

SOCIAL SCIENCE (SAT)

This passage is adapted from Dennis Vilorio, "Careers for Creative People."

If you think creativity is only for artists, think again. People use creativity every day in all kinds of ways, whether to tell a story about that time their car broke down or to develop a mobile app.

For some people, creativity is an essential part of their work. "To be creative is the most exciting thing you can do," says Chris Triola, owner of a textile design studio in Lansing, Michigan. "It's as necessary to me as eating and breathing."

But making creativity your job typically requires practice, risk-taking, and trial and error. For workers who do it on their own, it also means learning how to market themselves and run a business. . . .

Occupations for creative workers

Most occupations involve some form of creativity. A retail salesperson, for example, might design a more engaging product pitch, and a physicist might devise some new way of understanding nature.

In some occupations, creativity is an integral part of the job. Among these occupations are those for artists and related workers, designers, and media and communication workers. . . .

Wages

According to the Bureau of Labor Statistic's May 2014 Occupational Employment Statistics survey, wages varied by geographic location, with workers in some metropolitan areas typically earning more than those in other cities. For example, graphic designers in the San Francisco metropolitan area earned a median annual wage of \$74,930, compared with the median annual wage of \$49,110 earned by graphic designers in the Chicago metropolitan area.

Wages also varied by industry. For example, technical writers in the specialized design services industry earned a median annual wage of \$86,990, compared with technical writers in the newspaper publishers

industry who earned a median annual wage of \$54,600 per year.

Employment and outlook

Employment by occupation varied across industries. For example, nearly half of all floral designers were employed by florists. By comparison, editors' employment was less concentrated in a single industry: 18 percent worked for newspaper publishers, 10 percent were self-employed, and the rest found work in numerous industries, including advertising and TV broadcasting.

Most occupations listed in the table below had a significantly higher rate of self-employment than the 6.5 percent rate for all occupations. This may be because many creative occupations lend themselves to self-employment, which includes freelance workers and business owners. For example, writers and authors, photographers, and craft artists—occupations listed in the table with the highest rates of self-employment—may be able to generate enough income working for themselves if they can successfully sell their creative product.

Employment growth is projected to be slow for most of these occupations over the 2012-22 decade. Reasons for slow growth may vary among occupations but include foreign competition and the decline of related industries such as publishing media.

Getting started

You'll need some combination of skills, education and training, and experience to get started in a creative career. Networking and promoting your work are also important.

Skills

Creative workers need technical skill relevant to their occupation, which may involve use of certain equipment. For example, a craft artist who specializes in woodworking needs to be able to make bevel and groove cuts with a saw and a chisel, among other tools.

Communication skills are also

important for creative workers. Having ideas is not enough; workers must be able to share those ideas through writing or speaking. . . .

Education and training

According to the United States Bureau of Labor Statistics, most creative careers require a bachelor’s degree to qualify for entry-level jobs. And workers in about half of these occupations receive on-the-job training to help them hone their craft. . . . Creative workers in a few of these occupations, such as illustrators and photographers, may gain experience by starting out as assistants or apprentices. . . .

But whatever path creative workers take to their career, a common bond is the need for lifelong learning. As with workers in many fields, workers in creative jobs need to keep up with changes in technology and styles, such as by acquiring new skills, taking classes, or following blogs. “You have to constantly work on improving your skills,” says freelance illustrator Daniel Dufford of Cincinnati, Ohio. “Keep learning until the day you die.” . . .

Education, Training, and Experience for Jobs in Creative Fields

Occupation	Entry-level Education	Work Experience	On-the-job Training
Artists and related workers			
Art directors	Bachelor's degree	5 years or more	None
Craft artists	High school diploma or equivalent	None	Long-term on-the-job training
Fine artists, including painters, sculptors, and illustrators	High school diploma or equivalent	None	Long-term on-the-job training
Multimedia artists and animators	Bachelor's degree	None	Moderate-term on-the-job training
Designers			
Commercial and industrial designers	Bachelor's degree	None	None
Fashion designers	Bachelor's degree	None	None
Floral designers	High school diploma or equivalent	None	Moderate-term on-the-job training
Graphic designers	Bachelor's degree	None	None
Interior designers	Bachelor's degree	None	None
Set and exhibit designers	Bachelor's degree	None	None
Media and communication workers			
Editors	Bachelor's degree	Less than 5 years	None
Photographers	High school diploma or equivalent	None	Long-term on-the-job training
Technical writers	Bachelor's degree	Less than 5 years	Short-term on-the-job training
Writers and authors	Bachelor's degree	None	Moderate-term on-the-job training

Chart adapted from the U.S. Bureau of Labor Statistics, Employment Projections program (2015). "Table 3. Education, work experience, and training for selected creative occupations." Image source: <http://www.bls.gov/careeroutlook/2015/article/creative-careers.htm>

Source: Vilorio, Dennis. “Careers for Creative People.” United States Department of Labor. 2015. <http://www.bls.gov/careeroutlook/2015/article/creative-careers.htm>

1. The main purpose of the passage is to
 - A) draw attention to creative careers that are not widely practiced.
 - B) illustrate types of creative jobs and the ways people become employed in them.
 - C) question why more candidates are not qualified for creative jobs in the United States.
 - D) suggest creative careers that will help grow the economy.

2. Which of the following choices can be inferred based on evidence within the passage?
 - A) Creativity is a factor in most of the activities people do in their daily lives.
 - B) Creativity is common to many activities not conventionally labeled “creative.”
 - C) Creativity in the workplace is a skill that is undervalued.
 - D) Making creativity a job is an easy and straight-forward process.

3. Which choice provides the best evidence for the answer to the previous question?
 - A) Lines 1-5 (“If you . . . app”)
 - B) Lines 6-7 (“For . . . work”)
 - C) Lines 7-11 (“To be . . . breathing”)
 - D) Lines 12-14 (“But making . . . error”)

4. The author lists actions—“practice, risk-taking, and trial and error”—in lines 13-14 mainly to
 - A) elicit a feeling of uncertainty about the prospects for creative careers.
 - B) specify challenges that particularly affect people working in creative fields.
 - C) describe the difficulties people in creative fields can face on the job.
 - D) highlight the obstacles of finding jobs in a creative field.

5. As used in line 21, “devise” most nearly means
 - A) conceive.
 - B) discover.
 - C) plot.
 - D) fabricate.

6. The author refers to ranges of salaries for different creative jobs (lines 29-47) primarily to
 - A) illustrate the profitability of having a career in a creative field.
 - B) compare the wages people make when self-employed and when employed by a company.
 - C) argue that people who want to pursue creative careers should work in urban areas.
 - D) emphasize the variation in wages that exists in the different job opportunities available to creative workers.

7. Based on the passage, what can be reasonably inferred about people employed in creative fields?
 - A) They are not good at taking direction from employers and bosses.
 - B) They must be good at working with their hands.
 - C) They have flexibility in their occupational choices if they have the right skills.
 - D) They are generally more successful than people who are employed in positions that do not require creativity.

8. Which choice provides the best evidence for the answer to the previous question?
 - A) Lines 49-50 (“Employment . . . industries”)
 - B) Lines 50-52 (“For example . . . florists”)
 - C) Lines 66-72 (“For example . . . product”)
 - D) Lines 73-75 (“Employment . . . decade”)

9. Does the table support the author's claims in lines 99-105 ("According to . . . their craft")?

- A) Yes, because the table shows that the majority of creative jobs require bachelor's degrees and about half provide on-the-job training.
- B) Yes, because the table indicates that most entry-level positions can be obtained without prior work experience.
- C) No, because the table shows people can be hired for creative jobs with neither experience nor a bachelor's degree.
- D) No, because the table illustrates that people can learn creative skills primarily from training and experience.

10. Data from the chart indicates that most media and communication careers

- A) require no college education and provide no on-the-job training.
- B) require no college education and provide some on-the-job training.
- C) require a college education and provide no on-the-job training.
- D) require a college education and provide some on-the-job training.