

Work Placement Toolkit

For Students Universities and
Arts and Cultural Organisations



LCACE

London Centre for Arts and Cultural Enterprise

Academic Team:

Mustafa Ozbilgin, DECERe, University of East Anglia
m.ozbilgin@uea.ac.uk

Ahu Tatli, CRED, Queen Mary, University of London
a.tatli@qmul.ac.uk

LCACE Team:

Evelyn Wilson, LCACE

TOOLKIT Chair and Mentor:

Peter Jenkinson OBE

Steering Committee Members:

Norma Rosso, Arts Council England, London

Liz Pearson, The Creative Way

Pamela Harling-Challis, University College Suffolk

Ralph Parfect, King's College London

Evelyn Wilson, LCACE

Sally Taylor, LCACE

Contributors:

LCACE would like to thank our many contributors without whose help, suggestions, input and support TOOLKIT would not exist.

Jane Alexander (Aldeburgh), Sinem Altindal, Libby Anson (Ravensbourne College of Design and Communication), Erica Campayne (LIFT), Susanna Capon (Royal Holloway, University of London), Amy Cohen, Clare Connor (Stratford Circus), Maurice Davies (Museums Association), Steve Freeman (The New Vic), Anne Gallagher (Watford Palace Theatre), Allegra Galvin, Marc Garrett (Furtherfield), Eira Gibson (Circus Space) Catherine Gordon, Gillian Gordon (Royal Holloway, University of London), Rob Green (Norwich School Ines Tercio Guimaraes, Michael Harris (Arcola Theatre), Veronika Harris (V&A), of Art and Design), Caroline Hyde (Anglia Ruskin University), Rebecca Jacobs (Museums Association) Zoe Klinger (Phillpott Design), Ben Kotzee (Queen Mary, University of London), Matt Lane (Royal Opera House), Liz Lydiate (London College of Communication), Elizabeth Lynch (The Roundhouse) Gerald Lidstone (Goldsmiths, University of London), Jonathan Meth (Writernet), Peter Owens (Trinity Laban), Eleni Papanikolaou, Jennifer Raven, Helen Thorn (Arts Council England, East), Richard Whistler (Dance East), Anthea Williams (Bush Theatre), Rose Walker (Courtauld Institute of Art and Design), Lynn Whitehead (formerly New Wolsey Theatre).

Contents

| | | |
|--|--|----|
| Introduction | | 5 |
| A business case for work placements | | 8 |
| Work placement toolkit for universities and arts and cultural industries | | 9 |
| Toolkits | | |
| Toolkit 1 | A work placement guide for higher education institutions | 10 |
| Toolkit 2 | A work placement guide for students | 12 |
| Toolkit 3 | A work placement guide for host organisations | 13 |
| Appendices | | |
| Template 1 | Pre-screening questionnaire | 15 |
| Template 2 | Sample internship agreement form | 16 |
| Template 3 | Guidelines for preparing a CV and cover letter | 18 |
| Template 4 | Health and safety statement | 20 |
| Template 5 | Risk assessment | 22 |
| Template 6 | Student induction checklist | 23 |
| Template 7 | Sample monitoring form for HEIs | 24 |
| Template 8 | Sample monitoring form for host organisations | 25 |
| Template 9 | Sample host organisation feedback form | 26 |
| Template 10 | Specimen placement application form | 27 |
| Template 11 | Examples of an equal opportunities statement and equal opportunities form | 28 |
| Template 12 | Placement appraisal agenda | 29 |
| Template 13 | Placement contract guidelines and specimen contract | 30 |
| Template 14 | Guide to work-based learning | 32 |
| Template 15 | Guidelines for preparing a personal learning plan | 34 |
| Template 16 | Sample work placement report form | 35 |
| Template 17 | Guidelines and templates for reference letters for host organisations | 36 |
| Template 18 | Proforma for tracking destinations after placement | 37 |
| Template 19 | Employers guide to work placements | 38 |
| Template 20 | Example of job description | 43 |
| Template 21 | Internship guidebook for students | 44 |
| Template 22 | Disability equality scheme | 45 |
| Template 23 | Students guide to work placements | 46 |
| Template 24 | A short guide for HEIs on networking with the creative and cultural industries | 49 |
| Case studies | | |
| Case studies | Host organisations | 50 |
| Case studies | Higher education institutions | 53 |
| Case studies | Placement students | 60 |

Introduction

TOOLKIT is a publication that has been commissioned by Arts Council England. It builds upon the findings of an earlier study on work placements in the arts and cultural sector, undertaken in 2006. To view the report, please go to <http://www.lcace.org.uk/docs/downloads/lcaceworkplacementreport.pdf>

It provides information, templates and case studies which are designed to promote employability, accountability, high performance and fairness in work placement provision in the sector. The research team, Professor Mustafa Ozbilgin (University of East Anglia) and Dr Ahu Tatli (Queen Mary, University of London), in collaboration with a steering group, designed these toolkits. They are being made freely available to higher education institutions, students and arts and cultural industries organisations. The project was steered and facilitated by Evelyn Wilson, Senior Manager, LCACE.

During the first phase of the research, it was revealed that despite evidence of some examples of good practice in work placements of university students in arts/cultural organisations, there is still room for progress.

The main recommendations are as follows:

- HEIs should sustain and strengthen their provision for supporting students.
- HEIs should provide more formal structures for advice and guidance to students undertaking work placements.
- Better monitoring and evaluation of the impacts of work placements are needed.
- Better equality and diversity monitoring should be undertaken by both HEIs and the arts sectors.
- Hosting organisations should provide clear guidelines for the work placement.
- Placements shouldn't be seen as free labour.

- Students should be encouraged to write work placement project proposals.
- Their role and responsibilities should be specified as clearly as possible.
- Students should be encouraged to gain knowledge about the arts sector and supported to establish new networks during the course of their placements.
- Formal mechanisms should be introduced to: ensure adequate health and safety conditions, to protect students against exploitation, bias and discrimination in the workplace.

In this document, we offer toolkits for higher education institutions, students and host organisations in the arts and cultural industries. We first explain our terms of reference in a glossary, followed by a business case for more structured work placements in the arts and cultural industries.

The toolkit offers a one-stop-shop for students, and placement coordinators in higher education institutions and arts and cultural organisations. We have differentiated our advice, guidelines and exemplary procedures for these three groups (work placement students, universities and organisations in the sector). For each guide, we adopt a timeline of before, during and after the work placement, as work placements involve different set of activities for the three parties through this process. In each work placement guide, we then offer specific advice for possible ways of approaching placements, supporting documentation and examples from practice. It is possible for you to adopt aspects of the toolkit and customise to suit your needs.

Glossary of terms

The term 'work placement' has multiple meanings and forms. It is therefore important to offer a glossary of terms to explain some subtle differences between various terms which are often used interchangeably with work placement.

A work placement can take various forms including short-term, long-term (e.g. one year) or part-time employment, and could be paid or unpaid. It can be a compulsory, optional or non-requisite part of a higher education courses.

A number of alternative terms are used to refer to work placements. The National Council of Work Experience (NCWE 2006) provides definitions of alternative terms, revealing their slight differences from work placements:

Sandwich and industrial placements: a fixed term period of assessed, paid work that forms part of a university degree. It often lasts for a full year.

Work-based project: A specific piece of assessed work for a university course, undertaken at an employer's premises.

Work Placement: A period of work experience, which can be paid or unpaid, and is part of a course of study. This can be arranged through the university with an employer or by the student and is for an agreed period of time.

Internship: A phrase that is increasingly used by large companies and refers to a placement within their organisation, usually over 6-12 weeks during the summer holiday.

The NCWE also lists other forms of work experiences:

Voluntary work: Any type of work undertaken for no payment, usually outside the university course in student's spare time.

Part-time work: Paid or unpaid work - undertaken either during term-time, in the holidays or both - of less than 35 hours per week. For a project that is providing assessment and accreditation of part-time work, see the CRAC Insight Plus programme on www.insightplus.co.uk

Work Shadowing: Where a student observes a member of staff working in an organisation, and so gains an understanding of what a particular job entails.

Shell Step: Vacation work experience where students undertake a specific project within a small-medium sized business for eight weeks during the summer. www.shellstep.org.uk.

In this project, the term work placement is used as a period of work in industry which is recognised as a structured period of learning by the respective higher education and host institution of the student. See www.work-experience.org for further details.

A business case for work placements

In recent years, awareness of the significance of the creative and cultural industries to the economic and social well-being in the UK has become the major driver for reform in terms of work-based learning in the sector. There is a general agreement that a number of benefits can accrue from the student's placement:

- 1.** Preparing students for their placement experience through a set of training programmes can improve their employability and survival skills in industrial placements.
- 2.** Students, on the whole, rate their learning in work placement and subsequent employment very highly.
- 3.** Teamwork, being given responsibility, and collaborative learning are the most important factors for effective workplace learning.

However, reaping these benefits requires the host institutions and the HEIs to consider a number of factors that influence the success of work placements.

Maurana et al. (2000) explain that partnerships between the HEI and the host institution are crucial for the success of the placement experience. They identify four stages in which the work placement can be fostered:

- (1)** establish and build relationships between the HEIs and host institutions,
- (2)** develop common goals,
- (3)** develop and implement programs and
- (4)** maintain and expand progress.

This type of approach is important as each stage of setting up a work placement programme requires different considerations.

In HEIs, the role of placement coordinators in students' experience of work placement cannot be overstated. Placement coordinator roles may be identified in three different models:

- (1)** a purely administrative model, in which a placement tutor is solely responsible for the placement function,
- (2)** as part of a centralised administrative team in which the **placement coordinator is a member at the HEI, and**
- (3)** a mixed role where the placement tutor is also an academic member of staff.

Coll and Eames (2000) argue that the third model presents better prospects for students to combine their academic learning with work placement experience. Furthermore, the combined role allows for placement considerations to be integrated into the academic curriculum, should the placement coordinators champion such a cause. Newton and Smith (1998) argue that the role of the personal tutor is to help the students to develop both professionally and academically. To facilitate this, a good interpersonal relationship between student and personal tutor is essential. However, such an interpersonal relationship requires time and effort on both student and tutor's part. Indeed, Saxton and Ashforth (1990) note that the supervisor is the most important factor in ensuring the success of the work placement. Schaafsma (1996) explains that the university and the workplace offer contested venues of learning. Work based mentors should serve as trainers in order to engender more effective learning experiences for students.

Work placement toolkits for HEIs, student and the arts and cultural industries

The toolkits that are presented here have been designed to serve the interests of all parties involved and to assist with providing some solutions to the above issues.

For the higher education institutions, this tool will help record skills and academic development of students and improve effectiveness in coordination of activities.

For students, the tool will provide support structures before, during and after their work placements which, in turn, may enhance future employability as well as facilitating the overall effectiveness of their learning experience.

For the arts and cultural industries organisations, these are intended to help provide capacity building opportunities so that new and smaller-scale host organisations are better supported to take on work-placements. Furthermore, the work placement experience also has the potential to develop institutional connections that into the longer-term may support additional knowledge transfer activity between academia and the cultural sectors.

The toolkits includes guidelines and examples which will help the higher education institutions, the host organisations and the students to more easily manage work placement processes. The design also aims to create easy to customise templates to prevent additional administrative burden for organisations.

The guidelines and templates we have developed include the following:

- a pre-screening questionnaire
- an internship agreement form
- guidelines for preparing a CV and cover letter
- a Health and Safety Statement
- a Risk Assessment Form
- a student Induction Checklist
- placement monitoring forms for HEIs
- monitoring and feedback forms for host organisations and students
- a placement appraisal agenda
- a placement application form
- an Equal Opportunities Statement and Equal Opportunities Form
- a Work Placement Contract guidelines and a Specimen Contract
- a guide for developing a Personal Learning Plan
- a work placement report for students
- a guide on providing reference letters for students after their placements

- a Placement Contract Guidelines and Specimen Contract
- a guide to work-based learning
- a guideline for preparing a personal learning plan
- a work placement report form
- guidelines and templates for Reference Letters for Host Organisations
- a proforma for Tracking Destinations after Placement
- an Employers Guide to Work Placements
- a sample job description
- an Internship guidebook for students
- a Disability Equality Scheme
- a Students Guide to Work Placements
- a guide to networking with the creative and cultural industries for HEIs.

Toolkit 1

A work placement guide for higher education institutions

We are proposing a series of guidelines to support the work placement process before it takes place, whilst it is happening and after it has been completed. There are other institutionally specific guidelines. See, for example, Template 21.

Before the work placement

Stage 1. Liaison with the arts and cultural sector

It is the case that many universities already have a great deal of experience in offering and supporting work placement within arts and cultural sector organisations. Some institutions will already be working regularly with organisations that they have been fostering links with over a period of years.

For those who have less experience in engaging with the arts and cultural sector but who want or need to do so, please see our very short guide, Networking with the Creative and Cultural Industries. (Template 24)

It is recommended that higher education institutions liaise with the host organisations at the outset of the work placement in order to clarify the purpose and scope of the placement exercise. This may be done through sending programme specifications to the host organisations.

Alternatively, the institution may be approached by the arts/cultural organisation who may offer an opportunity for a student to undertake a quite specific work placement. Again it is recommended that the purpose and scope is clarified at an early stage to enable a suitable student to be identified.

It is also advisable that universities communicate their equality and diversity statement to the host organisations.

Stage 2. Suitable Placement Opportunities

It is worth stating that there is a wide breadth of roles within the arts and cultural sectors and whilst it might seem appropriate for students from arts-related subject areas to be the most likely people to undertake work placements in such organisations, it is also important to be aware that non-arts students may also wish to pursue careers in the cultural sector. E.g students from areas such as Business Studies or IT related disciplines have skills and knowledge that will be as, or more, appropriate for roles in particular career paths in the arts and cultural sectors than arts-based students.

There are also opportunities in the commercial world for arts graduates as the lines between 'subsidised' arts and those operating in profit-driven markets continue to blur.

A pre-screening questionnaire specifying a student's placement requirements may be helpful in identifying suitable placement roles and types of organisations. A sample pre-screening questionnaire can be found at Template 1. Alternatively, you may use an internship agreement form, which is to be used by students as a basis for making an agreement with their prospective host organisation about the details of the work placement (Template 2).

Stage 3: Preparation

Once a suitable placement organisation has been identified, the student will require support for preparing for work placement. This is likely to include: CV writing, application letter writing and interview skills.

Guidelines for CV writing, application writing and interviews can be found at template 3.

Students are also likely to require support to help them to be clear about their responsibilities including:

- managing their learning
- recording their progress
- keeping their main point of contact in the higher education institution and host organisation updated with the progress of their placement
- reporting any problems.
- behaviour within the placement organisation, towards its customers, and employees
- their rights to a safe placement and treatment in accordance with current legislation. See templates 4 and 5 for Health and Safety and Risk Assessment forms.

During the work placement

Monitoring of work placement

Effective monitoring is important for a successful work placement. This requires both universities and host organisations to have mechanisms in place to monitor the interim progress of work placements well as a final evaluation of the placement. See templates 6, 7, 8 and 9 for sample monitoring forms.

Student support during the work placement

This can be done through a tutor visit or a roundtable discussion with participation of host organisation and the student. Some host organisations or higher education institutions may wish to create more formal channels of support for students. This may take the form of a number of scheduled meetings with the host institutions and the student in which advice and guidance is provided. Such meetings may also be used as a platform to discuss any problems that the students may encounter during the work placement and also to gather examples of good practice which can be shared with other work placement organisations.

After the work placement

Higher education institutions need to evaluate and assess the success of the work placement process at the end of the project. This may be in the form of formal assessment as part of a module or a course. It may also take the form of monitoring. Such evaluation may be informed by student or host organisation. We provide samples of feedback forms in templates 7, 8, 9 and 16.

Toolkit 2

A work placement guide for students

Before the work placement

1. Identify the scope and aims of your placement project
2. Identify potential work placement host organisations and their contact details. To do this you may undertake the following: conduct research including internet searches, contact your placement office or tutor for alternatives or use your social contacts
3. Prepare a cover letter and CV (Template 3).
4. Approach potential host organisations.
5. Complete pre-screening questionnaire (Template 1)
6. Read your work placement contract carefully. (Template 13)

Students should use this form as a basis for making an agreement with their prospective host organisation about the details of the internship. The finalised agreement should be submitted to Programme Manager before the start of the internship.

7. Receive signatures for work placement contract.

During the work placement

1. Devise a personal learning plan for your placement (Template 15)
2. Keep a work placement diary.
3. Give regular feedback to placement tutor and mentor as agreed.

After the work placement

1. Complete placement monitoring/feedback form.
2. Complete the write-up of your placement project.
3. Ask the host organisation for a letter of reference (Template 17)

Please check templates 14, 21 and 23 for further samples of guidelines on work placement.

Toolkit 3

A work placement guide for host organisations

Before the work placement

Finding suitable candidates

It is likely to be the case that many arts organisations take placements from higher education institutions on a regular basis, e.g. Dance UK take a regular placement from the University of Surrey. If you wish to build new links with universities it is likely that you may encounter a number of different routes to doing so, even within one institution. Sometimes a member of staff within an academic department or school may have responsibility for work-placements as part of their role. Otherwise, you may find it helpful to talk to the careers office. Alternatively, and this is likely to be the case for the larger or more 'attractive to students' organisations, you may find that you receive applications from individual students (see Template 10 for an example of an application form). In the case of the latter, it is highly recommended that you get in touch with the appropriate point of contact at the student's institution.

Scope of the work placement

It is likely to be more beneficial both to your organisation and also to the student undertaking the placement if you develop a placement proposal to a higher education institution in which aims and objectives are outlined that are realistically going to be achieved by a student. It is good practice to design a job description for available work placement opportunities (see Template 20)

It is also worth considering that it might be that a student from a non-arts discipline may be suitable to the needs of your placement offer.

As it has also been identified by various pieces of research that students sometimes perceive their placements to be centred on low level administration, it may be worth considering how best to exploit the 'knowledge transfer' opportunity that the placement might potentially offer.

Indeed, as well as being keen to secure work placement opportunities within the arts and cultural industries, many universities are also happy to encourage more in depth collaborative research projects through initiatives such as the AHRC funded Collaborative Doctoral Award scheme. For more details, please see the AHRC's website, <http://www.ahrc.ac.uk>

Equal opportunities policy

You will be expected to provide a copy of your organisation's Equal Opportunities policy to the university. You can find examples of an Equal Opportunities Statement and an Equal Opportunities Monitoring Form in Template 11. For an example of a disability equality scheme, see Template 22.

Encouraging diversity

It has been identified through Phase 1 of this research, as well as in more recent research conducted by the Museums Association that diversity in the work-place is still a key issue. To read a copy of their report, 'The Tomorrow People', please see <http://www.museumsassociation.org/entrylevel>. Whilst there may not yet be enough evidence to suggest that this is true across all art-form areas, it is an issue that should be taken into consideration. There are several ways to promote diversity in organisational settings. You can assess the impact of your chosen work practices on inclusion and exclusion of people from different backgrounds. You can therefore conduct a diversity and equality proofing of the organisation, identifying visible and subtle barriers that prevent people from diverse backgrounds and with best talent to be employed by or served by your organisation. Work practices such as long working hours, low pay and inflexible work are known to have a disproportionately negative impact on recruitment and retention of best talent from diverse backgrounds.. As an immediate and short term measure, you can advertise placement opportunities through various media and within a range of institutions in order to generate a wide pool of candidates from more ethnically and economically diverse backgrounds.

During the work placement

1. Induction

In the first day or two of the placement, it will be useful to organise an induction meeting with the student in order to: specify the requirements of and expectations from the placement process, provide additional information about the nature of the organisation and its operating context and also to ensure the placement is introduced to other members of staff in the organisation with whom the placement will be having contact.

2. Supervision

Ideally, a placement mentor will be appointed for the student. The parameters of the mentor- mentee relationship should be outlined with agreements made over issues such as setting aside time for progress meetings and the like.

You need to establish mechanisms in order to ensure skills development for student and student's contribution to the host organisation. The placement mentor has an important role in monitoring the effectiveness of placement exercise for the student and host.

3. Terms and conditions

This would need to include working times and other responsibilities of the students. Remuneration, if appropriate, should also be agreed and procedures put in place for any practicalities such as travel claims.

After the work placement

It is standard good practice to ensure that the work placement is monitored and that a brief report is completed in conjunction with the student. A standard proforma can be found at Template 8 (see also Template 16). You may also wish to undertake an appraisal meeting at the end of the placement period (please see Template 12 for an example of an Appraisal Meeting Agenda). It is also likely that the student may ask you to act as a referee for them. It is suggested that you either give work-placements a standard reference letter - which can be given at the end of the placement - or alternatively you may agree to give the student references for specific jobs, though the latter may be time-consuming. See Template 17 for guidelines and samples for reference letters. It is also useful for host organisations to have a tracking system which will enable them to keep in touch and network with their previous placement students. Template 18 provides a proforma that can be used to track students after completion of their placement. For further guidance see also Template 19.

Template 1

Pre-screening questionnaire

To be completed by student

This questionnaire should be completed by the student and submitted to the placement administrator.

Programme/module specifications

Insert here your programme/module specifications for which the work placement activity will be carried on.

Placement project

Outline the following:

1. What is the aim of the work-placement project
2. What specific tasks will you be expected to undertake
3. How does the placement meet the requirements of the programme specifications
4. Outline how, practically, you will commit to the project

Host organisation

Provide the following information:

1. Name and give a brief description of the host organisation
2. Explain the suitability of the host organisation in terms of the programme requirements.

Template 2

Sample work placement agreement form

Source: Cultural and Creative Industries, King's College London

Students should use this form as a basis for making an agreement with their prospective host organisation about the details of the work placement. The finalised agreement should be submitted to Programme Manager before the start of the work placement.

- 1.** Name of student
- 2.** Name and address of the work placement organisation (or individual person)
- 3.** Name and contact details (phone and email) of person who will be responsible for the work placement during the placement
- 4.** Brief description of the organisation's main activities, aims, size and audiences/clients.
- 5.** Proposed dates and duration of work placement (please calculate total number of working days)
- 6.** Placement role (tasks and responsibilities).

| Role | Little relevance | Some relevance | Very relevant |
|--|------------------|----------------|---------------|
| Fundraising and development | | | |
| Market research | | | |
| Marketing and promotions | | | |
| Event coordination | | | |
| Audience development | | | |
| Artist liaison | | | |
| Production assistance (performing arts) | | | |
| Collections management (museums) | | | |
| Education programmes | | | |
| Exhibition coordination (museums and galleries) | | | |
| Writing or editing | | | |
| Translation | | | |
| Managing or maintaining database | | | |
| Project management | | | |
| Membership scheme liaison/management | | | |
| Grant/award administration | | | |
| Customer service | | | |
| First point of contact in organisation (answering phone etc) | | | |
| Clerical assistance (photocopying etc) | | | |
| Organizing meetings | | | |
| Other (please state) | | | |
| | | | |

Where relevant, please give details of any special project on which the placement will be working:

7. Skills/capabilities expected to be developed

| Skill | Little relevance | Some relevance | Very relevant |
|---|------------------|----------------|---------------|
| Oral communication (including telephone) | | | |
| Written communication | | | |
| Writing/editing for publication (e.g. web, promotional materials) | | | |
| Team working | | | |
| Finance | | | |
| Marketing | | | |
| Public relations | | | |
| Social networking | | | |
| Research skills | | | |
| Problem solving | | | |
| Innovation (e.g. helping organisation to develop its services) | | | |
| Entrepreneurship | | | |
| Personal initiative | | | |
| Use of a second language | | | |
| IT skills | | | |
| Other (please state) | | | |
| | | | |

8. Briefly describe the knowledge expected to be gained

9. Is the work placement paid (salary/expenses), and if so at what rate?

10. Will there be any costs for the work placement? If so please provide an estimate.

11. Is the work placement expected to provide any links to research for the student's dissertation? If so, please give details.

12. Is the work placement expected to relate to the student's long term career goals, and/or will it allow the student to try out a part of the cultural sector, to see if they would like to work in that area in the future? If so, please give details.

13. Does the work placement relate to a business idea that the student has? If so, please give details.

14. Any additional expected benefits, e.g. networking opportunities?

15. Has the organisation been informed of the requirements of the MA degree, in particular how the internship will be assessed (tutor's visit, and feedback from student and host organisation), and how the student will be assessed (report and presentation)?

16. Please give details of any particular code of conduct in force in the organisation, e.g. dress code

17. Any further relevant information

Template 3

Guidelines for preparing a CV and cover letter

Preparing a CV (Curriculum Vitae)

You should keep your CV as concise and informative as possible. It is important to remember that this is going to be a public document which may be passed around in an organisation. A good CV makes effective use of space without appearing cluttered; two pages are ideal for a placement project. There are many samples and electronic outlets on the internet which can help you construct a concise CV.

Handy tips for Writing a CV (Source: Circus Space)

- Keep it short and to the point. Don't bog people down in lots of waffle! One page is plenty to give an employer a good idea of yourself, your skills and your education.
- Make it relevant. Think about the placement for which you are applying. What kind of skills are they looking for? Make sure that you highlight any talents or experience that you have that may be particularly relevant to the role.
- Include a Cover Letter. This is a good way to introduce yourself and make sure that the CV gets to the right person. Always try and find out the name of the correct person to send it to by contacting the establishment and finding out.
- Make it clear. Is your CV easy to read? Using bold type, underlining headings and splitting the information into sections makes it much more user friendly.

Suggested Sections

Personal details

Name, date of birth, address, telephone number and email address.

Personal Profile

This is a chance to give a short introduction to yourself, to highlight some of your skills and to say what you would like to do in the future.

Education

This gives the employer information on what school or college you attend, the subjects that you are studying and to what level (eg. GCSE). If you have already gained any qualifications put down the grade that you achieved and the school that you attended, remembering to include attendance dates.

Skills and interests

Employers like well-rounded people that have a good work/life balance and will want to hear about your interests and skills. Are you a member of a club, excellent at music or do you have a passion for dance? Have you gained certificates or awards in anything outside of school? Let them know!

Work Experience

Have you done any work experience, paid or voluntary, what did it involve and what skills have you learnt from it? It could be a part-time job, helping out at a club or youth group or on a project in or out of school. Highlight any experience that is particularly relevant to the role that you are applying for.

References

Adding a referee shows that you have impressed someone else enough for them to recommend you. A referee could be a teacher, family friend, group leader or another adult that knows you well enough to comment on you, your skills and abilities. You should not use a relative as a referee as, although they know you personally, an employer will want to know about the impression you give to people outside of your family.

Preparing a Cover Letter

A covering letter is likely to be a key part of the process of making a work placement application. Some host organisations may make a decision to employ an applicant on the basis of seeing their cover letter and CV, however, it is likely in the case of the arts and cultural sectors that students will be also be interviewed by the host organisation.

The covering letter gives the applicant the opportunity to explain why they wish to undertake a work placement with a particular organisation or indeed to respond to a 'placement offer' from an organisation. The letter is particularly important for enabling the candidate to demonstrate; what skills and knowledge they can bring to the organisation and how they expect to benefit professionally from the work placement experience. It is recommended that this letter is kept concise and relevant. The cover letter should also be specifically tailored to the organisation that is approached.

The letter should ideally include the following:

- Detail why you are seeking work in that particular organisation. It is essential that you spend some time researching the organisation so that you are familiar with its work. This can be done by online research and, if appropriate, also by visiting the organisation
- Explain the thinking behind your proposed placement project, outlining any benefits you think it might bring to the organisation or
- Explain why you are interested in a particular placement opportunity that is being offered by an organisation.
- Outline all relevant experience, knowledge and skills that would be beneficial and attractive to the host organisation in question and to the work placement project in particular.
- If you have no previous relevant work experience, highlight any other jobs or unpaid roles where you may have gained vital transferable skills such as: ability to communicate verbally and in writing with a variety of people, numeracy skills and teamwork skills.
- highlight key attributes and personality traits that will appeal to employers.

Template 4

Sample health and safety statement

Source: King's College London

This form should be completed by the line manager for the work placement, and collected by the student.

Name of placement organisation

Nominated contact for compliance with the requirements of health and safety legislation

Name and position

Address

Telephone/Fax Email

A) Please complete the following:

| | Yes | No |
|---|--------------------------|--------------------------|
| 1 Do you have a written health and safety policy? | <input type="checkbox"/> | <input type="checkbox"/> |
| 2 Do you have a policy regarding health and safety training for people working in your undertaking, including use of vehicles, plant and equipment, and will you provide all necessary health and safety training for the placement student? | <input type="checkbox"/> | <input type="checkbox"/> |
| 3 Is the organisation registered with | | |
| a the Health and Safety Executive or | <input type="checkbox"/> | <input type="checkbox"/> |
| b the Local Authority Environmental Health Department? | <input type="checkbox"/> | <input type="checkbox"/> |
| 4 Insurance | | |
| a Is Employer and Public Liability Insurance held? | <input type="checkbox"/> | <input type="checkbox"/> |
| b Will your insurances cover any liability incurred by a placement student as a result of his/her duties as an employee? | <input type="checkbox"/> | <input type="checkbox"/> |
| 5 Risk assessment | | |
| a Have you carried out risk assessment of your work practices to identify possible risks, whether to your own employees or to others within your undertaking? | <input type="checkbox"/> | <input type="checkbox"/> |
| b Are risk assessments kept under regular review? | <input type="checkbox"/> | <input type="checkbox"/> |
| c Are the results of risk assessment implemented? | <input type="checkbox"/> | <input type="checkbox"/> |
| 6 Accidents and incidents | | |
| a Is there a formal procedure for reporting and recording accidents and incidents in accordance with RIDDOR (Reporting of Injuries, Deaths and Dangerous Occurrences)? | <input type="checkbox"/> | <input type="checkbox"/> |
| b Have you procedures to be followed in the event of serious and imminent danger to people at work in your undertaking? | <input type="checkbox"/> | <input type="checkbox"/> |
| c Will you report to the university all recorded accidents involving placement students? | <input type="checkbox"/> | <input type="checkbox"/> |
| d Will you report to the university any sickness involving placement students which may be attributable to the work? | <input type="checkbox"/> | <input type="checkbox"/> |

B) Please read the following and sign below:

- 1.** In connection with any students of King's College London ("College") undertaking work placement with the Placement Organisation, it is hereby agreed that the Placement Organisation will indemnify the College against all damages, loss claims, costs and expenses for which they may become legally liable as a result of death or bodily injury to such student or any other person and/or damage to material property arising out of any negligent act or omission of the Placement Organisation, its servants or agents.
- 2.** The Placement Organisation shall maintain such insurances as are necessary to cover the aforementioned liability and shall, if requested by the College, produce documentary evidence that such insurances are properly maintained.
- 3.** The Placement Organisation acknowledges its responsibilities under the Health and Safety at Work etc Act 1974 and all related legislation, and will ensure, as far as is reasonably practicable, the health, safety and welfare of students for the duration of the placement.
- 4.** It is confirmed that where, following a risk assessment, a significant risk remains within the workplace, the student will not be asked to undertake any activity associated with that risk.
- 5.** We understand that the College is insured against its legal liability for accidental deaths, injury, illness or property damage arising out of any negligent act or omission by the College and/or its students.

The above statements are true to the best of my knowledge and belief.

Signed

Date

Thank you for completing the form. The student will return it within one week of the start of the work placement to:

Programme Manager,
MA Cultural and Creative Industries,
King's College London,
Strand,
London WC2R 2LS

Template 5

Sample risk assessment form

Source: King's College London

This form should be completed by the student, with the line manager's help.

Name of student

In the space below, please give a full risk assessment for the work placement 1) listing any possible sources of risk to your personal safety, e.g. potentially dangerous equipment/buildings/powerlines/vehicles/traffic and transport situations of all kinds/exposure to infection/exposure to criminal activity etc, 2) categorising these risks as high, medium or low, and 3) and detailing steps taken to minimise risk. Attach an extra sheet if necessary.

| Source of risk | High/medium/low | Steps taken to minimise risk |
|----------------|-----------------|------------------------------|
| | | |

Emergencies

Specify any relevant medical/health problems that might arise

Name of next of kin and full contact details

Details of the Hospital Accident and Emergency Department or other medical assistance nearest to the placement

Please return all contact forms to the Programme Manager, Cultural and Creative Industries, King's College London, Strand, London WC2R 2LS within one week of beginning your placement.

Template 6

Student induction checklist

Source: King's College London

This form should be completed by the student, with the line manager's help.

Name of student

Start date

Line manager and organisation

The following should be included in your induction into the organisation, preferably on your first day. Please check off the items below when they occur and inform your placement organiser of any items not covered within one week of the start of your placement. This list is not exhaustive and other topics may be covered, which you may note if you wish:

Signed

Date

| TASK | Date |
|---|------|
| Introduced to key staff members and their roles explained | |
| Location of toilet facilities | |
| Location of rest room, canteen (if relevant) etc | |
| Lunch, tea and coffee arrangements | |
| Place of work | |
| Dress code | |
| Work space | |
| How to answer the telephone, transfer calls and make calls both internally and externally | |
| Post arrangements | |
| Car parking | |

| HEALTH & SAFETY ISSUES | Date |
|---|------|
| Emergency procedures | |
| Safety policy received or location known | |
| Location of First Aid box | |
| First Aid arrangements (including name of first aiders) | |
| Fire procedures and location of fire extinguishers | |
| Accident reporting and location of accident book | |
| COSHH regulations/requirements | |
| Display Screen Equipment regulations/procedures | |
| Manual handling procedures | |
| Protective clothing arrangements | |
| Instruction on equipment you will be using (list equipment) | |
| Other issues: | |

Template 7

Sample monitoring form for HEIs

Name of Student

Course

Name of host organisation

Name of placement tutor

Dates of placement: Start

End

Number of days (or hours) worked

- 1.** Briefly outline the key aims/objectives of the placement as agreed with the host organisation.
- 2.** To what extent have the aims of the placement have been met?
- 3.** Briefly comment on the student's performance during the placement and its relevance to the course and the programme
- 4.** Please comment on the way in which the host organisation is managing the work placement project
- 5.** Please comment on key achievements/successes
- 6.** Please comment on any problems arising during the placement
- 7.** Please comment on how these problems are being addressed
- 8.** Any other comments

Signed by:

Tutor/placement administrator

Student

Host organisation

Template 8

Sample monitoring form for host organisations

Name of Student

Course

Name of host organisation

Name of placement tutor

Dates of placement: Start

End

Number of days (or hours) worked

- 1.** Briefly outline the key aims/objectives of the placement as agreed with your organisation.
- 2.** To what extent have the aims of the placement have been met?
- 3.** Briefly comment on the student's performance during the placement and its relevance to the course and the programme
- 4.** Has the student attended in accordance with the pre-agreed arrangements. (Yes/No)
- 5.** If no, outline how and why the attendance has differed
- 6.** Please comment on the way in which your organisation is managing the work placement project
- 7.** Please comment on key achievements/successes
- 8.** Please comment on any problems arising during the placement
- 9.** Please comment on how these problems are being addressed
- 10.** Please comment on how the student's HEI is supporting the work placement

Signed by:

Host organisation

Student

Tutor

Please return to the tutor by

Template 9

Sample host organisation feedback form

Source: Cultural and creative Industries King's College London

This form provides valuable feedback for future course development, and we would be very grateful if the line manager could complete it at the end of the work placement. A similar feedback form is completed by the student

NB This form does not contribute towards the academic assessment of the student.

Please verify the number of days that the student worked on the placement:

Please comment on the student's performance and on the achievement of the learning goals identified in the initial work placement agreement:

Please give any comments you wish to make on the MA CCI work placement programme:

Any further comments:

Would you be interested in the possibility of offering a placement next year?

Signed:

Date:

Please return the completed form to:

Template 10

Sample placement application form

Source: Lift

Please bear in mind the details in the Placement Outline and Person Specification when applying. Please use this form as a guide and include a separate sheet – but try to keep your answers as succinct and easy to follow as possible.

| | |
|---|-------------------|
| Your name: | Your address: |
| Contact no. (day) | Contact no. (eve) |
| Fax number | E-mail |
| Placement/s applied for: | |
| Availability: From | until |
| Please state any access requirements that we should be aware of: | |
| Relevant work experience and career history: | |
| Current course and place of study (if applicable): | |
| Most recent qualifications and places of study (if applicable): | |
| Specialist/ professional arts management training/ study (if applicable): | |
| What do you hope to gain from this placement? | |
| Why do you think you're the right candidate for this placement? | |

Template 11

Sample equal opportunities statement and equal opportunities form Source: Lift

Lift strives to achieve equal opportunities in employment, welcoming applications from people of any race, cultural, ethnic or national origin, gender, sexual orientation, or religious belief, disabled and non-disabled people. (The Lift offices are not currently accessible to wheelchair-users without assistance.) Recruitment and selection procedures are monitored to ensure that individuals are selected on merit and there is no unfair treatment. To assist us in implementing and monitoring the policy, please answer the following questions. Your reply will be treated in confidence; this sheet will be removed before any assessment of your application takes place.

| | |
|--|--|
| Placement applied for: | |
| A Gender | female <input type="checkbox"/> male <input type="checkbox"/> |
| B Age (years) | |
| C Ethnic Origin: I consider my ethnic origin to be: | |
| White | British <input type="checkbox"/> |
| | Irish <input type="checkbox"/> |
| | Other <input type="checkbox"/> Please specify <input type="text"/> |
| Asian | Indian <input type="checkbox"/> |
| | Pakistani <input type="checkbox"/> |
| | Bangladeshi <input type="checkbox"/> |
| | East African <input type="checkbox"/> |
| | Chinese <input type="checkbox"/> |
| | Other <input type="checkbox"/> Please specify <input type="text"/> |
| Black | Caribbean <input type="checkbox"/> |
| | African <input type="checkbox"/> |
| | Other <input type="checkbox"/> Please specify <input type="text"/> |
| I belong to another group/groups | <input type="checkbox"/> Please specify <input type="text"/> |
| D Disability | |
| Lift welcomes disabled people and is working to implement the Disability Discrimination Act. The Act defines disability as a physical or mental impairment which has a substantial and long term adverse effect on a person's ability to carry out normal day-to-day activities. | |
| Do you consider yourself to be a disabled person? | <input type="checkbox"/> Yes <input type="checkbox"/> No |
| E Monitoring of Recruitment Advertising | |
| Please state how you heard about the placement | |
| Thank you - and please enclose this questionnaire with your application documents. | |

Template 12

Placement appraisal agenda

(Source: Lift)

All appraisals at Lift are led by the person being appraised. Please spend a little time preparing your responses to the following. We ask that you kick off the response to each point - in effect you appraise yourself (the rest of the team simply offer prompts where useful).

Time allotted: 45 mins

- my introduction to the organisation
5min
- the 'highs' of my placement
- the 'lows' of my placement
10mins
- the skills and qualities I have learnt
- the skills and qualities I need to develop
10mins
- my relationship to immediate team
- my relationship to wider organisation
5mins
- how do I need to be managed
5 mins
- what will I carry away with me from the placement
and how will this inform my future plans
10mins

Please note that the above timings are guidelines only.

Template 13

Placement contract guidelines and specimen contract

Contract Guidelines

For successful and effective work placement exercise, a placement contract binding for all parties needs to be signed. The placement contract is a medium through which realistic expectations may be set for the student and host organisation. This contract should aim to outline: the goals of the placement, the terms and conditions of work placement, and rights and responsibilities of all parties involved including the higher education institution, work placement student and the host organisation. Ideally, a work placement contract shall cover the following:

- Name of student
- Name of the university tutor or work placement administrator who will monitor the work placement
- Name of the mentor at the host institution who is assigned to monitor and guide the work placement
- Aims and objectives of the work placement
- Statement of the role and responsibilities of the student during the work placement
- Statement of the responsibilities of the host organisation during the work placement
- Types of training and induction to be provided to the student by the host organisation to ensure skill development.
- Statement of the methods to be used to monitor and evaluate the student's progress and effectiveness of work placement by both the higher education institution and the host organisation
- Terms of liaison between the university tutor / placement administrator and host organisation mentor with regards to work placement
- Duration and dates of work placement
- Terms of remuneration for the student's living/ travel expenses and any wages (you need to check legal requirements in the sector)
- Statement of clarification on adherence to relevant employment legislation, health and safety regulations

Sample Placement Contract

Student Name

Student Contact Details

Term-Time Address

E-mail

Home Telephone Mobile Telephone

Employer Contact Details

Name of Employing Organisation

Address

Mentor responsible for student

E-Mail

Work Telephone

Tutor(s) responsible for co-ordinating placement

E-mail

Work Telephone

Module Details

Module Code

Module Name

Aims/Learning Outcomes – by the end of this placement I will be able to:

Details of the project or tasks. How will outcomes be achieved at work?

Activities needed to complete outcomes that cannot be achieved at work (e.g. tutorials, distance learning, lectures).

What resources will be needed?

What is the timing or duration of this placement?

Dates for review

1.

2.

3.

4.

Signatures

Student

Name

Date

Signature

Employer

Name

Date

Signature

Tutor

Name

Date

Signature

Template 14

Guide to work-based learning

Source: School of Marketing, London College of Communication, University of the Arts London

Researching a work-related learning (WRL) host

- Your host may be an organisation or an individual
- At the beginning of the assignment, research widely and with an open mind – some of the best WRL opportunities are not the most obvious ones, and lateral search may deliver dividends
- Avoid approaching organisations or individuals who may see you as representing competition. This may make them nervous or reluctant to have you around.
- Finding a WRL host is the responsibility of the student, although your personal tutor and the unit leader will provide suggestions, help and support
- It is valuable to consider organisations and individuals who are doing something adjacent to your own area of study, or who have a particular expertise or track record in a given field that is helpful/relevant to your own practice.
- Use a wide range of research tools – for example, the internet, trade magazines, publications, organisations, personal contacts, tutors' suggestions.
- Try to build up reference material on hosts which you think may be serious possibility. This will support your
- Remember the WRL is a very valuable opportunity to widen your professional contacts
- Do not be afraid to aim high; a well-researched approach has a good chance of success
- Even quite grand and successful people may be pleased and to some extent flattered to be approached to host an MA placement. There is generally more recognition and respect for the student's commitment at postgraduate level than you may have experienced whilst working on projects as an undergraduate.

Approaching a potential WBL host

- If you require a letter of support to authenticate your approach(es), please ask for this in good time using the 'letter request' procedure available through the School Office.
- When you make your initial approach, be clear about who you are and where you are studying. It is best to say that you are a postgraduate research student at the University of the Arts London, working towards a Masters in enterprise and management of the creative arts.
- You have had lots of practice in saying clearly and succinctly who you are and what you do in earlier assignments - make use of this!
- At the beginning of the approach, explain what you need in terms of help with the placement. Many potential hosts are worried about the amount of time which may be needed and whether a placement would be a drain on resources.
- In order to support your approach, think through what you might be able to offer to the placement host. Do you want to observe, review and report (e.g. through work shadowing) or to carry out a defined task or project? How could you present either of these options as potentially delivering something either useful or interesting to the host?
- Most individuals or organisation have things which they would like to do, but never reach the top of the priorities list. Think about how you might be able to identify some of these and perhaps put them forward as suggestions for 'payback' in discussing a possible placement.
- The potential host is also likely to want to know about timing. Be as flexible as you can. The assignment brief gives the parameters within which you need to get the
- Some placement hosts offer to pay expenses if you are carrying out actual work for the organisation. It is not unknown for places to find themselves in receipt of some kind of honorarium for work well done, but do not expect or ask for this under any circumstances
- You may carry out your WBL anywhere which is appropriate to your own research. If you are an overseas student as wish to carry out WBL in your home country, this should be possible if you are willing to make use of part of the summer vacation for your placement.

- Offer to provide electronic information about yourself, the MAemca course and possibly about the University
- Handle all of your dealings with potential WBL hosts in a professional, friendly and efficient manner. Make it easy and enjoyable for people to help you.

Making a WBL agreement

- For the University, you need to complete a WBL form – this will be placed on Blackboard for you to access electronically.
- Send copies of the completed form to the Unit leader and to your personal tutor.
- You will also need to make a clear written agreement with your host; you may be able to use the MAemca form and a covering letter for this purpose.
- Make sure that your agreement includes all of the key factors: timescale; where you will be working; what times you will be there; who you will be working with; the aims and outcomes of your work; the brief for any specific work or project to be carried out; any restrictions or confidentiality issues which must be observed; access by the host to your finished work; any approval provisions for your finished work.
- Keep file copies of all of your correspondence, forms and agreements.

Carrying out your WBL

- Do everything you can to be useful, unobtrusive and efficient – remember, you are on show in your own professional field and many things (good or bad!) might come out of this relationship in the future, depending on how you handle things
- Check that people who you meet understand who you are and why you are there
- Make it easy for people to help you
- Ask when would be a convenient time to ask questions, collect information – don't just assume that 'now' is automatically the right time
- Don't make complicated personal commitments for the period while you are carrying out a placement – there may be advantages to remaining flexible in how you use your time during this period

- Make notes and collect material systematically as you go along; you may not get the chance to 'back track'
- Review your material regularly; compile lists of supplementary questions and research objectives and always have these with you while with the host organisation
- Be prepared for times when you may become totally redundant or have to wait around until people can see you. A text book or a laptop is useful insurance policy against this happening
- Don't be too proud to offer to help out. If you see something which needs doing and you think you could help, quietly make it clear that you would be happy to do this. Some element of thinking around corners can help you in anticipating people's needs and being ready to help out.
- Look for little things that you can do to repay the time and assistance which is being given to you: make tea or offer to go for the sandwiches at lunchtime; take flowers for the office; take in a cake for tea-time one day; clear up rooms after meetings without being asked; take messages carefully and accurately and deliver them straight away. You may have difficulty in being allowed to leave!
- When the placement is ending, feed back to all of the people who have helped you. Tell them what you have got out of the experience and how it will be followed up.
- Never betray confidences or gossip about your placement host. Such behaviour would only reflect badly on you
- If you have offered to provide copies of your work, or prior approval of draft material, make sure that you deliver on these promises
- After the placement is finished, send a formal letter of thanks to the person with whom you negotiated the initial agreement.
- If it's appropriate, keep in touch afterwards.

Template 15

Guidelines for preparing a personal learning plan for students

What is a Personal Learning Plan (PLP)

A Personal Learning Plan is a document which provides a time-series record of a work placement student's learning progress. It belongs to the student and will stay with them throughout their time at the workplace - even when they change tutors or workplaces. PLPs are unique to each student and they provide them with the opportunity to comment on key aspects of their learning at work.

Why is it important to have a PLP for your placement project

PLP's offer some practical and pragmatic benefits for the work placement organisations, students and the higher education institutions. PLPs are designed to:

1. Offer a bases for discussion at a meeting between the student, the tutor and the workplace mentor
2. Record achievement from the perspective of the student
3. Reveals student's understanding of work requirements, processes and outcomes
4. Presents a plan for overcoming any barriers to learning, identifying strategies and reflecting on past action
5. Set realistic targets for the next stage and identify the person who can help them achieve it.

What to include in a Personal Learning Plan

When constructing your personal learning plan, you need to consider the following basic steps:

1. Start with your goals. You need to consider the course objectives and identify a set of personal goals and milestones based on these. Be clear for yourself why you are learning. This serves as a context for your learning plan. What do you want from your placement project? What role would you like to play? What responsibility do you want to assume in this placement? Consider these questions within the conditions of the work placement that is offered to you. You need to realise that work placement is a negotiated process. Therefore, you need to set realistic goals.

2. Refer to your performance appraisal and your overall performance in your course as a basis for ensuring that your goals are realistic. Do an inventory of your skills and make sure that there is a realistic match with the expectations of the placement and your personal skills.
3. Get a third-party perspective. Consult your supervisor, placement mentor for your roles and responsibilities. Together look at ways to realise your goals and deliver on your job roles and responsibilities. Discuss with your tutor/work placement administrator and with the placement mentor in the host organisation how your placement project will be monitored and evaluated.
4. Set a realistic timetable for your personal learning plan. Discuss this with relevant parties who are involved in placement process.
5. Set SMART(1) goals (specific, measurable, attainable, relevant, & trackable). Set out to accomplish the goal(s) in the specified time.
6. Establish learning practices in support of you SMART goal. What will you do on an everyday basis for practice? What will you do on a weekly basis? How will you assess that you are making progress?
7. Make sure to keep a diary of work placement in which you can record the above aspects of your plan and write your achievements, observations and general reflections.

Template 16

Sample work placement report form

Source: Circus Space

So... you are at the end of your work experience. We hope that you have had a great time, learnt a lot, and have firmed up your idea of where you might want to go in your future employment. However – now is your chance to let us know the truth (good or bad!)

Before you head off, your final duty is to draft a short report about your time here. This is just for our records, but we may use parts of it in our publicity to give other young people an insight into what it is like to come here. (If you don't want us to use it in this way, do please indicate this at the end of your report).

The report should be no more than 250 words long.

It is totally up to you what you include in it, but here is a list of things that would be good to think about/ include in the report:

- An outline of your experience
- Your expectations of the experience and if they were met
- Elements that you really enjoyed and explain why
- Bits which weren't so good/ boring and why
- Any suggestions of things which could be done better
- What you have learnt
- What was different about working than being in school
- Any effect that it has had on your future plans
- How you intend to follow the experience up

You can include anything else that struck you about the experience or any other feedback that you think is important.

You should submit the report no later than two weeks after your last day on placement.

Template 17

Guidelines and templates for reference letters for host organisations

It's a matter for your own discretion how much praise or positive information to include in a reference letter. A reference letter may include the following:

- Addressee name and address if known
- Date
- Salutation ('To whom it may concern', or 'Dear Sir or Madam', or 'Dear <title> <surname>')
- Confirm dates and details about the aims of the placement if required/appropriate.
- Confirm that the person's performance and attitude was (at all times) satisfactory/exceeded expectations or standards.
- Briefly explain the person's responsibilities
- Briefly describe their skills/qualifications/strengths/characteristics
- If appropriate, state that you would willingly re-employ the person if the opportunity arose (optional but a positive message to an employer)
- Offer to provide more information if required
- Yours faithfully (or 'Yours sincerely' if writing to a named addressee)

Date

To whom it may concern,

I confirm that (name) is/was employed as (position) with this organisation from (date) to (date/the present day), and was/is paid (salary, plus bonus and benefits as applicable).

Their job of (position) carries the following responsibilities (describe briefly the job). (Name) is skilled in (details of skills) and is also (characteristics - eg reliable dependable, a good communicators, etc).

I would happily re-employ (name) as I consider him/her to be a valuable member of the team, who consistently achieved good results and delivers all expectations.

Yours faithfully,

Template 19

Employers' guide to work placements

Source: Enterprise and Employability Unit, Ravensbourne College of Design and Communication

These guidelines have been prepared to help you get the most out of the work placement programme and we hope you find them useful. You can contact the Work Placement team for any further information; contact details are given on the front cover of this guide. We have tried to keep administration to a minimum but we would appreciate you taking the time to read and complete this guide.

Ravensbourne College

Ravensbourne College of Design and Communication is a University Sector College, which specialises in communications and media, fashion and constructed and virtual environments. The College is a Centre of Excellence in Broadcasting and its fashion and design courses are regular winners of national awards.

Ravensbourne courses are designed to equip students with the skills, knowledge, know-how and practical competencies that will enable them to operate effectively in a commercial context. During their study, much of the students' work is project based, with project briefs set by commercial clients whenever possible. Work placements give students a further opportunity to experience the challenges of operating in the "real world" and are invaluable in helping students develop a career strategy.

The Work Placement Scheme

1. What you need to do

The following points will help you get the most from the work placement as well as assist you in meeting your statutory obligations: Before the placement starts

We request that you:

- Adhere to equal opportunities legislation in the selection process
- Notify successful applicants promptly and inform the unsuccessful applicants without delay
- Assist work placement staff with students Learning Agreement by negotiating description and conditions of placement.

During the placement

- Provide appropriate induction training
- Ensure students are made aware of company Health and Safety Policy (please see 'Health and safety: guidelines for placement employers' for further information).

- Ensure students are covered by Employer's Liability and Public Liability insurance policies and that the insurers are notified of student placements
- Identify a mentor who will be responsible for the student's progress during the placement
- Ensure students complete the agreed number of hours in the placement
- Inform us immediately of any problems encountered with the student in respect of attendance, attitude and behaviour

After the placement

You will be asked to complete a 'Student Appraisal Questionnaire' (Appendix 1), this enables the student to evaluate their objectives and abilities.

2. Student responsibilities whilst on placement

We are anxious to maintain a quality experience for both you and the student, we therefore take seriously all issues concerning behaviour, punctuality, honesty and attitudes towards work. Throughout the placement students will take responsibility for their own learning by ensuring that they meet any course requirements and assessment procedures. We will make sure that all students understand that they are required to:

- Act within the terms and conditions of employment laid down by their employer
- At all times behave in a responsible and professional manner in the workplace
- Inform employers immediately of any illness or unplanned absence from the work placement
- Keep placement staff informed of any problems relating to the placement which cannot be resolved by consultation with the employer
- Monitor their own personal development and record evidence of their learning and skills acquisition
- Avoid delay in replying to communications and notify both employers and college staff promptly if they decide to withdraw their application at any stage or are unable to keep an appointment

4. Health & safety: guidelines for placement employers

Our students will receive general health and safety information before commencing their placement but it is your responsibility to provide them with appropriate instruction and information on safety rules applicable to your organisation. We will be happy to forward any relevant information to the student before the start of the placement and to assist you in any way we can to ensure that the student will work in a safe manner whilst on your premises. Please ensure that the Health and Safety checklist (Appendix 2) is completed and returned as soon as possible.

5. Equal Opportunities

Please send a copy of your equal opportunities statement before placement begins. For your information our equal opportunities and race relations policy can be found at: <http://intranet.rave.ac.uk/admin/hr/policies.htm> please take some time to read it.

6. What if problems arise?

We are here to ensure the placement is a success and deal quickly with any issues that may occur. If you are having a problem with your placement, let us know as soon as possible, so we can respond immediately. Please contact Pauline Taylor on t: 020 8289 4957/ e: p.taylor@rave.ac.uk or Karyn / Matt Ball on t: 020 8289 4965, e: k.ball@rave.ac.uk / m.ball@rave.ac.uk

7. Action Checklist

For your convenience we have put together this checklist to help you ensure all the necessary forms and questionnaires are returned on time.

| When | Action | Date done |
|----------------|--|-----------|
| Pre-placement | Complete and return Health and Safety form (Appendix 2) | |
| | Send copy of your equal opportunities statement. | |
| | Agree and sign students Learning Agreement (to be sent in due course). | |
| Post-placement | Complete and return the Student Appraisal Questionnaire (Appendix 1) | |

Appendix 1 Student Appraisal Questionnaire

Student Name

Company Name

Contact Name/Tel. No.

Start Date

Finish Date

Signed

The objectives have been put under the following headings: Professional Skills, Communication/Interpersonal Skills, Team Working and Project Management, Intellectual Skills and Information Skills. If you feel any of these categories are not relevant to the placement in question, please mark the box n/a.

Professional skills – Student’s knowledge of company, how it operates and the importance of customers and clients.

| | Student’s rating | | | | |
|---|-------------------------|------|---------|------|-----------|
| | Excellent | Good | Average | Poor | Very Poor |
| Knowledge of company | | | | | |
| Understanding how external factors impact the operation of the company | | | | | |
| Understanding the management structure, line of authority and accountability in the company | | | | | |
| Good at timekeeping and showing an appropriate level of responsibility. | | | | | |
| Capable of building professional relationships with members of staff, customers and clients | | | | | |

Communication/Interpersonal skills – Student’s written and verbal communication skills with people throughout the company.

| | Student’s rating | | | | |
|---|-------------------------|------|---------|------|-----------|
| | Excellent | Good | Average | Poor | Very Poor |
| Verbal communication – made positive contributions in meetings and discussions, interacted well with colleagues, customers and clients. | | | | | |
| Written communication – level of literacy when writing reports/other correspondence. | | | | | |
| Interpersonal skills – relates well with others, comfortable with people on all levels, assertive and sensitive to peoples needs. | | | | | |

Team working and project management – How effective student’s organisational skills were and how well they worked with others.

| | Student’s rating | | | | |
|--|-------------------------|------|---------|------|-----------|
| | Excellent | Good | Average | Poor | Very Poor |
| Innovative, self-motivated and used to working on own initiative | | | | | |
| Organizational skills | | | | | |
| Flexible and willing to take on new opportunities and challenges | | | | | |
| Works well with others | | | | | |

Intellectual skills – How well student planned and prioritised workload.

| | Student's rating | | | | |
|--|-------------------------|------|---------|------|-----------|
| | Excellent | Good | Average | Poor | Very Poor |
| Good time management skills in terms of setting and achieving goals, and prioritising work loads | | | | | |
| Demonstrated initiative in planning how to deal with problems and showed forward thinking | | | | | |
| Demonstrated critical, logical and reflective thinking | | | | | |

Information skills – How well student collected and disseminated information.

| | Student's rating | | | | |
|--|-------------------------|------|---------|------|-----------|
| | Excellent | Good | Average | Poor | Very Poor |
| Demonstrated methodical gathering of information | | | | | |
| Questioned and evaluated information – without taking things at face value | | | | | |

Appendix 2 Health and Safety checklist

Company Name

Contact Name & position

Address

Telephone

E-mail

Yes No

Does your company have a Health & Safety policy?

Do you have a policy regarding health and safety training for people working in your company, including use of vehicles, plant and equipment, and will you provide all necessary health and safety training for the student?

Is the organisation registered with:

(a) Health & Safety Executive

(b) Local Authority Environmental Health Department

Insurance

(a) Is Employer and Public Liability Insurance held?

(b) Will your insurance cover any liability incurred by a placement student as a result of his/her duties as an employee?

Risk Assessment

(a) Have risk assessments of your work practices been carried out to identify any risks to your employees or others?

(b) Are risk assessments kept under regular review?

(c) Are the results of risk assessment implemented?

Accidents and Incidents

Yes No

(a) Is there a formal procedure for reporting and recording accidents and incidents in accordance with RIDDOR (Reporting of Injuries, Disease & Dangerous Occurrence Regulations)?

(b) Have you procedures to be followed in the event of serious and imminent danger to people at work in your undertaking?

(c) Will you report to the university all recorded accidents involving placement students?

(d) Will you report to the university any sickness involving placement students which may be attributable to the work.

The above statements are true to the best of my knowledge.

Name

Signed

Date:

Thank you for completing this questionnaire. Please return it to the Work Placement Team, Ravensbourne College of Design and Communication, Walden Road, Chislehurst, Kent, BR7 5SN as soon as possible.

This form has been reproduced using information from The Keynote Project 2002. Produced by The Nottingham Trent University, The London Institute and The University of Leeds funded under the Fund for the Development of Teaching and Learning by the Higher Education Funding Council for England and the Department for Employment and Learning.

Template 20

Sample job description

Source: Circus Space

Youth Programme Teaching Apprentice

Responsible to: Youth Programme Manager

Terms and Conditions: Various Times – see advert.

Trainee teaching hours are paid at £10.66 per hour.

Trainee teachers are expected to make a definite commitment to the project and ensure that they are available for the times they are scheduled for within the 12-week term.

Any classes that Trainee Teachers are unable to work must be stated in advance of the start of term. Trainee Teachers must not miss more than 3 classes per term.

Though we encourage students to apply for this post, it is with the understanding that they are able to manage their own workload and prioritise this area of their work.

All Trainee Teachers will be subjected to a CRB (criminal record bureau) check that will be kept on file at TCS. This will be paid for by TCS and the Trainee Teacher will have their own copy which they can use in for future jobs.

Purpose of the job

To open opportunities for people who are interested in working with young people to gain hands on experience.

To support The Circus Space's Youth Programme for children and young people aged 3 – 18 years. The programme includes outreach, introductory and recreational activity, but at the heart of the Circus Space's vision for Young People is the development of a meaningful progression route into Circus Arts as a profession, this element of the Youth Programme is called London Youth Circus (LYC).

This is an exciting opportunity to get involved in this growing area of The Circus Space's work. The successful candidate will have a clear desire to learn more about youth circus and good teaching practices. They must have a passion for their discipline, a keen interest in circus performance and a commitment to the training of young people. It is a hands on job, which includes working directly with young people while maintaining administration including lesson plans, recording progress and attending regular youth programme meetings as required.

The successful candidate will be on a two week probationary period and will be subject to ongoing assessment throughout the term. They will be supported by the Youth Programme manager and will have one meeting per term.

At the end of the placement, provided the post holder has completed all tasks to a satisfactory standard and has completed a short test to demonstrate their knowledge they will receive a certificate and reference.

Responsibilities

Support TCS youth programme teaching staff

Have a good knowledge of the risks involved in teaching circus

Build and maintain good relationships and open communication with young people and their parents

Attend termly Youth Programme meetings

Record and document participants progress within the given discipline

Ensure that all user information is secure and confidential whether in paper or electronic form.

Do such other duties as may reasonably be requested

Person Specification

Essential

An interest in Youth Circus and commitment to pass on skills

Able to commit to required times and deliver classes consistently

Excellent interpersonal skills with an ability to communicate to a wide range of people including children, parents/ carers and teachers.

The ability to work co-operatively with others as part of a team.

A commitment to Equal Opportunities.

Committed to working with young people

Commitment to The Circus Space youth programme and support of its aims

Desirable

Experience of devising shows with young people

Experience of health and safety when working with young people

Term Dates 0708

Term One: 16th September – 9th December
(Half Term 22nd – 30th October)

Template 21

Internship guidebook for students

Source: King's College London

To view Template 21 please click on the following link:

<http://www.lcace.org.uk/docs/downloads/trinitylaban.pdf>

Template 22

Disability equality scheme

Source: Trinity Laban

To view Template 22 please click on the following link:

<http://www.lcace.org.uk/docs/downloads/kclinternhandbook.pdf>

Template 23

Students guide to work placements

Source: The Enterprise and Employability Unit, Ravensbourne College of Design and Communication

1. Why Work Experience?

Practical work experience provides the opportunity for you to experience the industry sector you are studying. Ideally this means you will:

- Gain useful experience in a working environment
- Extend your learning experience by building on your academic skills and capabilities by tackling real life problems in the workplace
- Become aware of the culture and structure of a working environment
- Develop new capabilities and skills
- Define your career path

2. Getting the most out of your placement

Before you start your work placement it is essential to think ahead about your objectives and what you really want to achieve from the placement. By planning your objectives (Learning Agreement – Appendix 1) and recording your experiences (keeping a journal) you should achieve greater knowledge about yourself and the way you operate in a work environment.

At the end of the placement you should be able to:

- Demonstrate you have operated effectively, both independently and with others, in a structured and routinely supervised work environment.
- Communicate appropriately on all levels.
- Demonstrate an organised approach, applying previously known or new techniques and/or methodologies, to the task(s) set.
- Describe and evaluate the structure, major activities and responsibilities of the organisation.

Learning Agreement (Appendix 1)

The Learning Agreement details your objectives and states what you are planning to learn as well as important information about the terms and conditions of your placement. It is negotiated and agreed upon by all parties involved in the placement: you, the employer and work placement staff. It gives you a good basis upon which to reflect when it comes to the end of your placement. You will need to show that you anticipated and planned for the learning that occurred on your placement, the Learning Agreement is evidence of this.

The Learning Agreement is drawn up by you and work placement staff then negotiated, agreed and signed by your employer before your placement starts, it is your responsibility to ensure it's completed. It may help to consult with your employer to define what you are anticipating on learning whilst on placement. Work placement staff will authorise your learning agreement once it has been satisfactorily completed. It is important to complete the documentation as soon as possible to allow time for any necessary corrections if the need arises. In extreme cases, where the placement does not match the agreed expectations, the Work Placement Team can contact the employer and remind them of what work was agreed.

3. Your responsibilities whilst on placement

We are anxious to maintain a quality experience for both you and your employer and as such require you to:

- Act within the terms and conditions of employment laid down by your employer
- At all times behave in a responsible and professional manner in the workplace
- Inform employers and work placement staff immediately of any illness or unplanned absence from the placement
- Keep placement staff informed of any problems relating to the placement which cannot be resolved by consultation with your employer
- Monitor your own personal development and record evidence of your learning and skills acquisition
- Avoid delay in replying to communications and notify both employers and college staff promptly if you decide to withdraw your application at any stage or are unable to keep an appointment

4. Assessment

Your work placement is an important part of your degree, please read and follow the instructions in the appropriate project brief that your course leader gives you.

5. Health & Safety

You will receive general health and safety information before commencing your placement but it is your employer's responsibility to provide you with appropriate instruction and information on safety rules applicable to your host organisation.

6. What if problems arise?

We are here to ensure the placement is a success and deal quickly with any issues that may occur. If you are having a problem with your placement, let us know as soon as possible, so we can respond immediately.

Pauline Taylor: t:020 8289 4957 e:p.taylor@rave.ac.uk

Karyn Ball: t:020 8289 4965 e:k.ball@rave.ac.uk

Matt Ball: t:020 8289 4965 e:m.ball@rave.ac.uk

7. Feedback Form (Appendix 2)

Once you have completed your placement it would be helpful if you could fill in the Feedback Form (Appendix 2) and return it to the work placement team, this will help us and future students make informed decisions about your work experience. Student Details

Appendix 1 Learning Agreement

Student details

Name of Student

Address

Telephone Number

Email

Programme of Study

Placement details

Name of Organisation

Name of Workplace Supervisor

Position

Address

Telephone Number

Email

College details

Name of College

Ravensbourne College of Design and Communication

Name of Work Placement Administrator

Address: Walden Road, Chislehurst, BR7 5SN

Telephone Number

Email:

Description of placement

(brief description of placement, organisation/department and list key designated activities and tasks)

Conditions of placement

(Full time/part time, number of days at work, start and finish dates, times etc)

Dates of assessment submission

Report:

Placement Presentation:

Signatures of parties to the agreement

This document has been completed and agreed by the following

Student

Name

Signature

Date

Employer

Name

Signature

Date

Work Placement Administrator

Name

Signature

Date

Appendix 2 Student Feedback Form

Student Name

Company Name

Company Contact Name/Tel. No.

Start Date

Finish Date

Total Weeks

Please tick where appropriate.

What did the company specialise in?

Which areas were you directly involved in?

What particular skills did you learn, personal and technical?

Did you have someone to report to?

Regularly Occasionally No

Were you paid expenses?

Yes No Occasionally

Would you work for this company again?

Yes No

Would you recommend this placement to other students?

Definitely With conditions No

Comments

Thank you for your assistance in completing this form, it will help us and future students make informed decisions about work placements.

Template 24

Setting up work placements: A short guide to networking in the creative and cultural industries

This is a very short guide for staff from HEIs who want or need to set up work placement opportunities for their students in the Creative and Cultural Industries. It is primarily geared towards staff with no or limited contacts in these sectors.

- 1.** To get an overview of the sectors themselves and for up-to-date reports and other sources of information, it is useful to visit the DCMS website at <http://www.dcms.gov.uk>
- 2.** Find out which individuals, companies and/or organisations in the CCI that your department, school or institution already has relationships with. Explore how you might be able to utilise those existing connections.
- 3.** You can do online research at www.artscouncil.org.uk to find out more about the kinds of arts and cultural organisations that are regularly funded in your region. It is also worth calling your regional Arts Council England office to make contact with the officer responsible for developing links with HEIs. You can also subscribe to various online lists such as Arts Jobs.
- 4.** Umbrella bodies exist for some of the key arts sub-sectors eg Dance UK for the Dance Sector www.danceuk.org ITC for Independent Theatre www.itc-arts.org and VAGA for the Visual Arts and Galleries sectors www.vaga.co.uk . It is worth being aware of these and keeping abreast of information via their websites.
- 5.** You may also find it useful to make contact with the Arts or Culture division within your Local Authority as they too often directly fund arts organisations and will be able to suggest relevant people to talk with.
- 6.** Most regional development agencies in the UK (RDAs) support the creative and cultural industries. Often networking initiatives in these sectors are supported by the RDAs so it is worth finding out which organisation supports networking in the Creative Industries in your region and area and making direct contact etc.
- 7.** It is worth sending a direct email to companies or organisations that you are interested in having a conversation with regarding work placements. To save time and get directly to who you need to talk with, try to identify the most appropriate person either from their website or by directly calling the company or organisation.
- 8.** Remember that there are many small companies and organisations in the CCI. There are also many projects, for example, festivals that may take place once a year and not necessarily be based in an arts building or centre. These types of organisations can not only be very accommodating and supportive towards placements but can provide very valuable 'hands-on' and specific experience.
- 9.** Many CCI subsectors rely on new knowledge, innovative thinking and current research and, as such, are often keen to foster relationships with HEIs. Beyond work placements, think about other ways in which your institution might wish to support your chosen companies or organisations. If it's not your role to, for example, set up Collaborative Doctoral Awards, ensure you know who does and just generally try make sure the relationship has benefits for both parties.

Case studies: Host organisations

PHILPOTT Design Ltd

PHILPOTT offers work placement since January 2007 under two schemes: runners and apprenticeship. A runner is a short term, active and diverse role that involves shadowing the creative design team on a short location based project. We seek to match a student's vision with the tasks at hand so that they gain relevant experience and can be in close proximity to a relevant professional with view to learning through doing and through mentoring. An apprenticeship is more studio based, working on a series of projects with close supervision and training from the lead creative. We aim to provide a program that provides experience of different types of work from studio maintenance, design for print, through to moving image for screen.

How many people are employed in your organisation?

PHILPOTT has one employee and a network of associates and creative professionals, the recruitment plan will lead to up to three employees joining the company in 2008.

A brief description of your organisation

PHILPOTT is a creative agency producing inventive design solutions for arts and cultural organisations. We work with every organisation to develop their customer reach through quality graphic design in print and on screen.

How many work-placements do you offer per year?

So far we have offered nine placements

What might be the typical length of a placement?

From 3 days to 4 weeks

Do you work with any specific universities to support your work-placement activities?

- University of the Arts London, in particular: Central Saint Martins and LCC
- Kingston University
- One placement came via Glasgow School of Art (recent graduate)

Describe what kinds of activity a work-placement might be expected to undertake?

The work is three dimensional as well as computer based: the process involves diverse media including video, music, visual arts and live performance, therefore our placement activities can involve, under supervision: Painting, Sewing, Scanning, Sourcing materials, Research, Prop making, Running, Photocopying, Retouching images, Assisting a designer

What advice would you give to a student hoping to undertake a placement in your organisation?

Enthusiasm and a willingness to do different things as requested, with an ability to listen, ask questions and have impeccable time keeping.

What are the main benefits to your organisation of taking on work placements?

Enthusiastic trainees to be involved in small, highly creative projects, and also to meet emerging talent with view to building ongoing professional relationships beyond the placement.

What kinds of benefits do you offer your placements? (eg wages, travel costs, training etc)?

We like to offer per diems, travel expenses, mentoring and/or training with creative professionals. We also offer the potential of paid work with PHILPOTT or by referral to other organisations in our network of associates on subsequent projects.

What procedures do you have in place (ie letter of application and CV

or application form and/or interview, induction, diversity/disability monitoring, mentoring, feedback, monitoring/evaluation or report)?

Stage one: We request a CV, cover letter and two referees for an initial application

Stage two: 1st interview is by telephone regarding the role, training and their expectations

Stage three: 2nd interview face to face, or if it is for a very short placement, we go from phone interview to accepted placement.

Legal: We provide contracts by email and in paper.

Evaluation: There is a series of evaluations of expectations versus activities and experience gained during the placement, verbal and written.

Do you stay in contact with the student afterwards and, if so, how?

We encourage staying in touch by email as well as by inviting them to our regular events.

How does your organisation support students from diverse backgrounds or students who may have a disability?

PHILPOTT welcomes people from all walks of life regardless of disability, creed or any other form of diversity.

Case studies: Host organisations

The Circus Space

The Circus Space is an internationally regarded Circus School, offering the only BA in Circus Arts in the UK. We are affiliated to the Conservatoire of Dance and Drama through the degree and take a holistic approach to Circus training (drawing on other arts forms, Pilates and gymnastics to develop rounded creative artists). Our youth programme works with children and young people aged from 3 – 18 in a range of classes from recreational 'have a go' classes, to family learning, to intensive progressive training for young people who are serious about becoming circus artists in our flagship programme the London Youth Circus.

How many people are employed in your organisation?
Approx 25 full time and 100 part time teaching staff

How long has the organisation been offering placements?
We have established our placement programme 3 years ago, and have a formal structure, but the company has previously responded to demand and taken placements on an ad hoc basis since its conception.

How many work-placements do they offer per year?
We offer 3 youth programme assistant internships (one of which is for a Central School of Speech and Drama) – JD attached, 1 admin assistant internship and others as opportunities arise. These are for students aged 18+. These tend to last for three months. These roles are paid expenses (except the CSSD placement as this is directly part of their course)

We also offer a range of Teaching Apprentice – JD attached - roles for students on our degree course to develop teaching skills. This year we have 4 Teaching Apprentices in place. We piloted this last year with a three month placement, but this year we are trying out a year long placement. These are a paid role. For younger students (14 – 16) we run 2 x 2 week work experience placements over the year. These students work in lots of departments and cover a range of key skills that they could take into work immediately (i.e. box office/ front of house roles) as well as having an insight as to where this could take them in the long term through a meeting with our CE. We have just agreed to take a 3rd student on this sort of placement from Inspire, who refer children from schools in Hackney. We also work with Camden ITEC and are about to take a placement from who work with schools to refer pupils who are not suited to the school environment. They offer qualifications to the young people for work based education. We take one of these at a time. These placements range in length from 6 months to 2 years.

Do you work with any specific universities to support your work-placement activities?
Central School Speech and Drama

What advice would you give to a student hoping to undertake a placement in your organisation?
To come to interview with lot of energy and enthusiasm and ideally an idea about what they would like to get out of the experience. We like people who use their initiative and have a genuine passion for the role on offer (as apposed to people who are interested in becoming artists and see this as a foot in the door).

What procedures do you usually undertake (ie letter of application and cv or application form and/or interview, induction, diversity/disability monitoring, mentoring, feedback, monitoring/evaluation or report)?
We have an application procedure same as other job roles. Interested students need to complete an application form which includes diversity/ disability monitoring in advance and we will interview likely candidates.

The Youth Programme Manager acts as the placement supervisor so as interns have someone who is not their direct line manager to support them. We try to use this as a professionally development opportunity for staff here to gain line management experience. Each student meets with the placement supervisor at the beginning of the placement to set objectives. At the end of all our placements students have an exit interview where they are offered support and advise for the future and their final task is to write a report on their experiences.

Do you stay in contact with the student afterwards and, if so, how?
We didn't use to, but since the round table discussion I have started a database which has been great for advertising opportunities to them.

How does your organisation support students from diverse backgrounds or students who may have a disability?
We have an integrated policy where each individual is assessed on merit. Our work with Camden ITEC and INSPIRE demonstrates our support to young people from diverse backgrounds and we would priorities these students on the internship/ teaching apprentice roles. With regard disability, this situation has not yet arisen, but if it did we would do everything possible to support a disabled young who was passionate about working in the arts.

Case studies: Host organisations

London International Festival of Theatre (Lift)

Lift started out 25 years ago as the London International Festival of Theatre, bringing the best of international theatre to London and exploring the boundaries of what theatre can be. Offering a window on the world Lift grew a reputation as one of Europe's leading arts festivals and since 1981 has introduced theatre from over 60 countries to venues and unusual sites across London. From June 2008 we will be inviting the public to engage with The Lift, our new and iconic mobile venue offering a new experience of arts and culture.

How many people are employed in your organisation?
13.

How long has the organisation been offering work-placements?
Since 1997 – 10 years.

How many work-placements do they offer per year?
On average we recruit twice a year tied into events that we are delivering – each time we have approx 10 placements.

What might be the typical length of a placement?
3 days a week for 3 months. We are developing a 3 week placement scheme to begin in 2008.

Do you work with any specific universities to support your work-placement activities?
Goldsmiths – Applied Theatre MA, Cross Sectoral Community Arts MA, Performance Making MA, Arts Administration MA; CSSD, University of East London, Brunel, City University, Queen Mary College, University of London ...

Describe what kinds of activity a work-placement might be expected to undertake?
Administrative project management task – taking minutes, writing letters, creating documents for different audiences, managing a small budget, creating a schedule for a small event. Then additional project and department specific tasks such as updating the website or documenting a workshop with young people. Their role is always to assist the work paid staff in delivery so they would not deliver a workshop, for example, on their own.

What advice would you give to a student hoping to undertake a placement in your organisation?

To read the pack, visit the website and ask questions prior to application to get a sense of what they could be doing and therefore write an application that demonstrates your suitability to those roles – whether that is in skills already gained or in a desire to gain.

Too often the application is not considered enough and does not show enough thought and desire to do the work – it is passion combined with basic aptitude that wins the day in the end. We want someone who wants to learn and will try hard more than someone who already has all the experience.

What procedures do you usually undertake?

Application form with detachable Ethnic Minority Monitoring form; internal departmental shortlisting; group interviews; appointment; induction day with other placements and Lift staff; appraisal at the end; short report to be written by the placement. Placements will meet regularly once a week for lunch in order to network and form a support group for each other. Departmental heads will then attend one of these meetings to talk about their work and enable the placements to gain a holistic sense of the organisation.

Do you stay in contact with the student afterwards and, if so, how?

No, but have been creating a Facebook.com Lift Placement Alumni group in response to the meeting I attended with you. We will also send emails to update them on Lift plans and invite them to at least some social event in 2008 where Angharad Wynne-Jones, Lift Artistic Director would speak about Lift projects.

How does your organisation support students from diverse backgrounds or students who may have a disability?

The Lift offices are not physically accessible and we therefore we have had only one or two placements with a physical disability. We have not had placements with learning disabilities (other than dyslexia). We try and recruit placements from diverse background through the universities that we work with along with the voluntary and community groups that we have been building relationships with. We have however not been as successful as we would like. We are also aware that our placement scheme tends to recruit people of a certain social and economic background – ie not all undertake paid work to support themselves through university. Therefore we have been creating a shorter – 3 week – placement programme to engage more people from a wider range of economic backgrounds. We also hope the shorter scheme would be more suitable to colleges and therefore welcome a wider range of applicants.

Case studies: Higher education institutions

Ravensbourne College of Design and Communication by Libby Anson

Are work-placements a formal part of any of your department's courses?

Yes, they are mandatory for the Broadcast courses we run. They are also a formal part - but not necessarily mandatory for all other courses in both the Communication & Media and Design faculties

Are students responsible for setting up their own placements or does the department provide some structured support. If so, please describe?

Both. Where possible, the Employability Unit or Course Leaders broker placements. For Broadcast students, the majority of placements are brokered by the Employability team.

How long have work-placements been part of the students learning experience?

As a vocational (rather than research) College, we have been doing work placement orientated activities since the College became amalgamated in the '70s.

Typically, how many students go on work-placements per year?

We are a small college - around 1300 students - each year, across the College, around 500 students would go on placement per year.

What might be the typical length of a placement and what kinds of organisations do they tend to go to?

Most Communication & Media placements are 2/3 weeks in length. In design, placements can be anything between 2 and 5 months. They go to all kinds of organisations in the media, (television, film production, post-production, animation etc) fashion and design industry.

Do you work with any specific arts/cultural organisations on a regular basis to host work-placements?

Not specifically. The organisations with which we work are so varied. However, it is more often in the commercial sector.

Describe what kinds of activities your work-placement might typically undertake and how does this support their learning?

Too varied to mention here I'm afraid. However, a lot of Broadcast students typically do 'runner' type activities with production companies.

What kinds of support do you give your student before, during and, if appropriate, after their placements?

We give one to one support before, we make presentations, we keep in touch during the placement, we invite students who've done placements to speak to students who are about to after.

What formal procedures do you have in place (eg support for writing letters of application, CVs, application forms interview techniques, monitoring and evaluation procedures, duty of care statements, policies on issues such as payment, diversity and disability monitoring, duty of care, health and safety etc.)?

All of the above!

How does your department support students from diverse backgrounds or students who may have a disability.

We have Student Support services and generally operate according to Equal Opportunities policies as far as possible

Case studies: Higher education institutions

Norwich School of Art & Design FdA/BA Graphic Communication by Rodney Green (Wbl Co-ordinator)

Are work-placements a formal part of any of your department's courses?

Yes.

Are students responsible for setting up their own placements or does the department provide some structured support. If so, please describe?

FdA/BA Graphic Communication has its own work-based learning. Co-ordinator who prepares students from an industry perspective, producing creative CV, preparing portfolio, interview roll play, and supporting student at interview with proposed host, mentoring and visiting student while on placement and sharing reflection on learning out comes after placement. Host companies are mainly sourced and selected by WBL co-ordinator.

How long have work-placements been part of the students learning experience?

With WBL co-ordinator 4 years.

Typically, how many students go on work-placements per year?

60.

What might be the typical length of a placement and what kinds of organisations do they tend to go to?

2–6 weeks. Advertising, Design, Publishing, Printing, Web, TV, Video, Photography, and other creative services

Do you work with any specific arts/cultural organisations on a regular basis to host work-placements?

Varies, depends on students portfolio. We have a diverse data base of creative companies which because of the nature of the industry is always changing.

Describe what kinds of activities your work-placement might typically undertake and how does this support their learning?

Varies from company to company, company is selected around student's needs, positives or negatives, i.e. student with poor computer skills could be placed with company who can develop student's skills in a real work environment, or may be a student with good visualising skills could spend time in an advertising agency refining these skills. Each student and host is different and it's up to the WBL co-ordinator to broker a good match.

What formal procedures do you have in place?

All host companies are site visited by WBL co-ordinator, who introduces the work based learning programme to the host, they also carry out a H&S inspection and check companies liability insurance and confirm employers agreement. Host completes employers report with student after placement which includes feedback on placement period this report becomes part of students PDP. If student stays longer than agreed NSAD time, payment and terms should be agreed between employer and student.

How does your department support students from diverse backgrounds or students who may have a disability?

The NSAD has support staff.

Case studies: Higher education institutions

Professional Skills Department, Trinity College of Music

Are work placements a formal part of any of your department's courses?

Placement within a professional organisation or with a professional individual is a compulsory element for students completing Professional Skills projects. The first formal placement happens in the students' third year, although there is the option of participating in placements voluntarily for all BMus students of other years, for MMus students, and for students following a Flexible Programme of Study. Students on the PGCE course, which is run in partnership with the University of Greenwich, are also given placements in the Spring term.

Are students responsible for setting up their own placements or does the department provide some structured support? If so, please describe.

In the third year of their course, BMus students are allocated to projects with external placements that have been organised by the Professional Skills department. Students will have been prepared for these placements through seminars that run throughout their second year, and concurrently with the placements in their third year. The students are given the full support of the department as a matter of course, which is in regular contact with organisations/professional individuals with whom the students are working. The students also have regular sessions at which they discuss and address any problems with their tutor and their class. Fourth year and Masters students are expected to plan their own projects, some of which may involve setting up their own external placements. In this case, the department, though not responsible for the placement, offers its full support should it be needed by any student.

How long have work placements been part of the students learning experience?

The Professional Skills department have been working and placing students with various individuals, organisations, communities, schools and music centres since 2001 when it was awarded the HEROBAC Grant (Higher Education Reaches Out to Business and the Community). (This grant has been replaced by the Higher Education Innovation Fund, which is shared by Trinity Laban, and which helped fund one of our ongoing projects with the local community, 'Isle of Dogs Music'.)

Typically, how many students go on work placements each year?

Approximately 80–100 students go on external placements each year.

What might be the typical length of a placement, and what kind of organisations do students tend to go to?

Placements typically last between six weeks and three months, with weekly sessions during this time. PGCE students take part in a range of different placements over one term. Students will usually work with professional individuals, schools, music services, community centres, young offenders institutions, or orchestras/choirs.

Do you work with any specific arts/cultural organisations on a regular basis to host work placements?

Many of the projects that students are placed on are run by us; in this case, students will go into the local community with professional individuals such as workshop leaders, and aid them in their work. We also work generally with a number of London based orchestras, local Music Services, and with local partners such as the Maritime Museum in Greenwich and local schools.

Describe what kinds of activities your work placement might typically undertake, and how these support students' learning.

The Professional Skills department helps give students an insight into the life of a musician away from the concert platform, and helps them to explore and equip students for this role. Students are given a broader awareness of their own professional potential and the opportunities available to them, and an idea of what might be needed to follow any alternative route. Students, therefore, are given the opportunity to;

- Lead/assist workshops
- Take part in creative music making/composition
- Perform in a range of settings, such as local schools, community centres, young offenders groups, and elders groups
- Teach (instrumental/vocal teaching is an MMus elective. Teaching placements also support the PGCE course.)

Case studies: Higher education institutions

What kind of support do you give your student before, during and, if appropriate, after their placements?

Before their placements, students are given a briefing session with information and background on the project they will be taking part in; they will also discuss how the project links to the academic part of their course (depending on the project, additional training sessions may be delivered by the project leader). During the placement, the students are fully supported by the professional they are placed with, who will, for example, lead workshops with the students' assistance. Following the placement, there will be a debriefing session for the students, to discuss any problems or issues that may have arisen during the placement, or to address any questions the experience may have raised.

What formal procedures do you have in place?

The department seeks feedback from both the students and the professional participants in the projects in order to effectively monitor and evaluate the process. Students have access to a range of support including the Careers Service, which will assist in matters of applications, CVs, and interview technique, and which provides graduating students with a Leavers Pack to advise on their future path. Our Disability Officer provides complete support for any students of different ability. We have a comprehensive Health and Safety policy.

How does your department support students from diverse backgrounds, or students who may have a disability?

The Professional Skills department ensures equal access on all projects and placements for students from diverse backgrounds, or those who may have a disability. Trinity's Disability Officer and Student Support Services provide support for those students with a disability, or students who require any other support. We deliver projects that will suit a range of backgrounds, both because of the diverse area in which Trinity is located and to suit the range of backgrounds of the students. Projects cover a range of different genres, including jazz, chamber and choral music, and composition, and are based in various different centres, including schools, community centres or neither, to ensure that students have a chance to choose what suits their own taste and skills base.

Case studies: Higher education institutions

Cultural and Creative Industries, King's College London

Are work-placements a formal part of any of your department's courses?

Yes, all students taking MA Cultural and Creative Industries must undertake a work placement.

Are students responsible for setting up their own placements or does the department provide some structured support. If so, please describe?

There are three ways for students to find placements. 1) Around half of the students find their own placement, with guidance and support from the department re sources of information, ads forwarded from mailing lists, training in CV writing and interviews etc. 2) In formal partnership with arts and media organisations, the department also sets up typically 20-30 opportunities a year, and students may apply for these competitively. A placement will result only if a suitable candidate is found. 3) Department staff may place students directly, i.e. contacting a placement host with a specific student in mind, forwarding the student's CV etc. This tends to happen only when the student is looking for something relatively unusual which happens to match a contact that the department has, and/or when the student has failed for some time to find a suitable placement and requests extra help.

How long have work-placements been part of the students learning experience?

Work placements have been an integral part of the degree programme since it was set up in 2002.

Typically, how many students go on work-placements per year?

50.

What might be the typical length of a placement and what kinds of organisations do they tend to go to?

Placements are typically around 30 working days, either full-time over six weeks, or part-time over anything from eight weeks to thirty weeks (i.e. it could be a one-day-a-week placement over most of the year). Popular categories of host organisation include film distributors; film festivals; popular and classical music management, distribution and venues; museums and heritage organisations; public relations companies; visual arts organisations e.g. galleries; performing arts organisations; theatres; creative industries development and arts support organisations (especially in local government); and publishing companies (print and online).

Do you work with any specific arts/cultural organisations on a regular basis to host work-placements. If so, would you be prepared to tell us who?

Yes – here is a sample: Bridgeman Art Library, Clore Leadership Programme

Greater London Authority (Mayor's Commission for African and Asian Cultural Heritage), Camden Council Arts Services Department, Kensington and Chelsea Council Arts Services Department, Westminster Council Arts Services Department, British Film Institute, Paramount (film distribution), V&A Museum of Childhood, Barbican, British Council, Shakespeare's Globe, National Theatre, Royal Academy, Tate (marketing department).

Describe what kinds of activities your work-placement might typically undertake and how does this support their learning?

The intern's role could include the management of a project that helps the host organisation, such as an event or a piece of research; marketing the organisation or one or more of its events, products or activities; working on funding, sponsorship or development; helping to organise exhibitions, performances, publications, or education work; and general administrative or clerical work.

These activities support students' learning in two ways. Firstly, they gain a better understanding of how cultural organisations operate, how they are managed, the kinds of problems that arise in organisations and how these may be resolved, the skills that are required of staff, and how organisations may compete and/or cooperate with other organisations in the sector. Students are guided via seminars and course materials to see the work placement as an extension to taught courses – having studied cultural theory and history, and looked broadly at a range of different cultural sectors (e.g. museums, publishing), they can now study (via participation) one specific organisation in depth. Secondly, the work placement agreement specifies skills to be developed on the internship. These may include: Oral communication (including telephone); Written communication; Writing/editing for publication (e.g. web, promotional materials); Team working; Finance; Marketing; Public relations; Social networking; Research skills; Problem solving; Innovation (e.g. helping organisation to develop its services); Entrepreneurship; Personal initiative; Use of a second language; IT skills.

Case studies: Higher education institutions

What kinds of support do you give your student before, during and, if appropriate, after their placements?

Before the placement, students are given a series of seminars as follows:

1. General introduction (induction week). Covers the academic and practical goals of the internship programme; the benefits in terms of understanding, skills and experience; how the placement process works; examples of previous internships; mode of assessment; and presentations by former students.

2. A more detailed look at the internship programme's academic goals and potential learning outcomes; the academic criteria for the report and presentation; how to use

an internship to analyse an organisation; observation, data collection and analysis to be undertaken during internship; different types of internships and the responsibilities and

skills that can be developed; and what questions to ask during your internship.

3. Advice on seeking your own internship, using a variety of sources including personal contacts and social networking.

4. Advice on writing CVs and covering letters, and preparing for interviews.

5. Presentations by host organisations in partnership with King's College London.

They also receive a detailed internship handbook giving information and advice and making clear all the procedures for the programme. Each student is asked to attend at least one 20-minute consultation with the placement manager each semester. The placement manager reviews the student's progress in finding an internship, discusses available opportunities, and advises the student on searching strategies. Students may also contact the placement manager at any time for occasional advice, to answer questions about CVs, host organisations etc, and for help with CVs and letters of application. The placement manager must approve all placements, whether these are found by the student or arranged via the department. An Agreement form must be signed by student, host organisation and department, making clear the role, duration, skills to be developed etc.

Once placed, each student is allocated a visiting tutor, who provides support for the student and the host organisation, and visits the placement once. Finally, students are given detailed guidance on writing their internship report, and are offered a training session on giving presentations. (The module is assessed only via the report and presentation, not via the performance on the internship.)

What formal procedures do you have in place?

The Agreement mentioned above must specify the person within the host organisation who supervises (i.e. has a duty of care towards) the student. It must also specify what payment is offered, if any. A statement regarding the organisation's health and safety policies must be signed by the responsible person in that organisation. At the tutor's visit, the tutor assesses the placement in terms of how far it is achieving the goals agreed in the agreement. Any failings or problems are addressed at this meeting. At the end of the placement, the host organisation is asked to provide feedback on the success or otherwise of the placement, via a feedback form. The placement manager looks at all the feedback when revising policy and selecting placements for the following academic year.

How does your department support students from diverse backgrounds or students who may have a disability?

We have a large number of international students, who receive help in any cases where cultural differences or unfamiliarity with the UK's cultural sector and standard working practices may impinge on their ability to find and complete an internship. We also provide help as necessary to students with a disability, e.g. we might notify a host organisation that a student has dyslexia, and ensure via monitoring that allowance for this should be made for example where written tasks are given.

Case studies: Higher education institutions

MA Enterprise and Management for the Creative Arts, School of Creative Enterprise, London College of Communication, University of the Arts London

Are work-placements a formal part of any of your department's courses?

Yes, there is a work-related learning option (elective) and we also require students to carry out a mandatory management case study of an external creative organisation

Are students responsible for setting up their own placements or does the department provide some structured support. If so, please describe?

Students are responsible for finding and setting up their own work placements but we provide support in terms of taught sessions, a handout and one-to-one tutorials

How long have work-placements been part of the students learning experience?

Ten years

Typically, how many students go on work-placements per year?

At present about 50, but rising swiftly!

What might be the typical length of a placement and what kinds of organisations do they tend to go to?

Typical length of placement 3-4 weeks but some students do one or two days per week over an extended period.

Organisations include the great and glamorous e.g. Royal Opera House, London Design Festival, British Council to small voluntary organisations.

Do you work with any specific arts/cultural organisations on a regular basis to host work-placements.

No – we don't – every student is so different that it wouldn't be appropriate.

Describe what kinds of activities your work-placement might typically undertake and how does this support their learning?

Work placements are usually either project based – where the student will often identify or suggest the project – or work-shadowing. It supports their learning by offering the opportunity to set academic study alongside real-world practice.

What kinds of support do you give your student before, during and, if appropriate, after their placements?

As above – teaching, tutorials, assessment and feedback.

What formal procedures do you have in place (eg support for writing letters of application, CVs, application forms interview techniques, monitoring and evaluation procedures, duty of care statements, policies on issues such as payment, diversity and disability monitoring, duty of care, health and safety etc.)?

Very little of this – quite frankly it would be beyond our current level of resourcing and would militate against inclusion of W-R L in the curriculum.

How does your department support students from diverse backgrounds or students who may have a disability.

We have a strong tutorial structure (3 timetabled 1-to-1 sessions per term for each student – through this we are familiar with their personal needs and differences.

Case studies: Placement students

Name of student:

Catherine Gordon

Course and University:

BA Hons Drama, Applied Theatre & Education, The Central School of Speech and Drama

Name of Host Organisation:

The Circus Space, Youth Programme

Length of Placement:

January – April 2007 in the second year of my degree and Sundays since then.

Why did you wish to do a work-placement in this particular organisation?

I was interested in learning a new art form and seeing the different kinds of thing you can do with drama and how you can combine it with circus. I would like to work in a youth department when I graduate so I wanted specifically to work in that department. I found the people very friendly and welcoming. Everyone was very enthusiastic and I found this very inspiring from the beginning.

How did you find out about the opportunity?

I subscribe to the ArtsJobs mailing list where the job was posted.

Describe the activities you are undertaking/have undertaken through your work-experience?

Supporting circus teachers, especially balance and juggling, supporting theatre teachers, compiling registers & attendance info and medical info on computer systems, providing information for parents, making a map of youth circus in the UK, assisting in and running some seminars on circus related topics for the youth circus, assisting and running some theatre classes, participating in some circus classes/days, supporting the coordinator on the main day the young people come to the venue, conducting research into developing a website for the youth department, helping coordinate corporate events for adults and children and a parent's evening including coordinating information for circus tutors and a selection of short performances, meeting a range of different arts professionals working in all parts of the organisation, attending meetings with outside organisations, seeing lots of circus performances within the Circus Space and by outside companies

How did this feed into your course? What new skills have you learned? What new knowledge have you acquired?

I have got a better understanding of the kind of work that goes on in an education/youth department of an arts organisation, how different parts of an organisation work together, and practical experience across the range of activities that go on. It has been really valuable to see the ways the staff in the youth department work and learn from and model my own ideas on this, especially in the ways they work with young people and in how they work with outside organisations and other departments within the Circus Space. I have worked with lots of different young people in different contexts and have gained new understanding of the ways other teachers work and the way I work. I have learnt some new computer skills and learnt about creating professional documents, and also about conducting myself when working with young people and especially parents. I have learnt to juggle and have a basic understanding of other circus skills too. I have always been given the opportunity to bring in my experience of puppetry which I think is a rare and interesting opportunity to experiment. These are skills directly linked to my course, which is focused on the use of theatre with non-professionals with my own emphasis on working with young people, and will feed into my future career which I hope will be in working with young people and theatre.

Do you think you'll work in the sector in the future?

Definitely. The experiences I had at The Circus Space gave me lots of experience that has developed my own skills and ideas as practitioner and also inspired me to think I can achieve things in this sector too.

Would you recommend your placement experience to a fellow student?

I definitely would recommend this placement. I have had many work experience placements before and do lot of voluntary work and The Circus Space has definitely been the most valuable one for me.

Case studies: Placement students

Name of student:

Allegra Galvin

Course and University:

RADA, Graduate Certificate in Directing

Name of Host Organisation:

The Circus Space

Length of Placement:

3 Months

How did you find out about the opportunity?

Posted on Arts jobs Listings

Describe the activities you are undertaking/have undertaken through your work-experience?

Arts Administration, working across HR, Finance, Development and chief executive offices, Project development – watching rehearsals for a graduate show.

How did this feed into your course?

Supplied 'real world' skills that my course lacked.

What new skills have you learned?

Practical skills that have carried over into my current role – organizing hard and soft information, interface with employees and press, computer skills.

What new knowledge have you acquired?

Better understanding of artistic production in terms of the 'organisation' that surrounds and supports it. A more developed interest in the cross-over between theatre and circus.

Do you think you'll work in the sector in the future?

I now work as Assistant to the Artistic Director at the Battersea Arts Centre. My work at The Circus Space was invaluable training for the practical elements of the job. Without it I would have come to the application with a lot of passion but no hard evidence of my ability to fulfil an administratively demanding role. It gave me something solid to stand on.

Would you recommend your placement experience to a fellow student?

Absolutely. I had to fight the fear of getting stuck in an Admin role – but once I started I realised that it is not just about learning mail merge, it is about life skills.

Name of student:

Amy Cohen

Course and University:

Theatre Arts Management, Ithaca College, USA

Name of Host Organisation:

The Circus Space

Length of Placement:

4 months

Why did you wish to do a work-placement in this particular organisation?

I wanted to work at a well organized circus arts institution that could show me many aspects of the field.

How did you find out about the opportunity?

On the internet

Describe the activities you are undertaking/have undertaken through your work-experience?

Researching, compiling, interacting with circus artists, putting together a news letter, training in circus arts, teaching young people, observing the way the organization is run, etc.

How did this feed into your course?

Very well, I learned a lot about the structure of the organization, how things function, the history and how everything has come to evolve, the way the government and funding interact with the organisation. It was amazing to see all of this especially because in America we do not have the type of government arts support that the UK has.

What new skills have you learned?

New computer skills, communications skills, organizational skills, how to adapt to the jargon and differences between the language: American English and English in the UK.

What new knowledge have you acquired?

A new awareness of how certain aspects of running a business are different between the UK and the US, extensive knowledge about the circus arts scene and community in the UK, the types of opportunities there are for circus artists and people interested in a field in circus in the UK in contrast to other parts of the world, knowledge about funding and structure of the organization. It's endless!

Do you think you'll work in the sector in the future?

Yes, I am now completely inspired.

Case studies: Placement students

Name of student:

Sinem Altindal

Course and University:

Drama and Theatre Studies at Middlesex University

Name of Host Organisation:

The Circus Space

Length of Placement:

3 Months

Why did you wish to do a work-placement in this particular organisation?

To learn how a successful arts organisation overcomes funding boundaries in the UK and strives in developing a popular European art form of circus performance

How did you find out about the opportunity?

Via Art Jobs mailing list

Describe the activities you are undertaking/have undertaken through your work-experience?

Arranging corporate events, general office administration, minuting internal and external meetings, providing PA/administrative support for the senior management team, maintaining personnel records, monitoring holidays and sickness. I also developed and managed systems for organising data (both paper and electronic), assisted Youth Productions, uploaded information and job adverts on the intranet and The Circus Space website using Dreamweaver.

How did this feed into your course?

Provided a first hand insight into the structure of a modern arts organisation as previously studied.

What new skills have you learned?

Arts Administrative skills

What new knowledge have you acquired?

Knowledge of how an arts organisation operates

Do you think you'll work in the sector in the future?

Yes

Would you recommend your placement experience to a fellow student?

Yes

Name of student:

Ines Tercio Guimaraes

Course and University:

MA Arts Criticism and Management, City University

Name of Host Organisation:

Lift (London International Festival of Theatre)

Length of Placement:

My placement was initially a 3-month placement, but I extended it after the initial deadline so it turned out to be about 6 months long

Why did you wish to do a work-placement in this particular organisation?

I had done some work-experience for a theatre festival in Portugal and was eager to find out the differences and similarities between festivals here and in Portugal. I had also heard about Lift's reputation as a leading international festival and was interested in their community focus.

How did you find out about the opportunity?

I found out about the opportunity through Arts jobs.

Describe the activities you are undertaking/have undertaken through your work-experience?

I started as a personal assistant to the Learning Director helping with arranging meetings, sorting out emails and mail outs. I soon started helping out in the delivery and preparation of the creative workshops – a 3-month consultation process with communities across east London around Lift's new vision, The Lift (a portable and flexible meeting space). In the second stage of my placement I was in charge of recruiting volunteers for Lift's participatory event Eat London.

Case studies: Placement students

How did this feed into your course?

This placement helped me see/experience in practice all the issues that I was studying in my course. The experience also gave me various inspiration sources/ ideas when having to undertake independent research in my MA course. A lot of the key issues in the Arts Criticism and Management area at the moment move around issues such as interculturalism, artistic exchange, the fear of globalisation and the impact of postmodernism. Interestingly enough all these themes are key to every activity that the Lift does so it was quite nice to see and help an arts organisation tackle such important matters. I also felt it was important to have that theoretical background knowledge in order to better understand Lift's activities and projects. So I would say that it ended up being a give and gain experience where my studies were enriched from my experience at Lift and vice versa.

What new skills have you learned?

I have gained confidence and experience in organizing workshops and community related events. I also learnt how to work individually and independently and as part of a team. I think this placement also helped me to know when to take my own initiative and when to listen to others. I feel this experience has given me a broad insight into arts education in London, the UK and the World. I think I learnt how to become more tolerant and flexible with people and feel I became a better communicator in the general sense.

What new knowledge have you acquired?

Being a foreigner in London, I acquired a more precise and diversified vision of London and its demographics. I also learnt more about the education system in the UK. Because Lift has an international focus, I learnt a lot about other cultures' traditions and rites and was happy to find out that we all share similar concerns and passions.

Do you think you'll work the sector in the future?

Yes, for sure.

Would you recommend your placement experience to a fellow student?

Yes, I really think it is useful to combine theoretical studies with hands-on experience.

Name of student:

Jennifer Raven

Course title and University:

MMus, Trinity College of Music.

Name of Host Organisation:

Raising the Roof APT Art Gallery, Deptford

Length of Placement:

29th September – 2nd November 2007

Why did you wish to do a work-placement in this particular organisation?

- To gain practical experience of workshop leading under the supervision of professional creative educators.
- To develop my musicianship and to explore new ways of communicating through music.
- To use my training to take music into different environments and to engage a different audience.

How did you find out about the opportunity?

Through Trinity's Professional Skills Projects which we were able to apply for at the beginning of the academic year.

Describe the activities you are undertaking/have undertaken through your work-experience?

We worked as a team of three students with a project leader and film maker. The brief was to explore the story of HMS Bounty through music with Year 5 children at a local school. As we were working in conjunction with APT Gallery we took the children there to look at artists' interpretations of the story. At this stage we also discussed the events that occurred on the Bounty's voyage and planned how we could describe these events using song and collaborative composition. The following sessions were in St Stephen's School and each began with warm-up games taken by us or the project leader. We would then teach the children a song or we would divide into smaller groups to develop compositions based on a chapter of the story. At the final session in the school the children were recorded and filmed singing the songs and playing their compositions. The project culminated in a performance of the film in the art gallery over which we (the team of workshop leaders) improvised. The film maker had also produced a documentary which was screened before each performance of the film and music.

Case studies: Placement students

How did this feed into your course?

One of my electives is a module called The Creative Educator which is essentially an opportunity to train as a workshop leader. We have explored warm-up games, collaborative composition, and how creative education is used in a variety of settings. The Bounty has given me the opportunity to put the skills we have learnt into practice in a real setting and gain confidence leading a group for warm-up games, song learning, improvisation and composition.

What new skills have you learned?

- One of the most important things I learnt was how to use reflective practice when leading a group. For example, if the group responds slowly to a warm-up game it is essential to adjust your plan to explain it to them differently or alter the task. If they respond with more ease than expected then it is important to have variations on the game and extra ideas to maintain the energy and momentum.

- I learnt how to structure and deliver collaborative composition. In this case we used pitch sets for the children to use as the basis for improvisation.
- I learnt how to clearly direct a group of children using specific hand signals.
- I learnt many new skills for improvisation including improvising over recorded sound and film; structuring improvisation; using pitch sets to create and develop riffs and solos.

What new knowledge have you acquired?

- I learnt that you can motivate and inspire people who have very little musical technique through work such as this. It quickly becomes clear that everyone has an instinctive musical sense.
- I have a far greater knowledge of workshop content such as, ideas for warm-up games; using pitch sets to represent a mood or setting; songs that are suitable for Year 5 children.
- I now have a greater knowledge of cross-media projects, specifically how to use music in conjunction with paintings, sculpture and film.

Do you think you'll work in the sector in the future?

I am working on two more Trinity organised projects in 2008 and am certainly aiming to continue creative education once I have completed the MMus.

Would you recommend your placement experience to a fellow student?

I would definitely recommend that any student would benefit from participating in outreach work and community music. It is particularly beneficial for students wanting to develop their musicianship and communication in new and exciting ways. Delivering a project such as The Bounty is a rewarding way to put musical skill and passion into practice as it powerfully engages so many people.

Case studies: Placement students

Name of student:

Eleni Papanikolaou

Course and University:

King's College London, MA in Cultural and Creative Industries

Name of Host Organisation:

Greater London Authority (GLA), the Mayor's Commission on African and Asian Heritage

Length of Placement:

2 and a half months

Why did you wish to do a work-placement in this particular organisation?

1) Large organisation implementing cultural policies; 2) in favor of cultural diversity; 3) different than anything that I have done before; 4) given the chance to be provided with an overall view of London's multicultural framework.

How did you find out about the opportunity?

From Dr. Ralph Parfect, Programme Manager

Describe the activities you are undertaking/have undertaken through your work-experience?

1) Day-to-day work; 2) helping with organising meetings, conferences; 3) attending events, seminars; 4) developing the Commission's website.

How did this feed into your course?

I have decided to write my dissertation on cultural diversity

What new skills have you learned?

1) Cooperating effectively with people from various cultural backgrounds; 2) working fast and under pressure; 3) communicating with different parts of the organisation and trying to achieve the best result possible.

Do you think you'll work in the sector in the future?

I hope to.

Would you recommend your placement experience to a fellow student?

Yes, I would if someone is interested in the implementation of cultural policies. References

References

- Arts Council England** (2005) *Children, Young People and the Arts: London Regional Strategy*, www.artscouncil.org.uk
- Davies, M.** (2007) *The Tomorrow People: Entry to the museum workforce*. Report to the Museums Association and the University of East Anglia.
- Duignan, J.** (2002) Undergraduate work placement and academic performance: Failing by doing, *HERDSA*, 214-221.
- Finegold, D.** and **Soskice, D.** (1988) The Failure of Training in Britain: Analysis and Prescription, *Oxford Review of Economic Policy*, 1988; 4: 21-53.
- Hutton, W.** (2006) *Creative Apprenticeship, Creative and Cultural Skills* (a report), www.ccskills.org.uk
- Lambert Review of Business-University Collaboration** (2003) *Lambert Review of Business-University Collaboration: Final Report*, HMSO, Norwich.
- Westhead, P.; Storey, D. J.** and **Martin, F.** (2001) Outcomes reported by students who participated in the 1994 Shell Technology Enterprise Programme, *Entrepreneurship & Regional Development*, 13 (2): 163 – 185.
- Wolf, A.** (2002) *Does Education Matter? Myths about Education and Economic Growth*, London: Penguin.

Further reading

- Ashworth, P.** and **Saxton, J.** (1992) *Managing Work Experience*, Routledge: London.
- Barthorpe, S.** and **Hall, M.** (2000) A Collaborative Approach to Placement Preparation and Career Planning for University Students: a case study, *Journal of Vocational Education and Training*, 52 (2): 165-175.
- Beard, S.; Coll, R. K.** and **Harris, J.** (2001) Student and Employer Reflections of an International Science and Technology Work Placement, *Asia-Pacific Journal of Cooperative Education*, 2 (1), 6-10.
- Blankfield S.** (2001) Think, problematic and costly? The dyslexic student on work placement, *SKILL Journal*, 70, 23-26 July.
- British Council** (2006) <http://www.britishcouncil.org/arts-creative-industries-definition.htm>
- Cahill, H.** (1996) A qualitative analysis of student nurses' experiences of mentorship, *Journal of Advanced Nursing*, 24: 791-799.
- CCS** Consultation Paper (2006) Working with Partners in the English Regions, www.ccskills.org.uk
- Coll, R. K.** and **Eames, R.** (2003) The role of the placement coordinator: an alternative model, *Asia-Pacific Journal of Cooperative Education*, 1 (1): 9-14.
- Cope, P.; Cuthbertson, P.** and **Stoddart, B.** (2000) Situated learning in the practice placement, *Journal of Advanced Nursing*, 31 (4): 850-856.
- Crebert, G.; M. Bates; B. Bell; C.-J. Patrick; V. Cragnolini** (2004) Developing generic skills at university, during work placement and in employment: graduates' perceptions, *Higher Education Research and Development*, 23 (2):147-165.
- Department for Culture, Media and Sport** (2006) http://www.culture.gov.uk/creative_industries/
- Drennan, J.** (2002) An evaluation of the role of the Clinical Placement Coordinator in student nurse support in the clinical area, *Journal of Advanced Nursing*, 40 (4): 475-483
- Drever, E.** and **Cope, P.** (1999) Students' Use of Theory in an Initial Teacher Education Programme, *Journal of Education for Teaching: International Research and Pedagogy*, 2 (July): 97-109.
- Gammie, E.; Gammie, B.** and **Duncan, F.** (2002) Operating a distance learning module within an undergraduate work placement: some reflections, *Education and Training*, 44 (1): 11-22.
- Hall, T.** (2006) An Employer's Perspective, *Britain's Creativity Challenge* (edited by C. Leadbeater), (a report), www.ccskills.org.uk
- Hall, T.** and **Bewick, T.** (2006) *Skills for Creativity*, (a strategic plan 2005-2010), www.ccskills.org.uk
- Hall, L.; Harris, J.; Bakewell, C.** and **Graham, P.** (2000) Supporting placement based learning using networked technologies,

The International Journal of Educational Management, 14 (4): 175-179.

Hislop, S.; Inglis, B.; Cope, P.; Stoddart, B. and McIntosh, C. (1996) Situating theory in practice: student views of theory-practice in Project 2000 nursing programmes. *Journal of Advanced Nursing*, 23 (1):171-7.

Huntington, S.; Stephen, J. and Oldfield, B.M. (1999) Formal assessment of student placement within a retail sandwich degree, *Industrial and Commercial Training*, 31 (3): 10-11.

Jowell, T. (2006) Tessa Jowell's speech at Bloomberg - 14th March <http://www.cep.culture.gov.uk/index.cfm?fuseaction=main.viewBlogEntry&intMTEEntryID=2909>

Kelley-Patterson, D. and George, C. (2001) Securing graduate commitment: an exploration of the comparative expectations of placement students, graduate recruits and human resource managers within the hospitality, leisure and tourism industries, *Hospitality Management* 20: 311–323.

Leslie, D. (1994) TQM and Student Work Experience (SWE), *Quality Assurance in Education*, 2 (3): 26-32.

Maidment, J. (2003) Problems experienced by students on field placement: using research findings to inform curriculum design and content, *Australian Social Work*, 56 (1): 50 – 60.

Majewski, S.; Mayo, R.; Mokrosz, A. and Gorski, M. (2000) Integrated Project System and Supervised Industrial Placement – Essential Cores of Civil Engineering Education, paper presented at the *ICEE Conference*, Taiwan.

Mandilaras, A. (2004) Industrial Placement and Degree Performance: Evidence from a British Higher Institution, *International Review of Education Economics*, 2004.

Maurana, C. A.; Beck, B.; Beversdorf, S. J. and Newton, G. L. (2000) Moving from medical student placement to a community-academic partnership with a rural community. *Journal of Rural Health*. 16(4):371-9.

McMahon, U. and Quinn, U. (1995) Maximizing the hospitality management student work placement experience: a case study, *Education and Training*, 37, (4): 13-17.

Misko, J. (1998) *School Students in Workplaces: What Are the Benefits?* Report for the National Centre for Vocational Education Research, Australia.

Morgan, A and Turner, D. (2000) Adding Value to the Work Placement: working towards a professional qualification in an undergraduate degree programme, *Education and Training*, 42 (8): 453-460.

Mulraney, J. and Turner, P. (2001) Learning from small enterprise structured work placement, *Small Enterprise Workplace Learning – Links to School Vocational Education*, NCVER, Australia.

NCWE (The National Council of Work Experience) (2006) http://www.work-experience.org/cms/ShowPage/Home_page/Students/About_work_experience/plleaLdeeX

Neill, N.T. and Mulholland, G. E. (2003) Student placement - structure, skills and e-support, *Education and Training*, 45 (2): 89-99.

Neill, A. N.; Mulholland, G. A.; Ross, A. V. and Leckey, A. J. (2004) The influence of part-time work on student placement, *Journal of Further and Higher Education*, 28 (2): 123 – 137.

Newton, A. and Smith, L. N. (1998) Practice placement supervision: the role of the personal tutor. *Nurse Education Today*. 18 (6): 496-504.

Nolan C. A. (1998) Learning on clinical placement: the experience of six Australian student nurses, *Nurse Education Today*, 18(8): 622-9.

Nolan, P. W. and Chung, M. C. (1999) Nursing students' perceptions of their first mental health placement, *Nurse Education Today*, 19: 122-128.

Richardson S. and Blakeney C. (1998) The undergraduate placement system: an empirical study, *Accounting Education*, 7 (2): 101-121.

Samway, K. D. and McKeon, D. (1999) *Myths and Realities: Best Practices for Language Minority Students*, Portsmouth, NH: Heinemann

Saxton, J. and Ashworth, P. (1990) The Workplace Supervision of Sandwich Degree Placement Students. *Management Education and Development*, 21 (2): 133-49.

Schaafsma, H. (1996) Back to the real world: work placements revisited, *Education and Training*, 38 (1): 5-13.

Shen, J. and Herr, E. L. (2004) Career Placement Concerns of International Graduate Students: A Qualitative Study, *Journal of Career Development*, 31 (1):15-29.

Skill (National Bureau of Students with Disabilities) (2006) <http://www.skill.org.uk/index.asp>

Smith, S.; Edwards, H.; Courtney, M. and Finlayson, K. (2001) Factors influencing student nurses in their choice of a rural clinical placement site. *Rural and Remote Health*, Retrieved from <http://rrh.deakin.edu.au>

UNESCO (2006) http://portal.unesco.org/culture/en/ev.php-URL_ID=18668&URL_DO=DO_TOPIC&URL_SECTION=201.html

Uzzell, D. L. (1986) The Professional Placement for Students: Some Theoretical Considerations, *Oxford Review of Education*, 12 (1): 67-75

London Centre for Arts and Cultural Enterprise
2nd Floor, South Building
Somerset House
Strand London WC2R 1LA
Tel 020 7420 9444
info@lcace.org.uk
www.lcace.org.uk