



School of Business and Management

Centre for Research in Equality and Diversity

Scoping Report:

**Scoping of London Based Higher Education Institute Work
Placement Practices within the Creative and Cultural Industries**

London Centre for Arts and Cultural Enterprise (LCACE)

Research Team:

Mustafa Özbilgin, Queen Mary, University of London

Ahu Tatli, Queen Mary, University of London

Institution: Centre for Research on Equality and Diversity, School of Business and Management, Queen Mary, University of London

Contact details:

Dr Mustafa Özbilgin

Centre for Research in Equality and Diversity,
School of Business and Management,
Queen Mary, University of London,
Mile End Road, E1 4NS, London, England.

Telephone: 02078827014 (direct line)/07967105959 (mobile)

Email: m.ozbilgin@qmul.ac.uk

TABLE OF CONTENTS

EXECUTIVE SUMMARY AND POLICY RECOMMENDATIONS	3
INTRODUCTION AND OVERVIEW.....	7
RESEARCH METHODOLOGY.....	7
STRUCTURE OF THE REPORT	12
LITERATURE REVIEW: WORK PLACEMENT PRACTICES WITHIN THE CREATIVE AND CULTURAL INDUSTRIES	13
DEFINING WORK PLACEMENTS	13
DEFINING THE CREATIVE AND CULTURAL INDUSTRIES	14
WHAT ARE THE DRIVERS FOR UNIVERSITY-INDUSTRY COLLABORATION IN TRAINING AND WORK?	17
WHAT IS THE ROLE OF THE STATE IN THE CREATIVE AND CULTURAL INDUSTRIES?	20
WHAT ARE THE LIKELY PROBLEMS ASSOCIATED WITH WORK PLACEMENTS?	21
WHAT ARE THE ISSUES OF EQUALITY AND DIVERSITY IN WORK PLACEMENTS?	22
WHAT MAKES A SUCCESSFUL WORK PLACEMENT?.....	23
CONCLUSIONS	30
WORK PLACEMENT PRACTICE WITHIN THE CREATIVE AND CULTURAL INDUSTRIES IN LONDON BASED HEIS: ANALYSIS OF THE STUDY FINDINGS.....	31
WORK PLACEMENT MODELS AND PRACTICES OF THE LONDON BASED HEIS.....	31
MODELS AND PRACTICES OF WORK PLACEMENT IN HOST INSTITUTIONS	35
STUDENTS' PERCEPTIONS OF WORK PLACEMENT PRACTICES	39
CONCLUSIONS AND RECOMMENDATIONS	44
REFERENCES	49
APPENDIX 1: INTERVIEW SCHEDULE – HIGHER EDUCATION INSTITUTIONS	52
APPENDIX 2: INTERVIEW SCHEDULE – HOST INSTITUTIONS.....	55
APPENDIX 3: INTERVIEW SCHEDULE – STUDENTS	58
APPENDIX 4: STATE OF THE CREATIVE AND CULTURAL INDUSTRIES IN THE UK (FROM CCS CONSULTATION PAPER 2006).....	61

EXECUTIVE SUMMARY AND POLICY RECOMMENDATIONS

Research Aim:

The project reported here provides a scoping study of London Based Higher Education Institutions' (HEIs) Work Placement Practices within the Creative and Cultural Industries. The project was commissioned by the London Centre for Arts and Cultural Enterprise (LCACE), with the funding of the Arts Council England.

Methodology:

The work was conducted in three phases which were designed to meet the objectives set out in the LCACE tender. Accordingly, the study involved a literature review; a field study which scoped the range of work placement practices utilised by the HEIs in London, case studies of various models and assessment of work placement practices; and analysis of the documentary and field study data. We have conducted interviews with 11 participants in 10 HEIs, 10 students, and five respondents in four host organisations. This report presents the findings of this field study in the context of the current developments in the field.

Findings:

1. Literature Review

- Successful planning and delivery of work placements require multi-party and multi-faceted approaches.
- Work placements must be designed with a recognition of labour market dynamics, social and economic circumstances, unique institutional arrangements and requirements in both universities and host institutions, as well as the particular conditions, expectations and career ambitions of students who take up these work placements.
- A well planned multi-party involvement in design, delivery, monitoring and revaluation and redesign activities is a key requirement for a successful work placement process.

The project had the following significant findings:

2. Work Placement Models and Practices of the London based HEIs

- In all of the HEIs with formal placement programmes, work placement was a part of students' postgraduate studies at postgraduate diploma or MA level. Only three of the participating HEIs had formal work placement programme for their undergraduate students.

- All participant HEIs kept lists of host organisations which is then made available to the students.
- They actively seek work placement offers from their alumni.
- Module tutors and work placement administrators exploited their personal contacts to widen their pool of host organisation.
- Work placement opportunities were communicated to the students by distributing the list of host organisations through e-mail and school website.
- The level of involvement and support by the tutors and placement administrators to the students during the search for and application to a work placement position varied extensively.
- In terms of formal structures of advice and guidance, only five of the participating HEIs provided their students with handbooks or guidelines and only two of them had formal documents that they sent out to the host organisations.
- Structured and formal evaluation mechanisms regarding the impacts and success of the work placement were available in only three HEIs.
- Evaluation of the work placement was largely based on students' feedback in terms of their placement reports and diaries. Feedback received from the students and assessment of their work placement performance were insufficiently detailed.
- None of the HEIs did monitor their work placement model in terms of its impact on the students' future employability.
- The impact of work placement on the level of satisfaction of students from different demographic backgrounds was not monitored by the HEIs.
- The issues of equality and diversity were not high on the agenda of the participant HEIs within the scope of work placement practices.

3. Models and Practices of Work Placement in Host Institutions

- Only one of the host institutions had a clear set of guidelines for placement experience with a clear job description, an induction programme, and monitoring and appraisal structure.
- Trust between host and students is an aspect of work placement, absence of which is considered a serious barrier to successful work placement experience. All respondents argued that realistic expectations by students are key to the success of work placement. However, only two of the organisations mentioned the importance of reasonable expectations by the host institution.
- One of the problems that appear to be common across the industry is the treatment of placement students as free or cheap labour.
- Treatment of students as 'free resources', in a city like London where living costs are prohibitive, clearly breaches any trust that may be built between the host and the students.
- Host institutions in our study failed to identify any meaningful relationships with higher education institutions in supervision and mentoring of placement students.

- The attitude of the host institution seems to be the most important factor in delivery of effective placement programmes.
- Similar to higher education institutions in our study, the host organisations do not sufficiently attend to diversity and equality issues in work placements.
- One of the strands of equality and diversity that is problematic in placements is age. Three out of four of the host institutions said that they prefer to recruit experienced and mature students for their work placement programmes.
- The issue of disability was not discussed by any of the host institutions.
- Religious belief is also not considered by host institutions to be of relevance as an issue of equality and diversity.
- All host institutions suggested that sexual orientation of students would not disadvantage their prospects for securing a placement. Indeed, it is possible to identify a unique gay male advantage in the sector, which is highly female dominated.

4. Students' Perceptions of Work Placement Practices

- Students' applications for work placements generally involved sending a CV to the host organisation and sometimes writing a proposal about the project that they would like to undertake during their placement.
- The role of the student within the host organisations in all of the cases involved some low level administrative work.
- In the case of some students, the job placement role did not go beyond these low level administrative tasks, whereas in other cases students carried out a specific project and they were involved in decision making and took higher levels of responsibility.
- Students whose placement roles were more or less limited to low level administrative tasks were unsatisfied with their work placement experience.
- The students who took higher levels of responsibility, who were situated in a clearly defined project roles and were given a part in the decision making process in the host organisation, displayed higher levels of satisfaction regarding work placement practice.
- All students expected that they would gain new skills, enhance their knowledge of world of work and creative and cultural industries, as well as establish contacts and networks in the industry which would be helpful for them later in their career.
- The students who rated their work placement experience poor generally argued that they were ill-prepared for the placement due to lack of guidance and support from their HEIs.
- All of the students argued that the way the work placement is managed by the host institutions is crucial for the success of work placement.

- All students were concerned about the financial difficulties around doing unpaid work placement.
- Age and lack of experience are noted as important barriers for younger students.
- Potential race and class bias in work placements were also identified.

Recommendations:

- The HEIs should sustain and strengthen their provision for supporting students throughout their work placements
- The HEIs should provide both students and host organisations with formal structures of advice and guidance
- The HEIs should evaluate and monitor the impacts and success of the work placement through structured and formal mechanisms which should be based on feedback from students and host institutions.
- The issues of equality and diversity monitoring activities should be integrated in the process of work placement design in the HEIs.
- A formal and meaningful relationship should be established between the higher education institutions and the host institutions in supervision and mentoring of placement students.
- Host institutions should be encouraged to provide a clear set of guidelines for work placement and to play a positive role in effective operation of placement programmes by supporting the students' personal and professional development.
- Placement students should not be treated as free or cheap labour.
- The host organisations should also attend to diversity and equality issues in work placements through an effective monitoring system.
- The students should be well prepared for the placement through continuous guidance and support from their HEIs.
- Students should be encouraged to write project proposals outlining their expectations and plans for the project. The role of the student within the host organisations should be specified as clearly as possible.
- Students should be encouraged gain new skills, enhance their knowledge of world of work and creative and cultural industries, as well as establish contacts and networks in the industry which would be helpful for them later in their career.
- A formal mechanism should be introduced in order to ensure adequate health and safety condition and to protect students against all forms of exploitation, bias and discrimination in the workplace.

INTRODUCTION AND OVERVIEW

This report presents the findings of a scoping study of London Based Higher Education Organisations' Work Placement Practices within the Creative and Cultural Industries. The project was commissioned by the London Centre for Arts and Cultural Enterprise (LCACE), with the funding of the Arts Council England. Within that framework, this research project involved documentary reviews and interviews with representatives from higher education institutions and organisations in the creative and cultural industry as well as students who are undertaking their placement projects through these higher education institutions and in the firms. The report includes a literature review, a description of methods employed in the study, and our key findings from the scoping study.

RESEARCH METHODOLOGY

The work was conducted in three phases. The method that was followed in each stage has been designed to meet the objectives set out in the LCACE tender.

A steering committee was set up to discuss the development of the project at the outset of the field research. The membership of this committee was drawn from the LCACE partners. The steering committee supported and offered advice on the project.

Stage One

First stage of the project aimed to realise the third objective stated in the tender:

- To carry out a literature survey of relevant recent research into work based placements including good practice.

The work in this first stage involved a systematic review of the relevant academic and practitioner literature on work placement in general and work placement practices within the creative and cultural industries in particular in order to situate

the practice of work placement within the creative and cultural industries in the London based Higher Education Institutions (HEIs). The systematic literature review was drawn on academic and practitioners sources as well as publications produced by relevant Government departments. For this phase, we used the research libraries across the University of London.

Stage Two

The second stage of the project targeted to realise the other three aims stated in the project tender:

- scope the range of work placement practices utilised by HEIs in London,
- Identify and provide case studies of the different models used
- Identify effective models of evaluation for work placement practices

This stage involved a detailed exploration of the work placement practice in creative and cultural industries in London. At this stage the investigation was informed by four sources: (i) the existing documentation (institutional documents and grey literature collected from the HEIs participating in the project as well as from the host institutions) on work placement practices and models, (ii) interviews with the persons who are responsible for the work placement exercise in the Arts and Humanities Departments in their institutions, and (iii) interviews with Arts and Humanities students who have an experience of work placement, (iv) interviews with London based host institutions which offer work placements.

Firstly, documentation collected that were made available by the HEIs was reviewed to scope different models of work placement utilised by the HEIs. This documentation included guidelines and handbooks for students and host institutions, work placement handbooks for students and course module outlines. In addition documentary evidence collected from the host organisations that offer work placement were reviewed.

Secondly, telephone interviews were conducted with the key persons who are responsible for the work placement in their organisation to further identify the models of work placement, to investigate the way in which the effectiveness of these models are evaluated by the institutions. In addition to seven LCACE partners (Birkbeck University of London; City University; the Courtauld Institute; Goldsmiths College, University of London; King's College London; Queen Mary, University of London; and Royal Holloway, University of London), we contacted 13 other London based HEIs with art and humanities departments to request interviews. Research access was granted by 10 of those 20 HEIs. In total, 11 interviews were conducted. In line with tender specifications LCACE partners were directly included in the study. The selection criteria for the other HEIs was (i) representation of different institutional configurations such as old and new university sector institutions and ones with and without dedicated placement facilities for cultural industries, and (ii) high level of representation of students from BME backgrounds since we aimed to reach to a sample which is capable of investigating the work placement experiences of students from BME backgrounds.

Throughout the interviews, we used a semi-structured schedule which was constructed subsequent to the systematic literature review in the first stage of the project and revised in line with the suggestions of the steering committee (see Appendix 1). During the interviews with the HEIs we aimed to address the following issues:

- range of work placement practices in the institution;
- the communication with the host organisation;
- the process of matching the students with the host organisation;
- good practices/examples of work placement;
- models of evaluation for work placement practices;
- opinions about the impact of work placement on host organisations;
- mechanisms of feedback from the host organisations;
- opinions about the impact of work placement on students;
- mechanisms of feedback from the students;
- barriers to successful placements;

- opinions about the impact of work placement practices on the collaboration and knowledge transfer between HEI and the arts and cultural industries
- opinions on the impact on students' demographic background on the success of the work placement.

Thirdly, telephone interviews were conducted with students who have completed their work placement or who are currently doing one. In total we limited the number of student interviews to ten due to the limited budget of the project. We aimed to reach a balanced sample for these interviews with respect to participant student's gender and ethnic background. Throughout the interviews, we used a semi-structured schedule (see Appendices 3) which aimed to explore the students' feelings and opinions on the following issues:

- impacts of work based placements on students in terms of employment opportunities;
- impacts of work based placements on students' knowledge of creative and culture industry;
- impacts of work based placements on students' understanding of the world of work and the skills they require for the careers they wish to pursue;
- impacts of work based placements on students in terms of their future career plans;
- impacts of work based placements on students' academic work in their schools;
- students' personal assessment of different models of placement;
- students' criticisms about the practice of work placement in their institution;
- students' recommendations for an improving the work placement practice in their institutions;
- students' levels of satisfaction from the work placement experience;
- students' general feelings about the work placement experience;
- the ways in which experiences of students from different gender and ethnic background differ regarding the above.

Lastly, five interviews were conducted with four host organisations in the creative and cultural industries which offer work placement. A semi-structured interview schedule was designed to be used during the interviews (see Appendix 2) During the interviews with the host organisations we aimed to address the following issues:

- range of work placement programmes offered by the organisation;
- the communication with the HEIs;
- the process of matching the students with their work placement role;
- good practices/examples of work placement;
- models of evaluation for work placement practices;
- opinions about the impact of work placement on the organisation;
- mechanisms of feedback to the students and HEIs;
- opinions about the impact of work placement on students;
- mechanisms of feedback from the students;
- barriers to successful placements;
- opinions about the impact of work placement practices on the collaboration and knowledge transfer between HEI and the arts and cultural industries
- opinions on the impact on students' demographic background on the success of the work placement.

All interviews, except one, were tape-recorded and fully transcribed for the purposes of qualitative analysis. Confidentiality concerns were sensitively addressed and anonymity will be ensured for all interviews. In order to secure informed consent, the aims, purposes, processes and expected outcomes as well as deliverables of the research project were communicated to the participants through a cover letter. The interviews and the documentary evidence were fully anonymised. No participant details are disclosed as a consequence of interviews. The researchers safeguard the confidentiality of any data supplied for the purposes of this research.

Stage Three

Stage Three of the project was built upon the conceptual framework drawn in the first two phases combining the systematic literature review in the field and evidence

from existing documents and interviews. At the end of the field research semi-structured interviews and documentary evidence were transferred to NVivo. NVivo is the most widely used qualitative data software for storing, retrieval and analysis of data. It was preferred for the purpose of the proposed research mainly due to its high data processing and storage capacity compared with other available qualitative data softwares such as Nud.Ist. The interview transcripts and documentary evidence were subject to axial and open coding, using the NVIVO software and analysed using thematic analysis techniques.

Finally, all data gathered were analysed and presented in a themed report form to the LCACE. The final report provides a full account and discussion of the findings, implications for policy and methods. This includes a draft executive summary report which pulls out the main findings. The report also includes an indication of the problem areas and recommendations for improvement.

STRUCTURE OF THE REPORT

This report is organised into four sections. The introductory section explains the key aims as well as the methods of the research project. There is a literature review section which explores work placement practices in the creative and cultural industries. The third section provides an overview of findings of the field research. The final section of the report presents the conclusions drawing on the analysis provided in the earlier section.

LITERATURE REVIEW: WORK PLACEMENT PRACTICES WITHIN THE CREATIVE AND CULTURAL INDUSTRIES

Much of the literature on work placements comes from disciplines of study which have strong traditions of work placements in industry and from countries where work placement is common practice within the higher education sector. We have reflected best practice examples drawing on interdisciplinary as well as international studies of work placement.

Defining Work Placements

There are a wide range of terms 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 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 of 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 for 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 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.

Defining the Creative and Cultural Industries

Any scholarly attempt at describing industrial practices in any sector of work or occupation would start with defining the boundaries and content of the sector which is about to be brought to public scrutiny. In keeping with this tradition, we would like to start our review by defining 'creative and cultural industries'.

The Creative Industries Task Force, in their national mapping exercise in 1998 defined Creative Industries as (British Council 2006):

“Those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”

Department for Culture, Media and Sport (DCMS 2006) offer a similar definition:

“We define the creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio.”

UNESCO (2006) defines Cultural Industries in a way which overlaps with the definition of Creative Industries:

“ It is generally agreed that this term applies to those industries that combine the creation, production and commercialisation of contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services. Depending on the context, cultural industries may also be referred to as "creative industries", sunrise or "future oriented industries" in the economic jargon, or content industries in the technological jargon. The notion of cultural industries generally includes printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions, as well as crafts and design. For some countries, this concept also embraces architecture, visual and performing arts, sports, manufacturing of musical instruments, advertising and cultural tourism. Cultural industries add value to contents and generate values for individuals and societies. They are knowledge and labour-intensive, create employment and wealth, nurture creativity - the "raw material" they are made from -, and foster innovation in production and commercialisation processes. At the same time, cultural industries are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture. This twofold nature –both cultural and economic – builds up a distinctive profile for cultural industries. During the 90s they grew exponentially, both in terms of employment creation and contribution to

GNP. Today, globalisation offers new challenges and opportunities for their development.”

O'Connor (1999; 5) presents an academic definition of cultural industries. This definition also relates to the interplay between the creativity and economic aspects of the industry:

“The cultural industries are those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value.”

The issue of definition is an important one within the creative and cultural industries. There remains much debate about where the boundaries of the creative industries might cross with the cultural industries. Although the purpose of this report is not to engage in a deep semantic debate about the origins and boundaries of cultural and creative industries, it is nevertheless important to note that the definitions above indicate the significance of the role that creative and cultural industries provide in terms wealth and job creation as well as economic regeneration. Furthermore, creativity is the ‘golden thread’ that draws together all the different elements of the creative and cultural industries (Hall and Bewick 2006).

The Rt Hon. Tessa Jowell MP (2006), Secretary of State for Culture Media and Sport made a speech at Bloomberg on the 14th March about the importance of the creative industries. The below excerpts from this speech highlights the economic significance of the creative and cultural industries in the UK:

“The global market value of the creative industries has increased from \$831 billion in 2000 to \$1.3 trillion in 2005; more than 7% of global GDP. In the UK, KPMG predicts 46 per cent employment growth and 136% per cent output growth in the Creative Industries between 1995 and 2015... Many of you may remember the Creative Industries mapping document published by my predecessor Chris Smith eight years ago. A useful benchmark, but just look at what has occurred since then. In 1998, employment in the UK’s creative economy stood at around one and a half

million people. Today they employ almost 2 million people. These sectors now produce almost £1 in £12 of our total Gross Value Added (GVA) – a higher proportion than in any other country, and they contribute £11.4billion to our balance of trade, well ahead of economic sectors such as construction and insurance, and twice as much as the widely praised pharmaceutical sector.

Tessa Jowell continues her speech by noting how the above economic success can be cultivated by schools and universities:

Of course, the infrastructure for the creative industries is already supported by public policy at national regional and local level. A schools system and University sector that nurtures the creative and entrepreneurial talent of all our young people is essential to providing the highly skilled labour force needed by business. And our HE sector can act as a magnet for talent from all over the world.

The size and scope of creative and cultural industries in the UK and London are explored through several reports by the CCS consultation papers and reports from the Arts Council England (See Appendix 4)

What are the drivers for university-industry collaboration in training and work?

The issue of workplace training is highly politicised in the UK. The current government agenda to aims to close the training gap that scholars such as Finegold and Soskice (1988) have identified earlier. However, training gap is a contested issue. For example, Wolf (2002) demonstrates that there is not a training gap to be filled in the UK and that the UK economy is not driven by a lowly-skilled workforce as suggested by the proponents of the training gap hypothesis. Any conclusion to the ongoing political debate on training gap has implications on how work placements are treated by the state, universities and the industry. Under the current

labour government, the drive is towards supporting workplace learning through structured mechanisms of university-industry collaboration.

Despite wide spread support for university-industry collaboration, the evidence for the success of current initiatives in the UK is only partial. This raises concerns about a possible gap between the discourse and reality of placement initiatives. For example, Duignan's study (2002) reveals no difference in terms of academic achievement of students who took work placements and who did not. Similarly, Westhead, Storey, and Martin (2001) argue that in their study of students who have taken up a programme offered by Shell Plc did not perform in a way which is significantly different from their counterparts who have not participated in the programme.

Under many guises of work, industrial or professional placements or sandwich courses, work experience as part of higher education is now a familiar feature of higher and further education in Britain. However, Uzzell argued in 1986 that much of the literature in the field is highly descriptive and largely atheoretical. Since the 1980s, owing to the strength of the university-industry collaboration drives of the respective UK governments, there were major developments in the field of work placements, although the literature in the field has remained fragmented and largely acritical.

Hutton (2006; 23) reviews the current situation of work based learning in the creative and cultural industries. He explains that there were drastic improvements to the quantity of workplace learning initiatives in the last couple of years:

By 2001 it was clear that the number of young people taking up work-based learning had not increased. In fact between 2000 and 2003 the number of young people starting apprenticeships fell from 76,800 to 47,300. However, things have turned around more recently. By 2004–05, about a quarter of a million young people were pursuing an apprenticeship and some 130,000 employers were involved. The Government has hit its target of 175,000 under-22-year-olds starting an apprenticeship by July

2005, which is a major improvement. The new target is that 35% should start an apprenticeship by 2010 – taking the UK to the North West European average.

These developments should be seen in the context of sizeable contribution that creative and cultural industries make the UK economy. In recent years, awareness of the significance of the industry 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. However, reflecting on the economic success of the sector, Hall (2006; 4) cautions against complacency:

“While the UK’s creative and cultural sector is at the heart of the knowledge economy, there is no room for complacency. The competition is already snapping at our heels. But for many of the people working in our area, dealing with these challenges is difficult. Over 25% of the workforce are freelance or working as individuals. Organisations are small. We are a sector characterised as freelance and micro, where people’s skills are too often under-capitalised or not recognised, and where the sector as a whole is under-managed. People are also motivated to enter or work in this sector for different reasons and at different times, hence the large number of volunteers.”

The porous and fragmented nature of the sector with domination of micro, self-employed and small businesses means that job security, relative stability in pay and conditions of work does not prevail in the creative and cultural industries. So, what can be done to improve the conditions of work and structural fragmentation in the sector? It is naïve to assume that self-regulation of the current situation will lead to better outcomes. However, it is also possible to argue that a very managerialist model may stifle creativity and innovation which are essential ingredients of this sector. However, this debate is futile in the light of the fact that it is still possible to provide policies, support structures and management perspectives that foster rather than constrain innovation and creativity.

What is the role of the state in the Creative and Cultural industries?

There were state level initiatives to boost support for creative and cultural industries. The Creative Industries Task Force was established by the Prime Minister in 1997 and led by Government Ministers and leaders from the Creative Industries sectors. Between 1997 and 2000 the Task Force advised on policy development. The work of the Task Force is continued by an inter-departmental government committee, the Ministerial Creative Industries Strategy Group. Furthermore, there are other state agencies which focus on Creative and Cultural Industries: the Creative Industries Export Promotion Advisory Group (CIEPAG), with a joint secretariat from the Department for Culture, Media and Sport (DCMS) and UK Trade & Investment (TPUK) serves an interesting example. This group had four sub-groups: Content, Design, Heritage & Tourism and Performing Arts. CIEPAG ceased operation in 2002, leaving the four sub-groups which re-established themselves as Creative Export, Design Partners, Cultural Heritage and Tourism (CH&T) and Performing Arts International Development (PAID). DCMS and TPUK continue to provide the secretariat for these four groups.

The Creative Industries Higher and Further Education Forum is an organised group made up of representatives of higher education, further education, creative industries, education and research. It aims to investigate how to strengthen the collaborative activities between Higher Education, Further Education and the creative industries (DCMS 2006), as a follow up to the Lambert Review of Business-University Collaboration (2003)

At the nexus of state policy and involvement of young people in arts also reside the Arts Council England (2005:11), which commits itself to the following strategies for involving young people in arts:

- support activity that broadens young people's experience of different art forms, practices and traditions
- support activity that provides young people with routes for progression through their arts experiences

- adapt the ways we work to allow for more coherent planning and direct engagement with children and young people and their services
- identify organisations with the skills and commitment to pioneer new ways of working with and for children and young people
- review our portfolio of regularly funded organisations to ensure that we are supporting a wide range of high-quality provision for children and young people

These objectives are congruent with and relevant to a drive towards improving work placement experiences of students, most of whom are young, in creative and cultural industries.

What are the likely problems associated with work placements?

Recent moves by universities to embrace industry based learning has implications for support made available to students undertaking this type of education. This is particularly important in order for universities and host intuitions to foresee and address proactively any problems due to the organisation of their workplace arrangements.

There are studies to suggest that work placement programmes may involve some difficulties for institutions as well as students. Among a group of social work students, Maidment (2003) investigated problems that students face during their work placement in the industry. She noted that workplace stress and conflict are considerable concerns for students as they often lack skills and organisational status in order to resolve conflicts and alleviate stressful work experiences. Furthermore, there are financial pressures on placement students who are underpaid by their institutions and fall out of the normal higher education funding nets. It is clear that the problems experienced by this group of social work students require pedagogical strategies in order to transfer skills to deal with workplace stress, conflict and to identify strategies for financial survival. Maidment (2003) argues that these skills should be offered as part of the curriculum before the students embark on their placement experience in the industry.

In a study of work experience in the hospitality, leisure and tourism industries, Kelley-Patterson and George (2001) find that divergent expectations of employers and lack of strong collaborative ties between workplaces, HEIs and students are the main barriers in the way of successful placement experience. The authors also identify that the nature of the contract also changes from relational to transactional between work placement and graduate employment. Therefore, the authors call for attention to the nature of the psychological contract as well as written contract in order to understand both the subjective and the objective realities of work experience.

Ashwoth and Saxton (1992) note that assessment of work placement outcomes may suffer from various forms of assessment bias. The authors argue that these could be eliminated with careful investigation of assessment systems for bias.

What are the issues of equality and diversity in work placements?

Higher education institutions as well as host institutions have both legal, moral and business reasons to consider equal opportunities practice across all strands of equality and diversity. Arts Council England (2005;10) also highlights their desire to extend support to individuals in priority groups including:

- low-income families
- living in areas of London with few, or no, appropriate cultural facilities or opportunities
- with disabled
- who are vulnerable or at risk

Skill (National Bureau for Students with Disabilities) has issues some guidelines for students, HEIs and employers to consider in addressing issues of disability during study and work experience. Skill (2006) offers information and an information phone line to help students with disabilities to achieve their full potential. Bankfield (2001) argues that the provision of work placement should be designed in a way which makes the experience more welcoming for students with disabilities. Blankfield

(2001) examined the experiences of a group of students with dyslexia. Her findings suggest that the students, except for one, have found it difficult to disclose their conditions to their employers. This requires the workplaces and the HEIs to recognise the unique requirements of the whole spectrum of disabilities. Treating all disabilities the same would not yield positive outcomes, the author argues.

One of the important issues of equality and diversity in work placements is the place of minority ethnic students as well as students who are non-native speakers of English language. Through a case study of placement students at Surrey University, Mandilaras (2004) identifies a gap between the performance of British and international students subsequent to their placement year. A study of international students' placement outcomes in the US (Shen and Herr 2004) also demonstrates that the international students find the counselling and placement services offered by the centralised university administration as ill fitting for their requirements. This gap is of import in terms of equal opportunities that universities profess to commit themselves: although the UK higher education system accepts a large number of fee paying international students, there is growing resentment to their arrival in large numbers and widening of the divide between treatment of home national and foreign students. Samway and McKeon (1999) seek to debunk some of the myths associated with education of language minority students. The authors identify that the HEIs have a responsibility and major role to play in the successful delivery of higher education curriculum and placement of students to workplaces. Furthermore, Beard, Coll and Harris (2001) demonstrate how an employer of international students can provide an environment in which the student achieves personal and professional growth. The authors argue that professional and personal growth for the student can be predicted by the negotiated placement objectives between student-employer and on-going support from stakeholders during the placement.

What makes a successful work placement?

Research on work placements and what contributes to the success of work placement experience in the creative and cultural industries has been sparse. However, there are some examples and case studies from the UK and more widely

internationally which highlight the need to consider multiple-constituencies as well as multi-dimensional nature of work placement experience (Neill and Mulholland 2003). The main institutional constituents of the student experience in work placements are the institutions which host the student and their university programmes which prepare them for the experience and monitor their progress. The number of individuals involved in the process from these key organisations may vary depending on institutional arrangements. Student experience is also multi-dimensional, involving both subjective and objective experiences of work placement. Research from work placements in Australia (Smith et al. 2001) suggests that the students' social backgrounds, previous work experience, family, financial and employment commitments influence in their choice of work placements. This suggests that work placement experience is not an outcome of only a tripartite relationship between the HEI, the host institution and the student. Indeed there are wider network of institutions and individuals in the students' social and work networks that shape the choice and quality of the student placement experience. Therefore, a successful work placement design should encourage better ties between these diverse constituent groups and across multiple dimensions of work placement experience.

There is a general agreement that a number of benefits can accrue from the students' placement year (Richardson and Blakeney 1998). However, reaping these benefits requires the host institutions and the HEIs to consider a number of factors that influence the success of work placements. Several authors have attempted at developing models and revealing factors that contribute to the success of student placements: Leslie (1994) offers a total quality management model for organising work experience. The model suggests that quality should be considered at every phase and by all constituent groups and individuals whom are involved in the work placement experience of students. The model suggests that through small and gradual quality improvements work placement experience can be radically improved in the long term. The longer term perspective, however, may conflict with short-term expectations of the line management in the industry, the author contends. Drawing on a case study, Bartorphe and Hall (2000) elaborate on a collaborative placement and careers preparation programme. This model involves students to be prepared

for their placement experience through a set of training programmes which aims to improve their employability and survival skills in industrial placements.

The studies which focus on success factors for work placements are more widely available across a wide range of sectors, industries and national contexts: Crebert et al. (2004) have studied student perceptions of three learning contexts: university, work placement and post graduation employment in the USA. Their study reveals that although students value their university education, they rate their learning in work placement and subsequent employment very highly. It is interesting to note that the study shows that teamwork, being given responsibility, and collaborative learning are the most important factors for effective learning in the three contexts under consideration. Drawing on a study of medical 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. Such stepwise approach to work placements is important as different stages of setting up a work placement programme requires different considerations.

Support for better coordination between host institutions and HEIs comes from Nolan's study (1998) of a group of Australian work placements, which identifies that a strategic approach should be adopted in order to strengthen the ties between these two parties. Similarly, Mulraney and Turner (2001) present a learning partnership model which recognises the multi-constituent nature of relationships in work placements. The model suggests that the HEIs and host organisations and the students agree on a set of learning activities and monitor and assess these with a view to generate benefits for all parties involved. The authors also argue that any preparatory training for work placement should consider unique sectoral and organisational configurations. The authors focus on the case of SMEs and work placements and effectively demonstrate that the absence of SME sector in academic curriculum does disservice to students who may opt for placement experience in the SME sector.

In their study of hospitality management student work placements, McMahon and Quinn (1995) explain that there is a need for HEIs to build up successful relationships with individual companies for mutually beneficial outcomes in student learning. They also suggest that the HEIs must invest the necessary resources in the placement function in order to reap the suggested benefits. They also argue that the organisations must develop a more considered approach towards placements. In the same vein, the students should be positive and forthright in their attitude in order to benefit from the whole process.

Ashworth and Saxton (1992) explore the interpersonal dynamics of placement experience as possible source of success. They explain that the educational purpose of the placements should be supported by tutors from HEIs who are responsible for placement projects as well as workplace mentors who are assigned to assess student performance. Cahill's (1996) research on students' experiences of mentorship suggests that students perceive mentorship more as a mechanism of control and less as a mechanism of support. The support function of mentoring activities is as vital as the control aspect of it for adding value to student's experience of work placement.

Measurement is often considered an important precondition to manage any process. In the context of work placements, measurement and assessment of work placement may help successful management of student placement experience. Whilst some occupational groups and certain industries incorporate elaborate assessment techniques in work placements, other industries adopt more liberal laissez-faire approach to assessment and management of work placements. One of the sectors where work placements are monitored and assessed is the health services sector (Nolan and Chung 1999; Drennan 2002) or in civil engineering (Majewski et al. 2000). Intersectoral transfer of knowledge may be a useful means of adopting monitoring and measurement tools in the cultural and creative industries, which appears in the literature to have little structured methods of engaging with such assessment mechanisms.

Although the authors caution against some human errors in this interactive design, they argue that possible biases could be eliminated through careful design which makes assessment an integral part of the placement experience. Huntington, Stephen and Oldfield (1999) argue that successful assessment also relies on careful briefing and preparation of students prior to placement and close liaison between placement tutor, employer and student during the their work placement term.

The role of placement coordinators in students' experience of work placement cannot be overstated. Placement coordinator role may be offered 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) explain 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. This may in most cases require the mentors in the host institutions to be trained.

In the same vein, based on a study of work placement experience of a set of Australian students, Cope, Cuthbertson and Stoddart (2000) argue that the placement is a complex social and cognitive experience in which there are elements of situated learning. They also demonstrate that acceptance into the community of practice is an important aspect of this situated learning experience. This acceptance

can be separated into a social acceptance which might be extended to any student and a professional acceptance which relies on the display of appropriate competence. In the former case, issues of diversity and equality are important considerations for the host institutions and the HEIs in order to ensure that the students receive fair and decent treatment in their social encounters as well as professional work in the host institution. The authors also argue that any mentoring, monitoring and assessment schemes which are organised by the host and HEIs should take into consideration both social and professional aspects of the student workplace experience.

Research by Misko (1998) in Australian setting revealed that there is a correlation between student expectations and outcomes of workplace experience. The research suggests that if the student expectations are set high regarding workplace experience, they can make better and fuller use of the available opportunities. This suggests that the HEIs and the host institutions can facilitate induction programmes which set realistic and positive expectations of the workplace experience in order to ensure that the students can make full use of possible options. Furthermore, Drever and Cope (1999) demonstrate that students may also be equipped with skills to relate their theoretical and conceptual understanding to their work placement experiences. This will require the pre-work placement curriculum to introduce students to the ideas of communities of practice and situated learning. This may then be supported by monitoring of student learning through a placement report. Hislop et al. (1996) note that in order to foster a culture of knowledgeable practice, HEIs should consider various aspects of work placement and proactively integrate these considerations into their curriculum design. This means that the teaching should be phased in synchrony with their placement experiences.

Neill et al. (2004) argue that part-time working has not been studied as a possible route into later work placement and a way of gaining students work related experience. The authors argue that part-time student work can be brought in considerations of student's learning in situated settings and this can help students acquire better placement experiences drawing on their part-time work.

Morgan and Turner (2000) investigated the role of professional accreditation on the work placement experience of students, revealing that accreditation positively impacts on the placement experiences of students.

As the work placement experience takes place outside the university environment, university education during placement year displays similarities with distance learning. Hall et al. (2000) explore the possibilities of using Information Technology (IT) in order to improve student experience during work placement. Despite initial set up costs being relatively high, the authors explain that the IT systems can help universities keep better track of student placements, whilst helping improve collaboration between different constituent groups. Gammie, Gammie and Duncan (2002) also identify that distance learning systems help facilitate communication between stakeholders and such initial communication between the representatives of the host institution and the HEIs and the student is very crucial for the success of the placement experience. The authors caution of the difficulties in ensuring equity in adequate use of distance learning systems by all stakeholders.

There have been some national attempts in the UK to establish what constitutes a successful work placement. The National Council of Work Experience (2006) presents a checklist for ensuring work placement success. The list is drawn through a consultation with practitioners:

1. The student should be trained by the higher education institution (HEI) to identify potential learning outcomes,
2. Learning and work objectives should be set by HEI, employer and student,
3. A supervisor trained in the objectives and learning outcomes of work experience should provide academic supervision and visit/s to the host institution should take place
4. Regular feedback should be offered
5. An appraisal should be planned during the work experience and at the end
6. The work placement should involve a structured project when appropriate
7. Student should articulate their learning and achievements in written form
8. An assessment is made, including an assessment of development of skills by

HEI, employer and student

9. HEI and the host institution should offer recognition, credit or a certificate.

Conclusions

The literature suggests that successful planning and delivery of work placements require multi-party and multi-faceted approaches. This can be achieved if work placements are designed with unique recognition of labour market dynamics, social and economic circumstances, unique institutional arrangements and requirements in both universities and host institutions, as well as the particular conditions, expectations and career ambitions of students who take up these work placements. The cycles of design with multi-party involvement, delivery, monitoring and revaluation and redesign activities are key requirements for a successful work placement process. These requirements suggest that a process approach to work placement design is of import for successful delivery as well as progressive development of work placement projects.

Work Placement Practice within the Creative and Cultural Industries in London based HEIs: Analysis of the Study Findings

The study has focused on three constituent groups involved in work placement practices in the Creative and Cultural Industries in London: the Higher Education Institutions (HEIs), the host institutions and the students.

Work Placement Models and Practices of the London based HEIs

We have conducted 11 interviews with representatives of 10 HEIs. Except for two LCACE partners, all of the HEIs participated in this research had formal work placement programmes in place. However, the structure and nature of the work placement and the associated requirements as well as the target student group displayed variation.

To begin with, in all of the HEIs with formal placement programmes, work placement was a part of students' postgraduate studies at postgraduate diploma or MA level. However, only three of the participating HEIs had work placement programme for their undergraduate students. In four of the participant organisations work placement was a compulsory part of students' studies. In addition, one of the HEIs had a work placement requirement as a part of one compulsory and one elective course modules. Minimum required duration of the work placement varied from 30 hours to 30 working days. However, all HEIs reported that the students can do a longer placement if they wish so. Most of the participant also reported that they are flexible in terms of the type and location of the host institution and gave the student the option to do their work placement in overseas organisations as well as in the UK based ones.

The types of organisations that student can do their work placement displayed a wide spectrum. All respondents reported that their students undertake their work placements in various kinds of organisations in the creative and cultural industry in terms of size and sector of the host. It is reported that students do their work placements with small and medium sized organisations as well as very large

organisations. Some of the respondents argued that their students sometimes do work placement even with individual artists or curators. In addition, host organisations mentioned by the respondents included both public and private sectors organisations in creative and cultural industries. The host organisations named by the respondents included galleries, museums, libraries, performing art organisations, festivals, media organisations, funding organisations.

The HEIs used several methods to reach and communicate with the host organisations that may offer work placements for their students. All of the participant HEIs kept a list of host organisations which is then made available to the students. In addition they actively seek work placement offers from their alumni. Moreover, in most of the cases the module tutors and work placement administrators exploited their personal contacts to widen their pool of host organisation.

Work placement opportunities were communicated to the students through distributing the list of host organisations. Different work placement opportunities were also advertised through e-mail and school website. With the exception of two cases, tutors as well as the work placement administrators were involved in reaching and communicating with the host organisations, and in providing the students with the information regarding work placement opportunities. However, the level of involvement and support by the tutors and placement administrators to the students during the search for and application to a work placement position varied extensively from one HEI to the other. In some of the participating HEIs, the school offered a minimal support to the student by only letting them know the names of different host organisations that they can do their work placement. These HEIs also strongly encouraged their students to take a proactive role, to look for other work placement opportunities and to find their own placements. In other cases, the students were offered extensive guidance and advice to find a work placement. In these cases the tutors and administrators were actively involved in the communication between the student and the host organisation as mediators, and took into account the student's needs and interests throughout the process.

In terms of formal structures of advice and guidance, only five of the participating HEIs provided their students with handbooks or guidelines and only two of them had formal documents that they sent out to the host organisations. Moreover, in only two of the HEIs there were formal sessions during the work placement to support and guide the student throughout the placement experience. As explained in the next sections, the absence of guidance from the school during the work placement led many students to feel left alone without support from time to time. Nevertheless, most of the HEIs offered some support and training sessions before the beginning of the work placement.

Our interviews revealed that structured and formal evaluation mechanisms regarding the impacts and success of the work placement was not available in most of the HEIs. The most common evaluation method was through the assessment of the students' reports or placement diaries in addition to the course evaluation forms. More active and objective evaluation methods are only used by a few of the participant HEIs. One of these was formal visits by the course tutor during the work placement where both the students and his/her line manager in the host organisation were interviewed by the tutor. Unfortunately, only three of the participant HEIs had reported active involvement in the evaluation process through such formal visits. Nevertheless, two of the remaining respondents mentioned that they had informal telephone conversations with the host organisations regarding students' performance throughout the placement. Another HEI stated that they had a short feedback form that they sent out to the host organisations at the end of the work placement.

Overall, evaluation of the work placement was largely based on students' feedback in terms of their placement reports and diaries. This situation makes it impossible to assess the impact of work placement on host organisation. Interestingly, all of the respondents agreed that work placement may be an important medium for knowledge transfer between academia and industry. However, absence of effective techniques of evaluation and feedback from the host institutions renders it very hard to understand whether work placements fulfil such a role in the process of knowledge transfer and collaboration between the universities and industry.

Furthermore, the research findings suggested that feedback received from the students and assessment of their work placement performance were insufficient in terms of evaluating the satisfaction levels of the students and the impact of work placement experience on students' future employability. In general, most of the respondents stated that it was very uncommon for the students to be employed by the organisation where they undertook their work placement. However, it is argued, the work placement contributes to students' employment prospects more indirectly through gaining them work experience, skills, knowledge of the industry and more importantly personal networks and contacts. Although, all respondents argued that work placement practice contributes to the future career of the students through providing them with skills, networks, contacts and work experience in the creative and cultural industry, most of the respondents failed to display any evidence to qualify this assertion. In other words, none of the HEIs did monitor their work placement model in terms of its impact on the students' future employability.

The assessment of the performance of host organisation in terms of managing the work placement seemed to be even less significant. As we explain later many students complained about the lack of involvement of their school in terms of monitoring and controlling the host organisations' attitude towards work placement. In our interviews, only one the respondents reported that they ask the host organisations to sign an agreement at the start of students' work placement. Obviously, the absence of any control mechanism by the HEI may lead to the exploitation of the student and to a dysfunctional work placement practice.

Similarly, the impact of work placement on the level of satisfaction of students from different demographic backgrounds were not monitored by the HEIs. In general, interviews suggested that the issues of equality and diversity were not high on the agenda of the participant HEIs within the scope of work placement practices. When we asked the respondents whether they believed that their work placements may have different impacts by gender, ethnicity, age, disability, sexual orientation and religion of the students, all said that the success of the work placement depends on the personality of the student rather than their demographic characteristic. Most of

them also argued that creative and cultural industries are female dominated and much more open to gay men and lesbians compared to other industries.

Many respondents noted that their students are very diverse in terms of their nationality with many students from Europe, North America, and South Asia. Interestingly, it is also reported that they do not have many black and ethnic minority students. Nevertheless, it was generally argued that race and ethnicity of the student would not affect the success of the work placement. However, it was noted, then, by many respondents that the linguistic skills of the students may be a barrier to a successful work placement. Seven respondents argued that the students whose first language is not English may perform poorly during their work placement particularly in the cases in which quick response is required such as answering the telephone or making conversation. This demonstrates a general lack of self critical thinking as well as full awareness of equal opportunities on the part of the research participants. However, as we discuss in the second chapter, this gap in terms of equal opportunities in the higher education sector is not peculiar to the arts and humanities fields, but rather a feature of work placement practices in other fields as well. The paradox is that although the universities self regulate in terms of their linguistic requirements in admissions, there is continued resentment against international students about their perceived levels of English.

Models and Practices of Work Placement in Host Institutions

In total we have conducted five interviews in four host institutions. Only one of the host institutions had a clear set of guidelines for placement experience. This institution offers a clear job description, an induction programme, and monitoring and appraisal structure. Furthermore, the organisation also provides opportunities for placement students to gain professional experience and join various important professional networks. The organisation also professes to offer employment to a select number of placement students. There was evidence of supportive training and provision of feedback from host mentors which aim to build student's personal and professional skills. These structures are offered in a contractual manner, covering both a transparent employment contract outlining expectations and

responsibilities of the host institution and the student, as well as a strong sense of psychological contract, of expectations and responsibilities, which are fostered through mechanisms of acculturation and induction at work.

In the context of both contracts, trust between host and students is an aspect of work placement, absence of which is considered a serious barrier to successful work placement experience. All respondents argued that realistic expectations by students are key to the success of work placement. A respondent from the large host institution explained that students' narrow focus on furthering their own careers and network ties, as well as their disinterest in vision and values of the organisation can be also detrimental to the building of trust between the parties. However, only two of the organisations mentioned the importance of reasonable expectations by the host institution. Treatment of students as 'free resources', in a city like London where living costs are prohibitive, may be perceived as exploitation and this can clearly breach any trust that may be built between the host and the students.

It is interesting to note that the host institutions always refer to trust as a dual system between a student and themselves. This approach disregards the role of the HEIs in the tripartite relationships that characterise placements in the sector. Host institutions in our study failed to identify any meaningful relationships with higher education institutions in supervision and mentoring of placement students. They would, for example, not offer feedback to the HEIs regarding placement performance of the student, unless it is explicitly requested. One of the respondents argued that such minimum involvement by the HEIs during the work placement is desirable for the host institutions. This may not be a wise strategy as there are also expectations placed on students by the HEIs which will directly or indirectly affect their attitude and patterns of work placement. Moreover, the HEIs have a duty to protect their students with regards to workplace risk involving issues of health and safety, and exploitation. Furthermore, the HEIs have a stake in ensuring that the work placement contributes to students' professional and personal development.

However, this level of sophistication and formality was not in evidence in the remaining three host institutions. It is important to note that it is still possible for host institutions to provide a similar experience to students with less sophisticated and formalised approaches. Indeed, this was the case in one of the small sized host institutions, in which both the student experience and the host institution discourse suggested a very productive and mutually beneficial relationship.

The attitude of the host institution seems to be the most important factor in delivery of effective placement programmes. The attitudes include the way students are treated when they join the organisation, the voice of the placement students within the processes of decision making in the organisation, the perception of staff in host institutions of the work placement in terms of its value and worth for the organisation.

In order to develop these positive attitudes and perceptions, host institutions need to invest in creating and disseminating a positive discourse surrounding placements. This was done through formalised newsletters and policy statements in the large institution (explained above) and through informal means of integrating students to the work in the smaller organisation.

However, two of the institutions that we have included in our study failed to offer a positive environment in which placements are experienced. The reasons of this are complex: Our interview with a representative of one of the institutions revealed that the students are perceived as low level administrative and secretarial resources. They are expected for example to carry out extensive range of mundane and low level administrative tasks such as photocopying and running errands at work. Their suitability for the placement is measured against their willingness and resilience to cope with such low level administrative tasks. Therefore, their work in the host institution stretched beyond the expected scope of creative and cultural industry work.

Another participant from a host institution in this study also revealed that the students are employed as free or cheap resources to carry out work in roles which simply seeks to reduce the low level administrative burden of the full-time staff.

When compared to the guidelines for successful placement experience in the literature review, these two work placement experiences suggest that there is little scope for students to develop their skills in the two host institutions.

One of the problems that appear to be common across the industry is the treatment of placement students as free or cheap labour. All of the host institutions in this study only paid the essential travel expenses. In the best paid case, the daily gratuity was 8 GBP. The institutions have suggested that the absence of pay was due to the sectoral difficulties in financing. The respondents also noted that there were many institutions that would not even pay this meagre amount towards travels costs of students.

The sectoral excuse for low pay for placements is not legitimate when placed in the context of growth and economic development that has characterised the industry. Furthermore, the absence of pay means that students are self-selecting placement experience based on their own financial conditions. It would be therefore naïve to expect students from disadvantaged socio-economic backgrounds to be able to survive their placement experiences. This in itself has a strong explanatory power to the current absence of heterogeneity in employment, student and consumer profiles of the cultural and creative industries.

Similar to higher education institutions in our study, the host organisations do not sufficiently attend to diversity and equality issues in work placements. However, two of the organisations realise that they should pay more attention to this in the context of placements. They are aware, for example, of local community diversity and its implications for recruitment of placement students.

However, diversity issues cannot be addressed simply through statements of intent and commitment. Diversity and equality are not only processes but they are also

outcomes. The large host institution in our case stated that only 14 per cent of their placement students are from black and minority ethnic backgrounds. However they would like to increase this number. Effective management of equality and diversity in placements would require funds and resources to be made available if this target is to be achieved. For example, the issue of free labour will have implications across race and class.

It is also important to note that religious belief is not considered by host institutions to be of relevance as an issue of equality and diversity. However, this is not a wise approach as religion crosses many significant fault lines of race and class. An effective understanding of race and ethnicity in London surely requires an attention to issues of belief and religion, or the lack of them.

Another strand of equality and diversity that is problematic in placements is age. Three out of four of the host institutions said that they prefer to recruit experienced and mature students for their work placement programmes. This clearly disadvantages younger students in terms of finding a work placement. This also indicates unwillingness in the part of host institutions to offer adequate training and development activities to students.

The issue of disability was not discussed by any of the host institutions. This means that disability issues remain invisible and the institutions are ill prepared to offer reasonable accommodation should a need arises.

Sexual orientation diversity issue was interesting in this sector. All host institutions suggested that sexual orientation of students would not disadvantage their prospects for securing a placement. Indeed, it is possible to identify a unique gay male advantage in the sector, which is highly female dominated.

Students' perceptions of work placement practices

Within the scope of the field research ten interviews were conducted with the students who have completed their work placement or currently doing their work

placement. The host organisations in which the participant students had their work placements displayed a variation in terms of size and sector including both large and small sized organisations, and museums, libraries, exhibition centres, funding bodies, festivals.

Students' applications for work placements generally involved sending a CV to the host organisation and sometimes writing a proposal about the project that they would like to undertake during their placement. In the latter case, writing a work placement project proposal was most of the time a part of their module requirements as well. This initial contact with the host organisation was followed by an interview where the host makes a decision about offering a work placement to the student or not. Some students reported that they did not receive sufficient level of guidance and support from their tutors or work placement administrators throughout the process of application for their work placements. These students argued that should there be a better guidance from their schools, their decisions and selection of the host organisation would have been more informed; hence the work placement experience would have contributed to their personal and career development as they have expected.

The role of the student within the host organisation during the work placement showed variation in the case of different students. In all of the cases it involved some low level administrative work such as data entry, answering the telephone, photocopying. However, in the case of some students the job placement role did not go beyond these low level administrative tasks, whereas in other cases students carried out a specific project and involved in decision making and took higher levels of responsibility. In their evaluation of the contribution of work placement, participant students put a strong emphasis on the types of work they did during their work placements and their role in the host organisation. Our research findings suggest that the students whose placement roles were more or less limited to mundane administrative tasks were unsatisfied with their work placement experience. On the other hand, the students who took higher levels of responsibility, who were situated in a clearly defined project roles and were given a part in the decision making process in the host organisation, displayed higher levels of satisfaction regarding

work placement practice. It is also pointed out by eight of the students that having work placement in smaller organisations is more advantageous for the students since small sized organisations tend to assign more responsibility and industry related tasks to their placement students unlike the large organisations that tend to see the placement students as source of extra labour to undertake mundane administrative tasks in the organisations.

All of the students participated in the research thought that potentially work placement may be a very important opportunity for the students in terms of contributing both to their academic studies and career. There was a very direct link between work placement and academic study. In the case of seven students work placement was neither compulsory nor optional part of their studies. In some cases the students were also expected to integrate their learning from the work placement into their MA dissertations. On the other hand, the impact of work placement on students' future career was more indirect. Only one of the students in our sample was employed by the host institution after her work placement. Similarly, our respondents from host organisations and HEIs also pointed out that it is very rare that the students are employed by the organisation where they did their placements. Nevertheless, all students in our sample thought that work placement may potentially contribute to their future career in other ways than being employed by the host organisation. For instance, all students pointed out that they expected that they would gain new skills, enhance their knowledge of world of work and creative and cultural industries, and hence understand how the sector actually works in real life as well as establishing contacts and networks in the industry which would be helpful for them later in their career.

However, these expectations were not fulfilled in the case of some participant students. Particularly one of our respondents was very negative regarding her work placement experience. She told us that all she did during her placement was photocopying, she did not gain any skills and she even did not make any contacts. The students who rated their work placement experience poor generally argued that they were ill-prepared for the placement due to lack of guidance and support from their HEIs. They also pointed out that it is very important for the tutors or placement

administrators to have genuine contacts in the creative and cultural industries. In addition, it is argued that the work placement model in the HEIs should require students to submit a proposal listing clearly what they would like to achieve during their placements. All students argued that the tutors should be sensitive to students' needs and aims regarding the work placement and provide them with tailored advice and guidance.

All students believed that in the tripartite relationship involving the HEI, student and the host within the scope of work placement practice, the HEIs had an important role to play in terms of supporting and guiding their students. It is suggested that the guidance and support should not be limited to the placement application stage, but should be available throughout the work placement. Moreover, eight out of ten students also argued that the HEIs had a role to play in terms of monitoring how the host organisations manage the work placement and ensuring that the attitudes of the host institutions to the placement conform to the work placement objectives put forward by the HEIs.

Within that framework, all of the students argued that the way the work placement is managed by the host institutions is crucial for the success of work placement. It is argued that the host institutions should have a clear understanding of the objectives of the HEIs and students regarding the work placement and they should take these into account when deciding on the placement role of the student. It is also argued that should the work placement be a positive and beneficial experience of the students, the host needs to have a positive attitude toward work placement practice and the placement student. Such a positive attitude on the side of the host is defined by the students in terms of showing respect to the placement student, understanding and taking into account the students' needs and priorities regarding the work placement, and assigning creative and cultural industry related responsibilities to the placement students.

Another issue raised by all students was related to the financial difficulties around doing unpaid work placement. Seven out of ten students reported that the host organisations that they did their work placement covered their travel expenses.

However, it was emphasised that lack of any other payment causes financial difficulty for them since they are students and do not have any income. Moreover, the students argued that doing work placement prevents them to take up part-time jobs to improve their financial situation since the work placement take their time that they would have otherwise spend working in a part time job. Some students also pointed out that they would like to do work placement for a longer period of time but this was not feasible due to lack of any payment during work placement. So it was apparent from the interviews that at least payment of a minimum wage salary is crucial for a successful, satisfying and efficient work placement experience

Lastly, we asked students whether they think that the impact of work placement on students' career and the work placement experience may be different for students from different demographical backgrounds. Some of the respondents pointed out that age and lack of experience may be important barriers for younger students. For instance, it was argued that it is much easier for mature students to find a work placement. Another issue raised by the black student in our sample was the potential race and class bias in work placement. She argued that cultural and creative industries in general are white middle class dominated and the same situation holds true for the HEIs in the sector. She put forward that because of the white middle class orientation of the sector, black people and people from lower class backgrounds do not feel welcome in neither the organisations nor the HEIs in the sector. She argued that although there are some attempts to increase the representation of minority ethnic students in the work placements in the sector, this remains at a very superficial level. As an example she told us about her work placement in a large institution. She suggested that the organisation recruited minority ethnic students as placements to fulfil the criteria of a funding body, but did not spend real effort to contribute to the personal development of these students. She thought that these students from ethnic minority backgrounds were only recruited for 'ticking the boxes' and were seen as 'numbers' representing their ethnic origin rather than individuals with skills and abilities. She explained us the reason why she thought in that way. She said that there was a position opened during their work placement and the only white student out of five placement students was offered the job.

Conclusions and Recommendations

Our study has revealed that there is a body of academic writing in the field of work placements and the design and delivery requirements for successful work placement practices. The studies that we have drawn on to frame our approach has been interdisciplinary in nature, due to the relative absence of literature on work placements in the field of creative and cultural enterprises. Nevertheless, our field study findings provide fresh evidence to demonstrate the current state of play in the sector, drawing on interviews with representatives from universities and host institutions as well as placement students.

Our study has revealed that despite evidence of some examples of good practice in work placement programmes offered by universities in the sector, there is certainly room for progress. The main strength of the work placement design and implementation in the higher education sector is the hands-off and organic approach which is characterised by flexibility in arrangements of work placements. This flexible approach means that the students have a role to play in searching, identifying and approaching the host institutions and deciding on the content of their work placement projects. Provided that the university link, the academic tutor of the student is supportive, this arrangement may provide work placement opportunities which are tailored to students' needs.

However, the liberal arrangement of work placements as well as the inherent flexibility involved in this design are also at the same time the key weaknesses of the work placement programmes offered by the higher education institutions. Flexibility in itself is not a weakness at all. However, absence of robust and standardised procedures for monitoring and evaluating student performance, and management of work placement by host institution exposes the student and the work placement experience to several undue risks. For example, any form of exploitation, misuse of student time, as well as discriminatory practices in the host institution may be left unchecked and unaddressed. Considering that all universities in London subscribe to high levels of service delivery standards in terms of their academic programmes and employment practices, the work placement experience need to be also considered within the service delivery standards of the universities,

as the academic institutions still hold firm commitment to the welfare and wellbeing of their students in placement projects.

Higher education institutions need to provide clear and assessable criteria for successful work placements as well as the aims and objectives of work placement projects. This also requires that the HEIs provide a budget through which these systems of monitoring and assessment can be formalised. Institutions of best practice do help students identify work placements, continuously monitor student experience and learning during work placements, and require constructive feedback from host institutions.

Our study revealed that host institutions do not always consider work placement as a developmental tool for the students, using them as cheap or free resources, often for low level administrative, monotonous and repetitive tasks. The practice of not paying the students for their work placement has a dual impact which both undermines and devalues students' work. This clearly conflicts with the logic and spirit of the work placement arrangements, which should aim to provide students a sight in which they can reflect on their academic learning and current experiences and future careers. In this context, there is scope for universities to recognise potential pitfalls and to promote better procedures for work placement which will benefit all constituent parties.

Lastly, our research findings revealed that the cultural and creative sector has a strong white, middle class bias. This manifests itself as various forms tacit exclusion of certain groups of students or devaluing their work and performance. The issue of linguistic ability is a key concern in the sector. This is often used to justify exclusion or demarcation of international students from work placement experience. Similarly, racial and ethnic discrimination also have a negative impact on the student experience of work placement. Universities have a major role to play in promoting the agenda of equality and diversity in the sector as well as inside their organisation.

Our study has generated the following policy recommendations for work placement practices across the creative and cultural industries in London.

Recommendations for Work Placement Models and Practices of the London based HEIs

- The HEIs should sustain and strengthen their provision of supporting students in the process of applying for and securing work placements in the industry.
- This requires HEIs to exploit opportunities to identify suitable work places through all possible networks, inspect their requirements, get involved in matching students with placement vacancies, and assessing the running and completion of placement work.
- Work placement opportunities should be communicated to the students via formal channels.
- Module tutors and work placement administrators should be offered adequate temporal and financial resources in order to play a more significant and responsible role in monitoring and guiding the work placement experience of students.
- The HEIs should provide formal structures of advice and guidance both for students and host organisations, including handbooks or guidelines as well as statements of ground rules and standards that they sent out to the host organisations.
- The HEIs should offer structured and formal evaluation mechanisms regarding the impacts and success of the work placement.
- This evaluation should be based on feedback from students and host institutions.
- The HEIs should monitor their work placement model in terms of its impact on the students' future employability.
- The impact of work placement on the level of satisfaction of students from different demographic backgrounds should be monitored by the HEIs.
- The issues of equality and diversity monitoring activities should be integrated in the process of work placement design in the HEIs.

Recommendations for Models and Practices of Work Placement in Host Institutions

- Host institutions should be encouraged to provide a clear set of guidelines for placement experience with a clear job description, an induction programme, and monitoring and appraisal structure. A sample could be provided by the HEIs in order to help the host institution with such documentation.
- Realistic expectations should be set between host institutions, placement students and HEIs. This is important in establishing parameters of trust in this tripartite relationship.
- Placement students should not be treated as free or cheap labour. Funding bodies should consider part funding with the host institutions and the HEIs a decent living wage for students.
- A formal and meaningful relationship should be established between the higher education institutions and the host institutions in supervision and mentoring of placement students.
- The host institutions should be encouraged to play a positive role in effective operation of placement programmes by supporting the students' personal and professional development.
- The host organisations should also attend to diversity and equality issues in work placements through an effective monitoring system. This requires attention to all strands of equality and diversity including age, gender, race and ethnicity, disability, sexual orientation and religion, belief among others.

Recommendations for Students' Experiences of Work Placement Practices

- Students should be offered guidance in preparation for their placement work. This would include practical sessions from CV writing skills to interviewing and other personal and professional skills that may be expected of them in the process of their work placements.
- Students should be encouraged to write project proposals outlining their expectations and plans for the project. This can help them set realistic expectations.
- The role of the student within the host organisations should be specified as clearly as possible.

- The work placement should facilitate the professional and personal development of students. Therefore, an assessment of work placement experience should be constructed along these lines.
- Varied, meaningful and purposeful work placement roles should be negotiated for students.
- Students should be encouraged gain new skills, enhance their knowledge of world of work and creative and cultural industries, as well as establish contacts and networks in the industry which would be helpful for them later in their career.
- The students should be well prepared for the placement through continuous guidance and support from their HEIs.
- The way the work placement is managed by the host institutions should be assessed by the students and their feedback should be seriously considered by the HEIs.
- A formal mechanism should be introduced in order to ensure adequate health and safety condition and to protect students against all forms of exploitation, bias and discrimination in the workplace.

References

- Arts Council England (2005) *Children, Young People and the Arts: London Regional Strategy*, www.artscouncil.org.uk
- 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.
- 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.
- 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.
- Hutton, W. (2006) *Creative Apprenticeship*, Creative and Cultural Skills (a report), www.ccskills.org.uk
- 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.
- Lambert Review of Business-University Collaboration (2003) *Lambert Review of Business-University Collaboration: Final Report*, HMSO, Norwich.
- 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*, NCVET, Australia.

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

Appendix 1: Interview Schedule – Higher Education Institutions



Scoping of London Based Higher Education Institutions' Work Placement Practices within the Creative and Cultural Industries

Interview Schedule

(HEIs)



LCACE

London Centre for Arts and Cultural Enterprise

Explanation:

This interview is conducted as a part of a research project funded by the London Centre for Arts and Cultural Enterprise. This research project aims to undertake a scoping exercise of work placement practices in London based HEIs. We will ask you questions about the operations of your organisation with particular reference to the placement programmes provided by your organisation in the arts and cultural industries: the demographic composition of candidates; and your organisation's approach regarding the issues of work placement. No individual names will be revealed and they will be kept strictly confidential.

1. Could you briefly tell me about range of work placement practices in your institution?

Probe: What are the key programmes provided by your institution?

Probe: Which fields of employment do you cover?

Probe: What is the nature of these work placements? Are they part of the students' programme of study? Are they voluntary or compulsory element of study?

Probe: Could we please obtain the forms and documents relating to work placement practices and models in your institution?

2. How do you create a candidate pool of students for work placements?

Probe: newsletters, email, speeches, etc ?

3. How do you reach and communicate with the host organisations?

Probe: Could you explain?

Probe: Do you have any standards documents that you use for this? Could we see these?

4. What is the process of matching the student with the host organisation?

Probe: Could you explain the process a bit?

Probe: May I have a sample of application forms?

5. Could you please tell us any examples of good practice in work placements in your organisation?

6. What methods do you use in order to evaluate your work placements?

Probe: Do you use any documents?

Probe: Who are involved in evaluation?

7. What do you think are the impact of work placements that you organise on the host organisations?

Probe: How do you find out?

Probe: The reasons?

8. Do you have any feedback mechanisms from host institutions for work placements?

Probe: Do you carry out monitoring and feedback activities?

Probe: Could we have any feedback reports?

Probe: What form of action do you take once you receive feedback?

9. What are your opinions regarding the impact of work placement on students?

Probe: In terms of students' future career?

Probe: In terms of students' current study?

10 Do you have any feedback mechanisms from students on work placements?

Probe: Do you carry out monitoring and feedback activities?

Probe: Could we have any feedback reports?

Probe: What form of action do you take once you receive feedback?

11. Are there any barriers to successful placement?

Probe: What are they?

Probe: Why?

Probe: How can they be overcome?

12. What is your view on the impact of work placement practices on the collaboration and knowledge transfer between HEIs and arts and cultural industries?

Probe: Does such a knowledge transfer take place?

Probe: Is this part of the objectives for the placement programme?

13. Do you plan to modify your work placement model in the future?

Probe: Why?

Probe: How?

14. Do work placement projects in arts and cultural industries differ from work placements in other industries?

Probe: How?

Probe: Why?

15. Do you think that your work placements have different impacts by gender, ethnicity, age, disability, sexual orientation and religion of the students?

Probe: Please explain

16. Could you please tell me any additional comments you feel are relevant to our understanding of your organisation's approach to work placements particularly in relation to arts and cultural industries?

17. Do you know any other higher education institutions that may be interested in participating in our research?

Probe: May I have their contact details?

Probe: Could you introduce me to them?

Thank you very much for your time and support.

Appendix 2: Interview Schedule – Host Institutions



Scoping of London Based Higher Education Institutions' Work Placement Practices within the Creative and Cultural Industries

Interview Schedule

(CCIs)



LCACE

London Centre for Arts and Cultural Enterprise

Explanation:

This interview is conducted as a part of a research project funded by the London Centre for Arts and Cultural Enterprise. This research project aims to undertake a scoping exercise of work placement practices in a range of organisations in the cultural and creative industry in London. We will ask you questions about the operations of your organisation with particular reference to the placement programmes provided by your organisation in the arts and cultural industries: the demographic composition of candidates; and your organisation's approach regarding the issues of work placement. No individual names will be revealed and they will be kept strictly confidential.

1. Could you briefly tell me about range of work placement practices in your institution?

Probe: What are the key programmes provided by your organisation?

Probe: Which fields of employment do you cover?

Probe: What is the nature of these work placements?

Probe: Could we please obtain the forms and documents relating to work placement practices in your organisation?

2. How do you create a candidate pool of students for work placements?

Probe: newsletters, email, speeches, word of mouth etc ?

3. Do you reach and communicate with the higher education institution where your placement students come from?

Probe: Could you explain?

Probe: Do you have any standards documents that you use for this? Could we see these?

4. What is the process of matching the student with their placement roles?

Probe: Could you explain the process a bit?

Probe: May I have a sample of application forms?

5. Could you please tell us any examples of good practice in work placements in your organisation?

6. What methods do you use in order to evaluate your work placements?

Probe: Do you use any documents?

Probe: Who are involved in evaluation?

7. What do you think are the impact of work placements that you organise on the student?

Probe: How do you find out?

Probe: The reasons?

8. Do you have any feedback mechanisms from students for work placements?

Probe: Do you carry out monitoring and feedback activities?

Probe: Could we have any feedback reports?

Probe: What form of action do you take once you receive feedback?

9. What are your opinions regarding the impact of work placement on students?

Probe: In terms of students' future career?

Probe: In terms of students' current study?

10. Are there any barriers to successful placement?

Probe: What are they?

Probe: Why?

Probe: How can they be overcome?

11. What is your view on the impact of work placement practices on the collaboration and knowledge transfer between HEIs and arts and cultural industries?

Probe: Does such a knowledge transfer take place?

Probe: Is this part of the objectives for the placement programme?

13. Do you plan to modify your work placement programme in the future?

Probe: Why?

Probe: How?

14. Do work placement projects in arts and cultural industries differ from work placements in other industries?

Probe: How?

Probe: Why?

15. Do you think that your work placements have different impacts by gender, ethnicity, age, disability, sexual orientation and religion of the students?

Probe: Please explain

16. Could you please tell me any additional comments you feel are relevant to our understanding of your organisation's approach to work placements particularly in relation to arts and cultural industries?

17. Do you know any other organisations in the creative and cultural industry that may be interested in participating in our research? Do you know any higher education institutions with placement programmes in the sector that we can contact?

Probe: May I have their contact details?

Probe: Could you introduce me to them?

Thank you very much for your time and support.

Appendix 3: Interview Schedule – Students



Scoping of London Based Higher Education Institutions' Work Placement Practices within the Creative and Cultural Industries

Interview Schedule

(Students)



LCACE

London Centre for Arts and Cultural Enterprise

Explanation:

This interview is conducted as a part of a research project funded by the London Centre for Arts and Cultural Enterprise. This research project aims to undertake a scoping exercise of work placement practices in London based HEIs. We will ask you questions about the experiences and opinions with particular reference to the placement programmes provided by your university. No individual names will be revealed and they will be kept strictly confidential.

1. Could you briefly tell me about your work placement experience?

Probe: When? How long?

Probe: Where?

Probe: What was the nature of the work placement project?

Probe: Why did you do a work placement?

2. Do you think that your work placement had an impact on your future employment opportunities?

Probe: If yes, how?

Probe: Why not?

3. Do you think that your work placement had an impact on your knowledge of creative and cultural industry?

Probe: If yes, how?

Probe: Why not?

4. Do you think that your work placement had an impact on your understanding of the world of work and the skills you require for the career you wish to pursue?

Probe: If yes, how?

Probe: Why not?

5. Do you think that your work placement had an impact on your future career plans?

Probe: If yes, how?

Probe: Why not?

6. Do you think that your work placement had an impact on your academic work in your school?

Probe: If yes, how?

Probe: Why not?

7. How do you assess the currently available model of work placement in your university?

Probe: How do you rate it?

Probe: What are its key characteristics, strengths and weaknesses?

8. Do you have any recommendations for improving the work placement practice in your university?

Probe: What are they?

Probe: Explain

9. How do you rate your level of satisfaction from your work placement experience?

Probe: Areas with which you are satisfied? Reasons?

Probe: Areas with which you are dissatisfied? Reasons?

10. What is your general feeling about your experience of work placement?

Probe: Please explain?

11. Do you think that your institution's work placement model has different impacts by gender, ethnicity, age, disability, sexual orientation and religion of the students?

Probe: Please explain

12. Could you please tell me any additional comments you feel are relevant to our understanding of your institution's approach to work placements and your experience of it?

Thank you very much for your time and support.

Appendix 4: State of the Creative and Cultural Industries in the UK (from CCS Consultation Paper 2006)

In brief, the creative and cultural industries sector:

- employs 459,200 people in the UK
- a rise of 38,400 between 1998 and 2002. This equates to growth of 9.1%, or roughly twice the overall growth in UK employment in the same period.
- contributes £16.5bn to total output
- approximately 2%
- has 130,000 self-employed freelancers. This is around 29% of the sector's total workforce
- rising to 64% in the performing, visual and literary arts. In the overall UK labour force just 13% are self-employed.
- has 312,000 people in managerial, professional, technical and associated professional roles, many with high level qualifications. This represents 68% of the sector's workforce, compared 42% of the overall UK workforce
- is over-represented in London and the South; and under-represented elsewhere.
- has 450,000 volunteers contributing to the sector's success.
- experiences relatively few skills shortages and gaps compared to the rest of the economy

We found that the definition of “creative and cultural industries” used across the country differed from place to place and between partners. Most included visual, literary and performing arts. Many included broadcasting and the media, computer games and some elements of the craft sector. Few included design or advertising in their definitions. Whilst some have sophisticated studies, these are not directly comparable to those of Creative & Cultural Skills. Our annual Creative Skills Summit will offer opportunity for regional partners to develop a strong understanding of the sector and its needs. Our analysis makes it clear that the sector is economically successful. It exhibits many of the defining characteristics of the 21st Century workforce, for example it is growing rapidly, is composed of well-educated and highly qualified people, has flexible structures making use of strong individual contributions who add value at the leading edge of practice in their specialist fields. Financial success often depends on loose short-term collaborative responses to opportunities, using teams of freelancers on a project basis. This places great demands on both the leadership capabilities and managerial competence of the people in the sector. These characteristics place the sector at the leading edge of workforce development practice. Many of the traditional approaches to learning, career guidance and business support are not seen as relevant or effective by the sector. In turn this highlights the need for ensuring the next generation of cultural leaders receive encouragement and opportunities to develop. We believe this makes Creative & Cultural Skills an attractive partner for regional organisations that want to work with a dynamic sector that will build on past success to meet emerging skills and business opportunities. Our aim is to secure the best return on public investments in skills and business support facilities, for a lively, flexible and rapidly growing business environment.

Work Relevant Education and Training Provision in the Creative and Cultural Industry (from CCS Consultation Paper 2006)

Existing support takes many forms. It recognises that artistic endeavour, in its widest definition, is an integral part of a general liberal education. Such endeavour develops generic capabilities such as creativity, communication and confidence, which is of great value to individuals, businesses in many sectors and to the whole community. Equally, this support also contributes to the continued development of the technical skills, knowledge and capabilities needed for individual career progression and the sector's continued growth. It is difficult to generalise about the quality and impact of learning programmes offered in a complex education and training system. There is considerable local discretion about what is offered and how. Whilst the issues given below do not apply to each and every programme, or to every learning institution, the broad themes articulated by employers are:

- Further education offers extensive provision related to creative and cultural industries, mainly at VQ Levels 3 and 4. Whilst many institutions enjoy reputations for high quality work, quality assurance against conventional benchmarks may not measure success in terms of meeting learner and employer needs in a highly dynamic and flexible sector.
- The recent development of Centres of Vocational Excellence in the learning and skills sector and similar initiatives in higher education have begun to focus more sharply on the sector's needs. However, there is a long way to go before all employers and individuals in the sector have access to good quality, relevant provision geared to their specific requirements.
- Creative and cultural studies are well established within higher education, with some world-class facilities and programmes in different parts of the country. Again traditional measures of success in higher education do not fully capture the realities of working in the sector.
- In much of the sector there is no tradition of formal apprenticeships. At higher skill levels, typically at levels 4 and 5, professional qualifications gained while working play a significant role in workforce development, for example, in advertising and design.
- There are many long-established highly active private sector providers within some artistic disciplines, for example, music, dance and theatre. Again, many of these have good reputations and achieve good results, some do not.
- A high proportion of creative and cultural education makes little direct contribution to meeting our sector's workforce development needs. However, they promote audiences and consumer development for the sector and contribute to the wellbeing of the sector, the wider society and the economy.
- Finally, at all levels, educational provision is responsive to the amount of demand for creative and cultural courses from individuals, many of whom have little or no experience of work in the sector. In the past, employers have not had an effective means of articulating their views about the relevance of learning provision in different parts of the country. This has to change if funding agencies are to generate good returns from their investments in creative and cultural learning.

Within this broad appreciation of the contribution made by publicly funded learning to workforce development in the creative and cultural industries, recent national

research highlights several significant areas where employers believe improvements can be made. These include:

1 Augmenting learning programmes in FE and HE institutions to match the existing high levels of technical skills achievement with the broader abilities needed for employment in the sector, such as

- Improved core skills, especially customer care, team working and in some cases higher levels of literacy and numeracy
- Greater awareness and ability to deal with the realities of working in the creative and cultural sectors (for example the physical or emotional demands of performing, or the solitary nature of working as a designer/maker in one of the crafts industries.)
- Business skills needed to set up and run micro-businesses
- Familiarity with up-to-date production processes, equipment and techniques

2 Extending the range and enhancing the quality of engagement with employers in the sector; especially from those industries with no tradition of working closely with education and from micro businesses that are unable to participate in traditional education

- business networks.

3 Designing learning programmes where the mode of delivery, learning styles, marketing pitch and course content are closely geared to the realities of running a small business, often in rural communities.

4 Broadening the measures of success to include learner progression into employment or self-employment. Using employer assessments of work readiness, alongside more traditional recruitment, participation, qualification and inspection based measures.

5 Improving careers education and guidance provided by schools, colleges and work-based providers as part of learning programmes, so that applicants have reliable, easily accessible information about the success of different programmes in preparing people for work in the sector. Employers believe that opportunities for improving the support available to businesses and individuals are not confined to learning provision. They see careers education and guidance services as offering incomplete or inaccurate information about the realities of work in creative and cultural occupations. There are significant opportunities to improve services to the sector through better and more accurate information about jobs, learning routes, qualifications and working conditions in the creative and cultural industries. This will require improved information systems and employers being better able to articulate their needs. Business information and support services now provided through Regional Development Agencies are being transformed in many parts of the country. The ambition is to offer targeted personalised support to micro businesses with modest aspirations, typical of many parts of the creative and cultural industries.

The arts in London –some useful facts (from a report by Arts Council England)

London's creative and cultural sector:

- Generates an estimated total annual revenue of £25 - £29 billion (second only to business industries).
- Represents 33% of the UK's total creative industries sector.
- Employs over 500,000 - representing London's third largest employment sector.
- Is responsible for one in four of all new jobs in London created between 1995 and 2000.
- Represents 25 % of people working in the creative and cultural sectors in the UK.
- Is expected to be the fastest growing sector in London's expanding economy to 2016 (with the business industries).

London is home to:

- Two opera houses
- Five orchestras
- Seven purpose-built concert halls
- 125 dance companies
- 167 galleries and museums
- 205 theatres
- 1,500 theatre companies
- 1,700 visual arts and crafts groups
- 2,500 amateur groups
- 2,650 music businesses
- 19 national museums
- Numerous events in schools, community centres, youth clubs, parks and public spaces
- More than 33% of the UK's 1,600 performing arts companies supported by public investment
- 70% of the UK's recording studios
- 90% of the UK's music business activity
- 75% of the UK's film and broadcasting industry revenues
- 33% of the UK's arts and antiques dealerships
- 46% of advertising employment
- 30% of the UK's visual artists and photographers
- 27.5% of the UK's architects
- 80–85% of the UK's fashion designers
- All the major UK auction houses
- The majority of UK-based multinational leisure software HQs
- Three world heritage sites – Greenwich, Westminster Abbey and the Tower of London

London attracts:

- 13.2 million overseas visitors each year (56% of the UK's total)
- 14.8m domestic visitors each year
- 30% of all visitors say that arts and culture are an important reason for their visit
- 22 million visits to performances of music, theatre and dance each year

- 30 million visits to museums and galleries each year

Sources:

Mayor's draft cultural strategy (June 2003)

London Analytical Report (No. 10 Policy Unit, 2003)

Case for London (London Arts, 2000)

Londoners:

- See the arts, culture and nightlife as among the top five reasons for living in London.
- Attend more arts events than people in other regions
82% attended at least one arts event in the last 12 months.
- Have the most eclectic taste in the arts – they are more likely than people from any other region to attend several types of event.
- Are more likely to participate in the arts
90% took part in at least one artistic activity in the last 12 months.
- Appreciate the arts
79% think that the arts play a valuable role in the life of the country.
- Appreciate cultural diversity in the arts
80% think that arts from different cultures contribute a lot to the cultural life of the country.

Source:

Arts in England: attendance, participation and attitudes in 2001, commissioned by Arts Council England from the Social Survey Division of the Office for National Statistics (ONS) in 2001.

The report is supported by *Resource: The Council for Museums, Archives and Libraries* and is based on interviews with over 6,000 adults across the country.