pool of candidates. The focus on diversity as opposed to past experience, as many program staff explained, is to ensure the application process is accessible to a wide range of students. In the past, strict application processes have marginalized creative students who have not had prior access to resources or opportunities to develop their portfolios or skills.

College students may be selective as well, pursuing only internship opportunities that provide the right mix of competitive wages and interesting experiences. College faculty can help students make these choices. For instance, a broadcast journalism professor interviewed for the field scan noted that he is often contacted by news organizations looking for interns; he will turn away those that do not pay their interns. This professor coaches students on how to select, apply, and interview for internship opportunities and advises students that good story ideas and compelling, risk-taking reporting are more important than a high GPA.

Once placed in an internship, whether associated with a college/university program or other organization, college-age interns in the creative industries will have a variety of experiences. The majority of stakeholders (including employers, faculty, and nonprofit organization staff) interviewed for this field scan emphasized the importance of giving interns meaningful learning experiences—not just "coffee and copies" as one interviewee said. The specific creative industry sector has a major influence on the type of work experience gained, as is to be expected. An intern at a television studio is going to have a vastly different experience than one at a museum, for instance. Across sectors, WBL for post-secondary students typically takes a couple of common forms, however. In one, interns are assigned to a specific project or function for the duration of their assignment, such as developing a marketing campaign or serving as a production assistant. In the other, interns complete a rotation of unique roles, such as working through each phase of a theater production while gaining experience as writer, director, and set designer.[38]

Early to Mid-Career

Many LA County businesses invest in the emerging workforce through internships and fellowships outside of the traditional education system. In these company-based programs, young professionals work closely with mentors to continue developing their soft skills while also honing their industry knowledge and technical skills.

Because many of the early career opportunities that are offered through nonprofits are preparing students for entry-level jobs, employers see this as an opportunity to build diverse, sustainable sources of workers that can advance within their organizations. Employers have started recruiting from organizations that provide career and skill development to youth in arts-based disciplines. Many referred to career readiness programs like those offered by the Urban League, Limited Academy, Dakar Foundation, and Girls Who Code as preparing students for entry-level careers in the creative industries.

This type of program is particularly useful for employers that do not have specific education requirements for early-career jobs. As an example, The Music Center, a performing arts center, recognizes that early-career employees may be unfamiliar with specific performing artists, which affects their ability to engage in conversations with patrons. The Music Center staff therefore focuses on developing trainees' communication and customer service skills. As

[38] It may be worthwhile to do additional research into these types of internships, particularly exploring whether one or the other has a higher rate of conversion into full-time employment. The youth focus group participants seemed to enjoy the rotations, but do they offer enough time for a young person to gain transferable skills? Perhaps rotational internships are better suited for career exploration and should be situated earlier in the career pathway (i.e., high school or early college vs. junior or senior year).

a result, trainees are building their soft skills while simultaneously gaining knowledge of artists and repertoire on the job.

Another example, this one outside of LA County, is the Downtown Brooklyn Arts Management Fellowship Program, which offers a strategy for increasing diversity. The program's stated goal is "to increase the diversity of staff in cultural organizations, by creating a route into arts management without unpaid internships or master's degrees."[39] In this program, fellows work full time in a variety of assignments that span different types of arts organizations and skills, including marketing, administration and finance, and programming. The fellowship program is funded by one of many diversity grants awarded by the city's Theater Subdistrict Council, a nonprofit organization housed within the Department of City Planning and dedicated to promoting theater and theater related programming in the Theater Subdistrict.[40] The program was led by the NYC Department of Cultural Affairs.

To continue efforts of diversity and equity among their workforce, employers have become more strategic in their recruiting tactics for early-career jobs. Some employers are recruiting from historically black colleges and universities (HBCUs), Hispanic serving institutions (HSIs), and women's colleges. As part of this effort, employers have made a concerted effort to educate these populations about the opportunities and careers in the creative industries; therefore, their recruiting efforts have a component of outreach that operates as a career exploration opportunity. CBS's Writers Mentoring Program, for instance, provides diverse emerging writers with opportunities to hone their craft and develop relationships with show runners and network executives through an eight-month, unpaid mentorship.

[39] BRIC. "Downtown Brooklyn Arts Management Fellowship." Retrieved from: https://www.bricartsmedia.org/education-media-resources/downtown-brooklyn-arts-management-fellowship.

[40] The City of New York. "Mayor de Blasio Appoints Members of Theater Subdistrict Council." Retrieved from: https://www1.nyc.gov/office-of-the-mayor/news/255-15/mayor-de-blasio-appoints-members-theater-subdistrict-council.

PROGRAM COSTS AND FUNDING SOURCES

Financial resources and expenses are a driving factor in how programs of all types are designed and implemented. Although field scan interviewees and focus group subjects were often reluctant or unable to provide detailed information about how their programs were funded, some trends became clear. Program costs and funding sources vary by program, but in most cases, more funding is needed for career pathways to be truly sustainable. Organizations often also desire greater flexibility from their funding sources, many of which have strict guidelines for spending. Through the interviews, several community partners mentioned that although grants provide essential funding for programs, they sometimes create additional barriers – for instance, an organization may tailor their program description to fit a funder's priority only to find that, upon implementation, they are limited in which populations they can serve (based on demographics such as income, age, and race).

Career pathway programs in the nonprofit space seldom require youth to pay to participate; however, there are some for-profit arts education, career exploration, and college or career readiness programs that charge tuition or other fees. While such programs can provide valuable training and education, their costs to participants may contribute to the lack of equitable access discussed throughout the field scan. As such, they were not a primary focus of the research.

OTHER KEY FINDINGS

Common Funding Sources	Workforce Innovation and Opportunity Act (WIOA) National Endowment for the Arts (NEA) LA Promise Fund Grants (County, State, Federal, and Philanthropic) Private/Corporate Donations
Common Program Expenses	Staffing Overhead Participant wages Case management Supportive services such as transportation
Costs per Student*	$200 - $6,000 (not including tuition for K-12 or post-secondary programs)
Cost to the Student (Nonprofit)	None
Cost to the Student (Higher Education)	Varies

Table 5

** The cost per student varies based upon the length of the program, the content taught, the prestige of the institution, and the cost of materials. Because the figures listed here were reported verbally and no financial documents were reviewed, it is impossible to say exactly what costs are factored into these amounts.*

Arts education at the K-12 level is funded through school district budgets. In addition, districts may secure funding from parents, foundations, and local businesses. Programs that have multiple funders emphasize the need to get funding wherever possible, like the community, contracts for services, partnerships with housing associations, and contracts with the schools. Some programs have turned to fee-based programs where schools pay for services, creating a more sustainable funding stream for the organization.

A Portrait of Los Angeles County describes the complex funding combination for K-12 education explaining that "California has some of the lowest levels of investment in K-12 education in the country, particularly when accounting for cost of living."[41] This overall decline in arts education funding stems from legislation dating back to the 1970s, as well as deficits introduced due to the recession of 2008-9, although these are beginning to be reversed by acts such as the California Local Control Funding Formula (LCFF) passed for the 2013-14 school year, and Proposition 30, which raised taxes in order to close the remaining budget deficit for public education. LCFF was funded to restore the state to pre-recession levels, and "aimed to enhance equity by channeling more state resources to schools educating the neediest students; districts with large populations of low-income, English language learner, or foster care students are entitled to more funds under this new formula."[42] However, there remains a critical shortage in funds; in a recent study on California school funding, authors Kelsey Krausen and Jason Willis note that the increase is "not based on actual growth in the costs of operating a school or school district."[43]

[41] Measure of America, *A Portrait of Los Angeles County*.

[42] Ibid

[43] Krausen, Kelsey and Jason Willis. "Silent Recession: Why California School Districts are Underwater Despite Increases in Funding." WestEd.org (2018). https://www.wested.org/wp-content/uploads/2018/05/resource-silent-recession-2.pdf.

The state of California has recently made significant investments in Career and Technical Education (CTE), beginning with the Career Technical Education Incentive Grant (CTEIG), which provides $900 million over a three-year period to increase students' successful transitions from CTE to post-secondary education or careers.[44] Another state level investment is the California Career Pathways Trust (CCPT) which provides technical assistance and planning grants to public-private partnerships between K-14 (community college) providers and businesses.[45] Finally, the Strong Workforce Program is infusing $248 million annually into career and technical programs at community colleges to increase the number of students going into high demand, high wage jobs.[46] These programs are strongly aligned with national efforts to improve the labor market value of CTE, leading more graduates to financially stable, in-demand careers. In August 2018, new legislation was passed in Congress to approve Perkins V (Strengthening Career and Technical Education for the 21st Century Act). Going into effect in July 2019, the legislation will allow states to provide career exploration and development activities in the middle grades and for comprehensive guidance and academic counseling in the upper grades.[47] This is good news for creative career pathways.

In addition to state investments for CTE, state and local funding for career pathways is available through the Workforce Innovation and Opportunity Act (WIOA). Each state and Local Workforce Development Board is required by federal law to develop a plan for its WIOA funding, and in both California and LA County, the creative industries (especially Entertainment and Information Technology) have been identified as a priority. One of the four pillars within the Los Angeles Basin Regional Planning Unit WIOA Regional Plan is to use the Regional Career Pathway Programs as a central strategy to build a skilled and competitive workforce. The career pathway program for the region developed organically to respond to unique needs of specific businesses in training both new and incumbent workers. California's WIOA State Plan raises the bar, envisioning career pathways as building strong regional economies.

Another important funding source specific to the creative industries is the California Film Commission's (CFC) Film and TV Tax Credit Program. Its third iteration (Program 3.0) builds on an existing requirement to provide career exposure opportunities such as paid internships and in-class workshops, adding a provision to create skills training programs that specifically target individuals from underserved communities.[48] Funds for training come from fees paid by the companies that receive tax credits. Program 3.0 was signed into law in June 2018 and will launch in 2020. It also requires applicants for tax credits to report on their initiatives and programs to increase the representation of minorities and women in certain job classifications.

HOW PROGRAMS ARE EVALUATED

Program evaluations allow organizations that work with youth to measure the impact their programs have on students and the community, especially as youth begin "to learn about art and adopt real responsibilities that build on their strengths."[49] Similar to program funding, the information available regarding program evaluation was incomplete and as such cannot be taken to represent all of the creative career pathway programs. We found few examples of robust program evaluations that could provide models for how to evaluate success in this field. This section describes some of the measures and methods being used, not the actual findings from those evaluations.

[44] Linked Learning. "California Career Technical Education Incentive Grant." http://www.linkedlearning.org/en/policy/california-career-technical-education-incentive-grant-ccteig/.

[45] https://www.cde.ca.gov/ci/ct/pt/.

[46] Strong Workforce Program. Retrieved from: https://doingwhatmatters.cccco.edu/StrongWorkforce/Overview.aspx.

[47] Office of Career, Technical, and Adult Education. "Strengthening Career and Technical Education for the 21st Century Act Passed into Law." (2018). https://blog.ed.gov/2018/08/strengthening-career-technical-education-21st-century-act-signed-law/.

[48] For more information see http://film.ca.gov/tax-credit/program-3-0/.

[49] The Whitney Museum of American Art. *Room to Rise.* https://whitney.org/uploads/generic_file/file/148/room-to-rise.pdf.

COLLECTING PARTICIPANT DATA AFTER GRADUATION: DISNEY'S ALUMNI ENGAGEMENT

Disney's internship program is a best practice in terms of keeping track of program alumni—a notoriously difficult task. Through a company database, alumni contact information is collected so the company can keep in contact with them once their internship has ended. This process allows Disney to collect information on alumni's current careers, but also provide alumni with information on career opportunities within the organization. Disney also uses this database to create an invitation list for an annual alumni event which keeps past interns engaged with the network they developed at Disney.

Researchers found that K-12 districts and post-secondary institutions were most likely to keep longitudinal data on their students, but this ends at graduation. Many post-secondary institutions are using longitudinal studies to determine student achievement and career placement within the arts and creative industries. As part of the longitudinal studies, data on exposure to the industry, entry-level experience, and the completion rates of alumni who majored in arts/creative industries are being tracked. Unfortunately, because these data are being collected on a voluntary basis, results are incomplete and inconclusive. This is especially true for post-graduation results, which require phone, email, and mail outreach and typically garner fewer responses. Nevertheless, educators see value in reviewing partial results as a way of determining if their programs are generally producing positive outcomes. Consistent county-level data collection and reporting would be welcomed by most field scan participants.

In most cases, nonprofit organizations supporting youth through career pathways in the arts and creative industries did little formal evaluation but often expressed that they wanted to have better, more comprehensive measures of success. A notable exception is *Room to Rise*, a Whitney Museum of American Art study, which asked alumni to recount their experiences in teen programs within art museums. Many described their personal growth as "a steadily emerging sense of identity, confidence, achievement, and empowerment – as powerful, lasting benefit of intensive teen programs."[50]

Education institutions and nonprofit organizations in LA County employ assessments and surveys to gather feedback from students and their supervisors to determine overall outcomes of programs. Assessments are used to evaluate a student's technical skills and soft skills such as organization and preparedness, teamwork, time management, and office etiquette. Technical skills that are evaluated

[50] Ibid.

TRACKING CTE RESULTS FOR CREATIVE CAREER PATHWAYS: CALIFORNIA DEPARTMENT OF EDUCATION'S ARTS, MEDIA, AND ENTERTAINMENT DIVISION

The California Department of Education's Career and Technical Education Division utilizes surveys to look at outcomes for the students in Arts, Media, and Entertainment (AME), specifically in the areas of risk-taking, persistence, resilience, grit, skill development in their art form, skill development in being able to critique their own work and other's work, and the ability to create new and original art work. The collection of these data is self-reported through a pre/post survey on a 10-point scale. Instructors are asked to report on these outcomes as well.

include proficiency with Microsoft Office products, ability to use equipment appropriate to the trade or industry, and improved technical understanding of the industry. Oftentimes this feedback is collected by the students' supervisor and/or the organization conducts site visits where they can see the student in the workplace.

Surveys are also used by employers and arts organizations to gather feedback on a student's performance. Surveys may be distributed to both students and employers to evaluate the student's experience with the company, while simultaneously gathering feedback on the employer's experience with the student. Depending on the length of the WBL opportunity, some organizations ask for reports on a regular basis (e.g. every 4-6 weeks). This consistent feedback allows students the chance to evaluate their goals throughout the program. Other organizations use surveys before and after the program so students and employers can provide detail about skill levels, creativity levels, and share what they hoped to achieve and if they met that goal. Students and employers can also share their overall satisfaction with the opportunity, so organizations can determine if the WBL opportunity should be altered, discontinued, or expanded.

Some organizations do not have processes in place to assess a student's overall growth in a program, so they rely on anecdotal feedback to determine overall program success. Some programs rely on a student's mentor for information. The mentor can share with the program coordinator growth they see within the student and offer feedback from a more personalized point of view. Other data organizations use are ancillary benefits like the student's ability to build relationships with professionals. Another data point organizations use is social and emotional learning outcomes. This includes a student's confidence and maturity levels as they progress through the program.

III. CHALLENGES AND OPPORTUNITIES

III. CHALLENGES AND OPPORTUNITIES

Labor market data in the first section of this report showed how many different creative occupations exist in LA County. The second section offered insights into the many routes to those jobs. This section takes a closer look at who faces challenges accessing those jobs and pathways, and why, with a particular focus on youth of color, low-income students, youth who are LGBTQ, youth who are disabled, current and former foster youth, and youth on probation. It also explores the challenges that stem from businesses' needs. Finally, this section describes promising practices to help connect those youth to a career pathway in the creative industries.

CHALLENGES AT HOME

For many opportunity youth, the barriers to creative career pathways begin at home, where family responsibilities, financial instability, cultural pressures, and various traumas create challenges before a teen even sets foot in a classroom or workplace.

System-Involved Youth

The first focus group engaged as part of this field scan was made up of system-involved youth, those who had been formerly incarcerated, were in the juvenile justice system, and/or in foster care. These teens and young adults were selected based on their participation in arts programs that offer creative skill building (including painting, poetry writing, film making) and in some cases social justice education. Participants described a range of personal traumas, from witnessing gang violence and the death of friends to drug use and domestic violence at home. When asked to talk about their experiences with arts education, they explained that their art classes helped them build confidence, make better decisions, and deal with past traumas. The confidence that participants shared echoed findings in the Whitney Museum's *Room to Rise*, where overall "growth in confidence and the emergence of personal identity and self-knowledge" were key results of intensive teen programs in art museums.[51]

When asked about their career aspirations, a few focus group participants described opportunities to begin building skills that will help them enter the workforce. For example, one participant is working as a Production Assistant for a small film studio. Most participants, however, were not yet able to translate their arts education into goals or plans for a career. This was, in part, because they lacked awareness of creative career pathways and specific creative

[51] Whitney Museum, *Room to Rise*.

A SNAPSHOT OF OPPORTUNITY YOUTH IN LA COUNTY

- There are 66,400 opportunity youth who live in the City of Los Angeles, and 171,470 opportunity youth who live in the County of Los Angeles
- From 2013-2015, over 31% of the youth resident labor force (ages 16-24) in metro LA was underutilized, a sharp increase from 22% in 2000-2002
- 69,900 working age youth wanted to work, but had quit looking
- 90,600 teens and young adults wanted full-time jobs but were only able to find part-time work.

Los Angeles Performance Partnership Pilot. 2017-2020 Strategic Plan Serving Disconnected Youth. http://clkrep.lacity.org/onlineddocs/2017/17-0737_misc_06-26-2017.pdf

occupations. More importantly, these young people saw themselves as existing outside of a mainstream culture that would lead to meaningful work.

The key takeaway from this focus group, well supported in the literature on opportunity youth,[52] was that teens and young adults with extensive, systemic barriers will need more targeted support and longer "on-ramps" to career pathways than other teens—they will need the kind of healing and growth that comes from arts education as well as mentoring and career coaching, skill development, and consistent case management to help them navigate a system that is already creating obstacles to their education and work experience. Continued collaboration among arts organizations, educators, and public service providers can provide these youth with the holistic support they need to enter creative career pathways.

Gang Involvement

The Los Angeles Police Department reports there are 450 active gangs in the City of Los Angeles with a combined membership of 45,000,[53] with larger figures across all of LA County. For many opportunity youth, this is a daily concern. One focus group participant shared the struggle of trying to better themselves and having to choose between their friends in the gang or their personal goals. Fabian Debora, Arts for Incarcerated Youth Network (AIYN) Community Connection Director, described a systemic need to change the code of conduct, belief systems, and culture for the youth living within gang impacted communities. In order to support youth leaving gang culture, programs must help them build relationships, gain confidence, and develop a sense of self-worth greater than what they feel from the gang.

Adult Role-Models

It became clear across interviews and focus groups that teens and young adults respond positively to

individual mentoring. In some cases, this is more of a caseworker or counselor type relationship for young people who are experiencing or have experienced trauma, homelessness/housing instability, food scarcity, and/or other major barriers. Some programs implement a formal mentoring relationship between a student and a professional artist. Still others happen naturally through a classroom or internship experience with a dedicated teacher or supervisor.

Adults who work with system-involved youth explained that the trauma experienced by these young people is often exacerbated by systemic challenges built into the criminal justice system. Specifically, formerly incarcerated youth historically have been held back by the system throughout their parole as they are financially tied to paying back court fees and other restitution.[54] Other consequences stakeholders and focus group participants noted include those listed above as well as separation from families and personal support systems (neighborhood, church, extended family) and fear of deportation for

[52] Steinberg, Adria and Cheryl Almeida. "Opening the Door: How Community Organizations Address the Youth Unemployment Crisis." Jobs for the Future. June 2015. https://jfforg-prod-prime.s3.amazonaws.com/media/documents/Opening-the-Door-061015.pdf.

[53] http://www.lapdonline.org/la_gangs/content_basic_view/1396.

[54] In 2009 the LA County Probation Department stopped collecting many court costs and fees that were being charged to parents and guardians of children in the juvenile justice system, but they continued to collect payment on old ones. These kinds of fees were subsequently banned statewide in January 2018. In October 2018 the LA County Board of Supervisors passed a motion cancelling the debt still owed on those pre-2009 fees, totaling nearly $90 million.

The Advancement Project California report highlighted the City's current public investments in youth, which are not adequate to cover costs for the 200,000 youth living in poverty, 68,000 opportunity youth, 30,000 youth who have been arrested, and 3,000 homeless youth.

themselves or their parents. At the same time, they are stigmatized by employers and service providers who do not want to take a chance on someone who has a history of violence, drug use, or theft. Thus, the punishments reinforce the trauma.

For those youth who have found a mentor, that adult is sometimes the only positive influence in a young person's life. Youth may look to these mentors for not only professional insights and guidance, but also emotional, financial, and mental support. Adults working in this space often see their work as a vocation and are more than willing to provide as much support as they can. Nevertheless, this is an unsustainable solution without the proper infrastructure, including training and funding, for mentors.

Parents' and Families' Expectations

Focus group participants indicated that their families often discourage them from pursuing arts-related careers,[55] either because of a lack of knowledge about the opportunities within the creative field or because of pressure to pursue more traditional occupations (i.e. a trade, business administration, or medicine). According to focus group participants, this is compounded for youth whose parents are immigrants,[56] low-income, and/or have their own barriers to work.

CHALLENGES AT SCHOOL

Many of the barriers facing youth begin with a single problem: insufficient public funding. The Advancement Project California, a multiracial civil rights organization working on systems change, issued a 2018 report bringing to light the barriers to youth development in the City of Los Angeles.[57] Their report highlighted the City's current public investments in youth, which are not adequate to cover costs for the 200,000 youth living in poverty, 68,000 opportunity youth, 30,000 youth who have been arrested, and 3,000 homeless youth. Furthermore, the City of Los Angeles is uncompetitive in their youth development strategies. In FY17-18, with $60.3 million in youth development funding, the City of Los Angeles only spent $75 per youth while San Francisco and New York spent more than $1,909 and $541 per youth respectively, with budgets of $213.8 million and $812.9 million for youth development funding.[58]

[55] More research is needed to validate these claims. One UK source indicated that a small percentage of parents surveyed were concerned about the longevity of artistic careers or would actively prevent their children from pursuing a creative career pathway. Dawood, Sarah. "Young people want creative jobs, but schools won't support them survey shows." *Design Week UK.* January 2018. https://www.designweek.co.uk/issues/15-21-january-2018/young-people-want-creative-jobs-schools-dont-support-survey-shows/.

[56] A study funded by the Russell Sage Foundation explores immigrant parents' beliefs about success and mobility. The study's author wrote an opinion piece for The Guardian encouraging Asian Americans to "become artists, not doctors," despite their parents' limited definitions of success. Study: Lee, Jennifer and Min Zhou. "Immigration and Intergenerational Mobility in Metropolitan Los Angeles (IIMMLA)." Russel Sage Foundation, 2007. http://www.russellsage.org/research/Immigration/IIMMLA Opinion: Lee, Jennifer. "We need more Asian American kids growing up to be artists, not doctors." *The Guardian.* 16 Mar 2014. https://www.theguardian.com/commentisfree/2014/mar/16/asian-american-jobs-success-myth-arts.

[57] Comparable data for the entire County of Los Angeles is not available.

[58] The Advancement Project. "Blueprint for Youth Development Los Angeles." (2018). Retrieved from: http://advancementprojectca.org/wp-content/uploads/2018/01/AP-Youth-Development-Report-Los-Angeles_FINAL.pdf.

Underfunded public schools, coupled with a narrow focus on subjects measured on standardized tests, are affecting arts education in LA County public schools. The LACAC's Arts Ed Profile found that nearly all public schools in the county provide some arts education; however, the quantity and quality of that education is inconsistent. While students in the elementary grades have access to greater quantity of arts education, the survey indicates that the quality is superior at the higher grades. Perhaps most notable, the Arts Ed Profile revealed some troubling statistics in the realm of equity. Schools with larger populations of students of color earned lower scores in quantity and quality of arts instruction, as did schools with large low-income populations (as measured by students participating in free and reduced-price lunch programs) and English Language Learner populations.[59]

More acute than the funding needs of LA County schools and public services are those of individual youth, particularly for system-involved youth, as noted above. And, while underfunding may be at the root of many barriers, it is only part of a much broader set of challenges.

While the primary research conducted for this field scan suggests system-involved youth face the greatest barriers to creative career pathways, many other LA County youth also experience a lack of access to education and work opportunities, particularly Black and Latinx youth. *A Portrait of Los Angeles County* confirms that, "In the realm of education, California's decades-long underinvestments in K-12 education has disproportionately hurt low-income Black and Latinx families—precisely those who rely on education to improve their economic situation."[60] When these populations have limited access to K-12 arts education, their opportunities to pursue advanced education and WBL are even more limited. In an already competitive environment, where hundreds of teens can apply for a single opportunity, this kind of disparity has to be addressed.

Lack of Awareness

The intense competition for limited opportunities may be, in part, a consequence of lack of awareness of the vast career opportunities in the creative economy. If youth were aware of the 70 plus occupations talked about in Section I, they might seek out more varied opportunities.

Youth focus group participants identified that they are often unaware of arts education programs, internship opportunities, and the breadth of careers in the creative economy. Many young people do not have the lexicon to be able to articulate the type of work they would like to do within the creative sector and aren't aware of how to build their interests into a career opportunity. This was particularly evident within our focus group with formerly incarcerated youth. Youth also feel that their parents and educators are similarly uninformed about the career options available to them. This becomes another challenge down the road in terms of recruitment for enrollment and employment, especially when trying to diversify a workforce. As LACAC's Cultural Equity and Inclusion Initiative notes: "artists and jobseekers have a hard time finding out about opportunities that may be available."[61]

Even at the post-secondary level, students indicate that they lack access to the kinds of learning experiences that they believe will help them succeed in school and find full-time work in a meaningful career. This is not unique to the creative industries. In fact, research shows that students enrolled in community colleges across disciplines sought more information about career opportunities: "[Students] also suggested that their schools invite guest speakers on the topic and provide workshops, hands-on opportunities, internships, and job fairs. Students felt these activities and resources would help provide them with a better, more tangible understanding of their career choices, the subject matter required, and the salaries they could expect in those jobs, as well as offer them

[59] Mauldin, "Arts Education Profile."

[60] Measure of America. *A Portrait of Los Angeles County.*

[61] LACAC, *Cultural Equity and Inclusion Initiative.*

> Social capital is "the web of social relationships that influences individual behavior and thereby affects economic growth.
>
> *– Karen Pennar*

Pennar, K. 1997. "The tie that leads to prosperity: The economic value of social bonds is only beginning to be measured." Business Weekly: 153 – 155.

opportunities to discover which careers they would find fulfilling and enjoyable."[62]

Lack of Social Capital

There is a perception that many LA County residents do not have access to opportunities (education and jobs) in the creative industries because they do not know the right people, are not in the right place at the right time, or do not have the right parents who are connected to the right people. For example, some public school districts have strong relationships with industries, but others do not. Students may gain access to a professional network simply by being enrolled in the "right" school; that is, one with high performing arts programs and/or strong partnerships with prestigious colleges or corporations. This appears to be tied in part to geography (for instance, students in Pasadena and Burbank are exposed to more contacts in the entertainment industry) and socioeconomic status, which overlap extensively with race and ethnicity.[63]

At the post-secondary level, social capital (or lack thereof) becomes a barrier for first generation college students, regardless of racial or ethnic background. For them, navigating the system may seem unnecessarily complex. Dr. Rob Johnstone writes in his work on effective career pathways:

[62] Dadgar, Mina, et al. "Bringing Student Voices to Guided Pathways Inquiry and Design." Career Ladders Project. (2017). Retrieved from: https://cccgp.cccco.edu/Portals/0/uploads/%283%29Bringing-Student-Voices-to-Guided-Pathways-Inquiry-and-Design.pdf.

[63] Making matters worse, *A Portrait of Los Angeles County* notes that Latinx and Black children, children who haven't yet mastered English, and children living in poverty are more likely than White children to attend under-resourced and underperforming schools that are highly segregated by race and income; to endure overcrowding; to have inexperienced or unqualified teachers; and to lack access to the advanced classes that competitive colleges look for." Measure of America. *A Portrait of Los Angeles County.*

> *It seems the complexity we have developed within our colleges has served less to educate and empower our learners and more to dissuade our students from achieving their goals. Even more disconcerting, this logic has the inevitable consequence of perpetuating inequity across our higher education system and denying college degrees to historically underserved populations and/or first-time college students. These populations often do not have the social capital or the familial experience with higher education to help them navigate the complexities and confusion presented by our institutions. In turn, this thinking presents a significant equity issue.*[64]

In a career pathway system, this kind of demotivation can have very real consequences: students who are discouraged or overwhelmed by the system may not find the resources or make the important personal connections that lead to internship opportunities, professional introductions, and letters of recommendation.

Financial Barriers to Education

In the most extreme circumstances described by focus group participants and interviewees, low-income students' basic needs are not being met—food and housing insecurity, extreme poverty, and a variety of personal traumas obstruct young people's ability to pursue arts education and training opportunities. In less dire situations, many LA County youth are unable to pursue unpaid internships, have less flexible schedules than students from more affluent backgrounds, and cannot cover the costs of materials, training and post-secondary education, and transportation.

Additionally, students' "participation in classes, workshops, and internships prevent them from engaging in other work-related activities where they can earn money,"[65] which causes young adults to make difficult decisions between their short-term needs (to earn a paycheck) and their long-term needs (to develop skills that will translate into a career). Further compounding barriers for youth from low-income families is the cost of higher education and the ubiquity of student debt, which creates an advantage for students who can choose what to study without considering the financial ramifications.[66]

CHALLENGES AT WORK

Whether it's a summer internship or the first full-time job, youth still have barriers to face even after they are employed. Many of the challenges are extensions of those described above—lack of funds, disadvantages stemming from one's home or family background, or those little logistical challenges that can spread like weeds. Others, like the problem of how to gain work experience when you can't find a job, are unique to this stage in the pathway. These are the barriers that LA County youth encounter once they've entered the workforce.

Transportation

The need for safe, reliable transportation was the most common barrier identified by youth and adults across all focus groups and interviews. This is perhaps most challenging for system-involved youth who not only have financial barriers but also face unique safety issues in using public transportation. The Arts for Incarcerated Youth Network (AIYN) indicated that their students cannot safely ride city busses across rival gang territory. Often, organizations offer transit passes to get around the transportation barrier, but this is not sufficient for these most at-risk populations. Organizations have worked to address this issue by providing Lyft and Uber rides

[64] Johnstone, Rob. "Guided Pathways Demystified: Exploring Ten Commonly Asked Questions about Implementing Pathways." National Center for Inquiry and Improvement. (2015). https://cccgp.cccco.edu/Portals/0/uploads/%284%29Guided_Pathways_Demystified_Johnstone.pdf.

[65] Ibid.

[66] Davies, M. "The Tomorrow People: Entry to the museum workforce." (2007). Retrieved from http://www.museumsassociation.org/asset_arena/8/17/13718/v0_master.pdf.

for program participants, but this is an expensive and sometimes labor-intensive solution.

Even for paid interns, transportation continues to be a challenge as they travel across the county for school, internships, other paid work, and family responsibilities. Some interns have cars but struggle to manage their time getting from school to their worksite and/or afford gas, parking, and other costs associated with driving. As the earlier section in this report on Geographic Distribution of Arts Employment showed, certain areas of LA County are rich in creative industry jobs. These are generally more affluent than areas with large populations but few creative industry occupations. These kinds of transportation challenges are not unique to the creative industries. As noted in *A Portrait of Los Angeles County*:

> *Many Struggling LA communities are far from the opportunity-rich, economically vibrant areas of the county, limiting the jobs to which residents have easy access. Often long commutes and disproportionate reliance on public transportation mean that Struggling LA residents frequently have less time than more affluent Angelenos.*[67]

Additionally, individuals connected to employment on film or television production sites can experience changes in location and scheduling without much notice, thus increasing the need to have access to flexible, safe, and reliable transportation. Public transportation is not an option for many young people working in the set-up and shooting of film and television, as schedules often require early and late hours on-site, making the commute to and from work challenging, time consuming, and sometimes impossible if bus and rail lines aren't running.

Work Hours

Establishing schedules for work, internships or program participation was another challenge identified by youth and employers. In some cases, youth noted that their internships and/or training programs were not able to accommodate their need for flexibility for personal reasons (such as medical appointments and family responsibilities), transportation, or school schedules.

Likewise, employers looking to hire interns for administrative or sales functions noted that students' lack of availability to work during typical business hours (9am-5pm) was a barrier in hiring. This challenge stems from in-school youth looking for opportunities to intern during the school year. Unless students have an early release, this leaves only about an hour or two for WBL on school days.

Financial Barriers to Work

One of the barriers young people experience in pursuing creative careers is financial stability. In the case of arts nonprofits, the major barrier is low wages.[68] In some cases, the cost of union dues is also a financial barrier to entry for employment. For others, the challenges of managing inconsistent income required to make a career in freelance and contract work may be a hurdle. Young people from low-income communities may be too economically precarious to take the leap toward self-employment, making it more viable for people from wealthier, usually Whiter communities. Some youth focus group participants recognized this and requested support and training to make this transition. Topics they were interested in learning about included preparing taxes, determining prices, and negotiating contracts.

Educating the Workforce about Unions

Another layer of the working culture in LA County is understanding the roles and opportunities associated with labor unions. Nearly all stakeholder focus group participants identified that better understanding the unions is a critical element of working in the creative industries. With a very fast paced and frequently evolving industry, unions can provide potential partners with a better understanding of their options and opportunities for professional development, health insurance, financial literacy, and their rights as an employee. One union identified

[67] Measure of America. *A Portrait of Los Angeles County.*

[68] LACAC, "Internship Program Final Report."

that there is a perception of unions being hard to join and agreed that when the economy was different a couple years ago, it was harder, but as the industry has grown, opportunities to join a union are also increasing.

CHALLENGES TO BUSINESS

Effective career readiness training "requires a clear understanding of the talent needs of employers" and, for this reason, career pathway systems must "regard industry as their core client."[69] Productive relationships between the business community and career pathway programs of all types are critical, as are the relationships between industry professionals and LA County youth. This is true not only for the creative industries, but for all sectors. Economic growth, changes in legislation, and innovations in technology all have an impact on businesses' hiring needs that may be obvious to the typical hiring manager but utterly invisible to the entry-level job applicant. More subtle business drivers such as mission and vision, company culture and values, and compensation packages can create challenges that hiring managers have to consider when making staffing and training decisions. These factors can complicate and compound the barriers that youth are already dealing with as they enter a creative career pathway.

Employer Engagement

Serving business needs can be a challenge for nonprofit organizations that already must answer to boards, funders, and clients. Furthermore, there is a perception among stakeholders that many creative industry employers are overwhelmed by requests from organizations to support internship programs, mentorships, and other programs for youth. Partners describe this as "employer fatigue" and see it as a barrier to developing meaningful partnerships and learning opportunities. After conversations with individuals across organizations and companies in LA County, it is clear that employers are being asked for financial and other support from multiple angles. Many community organizations expressed their own challenges with getting employers on board to support programming because they are often so oversaturated with requests, and a lack of consistency has led to fatigue in supporting more initiatives. Organizations like the Los Angeles Economic Development Corporation (LAEDC) are working to coordinate efforts to convene partners, and LAEDC has created several industry councils, including one for Digital Media and Entertainment. LAEDC coordinates and hosts quarterly industry gatherings and talent work groups to discuss an array of topics, including but not limited to internships, apprenticeships, and ways to address skills gaps.

In many cases, the demands of running a creative business make it extremely difficult and sometimes financially impossible[70] to hire young, inexperienced workers.

Work Experience and the Elusive Entry-Level Job

Many focus group participants said they had significant trouble accessing programs, internships, and careers due to a lack of relevant experience. In a catch-22 that affects many job seekers regardless of industry or location, focus group participants noted that they had (or were currently having) a hard time finding their first job or internship. One teen explained that he was unable to complete job applications that asked for previous experience and felt that this did not give him an opportunity to express his enthusiasm and willingness to learn. Others felt discouraged from applying for internships or scholarships because they believed they would not be competitive. In fact, many of the opportunities within the creative field are highly competitive, receiving dozens and sometimes hundreds of applications for just a handful of positions.

In some cases, youth are experiencing a confidence problem or a misperception, but in other cases, it turns out that even so-called "entry-level" positions require applicants to be relatively advanced for their age and career stage. As noted elsewhere in the field

[69] artworxLA, *Creative Career Pathways Scan*.

[70] Interviewees noted the costs associated with training—including increased labor costs and decreased productivity—as a major hurdle to hiring paid interns and similar trainees.

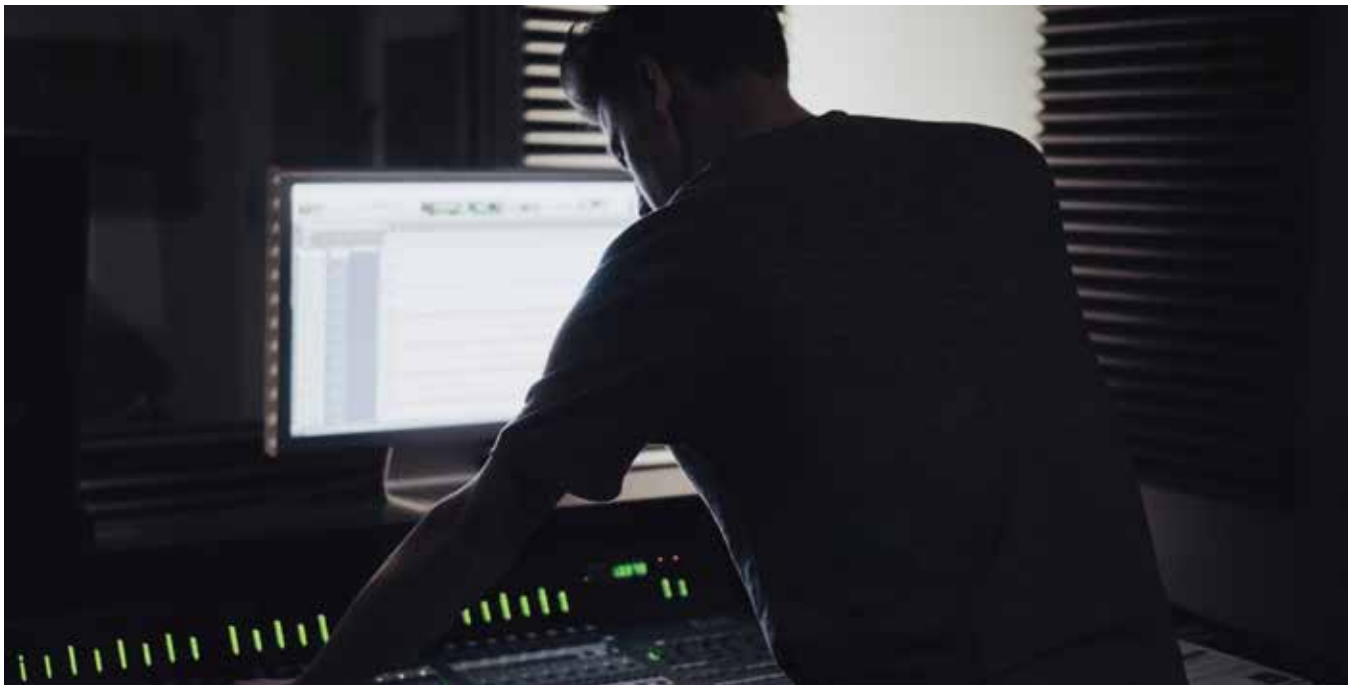
> "If you can handle a job at Macy's during the holidays, then you can handle a job in the mailroom."
>
> *– Entertainment Industry Executive*

scan, approximately half of all creative occupations (as identified by the Otis Report) require at least a bachelor's degree. Of those that require a bachelor's degree, approximately one third have additional experience requirements.[71] It is unclear to the authors if the degree and experience requirements correlate to real skills and competencies, or if the minimum requirements noted in job postings indicate something less tangible. For instance, employers will sometimes explain that requiring one to three years of experience allows them to screen job applicants for evidence of work ethic. In conducting focus groups and interviews in other sectors (not related to the creative industries), the authors have found that minimum education and experience requirements for entry-level jobs seldom hold up to a careful task analysis. When pressed, employers will agree that the competencies required can be demonstrated through non-degree certificates and short-term training. More research is required to determine if this is also true for the creative industries.

For youth, finding a way to overcome this barrier is critical as the opportunity for paid work experience is incredibly valuable not only for fiscal stability (earning a paycheck and gaining technical skills), but also for developing "labor market savvy" and key professional skills which help people get and keep their jobs.[72] One interviewee believed the problem was not so much that entry-level expectations were unclear or unfair, but that young people feel pressure to pursue opportunities that they aren't ready for. He encourages youth — especially those still in high school or just starting college — to develop their work

[71] Mitra et al., *Otis Report.*

[72] Fogg, Neeta, and Paul Harrington. "Opportunity Rising: Increases in Human Capital Investment and Declines in Disconnection among Teens and Young Adults in Los Angeles." (2016). Accessed from: http://drexel.edu/clmp/research-and-publications/research-projects/.



ethic and skills in service industry jobs before trying to gain creative industry experience.

Youth focus group participants would have likely balked at such advice. Many of them noted how grateful they were to arts organizations that helped them find industry-specific internships specifically because it kept them from having to "work fast food." Nevertheless, it is worth exploring how teens can parlay seemingly unrelated work experience into qualifications for competitive internships and other opportunities. As seen in Section I of this field scan, the common skills required for creative occupations are needed across the working world: customer service, sales, and communication to name a few. Employers, too, need to be open to considering transferable skills when screening applicants who may not have had previous opportunities and access to arts education and WBL.

Many interviewees who hire youth or review program applications agreed that expectations and minimum qualifications for entry-level jobs and internships can be challenging to navigate. With the creative industries encompassing several different sectors and dozens of occupations, entry-level positions often require specific technical skills such as a particular software, theatre environment, or equipment. However, a common theme in talking with employers was that a positive attitude and willingness to learn and jump into opportunities were often their highest priority in assessing potential candidates.

Still, for students who are fortunate enough to secure an internship or similar WBL opportunity, sometimes the short-term experience is not enough to lead them into long-term, meaningful work.[73] Some students may find themselves in multiple internships or arts education programs, unable to make the shift to a full-time job. This may suggest a gap in programming (i.e., that interns are not learning how to communicate their experiences in a way that is enticing to employers), a mismatch in the types of skills or work experiences interns develop versus the entry-level positions businesses need to fill, or a reluctance among employers to advance interns to the next level. This is likely true across sectors.

Visibility, Representation, and Social Capital

The desire for representation spans gender and sexuality, socioeconomic status, and race and ethnicity. LACAC's Cultural Equity and Inclusion Initiative identified both subtle and obvious barriers that stem from a lack of equity, inclusion, and representation at all levels in the creative industry workforce. For instance, one respondent described "a set of experiences, a language, almost a code, that working-class people don't learn." Others described a lack of awareness about the cultural resources available to all people in LA County. Another noted, "In the most immediate and visually evident sense, I don't see many people who look like me in my field."[74] In the youth focus groups conducted for this field scan, participants echoed this sentiment. For example, one young woman who identified herself as Mexican-American and who aspired to be a professional dancer said that she had a particularly difficult time identifying herself that way, in large part because she had never seen a Mexican-American in that role. It wasn't until she went on a field trip with her school to see a performance by Ballet Hispánico that she finally was able to identify herself as a dancer as well. The Latin-American dance performance provided her with a visual representation of what it would look like for her to be on stage and gave her the confidence to claim her aspirations.

For some, the lack of visibility and representation translates into a lack of social capital. As discussed in the Challenges at School section above, youth whose parents are well connected or working in the creative industries have an advantage here, as do students at more affluent public schools. Those students who start out without basic social capital or a level of comfort in professional settings may experience additional barriers during job interviews and entry-level or internship positions. Past work experiences with arts-related organizations were important during

[73] Ibid.

[74] Los Angeles County Arts Commission. *Cultural Equity and Inclusion Initiative.*

the screening process, but even in these situations, students from affluent communities and those whose parents have experience in the industry fared better. Students' social capital was rewarded with the chance to gain more social capital through new WBL opportunities.

Stakeholders recognize that lack of social capital is a real barrier for opportunity youth entering the workforce but continue to make hiring decisions that favor youth from more privileged backgrounds. These stakeholders cite the competitiveness and quality of their programs as a driving factor in their hiring decisions even while acknowledging that it perpetuates a damaging cycle. For first generation college students, understanding how to navigate college applications, course catalogs, and behavioral expectations can be a major hurdle. Similarly, young people may experience challenges in the workplace when they have not seen others model professional behavior. One stakeholder noted that opportunity youth and even college students have trouble adapting to professional dress (and many may not be able to afford work-appropriate clothing), while others noted they had observed interns and new hires struggle to meet professional expectations in an office environment.

This often came up for interviewees when they described the selection process for internships and other WBL programs. They described applicants, interns, and trainees from lower-income communities and young people of color as having trouble fitting in, adapting to workplace culture, and showing valued qualities such as assertiveness and initiative. It's difficult to tell if youth would describe their experiences in similar terms as it was not a primary topic during focus groups. Interviewees' descriptions may be accurate or may represent an unconscious bias toward White, middle-class cultural norms.

Implicit Bias

It is clear that in most cases, White youth from affluent neighborhoods experience fewer barriers than their counterparts. There is not agreement, however, on the full extent of the disparity. Interviewees who work closely with opportunity youth and in low-income neighborhoods described the daily challenges their students deal with in stark terms: trauma, abuse, homelessness, hunger. They see youth miss out on opportunities because of circumstances out of their control, and view success as a triumph over a broken system. In their own organizations, they make a focused effort to create equitable access and inclusive policies that will support opportunity youth.

In some instances, stakeholders indicated that for people of color and those from low-income neighborhoods, there is a lack of confidence that needs to be addressed. One interviewee claimed that there isn't an opportunity gap so much as a belief gap—belief that one can become an artist or work in the creative industries. Efforts to increase visibility of people of color and women in creative occupations, to tell their stories in a meaningful way, can start to close the belief gap — if such a gap exists — but there must also be direct actions taken to increase youths' comfort level in professional settings. In many interviews and focus groups, youth described their own doubts about entering the industry and as adults described the difficulty in recruiting and hiring youth from diverse backgrounds.

While a belief gap may exist among young people, it is also important to consider whether there is an equal or greater belief gap among employers in the creative industries. Even stakeholders with a keen interest in and awareness of inclusion and equity best practices could slip into unconscious elision, treating "underrepresented" as meaning "underqualified." Most notably, interviewees often cited sub-par communication skills as a reason not to hire interns from underrepresented populations, making very little distinction between language proficiency, interpersonal skills, and work preparedness. This suggests an implicit bias connected to the use of standard English.

Interviewees often described a lack of confidence and an inability to communicate ideas and experiences clearly as primary reasons that students failed to make it through a selection process or succeed in an

internship. It was beyond the scope of this project to investigate whether employer misperceptions of underrepresented youth are having a measurable impact on hiring in the creative industries, but the perspectives shared by youth in our focus groups and demographic data on employment in the creative industries suggest it is an area that should be explored.

Some interviewees—particularly those further removed from opportunity youth—described LA County as a place of opportunity for all youth, regardless of race or socioeconomic status. They view their own organizations, institutions, or businesses as welcoming and open (despite extremely competitive application and hiring processes) and describe those who have challenges with the culture as simply a bad fit. This no doubt perpetuates the problem of implicit or unconscious bias.

To tackle the challenges caused by implicit bias, educators and arts professionals need to understand the barriers that young people experience as people of color, first generation college students, and wage earners for their families. At the same time, parents and youth need to gain a better understanding of the opportunities and expectations in the creative economy. Only by making assumptions and expectations clear can both sides start to change their behaviors to meet each other's needs. The often disparate cultural assumptions and beliefs of hiring managers and job applicants need to be addressed as well. For instance, it might appear that an applicant and a manager have complementary goals during a job interview; however, a young job seeker is most likely focused on what they can gain from the job – specific skills and connections, a paycheck, a leg-up on their college applications – while the hiring manager is thinking about the needs of the business. That hiring manager may interpret the youth's interests as entitlement or lack of preparedness rather than the misunderstanding of cultural norms that it more likely represents. The hiring process, particularly in a WBL opportunity, should be mutually beneficial but may seem adversarial to youth who have experienced the barriers to success described above. Hiring managers can combat this by taking a coaching or mentoring role from the start.

DIVERSITY, EQUITY, AND INCLUSION

According to the US Census, nearly three-quarters of LA County residents are people of color, 35 percent were born outside of the US,[75] and nearly 60 percent speak a language other than English at home.[76] LACAC's *Cultural Equity and Inclusion Initiative* notes that the youth population (18 or younger) is even more diverse than countywide demographics. [77] It can be disheartening to see that the workforce in the creative industries does not reflect these statistics. As an example, a recent Beacon Economics study shows that the film industry workforce in LA County is 57 percent White.[78]

From women in tech to people of color on screen and behind the camera, youth focus group participants said they did not see enough diversity in the creative industries. A majority of the nonprofit arts organizations included in the field scan are actively working to educate, train, and hire more people of color, LGBTQ

[75] United States Census Bureau, Quick Facts: Los Angeles County. V2017. https://www.census.gov/quickfacts/losangelescountycalifornia

[76] United States Census Bureau, American Fact Finder: Los Angeles County. 2012-2016 American Community Survey 5 Year Estimates. https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=CF

[77] LACAC, *Cultural Equity and Inclusion Initiative.*

[78] Beacon Economics. "Film and Digital Media Industry: Los Angeles County Perspective." 2018.

From women in tech to people of color on screen and behind the camera, youth focus group participants said they did not see enough diversity in the creative industries.

> These young adults acutely experienced racism as a barrier not only to employment but also to their safety and basic human needs.

individuals, and other underrepresented populations. And, many organizations, such as the Creative Artists Agency, Imagen Foundation, and CBS are making strides to increase the diversity we see on screen, but it is a slow process. Despite these efforts, youth of color and youth from low-income communities still do not have equal access to information about career opportunities, to training and education that could prepare them, or to entry-level positions in the field.

At the surface, the industry is on high alert thanks to public conversations like #OscarsSoWhite, and on a real, meaningful level, many organizations including those listed above are taking a hard look at how they address diversity, equity, and inclusion. Nevertheless, LA County youth from underrepresented populations are still struggling to find their place in the creative economy. This is not simply a numbers game—people of color, women, and LGBTQ are being served by LA County organizations and hired by LA County businesses. More important and more difficult are questions of equity and inclusion.

In interviews and focus groups, diversity, equity, and inclusion came up most often through discussions of representation, racial equity, and addressing unconscious bias in the workplace. During the focus group with system-involved youth, when asked "What kinds of training programs do you wish existed or wish were available?" one student expressed that they would be interested in learning more about how to break down systemic racism. This sparked a passionate conversation about racism and some participants expressed strong doubts about being able to change much, noting that "you can unpack it, but you can't solve it." These young adults acutely experienced racism as a barrier not only to employment but also to their safety and basic human needs. In light of such experiences, it is easy to see why it will take more than increasing the diversity of the creative industry workforce to achieve equity and inclusion in the sector.

Interviewees and focus group participants noted that representation of diverse populations is improving,

but equity and inclusion are still lagging—particularly in the way employers engage with people of color and low-income or system-involved youth. For instance, one youth focus group participant noted that their employer was developing a program to engage the neighboring community, which was largely Latinx; unfortunately, the staff working on this program were not. LA County youth recognize that it is important to employ and engage neighborhood residents to truly be inclusive, but they don't see their superiors doing so. One focus group participant observed that there seems to be a generational difference in how one defines diversity, equity, and inclusion, noting that older supervisors, mentors, and staffers "don't know what it's like to be underrepresented" and may not understand their own implicit bias.[79]

A few interviewees and focus group participants talked about the importance of addressing stereotypes and assumptions about people based on their race (or other identifying qualities) right away. And in two of the three youth focus groups, participants brought up systemic racism, the desire to better understand its roots, and the desire to break down the barriers associated with it. This may be done through a formal pedagogy or through facilitated conversation between teachers/mentors and participants, but either way, it is an important element that is often overlooked or avoided. Interviewees indicated that addressing negative stereotypes head-on encourages young people to fight against them in a productive way.

When discussing diversity, equity, and inclusion at their host organizations, LACAC interns had a variety of experiences—from working with only White, middle-aged women to working with a staff made up completely of women of color—but with a few exceptions, most interns felt that their organizations could do more to create an inclusive workplace. When the conversation drifted to cultural appropriation in theater, one participant joked about "White people's tears," short-hand for what theorist Robin DiAngelo coined "White fragility,"[80] a discomfort with conversations about race that perpetuates systemic racism by avoiding meaningful reflection and discussion. In several interviews with industry professionals who deal with diversity, equity, and inclusion on a daily basis, this was a common theme. Several stakeholders noted that the lack of frank and open conversations about racial diversity exacerbated the problem.

Several industry executives and arts administrators interviewed for the field scan are implementing programs and initiatives to increase diversity among the ranks of senior management, executives, and show-runners, and the early results appear promising. At the same time, nonprofit organizations are effectively engaging low-income youth and youth of color, working in Title I schools, and changing the way young people think about the creative industries. However, there may be a gap in programs that address diversity, equity, and inclusion for young adults starting out in their careers. While they may benefit indirectly from work being done by industry leaders and nonprofit organizations, their needs may not be fully addressed.

There do not appear to be many initiatives designed to

a. Increase hiring of young people of color, youth from low-income communities, LGBTQ youth, and disabled youth at the entry-level for long-term employment. This is becoming more of a focus for internships and other WBL programs, but it has not yet reached traditional hiring; and
b. Directly address how the current lack of diversity, equity, and inclusion may impact a young person starting out in the industry. These young professionals would benefit from mentoring and training that specifically addresses workplace diversity and, more importantly, the inequalities that they may face.

[79] This participant did not qualify their comments in regard to race; however, it can be extrapolated that this statement applies more to White people of older generations than to people of color.

[80] DiAngelo, Robin. "White Fragility." *The International Journal of Critical Pedagogy*, (2011). Retrieved from: http://libjournal.uncg.edu/ijcp/article/view/249.

EFFORTS TO INCREASE DIVERSITY IN LOS ANGELES COUNTY CULTURAL INSTITUTIONS

Los Angeles County Museum of Art: LACMA is increasing diversity in its programming, audience, staffing and leadership by establishing diversity as one of the measures of success. Additionally, LACMA's The Andrew W. Mellon Curatorial Fellowship Program targets undergraduates across the United States who come from diverse backgrounds.

Los Angeles County Music Center: The center made a commitment to greater diversity among its stakeholders, including its board, staff, and programming. The Music Center provides extensive training, including soft skills and communication, for people ages 16 and up through its usher program.

Los Angeles County Arts Commission and Getty Foundation's Arts Internship Program: The Los Angeles County Arts Internship Program targets undergraduate students to provide them with experiences working in nonprofit arts organizations. It is a sister program to the Getty Foundation's Multicultural Undergraduate Internship Program to provide internships in museums and visual arts organizations.

Having an advocate in the workplace—a more experienced, influential colleague—may have a positive impact on early-career youth. Many of the programs discussed above have this kind of support built in.

They would also benefit from more organizations and businesses adopting inclusive policies and professional development for all staff. One best practice that has emerged locally in this area is Mayor Eric Garcetti's initiative to make the City of Los Angeles more inclusive to transgender youth, who experience unemployment at twice that of the general population (and four times as high for transgender people of color). The initiative will provide additional training to counselors, case managers, and other professionals to better serve transgender youth.[81] The Mayor's office has created and distributed the "LA Transgender Youth Employment Toolkit," to support case managers working with transgender youth to help them find meaningful employment.[82]

Another local example, this one addressing systemic racism in the workplace and the community, is being offered to County employees. According to *A Portrait of Los Angeles County*, "The county recently began an important effort to address employment discrimination at its roots. A 2016 motion approved by the Board of Supervisors focuses on training County employees and law enforcement personnel in implicit bias and cultural competency. The goal of this training is to reduce the influence of implicit bias in decision-making and to foster greater acceptance of and respect for different cultures as well as better communication across diverse groups."[83] While this effort is currently targeted to County employees, a wider implementation may make positive changes across the creative economy.

The final section of the Field Scan that follows offers a range of recommendations to overcome many of the challenges and barriers described here. While they offer strong steps in the right direction, this is not work that will result in complete transformations overnight. This is a long-term endeavor that must be pushed to continue making positive strides forward.

[81] Garcetti, Eric. "Mayor Garcetti Removes Barriers to Employment for Trans Youth." https://www.lamayor.org/mayor-garcetti-removes-barriers-employment-trans-youth.

[82] Barriers specific to transgender youth were not a primary focus of the field scan. More research is needed to fully understand the barriers and opportunities for transgender youth in the creative economy.

[83] Measure of America. *A Portrait of Los Angeles County.*

PROMISING PRACTICES AND LESSONS LEARNED

Build Strong Partnerships: The most promising career pathway programs are operated by multiple stakeholders working together—typically some combination of an education provider, an arts organization, and a corporate partner. Recognizing that each type of stakeholder has an important role in the creative economy, and that each brings different strengths and resources to the program, creates a stronger program.

High-Touch Services: When programs serve opportunity youth successfully, it almost always involves extensive one-on-one support, whether through a professional mentor or a case worker or coach of some sort. Programs that see and support the whole person—at home, at school, and at work—increase persistence and loyalty among participants.

Start Early: Youth will be more likely to succeed in the workplace if they have been exposed to arts education and the creative industries from a young age. Provide students with arts education and career exploration in elementary and middle school so that they can take full advantage of college and career readiness and WBL programs in high school and beyond.

Engage the Whole Community: LA County youth need the support of their parents, teachers, and guidance counselors in order to pursue careers in the creative industries. By providing arts education to the whole community, LA County can increase the awareness of creative occupations and give opportunity youth a better chance at success early on.

Build Strong Networks: The networks students forge through career pathway programs, particularly those that introduce them to creative industry professionals, may be more important than the technical skills they develop. While technical skills vary from industry to industry and job to job, professional networks can transcend individual experiences and help youth secure future opportunities. This is particularly true in film and digital media but likely has some merit in all creative sectors.

Invest at Scale: Many creative career pathway programs successfully serve LA County youth; however, impact is limited by the financial and human resources available at individual organizations and institutions. To provide equal and inclusive services to all LA County youth, investments must be made across programs and at a scale equivalent to the overall need.

RECOMMENDATIONS

RECOMMENDATIONS

Improving employment opportunities for any group of people requires understanding how employers make hiring decisions, who faces barriers and why, then tackling both the supply and demand side of the equation. This field scan has looked at this through the lens of the creative industries on the demand side, while on the supply side exploring the barriers to participation in the workforce faced by many youth, including youth of color, youth who are LGBTQ, disabled, current and former foster youth, as well as youth who are on probation or from low-income households.

This field scan has identified a wide number of career pathway programs that help youth become more competitive on job markets in the creative industries. We discovered programs in which teens and young adults can learn about careers in the creative industries, gain skills in the arts, hone both hard and common skills, and address personal and home issues so they can focus on their career. Programs that serve youth with significant barriers to employment tend to be small and relatively expensive, providing supportive services along with career guidance and assistance. One critical challenge is that despite the large number of programs that exist, they do not coordinate their efforts or work together. We have also discovered that the effectiveness of these programs is not well known, as most do not conduct rigorous evaluations.

On the business side, this field scan has shown us that pathways to the creative industries are based on personal networks and social capital, and that entry level positions can demand a very high level of education and/or skill. While some employers within the creative industries do have "diversity" programs, these programs tend to be small and are often separated from "regular" employment. We have also learned the creative industries are not reliant solely on a local workforce. Employers can import the skilled workers they need from across the US and around the world. LA County youth, we have discovered, are competing with a global workforce for local jobs.

On both sides of the equation are interesting questions of perception. Many youth and their parents are unaware of the wide range of career opportunities in the creative industries, and how many job openings exist. The creative industries may be seen as too risky for youth from low-income communities to pursue. Youth of color, disabled youth, foster youth, and youth on probation may not have confidence in their own creative and artistic skills. Unfortunately, the adults in their lives may add to this perception problem by not referring them for career exploration and work-based learning opportunities, or by discouraging them from pursuing their artistic dreams. On the demand side, employers may act out of unconscious bias against youth who do not look like the people their company has always hired. Their hiring practices may inadvertently disqualify young people who do not attend schools with the best resources, who do not know the "right people" to provide them with references. Their recruitment practices may not put them in contact with highly talented and skilled people who are not part of their social network.

The following recommendations were developed as a result of the findings discussed throughout the field scan and with a particular focus on LACAC's Cultural Equity and Inclusion Initiative. Recommendations are organized in three categories: **Career Pathway Investments, Career Pathway Access,** and **Career Pathway Improvements**. Each of these categories, and the individual recommendations within them, require the participation of industry, education, the public sector, and the community. One final recommendation is offered to help coordinate implementation across the wide range of actors needed to implement these recommendations. While these recommendations are provided to the LA County Arts Commission and the Arts Ed Collective, they could be

taken on by stakeholders throughout LA County who seek to improve employment opportunities and increase diversity, equity, and inclusion in the creative industries.

CAREER PATHWAY INVESTMENTS: ENSURING THE SCALABILITY AND SUSTAINABILITY OF CREATIVE CAREER PATHWAYS

As noted throughout the field scan, greater financial investment in creative career pathways is needed to bring effective programs to scale and ensure their sustainability. The following recommendations are designed to infuse the creative industries with resources that will not only expand the reach, but also improve the quality and accessibility of programs and job opportunities.

1. Increase investment in K-12 public education. One of the best ways to ensure that young people are ready for work and career is to provide them with a solid education in their earliest years. California has struggled to fund public education since the 1970s and today invests less than $12,000 per pupil. The overall average for LA County is slightly higher, but districts within the County vary widely, ranging from a low of about $9,000 per pupil to a high of more than $16,000 per pupil. Increasing spending on all K-12 education – including robust arts education – can help prepare youth for careers in the creative industries.

2. Significantly increase funding for nonprofit arts education and career readiness programs. Arts organizations in LA County frequently operate on shoe-string budgets that do not allow for large-scale implementation of programs that address the barriers described above. Compared to other regions, both the number of arts nonprofits and private and government investment in them is far lower than other cities where the creative industries play a significant role in the local economy. To change this at a systems level, organizations will likely have to seek diverse funding streams, braiding public funds such as Workforce Innovation and Opportunity Act (WIOA) funds for supportive services with corporate

and philanthropic investments. In particular, nonprofit programs need funding that is not tied to specific participant outcomes but instead contributes to staffing and overhead costs that are mission critical yet often disallowed by grant-makers.

3. Partner with local and regional workforce development boards to improve and expand work-based learning options in the creative industries for opportunity youth and to direct federal funds accordingly. Update WIOA plans to recognize more creative occupations and career pathways as in demand. Workforce boards can help to access on-the-job training and supportive services dollars and engage with American Job Centers. Workforce boards would be a critical partner in establishing a creative economy one-stop.

4. Invest in sustainable transportation solutions to reduce barriers to access. Explore partnerships with ride share companies that may provide a flexible solution for those whose barriers make public transportation an unsuitable solution, such as gang involved youth. Work with workforce development boards to allocate WIOA supportive service funds to offset the cost of public transportation.

5. Explore tax incentives to hire opportunity youth by working with economic development agencies in the County and local cities to hire opportunity youth in entry level jobs, in order to provide critical work experience for young people of color and other underserved populations. Engage in skills training programs funded by the California Film Commission's Film and TV Tax Credit Program. Help creative industry employers take advantage of programs such as the Federal Bonding Program that may be able to help reduce the risk to employers of hiring formerly-incarcerated youth.

6. Sponsor a third-party evaluation of creative career pathway programs to better understand the results and outcomes of arts education, career exploration, college and career readiness, and work-based learning programs offered throughout LA County. Retain evaluators for three to five years in order to begin collecting (and implementing processes to continue collecting) longitudinal data on program completers and high school graduates.

CAREER PATHWAY ACCESS: ENSURING LA COUNTY YOUTH CAN ENTER AND ADVANCE IN CREATIVE OCCUPATIONS

Recommendations in this section are designed to help youth become more likely to pursue job and career opportunities in the creative industries while also easing access into the creative economy through expanded awareness. Additional recommendations provide industry and educators with the tools to help youth make informed decisions about their careers.

7. Institute a community awareness and outreach campaign to increase LA County residents' understanding of the creative economy and related occupations. This could begin with a qualitative study of residents' perceptions of career opportunities in the creative industries in order to validate Field Scan findings that indicate parents and guidance counselors do not see creative industry occupations as good opportunities. Using the results of the research, build targeted messaging for various populations including opportunity youth, parents and family members, educators, and employers. Create a toolkit for Creative Economy and Workforce Development stakeholders.

8. Research entry level requirements in creative occupations in order to understand whether those requirements may be unnecessarily excluding qualified youth. Both the Otis Report and Emsi data on creative industry occupations indicate that less than half of creative occupations require a college degree. Career pathways with specific exit points at the high school, certificate, and associate's degree levels will have a positive impact on access to creative occupations. Research suggests that earning a post-secondary certificate has significant earnings advantages compared to high school diplomas. This may be an important stepping-stone for youth who see college as an impossible goal.

9. Provide creative economy professional development for teachers, guidance counselors, school administrators and school board members who may be unfamiliar with career opportunities or may not see them as relevant to opportunity youth. Several youth, especially those who knew early on that they were interested in arts careers, mentioned that they did not have positive experiences with their high school guidance counselors. Partner with Gladeo.org to provide training to all LA County school districts' guidance counselors.

10. Initiate a campaign to encourage prestigious arts institutions including museums, galleries, and universities to embrace local artists from underrepresented communities by changing policies that create barriers for self-taught artists, artists from low-income communities, disabled artists, former foster youth, and youth on probation. Those policies may include application fees, education requirements, citizenship requirements, in-person interviews, and insurance requirements. Create a toolkit that can help institutions review their eligibility and application requirements to understand who they exclude and recommendations and models for how they could be changed to be more inclusive.

11. Create a "seal of approval" badge program that identifies creative industry employers who are making meaningful change in hiring practices that reflect diversity, equity, and inclusion as central values. A committee of people representing employers, nonprofit programs, educators, and opportunity youth would be required to designate who qualifies for such a badge.

12. Provide training on unconscious bias and on diversity, equity, and inclusion for creative industry professionals based on LA County's staff training initiative. Include a focus on opportunity youth: the benefits they bring, the challenges they face, and the systems available to support them.

13. Organize and host a creative industries hiring fair where employers from the creative industries can meet youth from underrepresented communities face to face. This could include workshops where youth can learn more about career opportunities in the creative industries and presentations where employers can see work by youth they may not have considered for employment in the past.

CAREER PATHWAY IMPROVEMENT: ENSURING QUALITY PROGRAMS ARE AVAILABLE TO MEET BUSINESS NEEDS AND PROVIDE LA COUNTY YOUTH WITH THE SKILLS AND SUPPORT THEY NEED

Recommendations in this section are designed to make the most of existing resources and success stories while bolstering programs and initiatives that directly address the barriers facing youth as they pursue education and training to enter the workforce.

14. Expand existing career pathway programs available through state and local departments of education to have a greater focus on arts education, such as the LA County Office of Education's Road to Success Academy (RTSA), which includes project-based learning that addresses both academic and mental health needs, and the Linked Learning model, which is most often applied to STEM programs, for arts pathways.

15. Coordinate a series of workshops or webinars showcasing arts organizations and programs that are successfully serving opportunity youth or addressing diversity, equity, and inclusion in meaningful and replicable ways. Bring in creative industry leaders and hiring managers to learn about these programs and to meet the people managing those programs as well as youth who have successfully completed them.

16. Provide financial and business management training that will prepare youth to work in an industry where contract work and part-time work are common. Youth need to learn business skills to successfully compete for contracts, negotiate rates, and manage business finances. They also need to learn how to manage their personal finances when income is inconsistent. This could be modeled on the Center

for Cultural Innovation's "Business of Art" training program, targeted to young people just entering the workforce.

17. Design and implement bridge programs to help youth navigate the transition from intern to full-time employee. Programs would be similar to college and career readiness programs but would address specific challenges interns face as they seek full-time work. Resume and interview workshops as well as mentorship and networking will be key components. Engage businesses and arts organizations to participate as mentors and sponsors in order to simultaneously address the need for industry to support former interns as they advance along a career pathway.

18. Establish a creative economy one-stop for youth where they can learn about career opportunities in the creative industries and get referrals to programs that can help them gain the knowledge and skills they need to successfully compete for those opportunities. The one-stop can also provide referrals to agencies providing supportive services so youth may address housing, food, childcare, transportation, and other needs.

19. Identify mentors and navigators including industry leaders, program graduates, arts administrators, and educators who can help opportunity youth navigate the system and develop professional networks. Host networking events that pair youth with mentors in low-risk environments.

20. Create and launch a "Mentor in the Middle" program designed to engage women, people of color, and those from underrepresented communities in mid-career to simultaneously address the gap in diversity, equity, and inclusion practices aimed at this level of creative career pathways and provide LA County youth with opportunities to meet professionals who are closer to them in age and career stage.

21. Explore apprenticeship as an employment model that brings together employers in particular creative industries with educators who can provide training and nonprofit organizations that can provide supportive services. The specific occupation(s) identified should require no more than a two-year degree and could also include union participation. Identify federal and state funding that could be used to develop apprenticeships.

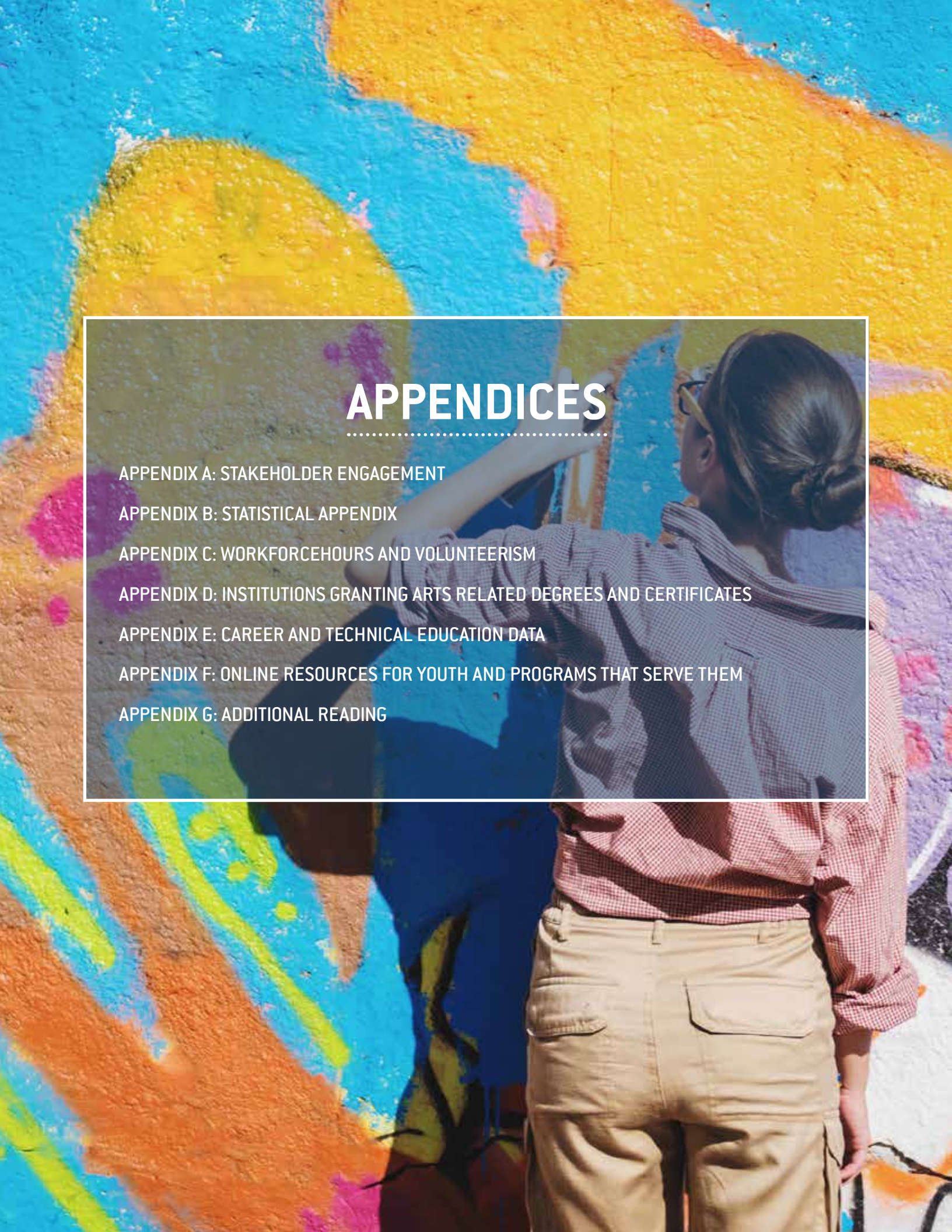
22. Create extended on-ramps for system-involved youth by coordinating career pathway programs, supportive service providers, case workers, and mentors or navigators to work as a team to support opportunity youth. Ensure that each participant has long-term and flexible support as they pursue arts education, career exploration and readiness, work-based learning, and finally full-time employment.

To carry out much of this work, we offer one final recommendation. The LA County Arts Commission and the LA County Arts Ed Collective have periodically convened stakeholders in the entertainment industry, education, and government to explore how to improve employment opportunities for youth. We recommend this be formalized as an **LA County Creative Workforce Development Committee** facilitated by the LA County Arts Commission and led by creative industry employers. This committee should include employers from all twelve creative industries as well as relevant community college degree and certificate programs, four-year university degree programs, K-12 educators, relevant agencies of local government, and nonprofit arts organizations. We recommend the committee create and sign a memorandum of understanding that includes a clear set of goals for the committee and clearly defined roles and responsibilities for each participating partner organization. The tasks of this committee should include at minimum all of the following:

a. Align and coordinate career pathway programs into a collaborative system
b. Establish methods for identifying and tracking career pathway programs and how they fit together
c. Connect and facilitate agreements between programs to create seamless pathways
d. Capture and share best practices in diversity, equity, and inclusion in the creative economy

e. Establish a model set of outcome measures (metrics) for pathways programs that reflects the realities of employment and hiring practices in the creative industries, and is responsive to the needs of large businesses, small businesses, nonprofit organizations, part-time and temporary employees, and self-employed independent contractors
f. Raise new funds for workforce development programs
g. Share information and resources with the field

No single intervention or program will, by itself, ensure that young people of color, youth from low-income communities, youth who are LGBTQ, youth with disabilities, and those who have experienced the juvenile justice system, will find and keep good jobs in the creative industries. Building opportunity for those youth will require organizations from all parts of the creative industries to collaborate, cooperate, and innovate. But if for-profit and nonprofit employers, pathways programs, social service providers, and government agencies can work together effectively, we can reduce barriers and change perceptions, and thus begin to ensure that all youth in LA County have equal access to the wide variety of jobs and careers available in the creative economy. This report has shown the depth and range of those opportunities and the barriers youth face, offering a mix of general practices and specific recommendations for how to make real and meaningful change in the lives of young people and a collection of industries that call LA County home.



APPENDICES

APPENDIX A: STAKEHOLDER ENGAGEMENT

APPENDIX B: STATISTICAL APPENDIX

APPENDIX C: WORKFORCEHOURS AND VOLUNTEERISM

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APPENDIX G: ADDITIONAL READING

APPENDIX A: STAKEHOLDER ENGAGEMENT

The table below shows the organizations, programs, and institutions included in the field scan's focus groups and/or interviews, organized by the twelve creative industries as listed in the *2018 Otis Report on the Creative Economy*. Non creative industry organization, such as school districts or government agencies were organized into categories outside these twelve industries. Organizations may be listed more than once to illustrate the multitude of industries that an organization may provide services for.

FOCUS GROUP OR INTERVIEW SUBJECTS BY CREATIVE INDUSTRY OR INSTITUTION TYPE

By Creative Industry Type	
Architecture/Interior Design	Otis College of Art and Design
	Santa Monica College
	SCI-Arc
Art Galleries	Armory Center for the Arts
	Art + Practice (A+P)
	The Getty
	Institute of Contemporary Art, Los Angeles (ICA LA)
	Los Angeles County Museum of Art (LACMA)
	The Museum of Contemporary Art, Los Angeles*
	The Music Center
Communication Arts	ArtCenter College of Design
	AT&T
	Ludlow Kingsley
	Otis College of Art and Design
	Pitch Agency
	Santa Monica College
	Venice Arts*

**Denotes a Stakeholder Focus Group Participant.*

FOCUS GROUP OR INTERVIEW SUBJECTS BY CREATIVE INDUSTRY OR INSTITUTION TYPE (CON'T)

Digital Media	2CPR Group
	A Place Called Home
	ArtCenter College of Design
	artworxLA*
	AT&T
	B~STEM Project*
	Coffee House Industries
	Gladeo
	Los Angeles Trade Technical College*
	Nickelodeon
	Otis College of Art and Design
	Pitch Agency
	Venice Arts*
Entertainment	1817 Film Studios
	Academy of Motion Picture Arts and Sciences
	AT&T
	California Film Commission*
	CBS Corporation
	CBS Entertainment
	Creative Artists Agency
	Disney – ABC Television Group
	Evolve Entertainment Fund (EEF), Office of Mayor Garcetti
	Ghetto Film School*
	Hollywood CPR*
	House of Blues Music Forward Foundation
	Imagen Foundation
	Nickelodeon
	NYC Theater Subdistrict Council
	Sony Pictures
	Streetlights
Fashion	Los Angeles Trade Technical College*
	Otis College of Art and Design
	Santa Monica College

**Denotes a Stakeholder Focus Group Participant.*

FOCUS GROUP OR INTERVIEW SUBJECTS BY CREATIVE INDUSTRY OR INSTITUTION TYPE (CON'T)

Fine & Performing Arts Schools	ArtCenter College of Design
	CalArts Community Arts Partnership (CAP)*
	California State University, Northridge
	Los Angeles Trade Technical College*
	Occidental College
	Otis College of Art and Design
	Santa Monica College
Furniture and Decorative Arts	ArtCenter College of Design
	Otis College of Art and Design
Industrial Design Services	ArtCenter College of Design
	Otis College of Art and Design
Publishing and Printing	AT&T
	Los Angeles Times
Toys	Otis College of Art and Design
Visual and Performing Arts Providers	A Place Called Home
	Able ARTS Work
	Art + Practice (A+P)
	Arts for Incarcerated Youth Network
	artworxLA*
	Center Theatre Group*
	East West Players
	Exploring the Arts
	Gay Men's Chorus of Los Angeles
	Get Lit*
	Ghetto Film School*
	Inner-City Arts
	LA Opera*
	Ryman Arts
	The Los Angeles United Methodist Urban Foundation*
	The Shakespeare Center of Los Angeles
	Theatre of Hearts/Youth First
	Venice Arts*
	Woodcraft Rangers*

**Denotes a Stakeholder Focus Group Participant.*

FOCUS GROUP OR INTERVIEW SUBJECTS BY CREATIVE INDUSTRY OR INSTITUTION TYPE (CON'T)

By Institution Type	
Education	Antelope Valley Union High School District
	ArtCenter College of Design
	Burbank Unified School District
	CalArts Community Arts Partnership (CAP)*
	California Department of Education
	California State University, Northridge
	El Monte Union High School District*
	Glendale Unified School District*
	Inglewood Unified School District
	Los Angeles Trade Technical College*
	Occidental College
	Otis College of Art and Design
	Santa Monica College
	SCI-Arc
Government	California Film Commission*
	Department of Cultural Affairs, City of Los Angeles
	Evolve Entertainment Fund (EEF), Office of Mayor Garcetti
	Los Angeles County Arts Commission
	Mayor's Office of Media and Entertainment, New York City
	NYC Theater Subdistrict Council
Workforce Development	Chief Executive Office, County of Los Angeles
	Los Angeles County Economic Development Corporation (LAEDC)
	Workforce Development, Aging and Community Services (WDACS), Los Angeles County
Unions	International Alliance of Theatrical Stage Employees (IATSE)
	Teamsters
Other	Create CA
	LA Promise Fund

**Denotes a Stakeholder Focus Group Participant.*

APPENDIX B: STATISTICAL APPENDIX

The following tables provide additional information about creative occupations to supplement Section I: Economic Impact of the Arts and Creative Industries in LA County. They are organized in the same sequence as the related data appear in the narrative.

LIST OF CREATIVE OCCUPATIONS AND ARTISTIC-CREATIVE OCCUPATIONS*

SOC	Description	2017 Jobs	2012 - 2017 % Change	2017 - 2022 % Change	Median Hourly Earnings
11-1021	General and Operations Managers	74,521	12.00%	4.10%	$53.42
25-1099	Postsecondary Teachers	50,680	9.80%	7.20%	$40.59
27-2012	Producers and Directors	26,242	14.30%	12.00%	$43.34
11-2022	Sales Managers	19,161	7.60%	0.30%	$50.97
15-1132	Software Developers, Applications	17,734	11.40%	14.30%	$50.64
27-1024	Graphic Designers	15,929	4.20%	(-0.1%)	$21.16
15-1133	Software Developers, Systems Software	14,158	6.90%	(-0.3%)	$56.38
27-4032	Film and Video Editors	13,798	16.70%	11.70%	$36.27
27-2011	Actors	13,744	10.00%	7.70%	$20.94
27-3043	Writers and Authors	12,996	10.60%	5.90%	$19.16
27-2042	Musicians and Singers	12,055	8.00%	4.70%	$18.06
27-4011	Audio and Video Equipment Technicians	10,501	10.80%	10.40%	$23.83
27-4021	Photographers	9,013	14.90%	7.10%	$17.29
41-3011	Advertising Sales Agents	8,755	4.20%	2.50%	$30.53
27-3031	Public Relations Specialists	8,663	11.30%	5.10%	$30.15
27-3041	Editors	7,442	16.20%	6.70%	$27.98
27-4099	Media and Communication Equipment Workers, All Other	7,400	6.50%	5.10%	$38.91
27-4031	Camera Operators, Television, Video, and Motion Picture	6,971	11.00%	8.70%	$29.72
27-3099	Media and Communication Workers, All Other	6,902	12.60%	6.50%	$21.10
27-1014	Multimedia Artists and Animators	6,876	10.80%	6.90%	$31.43
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	5,507	32.10%	14.50%	$30.71
27-1011	Art Directors	5,466	9.00%	5.00%	$33.18

** Though the Otis Report lists 76 occupations, this list only contains 69. The reason for the difference is that the Otis Report breaks the occupation 25-1099: Postsecondary Teachers into seven individual occupations, however with the Emsi data source, there is only one category for these workers.*

LIST OF CREATIVE OCCUPATIONS AND ARTISTIC-CREATIVE OCCUPATIONS* (CON'T)

SOC	Description	2017 Jobs	2012 - 2017 % Change	2017 - 2022 % Change	Median Hourly Earnings
27-1025	Interior Designers	5,309	5.80%	2.40%	$21.80
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	5,235	6.50%	4.00%	$11.23
17-1011	Architects, Except Landscape and Naval	5,174	18.40%	4.10%	$33.99
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	4,960	10.90%	4.90%	$20.09
27-1022	Fashion Designers	4,723	2.40%	(-2.8%)	$32.01
17-3011	Architectural and Civil Drafters	4,227	7.10%	(-0.6%)	$28.71
27-4014	Sound Engineering Technicians	4,168	5.30%	1.80%	$28.88
43-4121	Library Assistants, Clerical	4,003	9.70%	8.60%	$13.46
51-7011	Cabinetmakers and Bench Carpenters	3,430	6.90%	(-12.2%)	$15.08
25-4031	Library Technicians	3,281	8.60%	9.70%	$20.69
27-1026	Merchandise Displayers and Window Trimmers	2,895	0.90%	4.40%	$12.98
25-4021	Librarians	2,891	7.10%	8.80%	$36.64
27-2041	Music Directors and Composers	2,863	4.80%	7.90%	$17.62
27-1027	Set and Exhibit Designers	2,673	10.50%	8.80%	$24.34
27-4012	Broadcast Technicians	2,601	11.40%	9.40%	$23.95
51-9071	Jewelers and Precious Stone and Metal Workers	2,286	(-0.20%)	(-5.8%)	$14.63
27-1012	Craft Artists	2,225	7.40%	5.40%	$17.03
27-1021	Commercial and Industrial Designers	2,165	3.60%	(-1.8%)	$28.54
27-3022	Reporters and Correspondents	2,084	14.80%	7.70%	$20.62
51-6052	Tailors, Dressmakers, and Custom Sewers	1,868	(-6.30%)	(-6.3%)	$13.37
39-5091	Makeup Artists, Theatrical and Performance	1,731	21.90%	7.90%	$36.06
51-6051	Sewers, Hand	1,564	(-24.20%)	(-25.2%)	$12.16
27-3042	Technical Writers	1,516	6.10%	4.70%	$35.47
11-2011	Advertising and Promotions Managers	1,448	7.50%	4.00%	$48.03
27-3011	Radio and Television Announcers	1,435	(-3.50%)	1.70%	$21.48

** Though the Otis Report lists 76 occupations, this list only contains 69. The reason for the difference is that the Otis Report breaks the occupation 25-1099: Postsecondary Teachers into seven individual occupations, however with the Emsi data source, there is only one category for these workers.*

LIST OF CREATIVE OCCUPATIONS AND ARTISTIC-CREATIVE OCCUPATIONS* (CON'T)

SOC	Description	2017 Jobs	2012 - 2017 % Change	2017 - 2022 % Change	Median Hourly Earnings
27-3012	Public Address System and Other Announcers	1,287	(-6.80%)	3.80%	$18.92
27-1029	Designers, All Other	1,233	10.60%	3.20%	$33.20
27-1023	Floral Designers	1,136	(-21.90%)	(-11.0%)	$11.42
51-6092	Fabric and Apparel Patternmakers	1,016	(-28.30%)	(-31.8%)	$24.06
39-3092	Costume Attendants	994	11.00%	14.70%	$24.22
49-2097	Electronic Home Entertainment Equipment Installers and Repairers	797	(-11.50%)	(-8.2%)	$18.38
51-9151	Photographic Process Workers and Processing Machine Operators	726	(-8.40%)	0.10%	$14.64
25-4013	Museum Technicians and Conservators	685	18.00%	8.70%	$22.49
27-2031	Dancers	587	(-13.00%)	0.00%	$16.96
17-1012	Landscape Architects	582	6.30%	3.20%	$33.65
43-9031	Desktop Publishers	569	0.00%	(-8.3%)	$24.29
27-1019	Artists and Related Workers, All Other	545	7.70%	(-8.3%)	$15.12
51-9123	Painting, Coating, and Decorating Workers	532	3.20%	(-5.2%)	$15.39
49-9063	Musical Instrument Repairers and Tuners	446	3.20%	0.40%	$17.92
25-4012	Curators	401	23.40%	13.10%	$32.87
27-3021	Broadcast News Analysts	387	8.50%	12.60%	$28.59
25-9011	Audio-Visual and Multimedia Collections Specialists	373	9.60%	5.50%	$20.85
49-9061	Camera and Photographic Equipment Repairers	339	4.00%	(-9.0%)	$18.68
51-9194	Etchers and Engravers	315	14.40%	1.30%	$19.81
25-4011	Archivists	312	23.40%	14.10%	$21.67
27-2032	Choreographers	198	(-14.50%)	6.20%	$24.09
49-9064	Watch Repairers	155	(-5.30%)	(-16.9%)	$14.11
39-3021	Motion Picture Projectionists	93	5.60%	0.00%	$12.76
	Grand Total	**444,977**	**9.90%**	**5.40%**	**$35.59**

** Though the Otis Report lists 76 occupations, this list only contains 69. The reason for the difference is that the Otis Report breaks the occupation 25-1099: Postsecondary Teachers into seven individual occupations, however with the Emsi data source, there is only one category for these workers.*

Self-Employed vs. Wage & Salaried Workers

The table below separates the artistic-creative occupations from other creative occupations, as each group has its unique employment status characteristics. Due to the relationship between earnings and self-employment opportunity, median earnings for each occupation are also displayed.

SELF-EMPLOYED VS. WAGE & SALARIED WORKERS

SOC	Description	Ratio of Self Employed to Wage & Salaried Workers	2017 Median Hourly Earnings
Artistic-Creative Occupations			
27-1012	Craft Artists	10.39	$7.03
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	2.48	$11.23
27-4021	Photographers	2.36	$17.29
27-3012	Public Address System and Other Announcers	2.10	$18.92
27-3043	Writers and Authors	1.78	$19.16
27-2042	Musicians and Singers	1.60	$18.06
27-2031	Dancers	1.20	$16.96
27-1025	Interior Designers	1.05	$21.80
27-1019	Artists and Related Workers, All Other	0.95	$15.12
27-2041	Music Directors and Composers	0.81	$17.62
27-2032	Choreographers	0.80	$24.09
27-1011	Art Directors	0.70	$33.18
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	0.65	$20.09
27-1023	Floral Designers	0.61	$11.42
27-1021	Commercial and Industrial Designers	0.55	$28.54
27-1024	Graphic Designers	0.44	$21.16
27-3011	Radio and Television Announcers	0.34	$21.48
27-1014	Multimedia Artists and Animators	0.32	$31.43
17-1011	Architects, Except Landscape and Naval	0.26	$33.99
27-2012	Producers and Directors	0.24	$43.34
27-1026	Merchandise Displayers and Window Trimmers	0.22	$12.98
27-2011	Actors	0.19	$20.94
27-1029	Designers, All Other	0.18	$33.20
27-1027	Set and Exhibit Designers	0.14	$24.34
27-1022	Fashion Designers	0.11	$32.01
Other Creative Occupations			
49-9063	Musical Instrument Repairers and Tuners	1.95	$17.92
51-6052	Tailors, Dressmakers, and Custom Sewers	1.36	$13.37

SELF-EMPLOYED VS. WAGE & SALARIED WORKERS (CON'T)

SOC	Description	Ratio of Self Employed to Wage & Salaried Workers	2017 Median Hourly Earnings
49-9064	Watch Repairers	1.33	$14.11
51-9071	Jewelers and Precious Stone and Metal Workers	0.67	$14.63
27-3041	Editors	0.65	$27.98
17-1012	Landscape Architects	0.54	$33.65
49-2097	Electronic Home Entertainment Equipment Installers and Repairers	0.47	$18.38
27-3021	Broadcast News Analysts	0.40	$28.59
51-9194	Etchers and Engravers	0.37	$19.81
27-4031	Camera Operators, Television, Video, and Motion Picture	0.30	$29.72
27-3022	Reporters and Correspondents	0.29	$20.62
51-6051	Sewers, Hand	0.29	$12.16
27-3042	Technical Writers	0.25	$35.47
51-9123	Painting, Coating, and Decorating Workers	0.24	$15.39
27-4032	Film and Video Editors	0.23	$36.27
51-7011	Cabinetmakers and Bench Carpenters	0.22	$15.08
27-4014	Sound Engineering Technicians	0.21	$28.88
11-2011	Advertising and Promotions Managers	0.20	$48.03
39-5091	Makeup Artists, Theatrical and Performance	0.16	$36.06
43-9031	Desktop Publishers	0.16	$24.29
25-4012	Curators	0.13	$32.87
25-4011	Archivists	0.13	$21.67
27-4011	Audio and Video Equipment Technicians	0.11	$23.83
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	0.11	$30.71
41-3011	Advertising Sales Agents	0.10	$30.53
39-3092	Costume Attendants	0.09	$24.22
17-3011	Architectural and Civil Drafters	0.08	$28.71
27-3031	Public Relations Specialists	0.07	$30.15
27-4012	Broadcast Technicians	0.06	$23.95
27-4099	Media and Communication Equipment Workers, All Other	0.05	$38.91
25-4013	Museum Technicians and Conservators	0.05	$22.49
15-1132	Software Developers, Applications	0.04	$50.64
11-2022	Sales Managers	0.04	$50.97
49-9061	Camera and Photographic Equipment Repairers	0.03	$18.68
27-3099	Media and Communication Workers, All Other	0.03	$21.10

SELF-EMPLOYED VS. WAGE & SALARIED WORKERS (CON'T)

SOC	Description	Ratio of Self Employed to Wage & Salaried Workers	2017 Median Hourly Earnings
15-1133	Software Developers, Systems Software	0.02	$56.38
51-9151	Photographic Process Workers and Processing Machine Operators	0.02	$14.64
25-9011	Audio-Visual and Multimedia Collections Specialists	0.02	$20.85
25-1099	Postsecondary Teachers	0.02	$40.59
51-6092	Fabric and Apparel Patternmakers	0.01	$24.06
11-1021	General and Operations Managers	0.01	$53.42
25-4021	Librarians	<0.01	$36.64
25-4031	Library Technicians	<0.01	$20.69
39-3021	Motion Picture Projectionists	<0.01	$12.76
43-4121	Library Assistants, Clerical	<0.01	$13.46
	Other Creative Occupations Group Total	**0.08**	
	Artistic-Creative Occupations Group Total	**0.61**	
	Grand Total	**0.21**	

DISTRIBUTION OF WORKFORCE BY AGE COHORT FOR ARTISTIC-CREATIVE OCCUPATIONS

SOC	Description	2017 Jobs	Age 14-18	Age 19-21	Age 22-24	Age 25-34	Age 35+
27-2012	Producers & Directors	26,242	0.20%	0.40%	2.80%	26.60%	69.80%
27-1024	Graphic Designers	15,929	0.20%	1.10%	5.00%	29.30%	64.40%
27-2011	Actors	13,744	1.10%	2.60%	5.40%	24.30%	66.70%
27-3043	Writers & Authors	12,996	0.10%	0.60%	2.60%	21.80%	74.90%
27-2042	Musicians & Singers	12,055	0.70%	2.80%	5.50%	25.20%	65.90%
27-4021	Photographers	9,013	0.30%	2.00%	4.80%	26.40%	66.60%
27-1014	Multimedia Artists & Animators	6,876	0.80%	0.90%	3.00%	25.90%	69.40%
27-1011	Art Directors	5,466	0.40%	1.00%	3.20%	26.30%	69.20%
27-1025	Interior Designers	5,309	0.10%	0.60%	3.70%	24.80%	70.80%
27-1013	Fine Artists	5,235	0.20%	0.90%	2.70%	21.40%	74.80%
17-1011	Architects	5,174	0.00%	0.30%	2.40%	23.00%	74.40%
27-2099	Entertainers & Performers, All Other	4,960	2.00%	4.60%	6.80%	33.00%	53.50%
27-1022	Fashion Designers	4,723	0.20%	1.10%	5.80%	31.50%	61.40%
27-1026	Merchandise Displayers & Window Trimmers	2,895	0.30%	2.30%	7.80%	34.10%	55.50%
27-2041	Music Directors & Composers	2,863	1.20%	2.80%	4.80%	22.30%	68.90%
27-1027	Set & Exhibit Designers	2,673	0.20%	1.00%	3.70%	26.20%	68.80%
27-1012	Craft Artists	2,225	0.10%	1.10%	2.40%	19.00%	77.30%
27-1021	Commercial & Industrial Designers	2,165	0.20%	0.90%	4.80%	26.70%	67.40%
27-3011	Radio & Television Announcers	1,435	0.30%	2.10%	3.40%	22.90%	71.40%
27-3012	Public Address System & Other Announcers	1,287	0.50%	3.80%	6.40%	31.80%	57.60%
27-1029	Designers, All Other	1,233	0.20%	1.10%	4.60%	28.20%	65.90%
27-1023	Floral Designers	1,136	1.20%	2.50%	5.50%	19.60%	71.10%
27-2031	Dancers	587	1.20%	9.40%	18.10%	46.70%	24.70%
27-1019	Artists & Related Workers, All Other	545	0.80%	1.40%	3.10%	25.00%	69.70%
27-2032	Choreographers	198	2.50%	9.60%	18.20%	46.00%	23.80%
	Grand Total	**146,965**	**0.5%**	**1.5%**	**4.2%**	**26.1%**	**67.8%**

DISTRIBUTION OF WORKFORCE BY AGE COHORT FOR OTHER CREATIVE OCCUPATIONS

SOC	Description	2017 Jobs	Age 14-18	Age 19-21	Age 22-24	Age 25-34	Age 35+
11-1021	General and Operations Managers	74,521	0.00%	0.30%	1.50%	18.70%	79.50%
25-1099	Postsecondary Teachers	50,680	0.10%	2.80%	5.10%	21.70%	70.40%
11-2022	Sales Managers	19,161	0.00%	0.50%	3.50%	26.20%	69.70%
15-1132	Software Developers, Applications	17,734	0.00%	0.50%	3.50%	33.70%	62.30%
15-1133	Software Developers, Systems Software	14,158	0.00%	0.40%	3.50%	32.30%	63.70%
27-4032	Film and Video Editors	13,798	1.00%	2.60%	5.00%	28.10%	63.20%
27-4011	Audio and Video Equipment Technicians	10,501	0.50%	2.50%	4.60%	26.20%	66.10%
41-3011	Advertising Sales Agents	8,755	0.00%	0.70%	6.60%	31.40%	61.20%
27-3031	Public Relations Specialists	8,663	0.10%	1.40%	8.10%	32.60%	57.90%
27-3041	Editors	7,442	0.60%	1.40%	3.50%	26.10%	68.40%
27-4099	Media and Communication Equipment Workers, All Other	7,400	0.40%	2.30%	4.40%	24.10%	68.80%
27-4031	Camera Operators, Television, Video, and Motion Picture	6,971	1.10%	2.70%	5.40%	28.80%	62.10%
27-3099	Media and Communication Workers, All Other	6,902	0.20%	1.90%	4.90%	21.00%	71.90%
13-1011	Agents and Business Managers of Artists, Performers, and Athletes	5,507	0.20%	0.90%	8.90%	33.60%	56.50%
17-3011	Architectural and Civil Drafters	4,227	0.30%	2.00%	5.10%	24.90%	67.60%
27-4014	Sound Engineering Technicians	4,168	0.30%	1.90%	4.30%	28.00%	65.40%
43-4121	Library Assistants, Clerical	4,003	1.20%	8.90%	7.50%	16.30%	66.10%
51-7011	Cabinetmakers and Bench Carpenters	3,430	0.70%	2.50%	3.60%	15.00%	78.30%
25-4031	Library Technicians	3,281	3.40%	12.80%	7.20%	14.40%	62.20%
25-4021	Librarians	2,891	0.10%	1.30%	1.80%	13.30%	83.50%
27-4012	Broadcast Technicians	2,601	0.20%	1.70%	4.10%	23.80%	70.20%
51-9071	Jewelers and Precious Stone and Metal Workers	2,286	1.00%	2.50%	3.20%	15.80%	77.40%
27-3022	Reporters and Correspondents	2,084	0.00%	1.20%	5.40%	29.20%	64.20%

DISTRIBUTION OF WORKFORCE BY AGE COHORT FOR OTHER CREATIVE OCCUPATIONS (CON'T)

SOC	Description	2017 Jobs	Age 14-18	Age 19-21	Age 22-24	Age 25-34	Age 35+
51-6052	Tailors, Dressmakers, and Custom Sewers	1,868	0.10%	0.80%	1.60%	6.80%	90.80%
39-5091	Makeup Artists, Theatrical and Performance	1,731	0.30%	1.30%	2.70%	20.50%	75.20%
51-6051	Sewers, Hand	1,564	0.20%	0.80%	2.00%	9.70%	87.30%
27-3042	Technical Writers	1,516	0.10%	0.60%	2.60%	17.50%	79.10%
11-2011	Advertising and Promotions Managers	1,448	0.00%	0.60%	6.20%	33.60%	59.50%
51-6092	Fabric and Apparel Patternmakers	1,016	0.80%	1.50%	3.70%	17.50%	76.50%
39-3092	Costume Attendants	994	5.30%	7.80%	5.60%	15.30%	66.00%
49-2097	Electronic Home Entertainment Equipment Installers and Repairers	797	0.10%	3.60%	7.20%	34.00%	55.00%
51-9151	Photographic Process Workers and Processing Machine Operators	726	0.90%	6.00%	8.20%	24.80%	60.10%
25-4013	Museum Technicians and Conservators	685	0.20%	1.50%	3.80%	23.80%	70.60%
17-1012	Landscape Architects	582	0.00%	0.30%	2.10%	19.20%	78.40%
43-9031	Desktop Publishers	569	0.50%	1.90%	4.90%	25.50%	67.20%
51-9123	Painting, Coating, and Decorating Workers	532	0.70%	2.80%	4.90%	22.10%	69.40%
49-9063	Musical Instrument Repairers and Tuners	446	0.50%	1.20%	1.40%	11.90%	85.00%
25-4012	Curators	401	0.10%	1.70%	3.60%	22.70%	71.90%
27-3021	Broadcast News Analysts	387	0.00%	1.20%	4.60%	26.70%	67.50%
25-9011	Audio-Visual and Multimedia Collections Specialists	373	0.20%	3.70%	3.60%	18.30%	74.30%
49-9061	Camera and Photographic Equipment Repairers	339	0.00%	1.10%	3.00%	17.80%	78.10%
51-9194	Etchers and Engravers	315	0.60%	1.90%	3.40%	19.80%	74.30%
25-4011	Archivists	312	0.60%	1.20%	3.20%	20.00%	75.00%
49-9064	Watch Repairers	155	1.20%	2.10%	3.50%	11.70%	81.50%
39-3021	Motion Picture Projectionists	93	3.30%	4.60%	6.00%	36.40%	49.70%
	Grand Total	**298,014**	**0.3%**	**1.6%**	**4.0%**	**23.9%**	**70.2%**

DISTRIBUTION OF EMPLOYMENT AND POPULATION BY CITY (2017)*

City Name	Creative Jobs	Artistic-Creative Jobs	Population	% of Creative Jobs	% of Creative Jobs	% of Population
Los Angeles	138,457	49,530	2,469,074	31.1%	33.7%	24.2%
Burbank	32,210	13,837	108,639	7.2%	9.4%	1.1%
Culver City	29,654	13,761	47,265	6.7%	9.4%	0.5%
Santa Monica	16,970	6,366	95,819	3.8%	4.3%	0.9%
Beverly Hills	13,589	6,262	42,486	3.1%	4.3%	0.4%
Long Beach	12,030	2,205	497,437	2.7%	1.5%	4.9%
Pasadena	10,685	2,694	159,907	2.4%	1.8%	1.6%
Glendale	8,635	2,766	181,550	1.9%	1.9%	1.8%
Torrance	8,311	1,405	183,985	1.9%	1.0%	1.8%
El Segundo	7,606	1,383	17,111	1.7%	0.9%	0.2%
Encino	7,524	4,560	45,165	1.7%	3.1%	0.4%
Woodland Hills	6,317	2,170	72,661	1.4%	1.5%	0.7%
Universal City	5,946	2,461	0	1.3%	1.7%	0.0%
Valencia	5,311	1,046	61,933	1.2%	0.7%	0.6%
Van Nuys	4,797	1,275	172,468	1.1%	0.9%	1.7%
Sherman Oaks	4,616	2,528	58,429	1.0%	1.7%	0.6%
West Hollywood	4,351	2,425	23,617	1.0%	1.6%	0.2%
North Hollywood	4,244	1,781	158,072	1.0%	1.2%	1.6%
Northridge	4,027	444	70,286	0.9%	0.3%	0.7%
Claremont	3,955	280	36,984	0.9%	0.2%	0.4%
Pomona	3,894	409	155,417	0.9%	0.3%	1.5%
Whittier	3,438	490	193,805	0.8%	0.3%	1.9%
Gardena	3,094	495	89,072	0.7%	0.3%	0.9%
Santa Fe Springs	3,036	571	16,790	0.7%	0.4%	0.2%
Venice	2,841	1,424	27,493	0.6%	1.0%	0.3%
Chatsworth	2,835	614	38,812	0.6%	0.4%	0.4%
Lancaster	2,787	372	187,508	0.6%	0.3%	1.8%
Carson	2,573	258	91,891	0.6%	0.2%	0.9%
Studio City	2,563	1,315	31,317	0.6%	0.9%	0.3%

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DISTRIBUTION OF EMPLOYMENT AND POPULATION BY CITY (2017)* (CON'T)

City Name	Creative Jobs	Artistic-Creative Jobs	Population	% of Creative Jobs	% of Creative Jobs	% of Population
Redondo Beach	2,426	572	76,835	0.5%	0.4%	0.8%
Walnut	2,329	296	46,612	0.5%	0.2%	0.5%
Calabasas	2,119	858	24,589	0.5%	0.6%	0.2%
Compton	2,118	279	138,998	0.5%	0.2%	1.4%
Azusa	2,082	156	60,515	0.5%	0.1%	0.6%
La Puente	2,021	365	115,442	0.5%	0.2%	1.1%
Marina Del Rey	2,009	714	24,156	0.5%	0.5%	0.2%
Norwalk	1,994	240	106,863	0.4%	0.2%	1.0%
Monterey Park	1,947	229	64,565	0.4%	0.2%	0.6%
Arcadia	1,930	747	68,953	0.4%	0.5%	0.7%
Malibu	1,911	532	20,071	0.4%	0.4%	0.2%
Manhattan Beach	1,821	594	35,922	0.4%	0.4%	0.4%
Rowland Heights	1,819	406	49,488	0.4%	0.3%	0.5%
La Mirada	1,814	213	49,982	0.4%	0.1%	0.5%
Cerritos	1,772	273	53,467	0.4%	0.2%	0.5%
Canoga Park	1,756	425	82,539	0.4%	0.3%	0.8%
Baldwin Park	1,728	310	78,956	0.4%	0.2%	0.8%
Palmdale	1,689	259	176,709	0.4%	0.2%	1.7%
Inglewood	1,663	389	139,825	0.4%	0.3%	1.4%
Sylmar	1,655	258	94,810	0.4%	0.2%	0.9%
Downey	1,607	320	111,823	0.4%	0.2%	1.1%
Hawthorne	1,592	273	100,199	0.4%	0.2%	1.0%
Agoura Hills	1,542	592	25,357	0.3%	0.4%	0.2%
Glendora	1,508	317	53,822	0.3%	0.2%	0.5%
South El Monte	1,405	435	44,194	0.3%	0.3%	0.4%
West Covina	1,387	325	115,832	0.3%	0.2%	1.1%
Alhambra	1,385	293	89,410	0.3%	0.2%	0.9%
El Monte	1,331	341	93,674	0.3%	0.2%	0.9%
Tarzana	1,291	536	29,887	0.3%	0.4%	0.3%

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DISTRIBUTION OF EMPLOYMENT AND POPULATION BY CITY (2017)* (CON'T)

City Name	Creative Jobs	Artistic-Creative Jobs	Population	% of Creative Jobs	% of Creative Jobs	% of Population
Monrovia	1,215	303	42,493	0.3%	0.2%	0.4%
Valley Village	1,148	612	32,249	0.3%	0.4%	0.3%
Sun Valley	1,147	310	46,504	0.3%	0.2%	0.5%
Covina	1,143	219	82,132	0.3%	0.1%	0.8%
San Dimas	1,086	236	35,214	0.2%	0.2%	0.3%
Playa Vista	1,047	296	8,365	0.2%	0.2%	0.1%
Hacienda Heights	1,015	197	56,165	0.2%	0.1%	0.6%
Montebello	942	205	65,012	0.2%	0.1%	0.6%
San Pedro	884	149	85,407	0.2%	0.1%	0.8%
Paramount	872	170	54,570	0.2%	0.1%	0.5%
Pacific Palisades	863	473	23,177	0.2%	0.3%	0.2%
La Verne	839	128	34,921	0.2%	0.1%	0.3%
Santa Clarita	837	282	59,349	0.2%	0.2%	0.6%
San Gabriel	837	230	65,585	0.2%	0.2%	0.6%
Pacoima	831	210	99,540	0.2%	0.1%	1.0%
Diamond Bar	831	165	49,994	0.2%	0.1%	0.5%
Wilmington	814	70	64,551	0.2%	0.0%	0.6%
Newhall	783	127	35,937	0.2%	0.1%	0.4%
Signal Hill	780	140	11,767	0.2%	0.1%	0.1%
South Pasadena	734	350	26,647	0.2%	0.2%	0.3%
Canyon Country	713	223	78,620	0.2%	0.2%	0.8%
South Gate	713	132	93,215	0.2%	0.1%	0.9%
Lakewood	710	163	83,019	0.2%	0.1%	0.8%
Hermosa Beach	695	301	19,998	0.2%	0.2%	0.2%
Rosemead	688	142	66,252	0.2%	0.1%	0.7%
Palos Verdes Peninsula	684	290	27,689	0.2%	0.2%	0.3%
San Fernando	681	258	33,978	0.2%	0.2%	0.3%
Bellflower	647	133	78,924	0.1%	0.1%	0.8%
Granada Hills	634	230	54,194	0.1%	0.2%	0.5%

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DISTRIBUTION OF EMPLOYMENT AND POPULATION BY CITY (2017)* (CON'T)

City Name	Creative Jobs	Artistic-Creative Jobs	Population	% of Creative Jobs	% of Creative Jobs	% of Population
Reseda	623	132	78,669	0.1%	0.1%	0.8%
Bell Gardens	619	143	95,322	0.1%	0.1%	0.9%
Huntington Park	606	118	73,176	0.1%	0.1%	0.7%
Pico Rivera	596	94	63,617	0.1%	0.1%	0.6%
Panorama City	569	149	70,881	0.1%	0.1%	0.7%
Altadena	553	284	38,904	0.1%	0.2%	0.4%
La Canada Flintridge	531	243	20,854	0.1%	0.2%	0.2%
Rancho Palos Verdes	503	107	40,479	0.1%	0.1%	0.4%
Duarte	477	101	27,698	0.1%	0.1%	0.3%
North Hills	472	103	62,545	0.1%	0.1%	0.6%
West Hills	450	184	24,774	0.1%	0.1%	0.2%
La Crescenta	430	165	30,836	0.1%	0.1%	0.3%
San Marino	421	128	14,037	0.1%	0.1%	0.1%
Porter Ranch	385	113	36,314	0.1%	0.1%	0.4%
Artesia	380	95	17,187	0.1%	0.1%	0.2%
Lynwood	379	45	68,957	0.1%	0.0%	0.7%
Temple City	364	106	38,800	0.1%	0.1%	0.4%
Topanga	291	196	6,160	0.1%	0.1%	0.1%
Stevenson Ranch	290	96	20,696	0.1%	0.1%	0.2%
Harbor City	287	41	29,391	0.1%	0.0%	0.3%
Lawndale	286	64	35,397	0.1%	0.0%	0.3%
Winnetka	275	106	48,021	0.1%	0.1%	0.5%
Playa Del Rey	272	153	13,214	0.1%	0.1%	0.1%
Mission Hills	258	38	19,149	0.1%	0.0%	0.2%
Sunland	248	90	21,346	0.1%	0.1%	0.2%
Sierra Madre	244	83	11,254	0.1%	0.1%	0.1%
Castaic	238	106	29,002	0.1%	0.1%	0.3%
Tujunga	205	85	26,978	0.0%	0.1%	0.3%
Montrose	186	67	8,343	0.0%	0.0%	0.1%
Lomita	185	39	21,903	0.0%	0.0%	0.2%

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DISTRIBUTION OF EMPLOYMENT AND POPULATION BY CITY (2017)* (CON'T)

City Name	Creative Jobs	Artistic-Creative Jobs	Population	% of Creative Jobs	% of Creative Jobs	% of Population
Maywood	161	38	26,197	0.0%	0.0%	0.3%
Acton	117	31	7,448	0.0%	0.0%	0.1%
Avalon	99	12	0	0.0%	0.0%	0.0%
Hawaiian Gardens	72	22	13,807	0.0%	0.0%	0.1%
Mount Wilson	53	20	15	0.0%	0.0%	0.0%
Littlerock	37	<10	13,575	0.0%	0.0%	0.1%
City Of Industry	33	<10	1,190	0.0%	0.0%	0.0%
Lake Hughes	23	<10	4,177	0.0%	0.0%	0.0%
Toluca Lake	13	<10	830	0.0%	0.0%	0.0%
Verdugo City	<10	0	875	0.0%	0.0%	0.0%
Bell	<10	<10	2,230	0.0%	0.0%	0.0%
Pearblossom	<10	<10	2,210	0.0%	0.0%	0.0%
Llano	<10	<10	1,100	0.0%	0.0%	0.0%
Valyermo	<10	<10	56	0.0%	0.0%	0.0%
Dodgertown	<10	<10	0	0.0%	0.0%	0.0%

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EDUCATIONAL COMPLETIONS BY EDUCATIONAL INSTITUTION (2017)

Institution	Arts-Related Certificates	Arts-Related Degrees	Total Completions (2017)
University of Southern California	78	1,223	1,301
California State University-Long Beach	0	1,016	1,016
New York Film Academy	640	781	1,421
University of California-Los Angeles	0	743	743
FIDM-Los Angeles	0	606	606
California State University-Northridge	0	524	524
Los Angeles Film School	0	413	413
California Institute of the Arts	0	371	371
Art Center College of Design	0	360	360
California State Polytechnic University-Pomona	0	341	341
Loyola Marymount University	0	297	297
Otis College of Art and Design	0	232	232
California State University-Los Angeles	0	221	221
Woodbury University	0	203	203
Santa Monica College	57	192	249
Musicians Institute	128	159	287
Azusa Pacific University	0	158	158
Southern California Institute of Architecture	0	156	156
Argosy University-The Art Institute of California-Hollywood	0	149	149
Citrus College	7	144	151
College of the Canyons	77	142	219
Los Angeles Trade Technical College	126	37	163
American Academy of Dramatic Arts-Los Angeles	26	122	148
Biola University	0	120	120
Pasadena City College	18	117	135
American Film Institute Conservatory	6	110	116
Mt San Antonio College	105	79	184
Argosy University-The Art Institute of California-Los Angeles	0	103	103
Los Angeles City College	102	49	151
Pepperdine University	0	65	65
California State University-Dominguez Hills	1	64	65
El Camino Community College District	11	64	75
Gnomon School of Visual Effects	64	0	64
Long Beach City College	7	62	69

EDUCATIONAL COMPLETIONS BY EDUCATIONAL INSTITUTION (2017) (CON'T)

Institution	Arts-Related Certificates	Arts-Related Degrees	Total Completions (2017)
Claremont Graduate University	0	57	57
Rio Hondo College	3	57	60
Occidental College	0	55	55
Antelope Valley College	26	54	80
Columbia College-Hollywood	0	53	53
Los Angeles Valley College	14	48	62
Mount Saint Mary's University	0	46	46
Los Angeles College of Music	5	38	43
East Los Angeles College	30	37	67
University of La Verne	0	36	36
Antioch University-Los Angeles	4	32	36
Cerritos College	5	31	36
Mt Sierra College	0	31	31
Glendale Community College	30	28	58
West Los Angeles College	29	1	30
Los Angeles Pierce College	13	28	41
Theatre of Arts	0	26	26
The Colburn Conservatory of Music	20	26	46
Scripps College	0	23	23
Pomona College	0	20	20
Whittier College	0	18	18
The Master's University and Seminary	0	17	17
Los Angeles Harbor College	2	16	18
Los Angeles Mission College	12	12	24
Marymount California University	0	12	12
Virginia Sewing Machines and School Center	12	0	12
Shepherd University	0	11	11
Claremont McKenna College	0	8	8
Pitzer College	0	8	8
Platt College-Los Angeles	0	7	7
Los Angeles Southwest College	0	6	6
El Camino College-Compton Center	1	3	4
World Mission University	0	2	2
Beverly Hills Design Institute	0	2	2
Harvey Mudd College	0	1	1
Grand Total	**1,659**	**10,273**	**11,932**

EDUCATIONAL COMPLETIONS BY PROGRAM TITLE (2017)

Program	Regional Completions (2017)
Film/Cinema/Video Studies	1,243
Art/Art Studies, General	1,232
Cinematography and Film/Video Production	914
Drama and Dramatics/Theatre Arts, General	744
Acting	584
Music Performance, General	583
Fashion/Apparel Design	499
Fine/Studio Arts, General	494
Graphic Design	454
Music, General	449
Architecture	370
Architectural and Building Sciences/Technology	347
Animation, Interactive Technology, Video Graphics and Special Effects	291
Design and Visual Communications, General	250
Music Technology	243
Playwriting and Screenwriting	231
Visual and Performing Arts, General	219
Photography	195
Interior Design	194
Architectural Technology/Technician	173
Dance, General	144
Art History, Criticism and Conservation	142
Game and Interactive Media Design	134
Arts, Entertainment, and Media Management, General	130
Creative Writing	124
Design and Applied Arts, Other	120
Industrial and Product Design	120
Illustration	117
Digital Arts	112
Music Management	93
Technical Theatre/Theatre Design and Technology	89
Commercial and Advertising Art	86
Interior Architecture	70
Music, Other	68
Stringed Instruments	61
Film/Video and Photographic Arts, Other	60
Intermedia/Multimedia	59

EDUCATIONAL COMPLETIONS BY PROGRAM TITLE (2017) (CON'T)

Program	Regional Completions (2017)
Musicology and Ethnomusicology	53
Musical Theatre	51
Music Theory and Composition	45
Fine Arts and Art Studies, Other	37
Jazz/Jazz Studies	30
Brass Instruments	27
Voice and Opera	26
Costume Design	25
Documentary Production	24
Keyboard Instruments	22
Fine and Studio Arts Management	22
Woodwind Instruments	19
Commercial Photography	17
Theatre/Theatre Arts Management	16
Music History, Literature, and Theory	14
Percussion Instruments	13
Metal and Jewelry Arts	13
Dramatic/Theatre Arts and Stagecraft, Other	10
Dance, Other	9
Music Pedagogy	7
Drawing	5
Visual and Performing Arts, Other	4
Directing and Theatrical Production	3
Writing, General	1
Ceramic Arts and Ceramics	1
Grand Total	**11,932**

APPENDIX C: WORKFORCE HOURS AND VOLUNTEERISM

In addition to wage and salaried employees and self-employed workers, there are several other classes of workers who are either not being paid or being paid very little, including volunteers and interns/apprentices involved in the arts. Like other nonprofit organizations, arts nonprofits have a reputation for being highly dependent on volunteers.

The *Cultural Equity and Inclusion Initiative Literature Review* found that, among 469 arts nonprofits in LA County, there were a total of 66,070 workers who provided 22.5 million hours of labor in 2012.[84] The study further details that smaller organizations that serve specific communities tend to be more reliant on volunteers to serve their mission. The following table shows staffing patterns in LA County arts nonprofits.The same study of nonprofit arts organizations in LA County found the following.

This shows that artists make up nearly 40.2% of the total workforce in LA County arts nonprofits, where they have worked 25.0% of the total labor hours. Artists make up over 71.9% of all independent contractors, and the "fact that paid staff made up more than 20 percent of the workforce but less than ten percent of all labor hours suggests they very commonly work part-time."[85]

[84] Mauldin et. al., *Cultural Equity and Inclusion Literature Review*.

[85] Ibid.

WORKFORCE HOURS AND VOLUNTEERISM

	Share of All Workers	Share of All Labor Hours
Paid Staff	18.8%	52.3%
Volunteers	54.7%	30.4%
Independent Contractors	24.6%	15.1%
Interns and Apprentices	1.8%	2.3%

ARTISTS AS A SHARE OF STAFFING CATEGORIES IN LA COUNTY ARTS NONPROFITS, 2012

	Artists Share of Total Workforce	Artists Share of Total Labor Hours
Overall	**40.2%**	**25.0%**
Paid staff	22.6%	9.7%
Volunteers	32.3%	33.5%
Independent Contractors	71.9%	60.4%
Interns and Apprentices	30.2%	28.5%

APPENDIX D: INSTITUTIONS GRANTING ARTS RELATED DEGREES AND CERTIFICATES

The Integrated Postsecondary Education Data System (IPEDS) aggregated data from the following institutions (left column) offering the programs/disciplines listed on the right.

INSTITUTION
American Academy of Dramatic Arts-Los Angeles
American Film Institute Conservatory
American InterContinental University
Antelope Valley College
Antioch University-Los Angeles
Argosy University-The Art Institute of California-Hollywood
Argosy University-The Art Institute of California-Los Angeles
Art Center College of Design
Azusa Pacific University
Beverly Hills Design Institute
Biola University
Brooks College
California Institute of the Arts
California State Polytechnic University-Pomona
California State University-Dominguez Hills
California State University-Long Beach
California State University-Los Angeles
California State University-Northridge
Cerritos College
Citrus College
Claremont Graduate University
Claremont McKenna College
Coast Career Institute
College of the Canyons
Columbia College-Hollywood
Eagle Rock College
East Los Angeles College

PROGRAMS/DISCIPLINE
Acting
Animation, Interactive Technology, Video Graphics and Special Effects
Architectural and Building Sciences/Technology
Architectural History and Criticism, General
Architectural Sciences and Technology, Other
Architectural Technology/Technician
Architecture
Art History, Criticism and Conservation
Art/Art Studies, General
Arts, Entertainment, and Media Management, Other
Arts, Entertainment, and Media Management, General
Ballet
Brass Instruments
Ceramic Arts and Ceramics
Cinematography and Film/Video Production
Commercial and Advertising Art
Commercial Photography
Conducting
Costume Design
Crafts/Craft Design, Folk Art and Artisanry
Creative Writing
Dance, General
Dance, Other
Design and Applied Arts, Other
Design and Visual Communications, General
Digital Arts
Directing and Theatrical Production

INSTITUTION (CON'T)
East San Gabriel Valley Regional Occupational Program
El Camino College-Compton Center
El Camino Community College District
Faunt School of Creative Music
FIDM-Los Angeles
Fremont College
Gemological Institute of America-Los Angeles
Glendale Community College
Gnomon School of Visual Effects
Harvey Mudd College
ICDC College
InfoTech Career College
ITT Technical Institute-San Dimas
ITT Technical Institute-Sylmar
ITT Technical Institute-Torrance
LA College International
Liberty Training Institute
Long Beach City College
Los Angeles City College
Los Angeles College of Music
Los Angeles Film School
Los Angeles Harbor College
Los Angeles Mission College
Los Angeles ORT College-Los Angeles Campus
Los Angeles ORT College-Van Nuys Campus
Los Angeles Pierce College
Los Angeles Southwest College
Los Angeles Trade Technical College
Los Angeles Valley College
Loyola Marymount University
Marymount California University
Mount Saint Mary's University
Mt San Antonio College
Mt Sierra College
Musicians Institute
New York Film Academy
Occidental College

PROGRAMS/DISCIPLINE (CON'T)
Documentary Production
Drama and Dramatics/Theatre Arts, General
Dramatic/Theatre Arts and Stagecraft, Other
Drawing
Fashion/Apparel Design
Fiber, Textile and Weaving Arts
Film/Cinema/Video Studies
Film/Video and Photographic Arts, Other
Fine and Studio Arts Management
Fine Arts and Art Studies, Other
Fine/Studio Arts, General
Game and Interactive Media Design
Graphic Design
Illustration
Industrial and Product Design
Interior Architecture
Interior Design
Intermedia/Multimedia
Jazz/Jazz Studies
Keyboard Instruments
Metal and Jewelry Arts
Music History, Literature, and Theory
Music Management
Music Pedagogy
Music Performance, General
Music Technology
Music Theory and Composition
Music, General
Music, Other
Musical Theatre
Musicology and Ethnomusicology
Painting
Percussion Instruments
Photography
Playwriting and Screenwriting
Printmaking
Sculpture
Stringed Instruments

INSTITUTION (CON'T)
Otis College of Art and Design
Pasadena City College
Pepperdine University
Pinnacle College
Pitzer College
Platt College-Los Angeles
Pomona College
Providence Christian College
Rio Hondo College
Santa Monica College
Scripps College
Shepherd University
Southern California Institute of Architecture
The Colburn Conservatory of Music
The Master's University and Seminary
Theatre of Arts
University of California-Los Angeles
University of La Verne
University of Southern California
Video Symphony
Virginia Sewing Machines and School Center
West Los Angeles College
Westwood College-Los Angeles
Westwood College-South Bay
Whittier College
Woodbury University
World Mission University

PROGRAMS/DISCIPLINE (CON'T)
Technical Theatre/Theatre Design and Technology
Theatre Literature, History and Criticism
Theatre/Theatre Arts Management
Visual and Performing Arts, General
Visual and Performing Arts, Other
Voice and Opera
Woodwind Instruments
Writing, General

APPENDIX E: CAREER AND TECHNICAL EDUCATION DATA

The following table provides a summary of the CTE offered in LA County's public school districts, organized first by subject and then by course.

SOURCE: CALIFORNIA DEPARTMENT OF EDUCATION, 2017-18, LA COUNTY, VIA DATAQUEST

Subject	Course Name	Number of Schools	Number of Courses Taught	Total Enrollment	Full-Time Equivalent Instructors (FTE)
Agriculture and Natural Resources	Intermediate Floral Design (Concentrator)	1	1	36	0.14
	Introduction to Floral Design	1	1	13	1
Arts, Media, and Entertainment	Advanced Animation (Capstone)	15	28	407	2.15
	Advanced Dance/Choreography (Capstone)	16	31	728	3.95
	Advanced Film/Video Production (Capstone)	53	82	1,455	10.62
	Advanced Game Design (Capstone)	1	1	15	0
	Advanced Graphic Design (Capstone)	59	119	1,896	15.14
	Advanced Media Arts (Capstone)	22	44	736	5.88
	Advanced Multimedia Film/Video Production (Capstone)	17	28	435	3.43
	Advanced Multimedia Sound Production (Capstone)	5	5	19	0.6
	Advanced Professional Music (Capstone)	10	18	317	3.39
	Advanced Professional Theatre (Capstone)	21	24	418	4.1
	Advanced Stage Technology (Capstone)	33	47	987	7.36
	Advanced Visual/Commercial Art (Capstone)	26	54	1,019	7.57
	Intermediate Animation (Concentrator)	20	45	1,072	5.74
	Intermediate Dance/Choreography (Concentrator)	12	22	502	3.13
	Intermediate Film/Video Production (Concentrator)	73	187	4,124	27.12
	Intermediate Game Design (Concentrator)	5	8	155	0.19

SOURCE: CALIFORNIA DEPARTMENT OF EDUCATION, 2017-18, LA COUNTY, VIA DATAQUEST (CON'T)

Subject	Course Name	Number of Schools	Number of Courses Taught	Total Enrollment	Full-Time Equivalent Instructors (FTE)
Arts, Media, and Entertainment (Continued)	Intermediate Graphic Design (Concentrator)	106	329	7,569	43.86
	Intermediate Media Arts (Concentrator)	36	91	1,957	10.47
	Intermediate Multimedia Production (Concentrator)	21	32	663	4.13
	Intermediate Professional Music (Concentrator)	15	39	764	5.41
	Intermediate Professional Theatre (Concentrator)	25	34	564	5.05
	Intermediate Stage Technology (Concentrator)	32	49	770	7.42
	Intermediate Visual/Commercial Art (Concentrator)	46	93	1,763	11.93
	Introduction to Animation	18	47	1,152	5.28
	Introduction to Arts, Media, and Entertainment	19	66	1,837	10.72
	Introduction to Dance/Choreography	16	42	1,127	6.25
	Introduction to Film/Video Production	73	191	5,136	27.17
	Introduction to Game Design	22	53	994	6.51
	Introduction to Graphic Design	91	288	7,687	42.16
	Introduction to Media Arts	28	86	2,523	13.13
	Introduction to Multimedia Production	21	50	1,331	7.51
	Introduction to Professional Music	14	34	822	4.98
	Introduction to Professional Theatre	27	60	1,616	9.28
	Introduction to Stage Technology	57	116	2,567	19.55
	Introduction to Visual/Commercial Art	34	102	2,914	16.11
Building and Construction Trades	Advanced Cabinetry, Millwork, and Woodworking (Capstone)	28	50	590	6.29
	Advanced Mechanical Systems Installation and Repair (Capstone)	1	1	3	0
	Intermediate Cabinetry, Millwork, and Woodworking (Concentrator)	22	55	829	7
	Intermediate Mechanical Systems Installation and Repair (Concentrator)	2	2	14	0

SOURCE: CALIFORNIA DEPARTMENT OF EDUCATION, 2017-18, LA COUNTY, VIA DATAQUEST (CON'T)

Subject	Course Name	Number of Schools	Number of Courses Taught	Total Enrollment	Full-Time Equivalent Instructors (FTE)
Building and Construction Trades (Continued)	Introduction to Building and Construction Trades	8	19	483	2.93
	Introduction to Cabinetry, Millwork, and Woodworking	24	88	2,368	12.81
	Introduction to Mechanical Systems Installation and Repair	4	5	6	0.05
Engineering and Architecture	Introduction to Engineering and Architecture	151	453	11,835	72.67
	Intermediate Architectural Design (Concentrator)	30	64	1,346	7.71
	Advanced Architectural Design (Capstone)	24	45	566	4.14
	Intermediate Engineering Design (Concentrator)	72	173	4,237	30.79
	Advanced Engineering Design (Capstone)	36	62	1,040	9.12
Fashion and Interior Design	Introduction to Fashion and Interior Design	18	30	416	2.81
	Intermediate Fashion Design and Merchandising (Concentrator)	13	23	483	3.35
	Advanced Fashion Design and Merchandising (Capstone)	12	20	238	2.89
	Intermediate Interior Design (Concentrator)	2	2	50	0.4
	Advanced Interior Design (Capstone)	2	4	68	0.62
	Intermediate Makeup Artistry (Level 1) (Concentrator)	1	1	1	0.02
	Introduction to Barbering	1	1	10	0.2
	Introduction to Cosmetology	10	16	228	3.2
	Intermediate Level 2 Cosmetology (Concentrator)	3	10	237	1.57
	Intermediate Level 3 Cosmetology (Concentrator)	1	2	24	0.38
	Advanced Level 4 Cosmetology	10	10	38	0.13
Information and Communication Technologies	Introduction to Systems Programming	62	146	3,333	22.16
	Intermediate Systems Programming (Concentrator)	46	114	2,967	18.44

SOURCE: CALIFORNIA DEPARTMENT OF EDUCATION, 2017-18, LA COUNTY, VIA DATAQUEST (CON'T)

Subject	Course Name	Number of Schools	Number of Courses Taught	Total Enrollment	Full-Time Equivalent Instructors (FTE)
Information and Communication Technologies	Advanced Systems Programming (Capstone)	46	89	2,231	14.99
	Introduction to Web and Social Media Programming and Design	25	59	1,498	7.86
	Intermediate Web and Social Media Programming and Design (Concentrator)	13	31	561	3.4
	Advanced Web and Social Media Programming and Design (Capstone)	10	16	325	2.1
	Introduction to Games and Simulation	4	23	63	0.9
	Intermediate Games and Simulation (Concentrator)	5	12	337	1.78
	Advanced Games and Simulation (Capstone)	5	6	155	1.17
Manufacturing and Product Development	Introduction to Manufacturing and Product Development	29	87	2,025	12.16
	Intermediate Graphic Production Technologies (Concentrator)	8	22	529	2.4
	Advanced Graphic Production Technologies (Capstone)	9	23	212	2.14
	Intermediate Machining and Forming Technologies (Concentrator)	4	12	291	1.92
	Advanced Machining and Forming Technologies (Capstone)	4	10	281	1.62
	Intermediate Welding and Materials Joining (Concentrator)	8	14	89	1.53
	Advanced Welding and Materials Joining (Capstone)	5	10	56	0.66
	Intermediate Product Innovation and Design (Concentrator)	7	12	264	1.96
	Advanced Product Innovation and Design (Capstone)	7	11	213	1.76
Marketing, Sales, and Service	Introduction to Marketing, Sales, and Service	27	57	927	8.03
	Intermediate Marketing (Concentrator)	11	29	579	4.92
	Advanced Marketing (Capstone)	8	29	398	5.33

SOURCE: CALIFORNIA DEPARTMENT OF EDUCATION, 2017-18, LA COUNTY, VIA DATAQUEST (CON'T)

Subject	Course Name	Number of Schools	Number of Courses Taught	Total Enrollment	Full-Time Equivalent Instructors (FTE)
Marketing, Sales, and Service (Continued)	Intermediate Professional Sales (Concentrator)	14	27	237	4.42
	Entrepreneurship/Self-Employment (Concentrator)	28	56	1,318	8
	Advanced Entrepreneurship/Self-Employment (Capstone)	23	64	1,384	10.54

APPENDIX F: ONLINE RESOURCES FOR YOUTH AND PROGRAMS THAT SERVE THEM

The tools, articles, and resources listed below provide additional information about creative career pathways for LA County youth and the people who support them.

Arts Edge
artsedge.kennedy-center.org/students

Arts Edge provides a series of educational and other related resources for youth. Students can roam around the website and explore resources within music, acting, singing, along with stories about what others are doing in the arts.

California Career Zone
www.cacareerzone.org

California Career Zone is a coaching and exploration platform that connects young people with labor market information for federal database O*Net Online and offers a customized portal based on individuals' interests.

Career OneStop
careeronestop.org/GetMyFuture/

The Career OneStop website provides resources for individuals with various levels of skills and other levels of education. Jobseekers or students looking for educational opportunities or careers in the arts can view this site by clicking on icon that is most relevant to their current situation (e.g. "Find a career I like," "Finish high school," "Get training," etc.)

7 Ways to Get a Job Using your iPhone
www.teenvogue.com/gallery/best-job-hunting-phone-apps#1

Through a series of slides, Teen Vogue appeals to the youth by providing application-based resources to apply to jobs, build your resume, or speak with companies that may be interested in hiring you based on your education or skills.

Americans for the Arts
jobbank.artsusa.org/

Many of the opportunities listed here are more advanced positions. Nonetheless, youth that have education or training in the arts can use this career explorer to learn about jobs in their area that best match their skills or interests.

National Guild Online Learning Series
www.nationalguild.org/programs-resources/national-guild-online-learning-series

The National Guild for Community Arts Education provides webinars and other resources that are specific to the arts and continued learning. Youth and other learners can search through the website and view webinars that they feel are most applicable to what they want to learn.

artworxLA
elevate.artworxla.org/#/

artworxLA has an online platform designed for service providers. This tool provides information about existing programs and services for opportunity youth.

Gladeo
gladeo.org/

Gladeo helps youth discover, navigate, and achieve their dream career. The online platform provides information about careers through videos and other educational and career-related content for students as well as training for guidance counselors.

Los Angeles County Arts Commission
https://www.lacountyarts.org/opportunities/arts-internship-program-students/about-arts-internship-program-students

The LACAC's website is a tool for youth seeking opportunities in arts-related internship programs, links to arts and creative Industry reports, programs to understand LA County's diverse cultural offerings, and learning opportunities in arts education, professional development, and research and evaluation.

APPENDIX G: ADDITIONAL READING

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Los Angeles County Arts Commission

LOS ANGELES COUNTY artsed COLLECTIVE