

# aspire

AW/18

AN EDUCATIONAL GUIDE TO THE  
CHILDREN'S ENTERTAINMENT INDUSTRY  
FOR CHILDREN AND THEIR PARENTS



## THE MAKING OF A FASHION SHOW

## SAVE THE WORLD OR SAVE A DOLLAR?

**Modelling Portfolios**  
– *Necessity or Money Maker?*

## TALENT AGENTS

Their roles and responsibilities

## TELL ME I'M PRETTY

Do we look at make-up as a  
confidence builder or youth killer?

## Is all that glitters really gold?

## SUPER MUM DOING A SUPER JOB



**T**he winter chill has certainly hit right in time for the launch of our Autumn/Winter edition! It has certainly been a jam packed few months in the industry since our last edition. Unfortunately we have seen the rise of another organisation extorting hopeful children and parents, but it is wonderful to see parents like Marjoleine Cras using everything in her power to educate other parents and stop these predatory individuals.

On a positive note, we have seen a number of fantastic children's fashion events infiltrating all corners of the entertainment industry, and we were so pleased to be invited to cover the Run the Runway event at the Virgin Australia Melbourne Fashion Festival.

I was also personally elated to interview Melanie Mackintosh, from Mackintosh Casting and TheBizBook, she is truly an inspirational figure in the industry and her passion shines through everything she does. **As always, there is a plethora of news and views in this edition, and we would love to hear your feedback!**

XX

**Selby Holland**  
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Above: Ellie Tiltman.  
 Right: Angelo Di Benedetto.



# Casting Director MEL MACKINTOSH

By Selby Holland



**When you think about casting in Australia, one of the first names that pops to mind is Melbourne based Casting Director,**

**Melanie Mackintosh!** She is a vibrant and gifted woman who brings a strong passion for her craft and a forward thinking mind to both her business, her well-established casting agency, Mackintosh Casting, and her newly founded online industry resource, TheBizBook. We sat down with her recently to pick her brain about all things casting and get an insight into what it's really like on the other side of the desk.

**What is your background in the industry? Have you always been a Casting Director?**

I started in the industry in 1993 working for the Minogue's management team. It wasn't glamorous by any means; I opened fan mail, answered the phone, cleaned the boardroom where all their awards were stored, made coffee, that sort of thing. I moved into casting a year later and started casting Just Jeans TV commercials. Back then, Just Jeans would put out a new campaign every couple of weeks. My experience and relationships with directors stemmed from that and I've been casting ever since. I decided to open my own company – Mackintosh Casting – in 2006, and I've never looked back.

**What has been your favourite project that you have cast?**

Oh gosh, there are really way too many to mention! I love casting comedy so I guess being able to travel and audition some of the best comedic actors and improvisors in the

country for "Whose Line is It Anyway?" was an amazing experience, one I won't ever forget. But I often find a lot of joy in most of the work I cast; it can be as simple as a memorable moment with an actor in an audition, or discovering someone completely new that I can't wait to tell the director about.

**Could you describe a typical day for a Casting Director?**

Well for us, nothing happens before a strong coffee or two.

Then it really depends on what is happening that week. Every day starts with checking emails and dealing with anything that needs urgent attention. If it's an office day, we could be putting a brief out to the agents or sometimes on our social media pages if we're on the hunt for something unique. We search through casting databases and agent submissions for projects which can sometimes mean we're looking at thousands of actors' headshots in a day. We could be doing the deal memos/paperwork for actors who have been confirmed for a project we've already held auditions for.

We could be quoting for up and coming projects. We are always watching showreels and hunting around on the internet too; the internet has been an incredible and immediate way for us to discover new people in a way we never used to.

If it's a day of studio auditions we prep the scripts & props if necessary, I look at my notes from the director if they're not in the room with me and we spend a day auditioning, shooting and uploading the audition footage.

**What do you enjoy most about your job as a Casting Director?**

It's never boring, every project brings a new brief, a new challenge, a new search. I feel very privileged to do what I do, and watch actors do what they love. I love the creative collaborations with the director, producer, the agents and each and every actor that walks into our studio. I love that each project has my creative fingerprints on it; when I can see the finished project on screen and know those actors are there because I played a part in that - it's very rewarding.

**What changes have you seen in the industry over recent years? Anything positive or negative?**

Technology has made some massive changes in our industry which has mostly been for the better. The majority of our job can be managed from our laptops, even our phones these days which is quite incredible. Once upon a time we had rooms dedicated to storing actor's information, briefs were faxed, we had to do all our booking over the phone....technology has changed so much for us. But with those changes it has also brought an increased expectation for how fast we do things and how available we are; everyone wants everything yesterday and for us to be accessible 24 hours a day. It's a constant balance between keeping up with expected turn around times but also being realistic; casting directors are human beings, not robots.

**As well as being a Casting Director, you have started an online resource for actors, why did you decide to start The Biz Book?**

After many conversations with actors, agents and my casting peers, I realised TheBizBook was a much needed resource for our industry. A one-stop online hub and detailed library of information for Aussie actors (and parents of child actors) to navigate 'the biz'. There was nothing here in Australia except for Google, and the results the internet produced were worrying to me.

*As Lily Tomlin once said "I always wondered why somebody doesn't do something about that, then I realised I am somebody".*



It was a massive undertaking, I'm not going to lie. It was months of planning, scoping, tweaking....and then taking it to a web team to build it. We launched in February 2017, and the feedback has been phenomenal. It has been one of the most stressful, expensive and difficult things I've ever done. I am a casting director, I've never built or managed an interactive website before! But it has also fulfilled me with so much joy and pride, I feel like TheBizBook is making a very real and valuable difference. In fact, I know it is. Not only the website, but the members Facebook group we manage which is made up of actors and parents of child actors. Members knowing they have full time support and a place to come where no questions are off limits has been one of the biggest surprises and bi-products of running the site. We're like a family and it has made it so worthwhile.

**What advice do you have for children who are just starting out in the industry?**

There is quite a bit of advice I could offer for this! I wrote an article which you can read here:<https://thebizbook.com.au/blog#!/post/starting-out-series-my-child-wants-to-be-a-star>

**What makes a child actor stand out to you?**

There can be a number of things that make a child actor 'stand out' for me, it depends on what the brief is and therefore, what qualities I'm looking for. It changes from job to job. Some projects need us to find super confident uninhibited kids, some require us to find quiet thoughtful kids, some need really strong actors, sometimes we're after a certain 'look', others need kids who have certain skill sets. Every brief is different.

When kids are called into audition for something, it means the casting director already believes that child has something to offer the role. We have chosen them over potentially thousands of other options, so that is something to keep in mind. I would always encourage kids to just be themselves; their unique personality and what they individually bring to the role is what sets them apart from any other kid coming into the audition room.

**What things besides having an agent can a child do to further their career?**

If the child is serious about pursuing a professional career in the industry, I think training is really important. Get into acting classes, get involved in short films, web series work, student films and gain some experience being on set. If they love theatre, join a local theatre group. Shoot some self taped scenes and create a clip library where casting directors can see your acting ability. Reach out to casting directors with engaging material 1-2 times a year showing them how they can cast you. Make sure your professional casting profiles on Casting Networks and Showcast are up to date. Always be polite, prepared and professional. It goes a long way in this industry.

**Lastly, do you have any exciting plans for the future you can share? Any exciting projects coming up?**

Most projects in development are fairly confidential, but we are working on a handful of exciting projects at the moment. And we are always casting TV commercials. We have some really exciting updates being scoped for TheBizBook too. **There's never a dull moment, that's for sure, and I wouldn't change a thing.**

# Modelling Portfolios

– Necessity or Money Maker?

By Adele Sutton



**I**t is well known that the world of modelling is one of the toughest and most competitive industries to break into. Getting that first foot in the door can be a fluke for some and a journey that last years for others. So what is it that we can do to stand out, and what are the steps to take to obtain that first opportunity? One of the first assumptions is that models require a portfolio before they have even really entered the industry. But do we really need them? Could we get work without them?!

*We live in a modern world full of technology and online platforms where sites, such as Instagram, are able to showcase a model's ability through photos simply shot on the latest iPhone*

Talent portfolios provide obvious benefits but also have their drawbacks. While they clearly appear professional and showcase one's abilities, they are expensive and require frequent updating. For children in the entertainment industry, this is a pertinent consideration. Kids grow and change at such a rapid pace; so is a portfolio that will be current for at most a year, really worth it? Thankfully, Australian child talent agencies don't expect modelling portfolios; all that's required is a head and body shot which a good agency will provide for a fee.

What should be recognised is that what works for some may not be effective for others. Not everyone has a big social presence or following, and not all agents are looking for the face of their next campaign on social media. There are still established processes and procedures in place when it comes to Talent selection. Typically, when a model signs with an agency, the agent submits their profile for relevant briefs. If the client likes a model's look, he or she will then attend a casting and be selected, or not, for the job. In this situation, the client generally asks for a headshot and a body shot – usually with minimal to no makeup.

However, adult agencies are not as flexible and this is where portfolios provide an advantage. Modelling agencies such as WINK Models, will only accept professionally taken photos from applicants and will dismiss photos taken on a phone. Giant Management requests head, body and profile shots, while in comparison, Chadwick Models and Priscillas Model Management simply ask for photos but do not specify the standard. To be prepared for this array of expectations, aspiring models would undoubtedly find it beneficial to have a professional portfolio prepared.

The issue with these predetermined perceptions of what is required to become a star is the cost of time and money. Children's talent agencies currently charge about \$145 for a head and body shot which seems a justifiable price to help a child achieve their dreams. However adults building their portfolios have to dig a lot deeper! A session with a professional photographer will cost between \$130 and \$300 before the additional cost of the imagery itself, which can range upwards from \$350, while hair and makeup can add another \$150 to \$200.

Alise Black Photography states that models should be prepared to spend a minimum of \$500 on the day of their session.

To answer the question of portfolios; children's casting agents are not requesting them and for growing kids, they are not good value for money. Just a simple head and body shot will suffice without the glitz and glam of a portfolio. Agents are looking for kids being kids and a professional folio may detract from a child's natural innocence. Alternatively, adult Talent who want to be taken seriously and develop their careers within such a competitive industry undoubtedly gain an advantage from having a portfolio to showcase their professional abilities and diversity.

**To summarise, professional portfolios prove to be an essential staple for adult models, but not for kids, and social media is always there as an extra something to help out. Whatever path you decide to take, just make sure it's a true reflection of you!**

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# THE MAKING *of* a FASHION SHOW

## Attending a children's charity fashion show at VAMFF.

One sunny Sunday afternoon Aspire Magazine had the pleasure of being invited to attend Run the Runway, a children's charity fashion show, part of Virgin Australia's Melbourne Fashion Festival (VAMFF). Raising funds for the Children With Cancer Foundation, talented kids and teens were made to strut their stuff down the runway wearing only the best of brands. They were showcased in a fashion event which combined a classic high end runway with a theatrically presented fashion experience. Safe to say the runway was overflowing with energy and entertainment. The show turned out to be so big that they even had to upgrade the venue!

Not only were we invited to the event, we were also invited to the casting as well! That was hectic - Kids were left, right and centre. Speaking to the producer of the VAMFF event, Elissa, we were told that there was 515 kids attending the casting that day. Elissa herself had arrived at 6am that morning and auditions were not over until 8pm that night.

By Adele Sutton

She also explained that for her, the casting day was all about "sourcing the introverts from the extraverts". This runway was not all about looks, but rather who could bring that something special to the runway. The audition process was fairly simple:

- Wait for age group to be called in
- Walk the runway and pose at the end
- Dance down the runway and give a fun pose at the end
- Show your special talent.

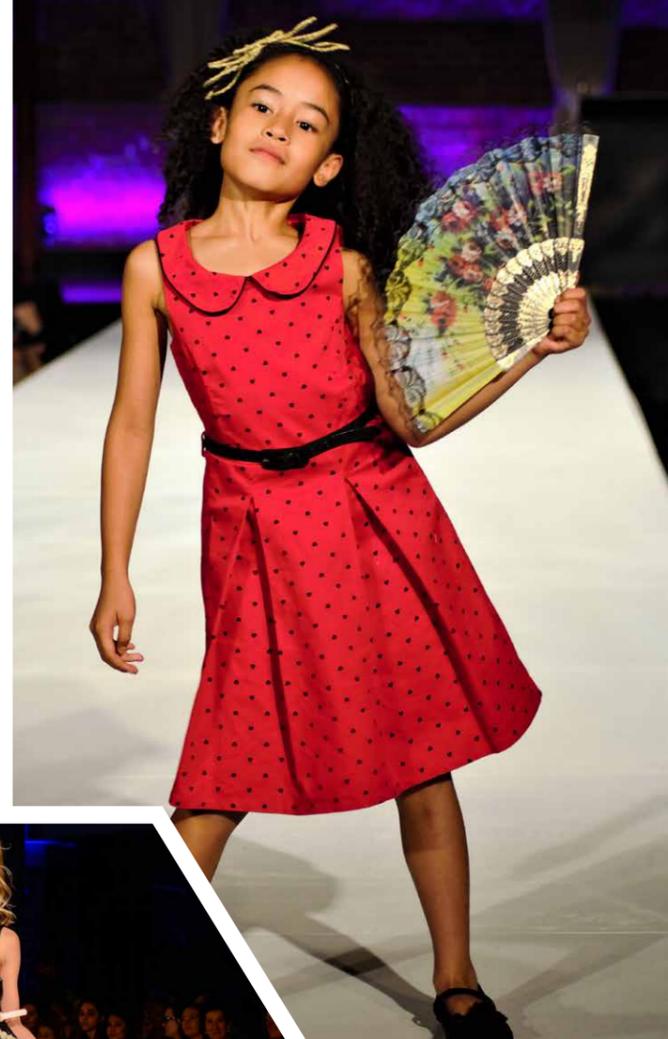
"After this, we go away, meet with the labels, and it's about actually trying to fit the child with the brand" Ellissa shared.

Just a few short weeks later it was time for the 2 hour fashion spectacular. This of course could not have been possible without the generous clothing donations of so many brands. To name a few, there were kids wearing Kenzo, Designer Kids, Mooks, Chi Khi, Loka Active, Sunset Lane, Disney, Lonsdale and House of Emerson. High end brands included Gucci, Fendi and Stella McCartney.

The event had its fair share of Australian talent both walking and attending the runway. Natalie Bassingthwaite was the host of the event, and she had her kids walk the show. Allegra Desiree from House of Husbands attended as the kids' ambassador and Harvey Petito and Paris Bishop represented the tweens. The night included musical entertainment from the Henry Twins (as seen on The X Factor), as well as cast members from Broadway shows Matilda and The Sound Of Music.

Other celeb guests included Gamble Breaux and Sally Bloomfield from the Real Housewives of Melbourne. Sally's son joined in as part of the event, however, instead of walking the runway, he rode down on a segway! Apparently he is a natural, riding it all around their family home, Bloomfield confided during our chat before the show. She also proudly shared that she would be "front row cheering him on" and that she was!. Gambles fur babies came to the show and one of them even got to walk the runway (boy did she look cute), while the other proudly sat on Gamble's lap.

Overall, the VAMFF special was a huge success and I've no doubt we'll see it pop up again next year. Until then, fashionistas!



“...the runway was overflowing with energy and entertainment...”



Above: VAMFF Runway.



Right: Real Housewife of Melbourne Sally Bloomfield's son, Jules.





# SAVE THE WORLD OR SAVE A DOLLAR?

By Adele Sutton

**O**ur world is changing and evolving at such a rapid pace. We live in a world of fashion, but we also live in a world of technology and innovation. While some of these new technologies and inventions can be exciting and efficient, what needs to be considered is the impact it is having on the environment, especially the clothing industry. The words fast fashion and sustainable fashion are thrown around so frequently these days, but does anyone really know what they mean?

This has only been made possible through innovations in supply chain management, and according to IBIS the fast fashion industry is expecting \$2 billion in revenue over the next 5 years. Fast fashion is advantageous for retailers, as the constant introduction of new items means a higher frequency of visits from customers. On the other hand, fast fashion is greatly criticised over the impact it will have on the environment, as it encourages a “throw away” type of attitude for consumers. Brands like H&M, Cotton On Group and Zara are capitalising on this concept and it is proving to be a successful model for keeping their business’ afloat, regardless of the carbon footprint left behind.

Then we have sustainable fashion, the polar opposite. Also known as eco fashion, it is a part of the current sustainability trend. The goal is to create a system which can be supported indefinitely, in terms of a human’s impact on the environment and our social responsibility. The issue with saving the environment is that it does not come cheap. While everything is ethically sourced and cruelty free, the basic t-shirt you buy from Cotton On can be double, or triple the price for a sustainable fashion brand. Bon (meaning “good” in French), aims to provide simple and stylish pieces that last, and while that may be true, the average price of the basic t-shirt is \$89. Along with this, other sustainable Australian brands such as The Ark Clothing Co, ABCH World, and Vege Threads have prices varying anywhere from \$55 up to \$499. So while these brands are ethically advantageous, it becomes a large financial commitment for the average consumer who may not be able to justify a \$300 jacket.

*Fast fashion is greatly criticised over the impact it will have on the environment, as it encourages a “throw away” type of attitude for consumers.*



“

**FAST FASHION IS A TERM USED BY RETAILERS TO EXPRESS DESIGNS THAT MOVE FROM THE CATWALK TO STORES QUICKLY.**

”

**What can we do as consumers to reduce our carbon footprint without emptying our bank account completely?**

Firstly, when you’re out shopping look for clothing with certified organic fabrics. Organic materials use far less water, and the crops aren’t treated with any type of pesticides or toxins that are harmful to farmers as well as our eco-system. Secondly, another great way to help the environment is to purchase locally made or second hand clothing, it is always better to recycle your clothing than to throw it away. Finally and most importantly, shop less. When it comes time to make a purchase, think it through and make sure it’s something you will constantly wear, not something you will just wear once and then never look at again!

**The first step in making our world a healthier place is to make everyone aware of how little decisions can have a big impact. It feels good to look good, but it feels even better to look good without harming anything.**



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# TALENT AGENTS

## Their roles and responsibilities

By Selby Holland

**The entertainment industry is one of the largest industries in Australia, and arguably the world.**

It is a busy, fast-paced and ever-changing industry which can be difficult to navigate for even the most seasoned professional.

While it is definitely possible to operate as a freelancer and handle all aspects of your or a your child's role as an actor or model in this industry, there are some very important factors that you should consider when deciding whether you need an agent or not, especially when it comes to your child's career.

### What does an agent do?

Your agent operates as the bridge between 'talent' and 'client'. The client being those who require talent for their upcoming projects, whether it be a feature film, television commercial or photographic shoot. Clients may be casting agents, production houses, advertising agencies or photographers/companies themselves. The talent is YOU!

An agent's job is to not only represent the talent, but to keep positive working relationships with clients so they keep coming back to book talent. A lot of work goes on behind the scenes with clients before agent's get in contact with the talent themselves.

Agents receive briefs daily from clients for upcoming projects; their job is to submit all their suitable talent for consideration and to coordinate castings and/or auditions as needed.

Child talent agents also needs to work with clients to ensure they have the appropriate permits to work with children and that they are aware of the guidelines they need to abide by. New clients should always be vetted prior to the agent submitting talent.

Once talent have been confirmed by the client, the agent will organise forms to be filled out by the client and parent, and will pass on all relevant details to the talent for the shoot.

Agents are also responsible for negotiating rates, invoicing clients and paying talent.

### Why is an agent important?

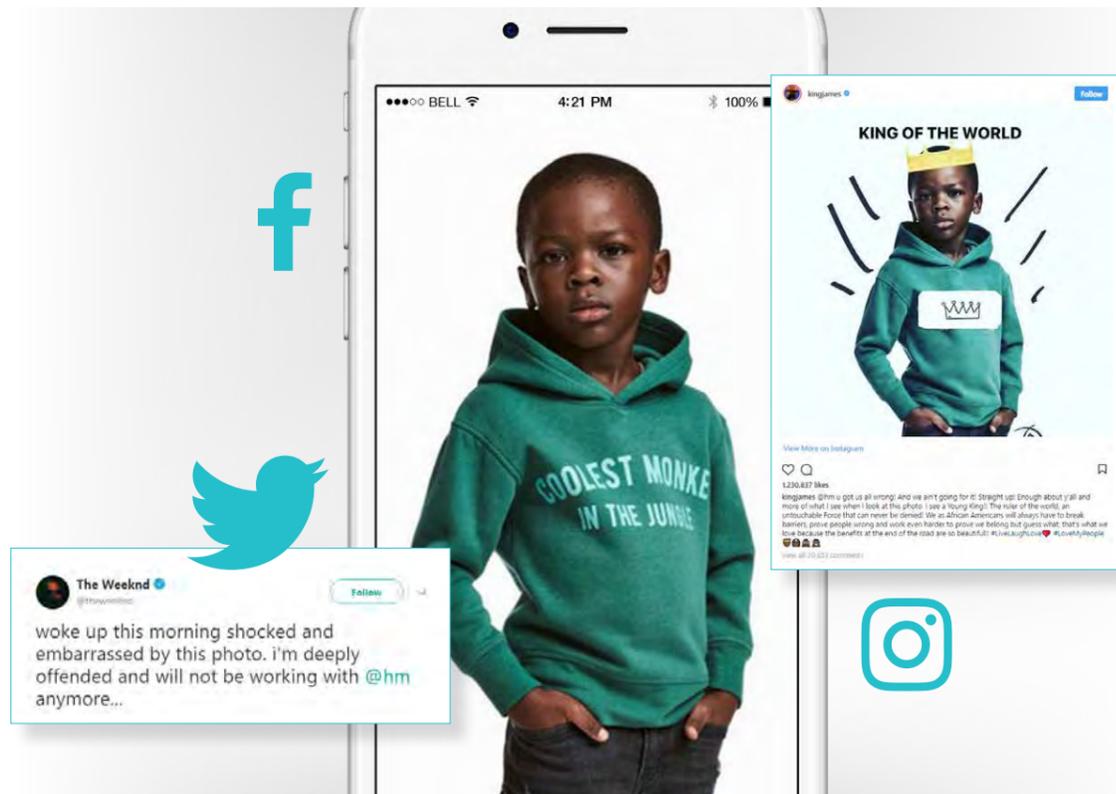
Your agent is your child's 'gatekeeper' to the industry. They have direct contacts with clients and are able to promote your child to their client base. Many clients will only source their talent through talent agents. Agents are also there to ensure that your child is safe on set and at castings, by only working with vetted clients.

*Agents are always there to provide support and assistance to talent, especially when they are new to the industry.*

An easy way to think about agents is to consider how real estate agents operate. You can sell your house yourself, but you will likely get a better result if you enlist someone with expertise and contacts in that area. The real estate agent will advise you on how best to represent your house, with photos, styling and copywriting. They will then pull all of this together and market your house to potential buyers. They cannot guarantee that your house will be sold, but they have all the right tools for the job.

A talent agent works the same way, they lend you their expertise and use their contacts to market your child to potential clients. They are not the ones that will give your child work, but they will build connections on your behalf and facilitate a successful client-talent relationship for your child, which is perfect for newcomers to the industry.

**As with anything, research is key, and finding an agent that you feel comfortable with and shares similar values for your child will ensure that this first step into the industry builds an amazing foundation for your child's potential career.**



## CHILDISH CHOICES or CHILDISH REACTIONS?

By Adele Sutton

**E**veryone reading this is privileged in the sense that we have access to the internet, because this means we have a voice. We live in a time with a multitude of different platforms and forums for people to speak out about their beliefs and opinions and this has allowed for growth in social equality, as well as awareness of serious global issues such as poverty and war. However, this does not necessarily mean that it is always used for good, and sometimes issues can get completely out of hand.

H&M has been slammed in recent times for what was described as their poor choice of a model. With attacks and claims of racism, the clothing company was forced to remove an image from their channels, and remove a product from sale. Earlier this year H&M brought out a line of children's clothing with a jungle theme and chose an African American child to wear a hoodie with the words "coolest monkey in the jungle". For some, it evoked shock and horror, as for centuries western societies had compared black people to monkeys, for others these claims made no sense at all as the photo simply depicted a cute kid in a hoodie. Was this as outrageous as the media portrayed it to be? Was H&M blatantly racist or were they in fact, the complete opposite?

The bandwagon effect is a psychological phenomenon which incites people to follow the crowd. Posting something on Twitter for example, can cause a chain reaction with people agreeing and tweeting amongst themselves.

This can cause a topic to trend and spread the message even more. Some only see one side's perspective in a "jump on the bandwagon" mentality. So when the H&M scandal of recent came out, many jumped on Twitter with minds already made up.

H&M, being such a global brand would have had a team of people working on this line of clothing, and in the streamline to sale the product would have crossed many pairs of eyes. The simple fact that no one in the process identified racism in the photo, illustrates how equally they view all races without discrimination. A child with dark skin should be able to wear a top portraying a monkey without his innocence being snatched away. The mother of the little boy modelling the garment claimed the mass hysteria an "unnecessary issue", and asked people to "stop crying wolf", and to "get over it". If the mother of the child does not see an issue or take offence, why then, should the rest of the world?

Celebrities declaring their disgust put a spin on it too, with LeBron James, P Diddy and The Weekend chiming in on the issue. With a collective of 66 million loyal and easily influenced followers, it's safe to say they added fuel to the fire. H&M were quick to issue an apology and go into problem solving mode, but the deed was already done. **It's interesting to think that after years of fighting for equality for all that so many people could find offence in this photo, instead of seeing how much the world has truly evolved.**





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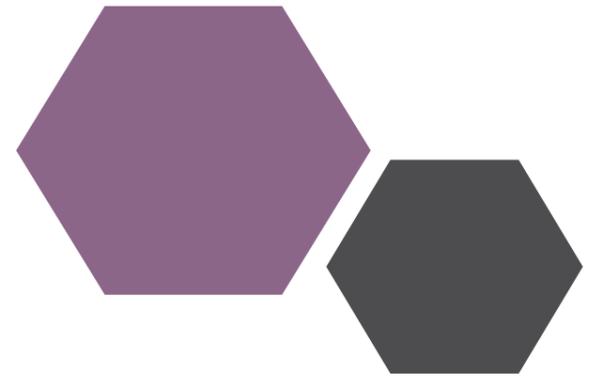
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Left and above: Lucy Ger Pau.

**P**arents and sponsors have been left concerned at the conduct of Australia's largest Indigenous model search. Numerous contestants have reported being taken advantage of by organisers of the Indigenous Connections Model Search Sydney event that took place in January and being misled over cost of entry, facilities and outcomes of the event.

Photo shoots were also meant to take place in parks within the Sydney CBD area. These were instead taken in the pool area of Stamford Hotel, after the producer asked parents who were staying there for their room cards to access the area.

Unexpected increased pricing and false advertising were reported from many attending parents. On the organisations Facebook page, entry for the event was listed at \$20, but multiple parents have since reported that upon arrival contestants were required to pay \$100, and all guests paid up to \$150 each for their entry ticket.

On top of this financial fiasco, parents were promised photographs as part of the ticket, which of course, was later changed to an additional fee. The entry fee was also supposed to include a 3 course meal as well as 4 hours of free wine, beer and non-alcoholic beverages. Unsurprisingly, this was changed to a pub style buffet and alcohol you had to pay for.

The assistant of the producer of the event has been reported to say she would never work for this organisation again, after she saw what a mess was made of the event and how the children were treated. Accusations have also come out saying the event producer did not want "islander looking girls", prompting calls of racism and discrimination at what should have been an event celebrating cultural diversity amongst the Indigenous community.

# MODEL SEARCH *put to* **SHAME**

*By Selby Holland*

The grand final of the model search was held in Sydney, with participants and their families flooding in from all over the country to attend. One contestant came all the way from Western Australia, along with her mother, very excited for the chance compete in the event.

On top of this, her family had done an abundance of fundraising to support her journey through this, as they come from a remote town.

Marjoleine Cras, whose daughter, Lucy, was a participant in the model search, has spearheaded a campaign against the organisers. "The child model hopefuls were treated dismally" she has stated. Junior contestants were being helped get ready by complete strangers to them, including seniors and parents who had snuck into the backstage area. "I had asked [the person] who was "running" the event if anyone would be helping the children get dressed in their outfits as we parents would be in another area watching the event and if they had a Working With Children's Card. I had emailed asking this but no reply which is not uncommon for this organisation.

One parent was told that the winners were going to be interviewed by National Indigenous Television (NITV), to later find out that the company had no idea the competition was even on. Parents were also told that at least 10 modelling agencies would be there on the day, as well as international scouts, when in fact a mere 3 attended.

“

***The child model hopefuls were treated dismally.***

”

Legal action is being considered by a group of unhappy parents, who have been brought together on a Facebook group aimed at exposing the lies and extortion.

**This event has reported to have been a complete and utter waste of time, money and effort for everybody involved.**



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# RISING STARS

*Say hello to latest crop of young talent*

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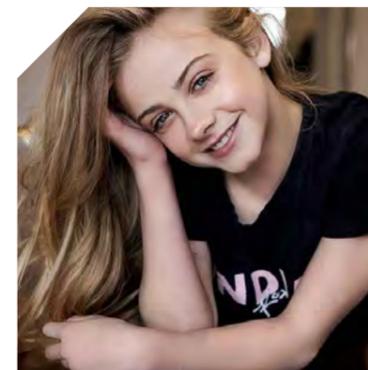
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# TELL ME I'M PRETTY

By Adele Sutton

**W**e can all agree that the beauty industry is thriving at the moment. Popular cosmetic stores such as Mecca and Sephora are popping up more and more on Australian shores, and understandably, with the cosmetic industry expected to bring in \$4 billion this financial year, lining up nicely with the hair and beauty industry expected to bring an enormous \$4.9 billion. This is all good and well, but have you stopped to consider the effects that this is having on children and teens? In this case, makeup is proving to have some positive effects.



Above: Anastasia Kingsworth. Above: Reuben De Maid.

There are no studies to show that wearing makeup at a younger age affects your skin anymore than for an adult. The wearing of makeup is purely a personal preference and society pressured based decision and while there is no set age for when kids should use cosmetics, the quest for a blemish free face is real. High School is tough enough for a teenager without big red spots on the face, even though everyone else has them too. We all like to think that it won't be our kids, but reality is that bullies exist and can have vast effects on a child's confidence. In the US, studies show that 80% of children aged 9-11 use beauty and personal care products, and that 42% use them because it provides a sense of confidence.

Other studies show that 54% of US girls aged 12-14 wear eye makeup and 45% wear foundation. Some studies even suggest that students who wear makeup achieve better grades in school. The idea is that wearing cosmetics can make an individual feel a sense of overall enhancement in their self esteem, attitude and personality.

This increasing beauty trend is sure to have been helped by popular YouTube beauty bloggers such as Lauren Curtis, Shannon Harris and Chloe Morello. With a combined subscriber following of over 10 million, the girls are taking the makeup world by storm. These girls have been able to make a living off their beauty skills and social following, creating a massive incentive for more people to jump on the bandwagon.

Nowadays, a common answer to the question "what do you want to be when you grow up?" is "a YouTube star". Some kids have started this goal early, Reuben de Maid for example is only 12 years old and is already a better makeup artist than most accomplished adults. Not to mention 89,000 YouTube subscribers and 151,000 followers on Instagram. Other young rising stars include 17 year old Anastasia Kingsworth (448,000 subscribers) and 10 year old Jack (457,000 subscribers).

So do we look at makeup as a confidence builder or a youth killer? Is it something we wear because we like it or is it something that hides our insecurities? When a child starts wearing cosmetics it's a clear sign they're growing up, it's just a natural part of life. Regardless of what one's personal preference is, it's important not to shame others for their beauty choices.

**Either way, it really doesn't and shouldn't matter! Hollywood actress Tina Fey said "If you retain nothing else, always remember the most important rule of beauty, which is: who cares?"**



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# SUPER MUM DOING A SUPER JOB

By Adele Sutton

**J**ayla is an 11 year old girl and a superstar in the making. Not only is she a model, but she is also a competitive soccer player and a student as well. She has worked for brands such as Arnotts, Fantastic Furniture and Decjuba, and has also been booked on an upcoming ABC TV Series; not to mention the nearly 11k followers she has on Instagram, an account managed by her parents. Jayla has an 8 year old brother Levi, who also dabbles as a child model. With support from both of her parents along the way, the kids have been able to do it all. We got the chance to speak to Heather, their mother. Here's what she had to say.

**So, describe for us a typical day in the life of Jayla.**

"The difference [with] Jayla [is that she's] also in a representative team for soccer so there is also a HEAP of training! Three times per week of training for 2-3 hours a night, which she loves so much! She has never missed one! However, we do run late occasionally. Such as today, the kids have a casting for Hyundai in the city at 4pm, they were home a little earlier from school, dressed, snacks and packed already for soccer straight after at 5:15pm, which we will run late for as we are 40 minutes away from the city, and one and half hours away during peak hour for only a 10 minute casting!"

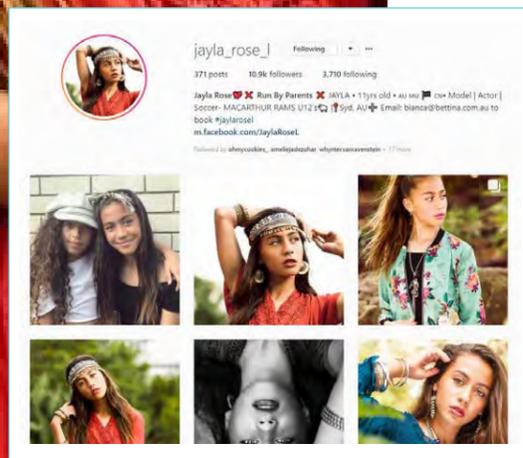
**Wow! That seems a bit stressful. How does she find the time for things like homework?**

"Sometimes it's all too much and we just can't get there. Jayla has Mondays, Thursdays and weekends to complete homework. Last night she was up till 10pm doing homework after she got home from training at 7:30pm. It's hard, really hard, trying [to] juggle. You couldn't do it with a child that was not motivated or driven. Lucky for me, Jayla is amazing. I've never seen a child so driven and competitive. She strives so high [without pressure from us], she wants it all."

**Do you ever think the schedule just gets to be too much?**

"We have been lucky to also have clothing lines want to work with her [and] they will work around Jayla's schedule to do that, that's a huge compliment. At the end of the day, we are trying to give our children all the opportunities we can for them to become what they want, whether it's a professional soccer player, professional model or a scientist. But as I said before, this could not happen if the child is not driven or motivated to do so."

**So there you have it, a super mum raising a supermodel. I guess you can have it all!**



By Selby Holland

# IS ALL THAT GLITTERS REALLY GOLD? *The perils of unpaid work*

**T**ime-for-print is a common concept in the entertainment industry that's been around for a while. The idea is to bring together creatives who combine their time and skills to create content that all parties can benefit from. This arrangement is usually utilised by those who are new to the industry and still building their portfolios, and provides low cost avenues to learn, network, and showcase their skills.

However, as with so many ideas, the time-for-print concept has also been adopted by brands who want to work with talent but not pay for their time. New models, especially young ones, frequently fall into the trap of agreeing to work for free simply to gain exposure, but they're often taken advantage of; working long hours, with their images used extensively receiving little compensation.

All talent, including children, deserve the right to be paid for their time and the use of their likeness in campaigns. Increasingly, we are seeing the rise of small brands and boutique labels scouting for models via Instagram call outs and open casting calls. There a number of precautions that parents of young talent should take when applying for these or being approached by brands under a time-for-print agreement.

**Payment** - Children should be paid to work on set but clients will often try to circumvent their obligations by offering product or vouchers in lieu. While this is perfectly legal, children are talent in the industry and are entitled to be paid for their time. It's quite understandable that many boutique brands may have limited budgets, and talent should be encouraged to take advantage of all opportunities that may arise when they are starting in the industry, but it's important to be cautious about frequently agreeing to work for free. Negotiation is key and this is where your agent, if you have one, can help. If you are acting independently, setting boundaries about the type of work and budget you will accept can provide a framework to follow when liaising with potential clients. For example, while you may be comfortable with your child working 1-2 hours for a boutique brand on an online campaign, any additional time on set or use of your child's image would need to be remunerated.

**Image Usage** - Young talent should not only be paid for time on set but also compensated for the usage of their likeness in images used for advertising. This is contingent on the length of time the image is utilised, and through what medium it is produced in. Often usage for up to 12 months in standard catalogue/online advertising is included in the shoot fee, but anything beyond that should attract an



extra fee. This includes extended periods of time or larger mediums such as billboards or posters. The reason talent are paid for image use is to compensate for the possibility that they will not be able to work for a competitive brand for a period of time. Agreements on usage terms and fees should always be made in a written agreement signed by both client and talent (or the parent/agent), even if no fee is involved. This is to protect both parties and ensures that all involved have a clear understanding of the contract. Usage agreements should always be signed by both parties BEFORE any shoot takes place.

**Child Employment Permits** - All shoots involving children must comply with relevant child employment legislation in their respective states. Depending on location, the client/ employer must apply to the relevant organisation for a child employment permit which must be approved prior to the shoot, with information provided to parents. In many cases, there will be forms to be signed by the parent prior to employment taking place. It is also important to check employers' obligations are in your state to ensure that your child only participates in shoots that comply with the regulations. Refer to the relevant websites to see what is required in your state:

VIC - Business Victoria

NSW - Office of the Children's Guardian

QLD - Business Queensland

**Additional Advice:**

- Always ensure your contact is from a legitimate source and check their company for verification.
- Never send photos or videos of your child until you have investigated all aspects thoroughly.
- If you are asked for up-front fees, be skeptical! There's no reason to pay anyone to employ your child unless a reputable agency requires initial profile costs.

**Sharing the experience of this exciting industry with your child can be a wonderful adventure but being wise and savvy about how to avoid pitfalls and manage the opportunity is crucial for your child's career and well-being. Teaming up with an agent will ensure that you have support and guidance throughout the booking process.**

## What can I do to make myself more noticed?

- Jacqui H

**Social media is definitely an important part of the industry today and a fantastic way to get yourself more noticed.** I would suggest reaching out to other actors, following their page, commenting on photos, sending them a message to show appreciation for their work, introduce yourself etc. It is really easy now to build relationships with people through Instagram. For example, contacting photographers or cinematographers around your age in the area and asking if they would be interested in collaborating so their followers see your work and vice versa. I would also suggest keeping a record of your industry contacts, whether that be in a book or on a word doc. That way, you can retain your relationships and continue to share your work with these people, so that if an opportunity comes up, you are the first on their mind. Lastly, short films are super valuable in getting more noticed. Find a few short film jobs on Starnow or through contacts, show up prepared and be super professional on set and you will create a good reputation for yourself. This helps you get more short film jobs and essentially impress the next generation of directors, producers and crew members.

## Does a big following on Instagram help you get more acting jobs?

- Hannah P

**Yes and no.** I think it definitely helps in America, but the Australian industry doesn't seem to be so worried about an Instagram following as of yet. It helps in building an image, getting your face out there and sharing your work with more people, but it is not the be all and end all. Hard work and talent is still at the heart of booking work. Saying that, if they are tossing up between two similar people, and one has 500 followers and the other has 50k, they will of course choose the actor with 50k as their followers will engage with the show.

## Do you have any tips to stand out at castings?

- Bianca B

**Always be 10-15 minutes early, if you're late to a casting, you almost shouldn't even be there.** It builds a terrible reputation for you in front of the casting agent. Highlight your main feature (as long as it works for the character), so if you have amazing hair, wear it out, if you have great eyes, wear some mascara to make them pop and always wear a colour that will brighten your face on camera. A huge thing is having a good presence at the casting. This means something different for everyone and always depends on the role, but often that involves a genuine smile, a balance of focus with a relaxed demeanor and an engaging personality.



## I really want to get into acting but I am still at school, how did you make this work?

- Anna A

**This can definitely work!** Often casting agents will have auditions for kids after school hours as they understand many people can't get out of school commitments. As long as your parents are okay with driving you to auditions or getting public transport by yourself, it should be fine. Not many jobs will take off a lot of time from school. It is usually just a day or two here and there for commercials or TV stints. If you do get a break on a TV show or film, then it is definitely worth taking the time off and doing distance education for the duration of the shoot.

## How do I get my child to be more confident?

- Taylor G

**I would say it's best to put them into extra curricular activities that take them out of their comfort zone and force them to interact with other kids.** I remember always being a super confident child at school but when I started the Sydney Children's Choir, my mum decided to be a helper. I was so shy, I didn't speak to anyone for the first few weeks and spent each rehearsal break with mum. It wasn't until the choir camp, when my mum wasn't there that I was forced to make friends, some of whom became like family to me. This one experience boosted my confidence and from then on I always found it easy to walk into new situations, auditions, workshops etc. with an air of confidence and a willingness to put myself out there. Drama classes are also super helpful at bringing out confidence in kids. I went to ATYP, NIDA and Marian St Theatre. For high school students, drama as a subject is often promoted as a course that helps people build confidence and express themselves. Public speaking, debating, amateur theatre shows, short films and industry experience in general will all help.

**In our next edition, Mel Mackintosh will be answering your top questions! If you have something you would like to ask, sent your question through to [info@aspiremagazine](mailto:info@aspiremagazine).**



# ASKED & ANSWERED

*With Annelise Hall*



# DOUBLE *Trouble*

*Working with and  
around twins!*

By Adele Sutton



Above: Ava and Olivia Hosking.

**W**e can easily imagine that life with twins means double the trouble, however having twins involved in the entertainment industry can also bring twice the opportunity!

For a TV series especially, if a baby or toddler is to have an ongoing role, it is much easier and safer to have a backup baby and identical twins are obviously desirable in this situation. It is also common on shoots and while filming TV commercials (TVC) to have backup children as well, as you never fully know what will happen on the day! Perhaps one baby has fallen ill, or is just not cooperating, the backup baby can be readily available to step in. When it comes to payment, even if not used, the first child will still be compensated, but just not as much as the child who was featured.

Another reason twins are so convenient to have on set is that there are very specific child employment laws in place which restrict how long one can work. For example, children under the age of 3 can only work for a maximum of 4 hours in Australia, however, movies and TV series tend to have long days, and often exceed the amount of time a single child actor is legally allowed to work. This restriction can be overcome if one child rests while the other is on set, so by having twins, a parent is able to be more flexible.

While it is often easier for people working within the industry, children also have a life off camera where parents still have to deal with twice as many tears and mouths to feed. We got the chance to speak to a mother of two year old twins working in the industry and here's what she had to say:

**What is life like with twins? Do you ever get used to it?**

"It's full on but as the girls were my first kids, I guess I don't know any different. Life with twins is my normal."

“

*I always get as much help as possible - on and off set. That would be my one tip for other multiple parents out there - accept the help!*

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**What was your approach to handling twins when filming a TVC?**

"People always stop us when we walk by. Some say 'double trouble', which is true, but it's also double the laughs, double the love and double the fun! Set life with twins has been great so far, thanks to my younger sister who loves to help & be on set. I always make sure I have someone with me to help, just like in swimming lessons or gymnastic classes; one adult needed per child is usually a must."



Above: Twins Willow & Harlow playing the role of baby Manisha on Channel 10 series 'The Wrong Girl'.

**Do you have any tips for other parents who have twins or triplets (or more) in the industry?**

"I always get as much help as possible - on and off set. That would be my one tip for other multiple parents out there - accept the help!"

So, as you can see, while it seems like a lot of fun - it definitely takes a village! The idea of having twins attracts some for different reasons. This may be due to maternal age, the desire for a large family, the practicality of having 'two for one', or simply because the idea of a 'matching pair' is appealing. Interestingly enough, if you are over 45 your chances of having twins increases to around 17%, and over 50 the chances of twins is 1 in 9! Your best chance of having twins before 45 is if you are one yourself or they run in the family. Within the general population, twins result approximately once in every 89 births.

Based on these statistics, it could be assumed that most wouldn't relate to a life with twins, however it's certainly interesting to see opportunities that may arise from having them! Mary-Kate and Ashley Olsen started by sharing the role of baby Michelle on the series "Full House", and now have an estimated net worth of \$300 million.

**So, if you have friends or family members with a couple of cute twins, perhaps you should suggest they throw their hat in the ring!**



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