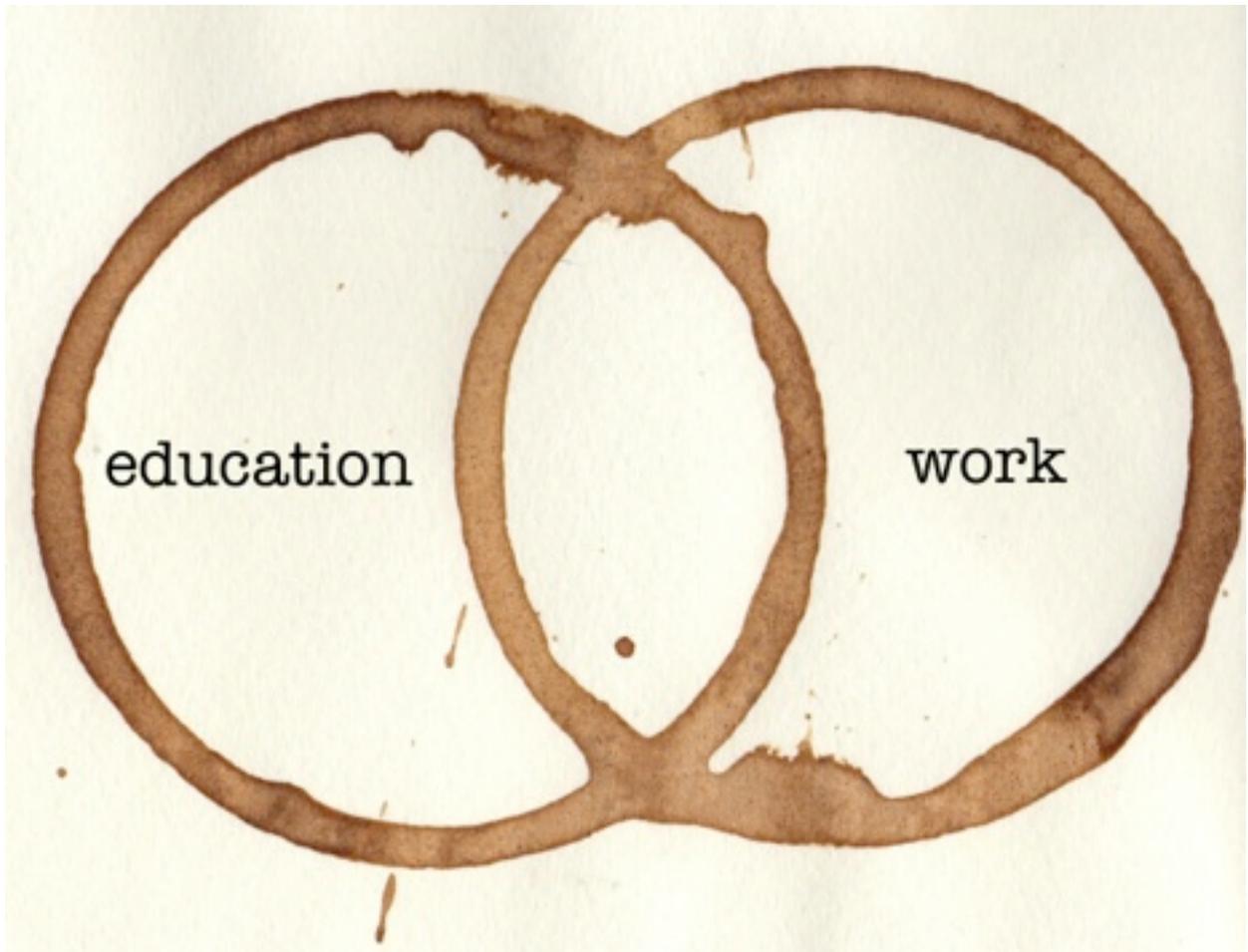# Critical Work?

## Postgraduate Credited Placements in the Arts

**Working Paper**

**July 2013**

**Sophie Hope and Lorraine Lim**

**Birkbeck College, Department of Media and Cultural Studies**

# Contents

# 1. Introduction

This research into credited placements explores the relationships between the academic, practical and professional aspects of postgraduate arts programmes in London. Our definition of 'arts' is broad, and includes courses in creative industries, drama, fine art, arts management, curating and graphic design. The programmes we are looking at fall broadly under the creative or cultural sectors and have an applied, practice-based element to them. We are particularly interested in what constitutes the 'vocational turn' of these courses and the expectations of 'professionalisation' that they offer through the acquisition of skills and knowledge in a particular specialism. Students and staff on these programmes are often expected to relate theory to practice and make connections between, what might simplistically be termed, the internal, thinking, contemplative, academic world of study and the external, practical, productive 'real' world of work.

Writing about the proliferation of credited work placements in the US, Ross Perlin (2011) writes that "universities are falling over themselves to outsource their students' education and lend credibility to illegal employment practices" (p.86). He gives examples of credited placements which involve envelope stuffing and leafleting. We are starting this research from the position that students carrying out work that is far removed from their academic experience should be paid. Where students are paying to carry out work experience through university fees, the payoff has to be a rigorous, critical, reflexive, well supported learning experience. Perlin goes on to state that "in certain cases, paying college tuition to work for free can be justified - particularly if the school plays a central role in securing the internship and makes it a serious, substantive academic experience" (p.85). This research aims to explore what a serious, ethical, substantive academic period of work experience might look like for students, tutors and employers in the arts, and if this is at all possible.

This working paper aims to give some background to the employability agenda in the UK (in which credited work placements play a part). It starts with an overview of current policy in this area and goes on to consider the contradictory aims of the university as a site of investment in 'human capital' in terms of increased productivity and earning capacity and as a site of academic autonomy. This leads us to consider the realities of un- and self-employment for arts graduates. The central section of the document outlines some of the barriers and an overview of existing models of best practice for credited placements. The document ends with a series of statements about pedagogical approaches to employability in the arts.

The purpose of this document is to inform our conversations and workshops with students, tutors and representatives of host organisations in London about their experiences of credited placements on postgraduate arts courses. A workshop in September 2013 involving participants of five placement case studies will be a chance for us to identify and reflect on the issues of credited placements and work towards an ethical contract to be published in 2014. A partial list of credited placement modules on postgraduate arts courses in London is included in the appendices.

## Key questions

- To what extent should employability (and placements) be embedded into academic studies?  How are placements considered in relation to topics addressed in classes such as 'politics of work', employment rights and conditions and equality issues in the arts?

- How do guidelines for 'best practice' relate to the realities of people's experiences of placements? What are the barriers to implementing 'best practice'?

- What are the specific needs of mature students on postgraduate courses?

- How is existing (paid) work that students are carrying out reflected on (and credited) as part of their learning?

- How are the realities of freelance, short-term work reflected in pedagogical approaches to employability in higher education?

- How is inequality of access to credited work placements being addressed by HEIs (e.g. placement equality policies)?

- What kind of learning occurs during these placements and how is it assessed?

- What would an ethical placement contract between a student, university and host organisation look like?

## 2. Policy background

Internships have become a focus of attention for policymakers, employers and activists in recent years for two key reasons. Firstly, there is a belief from government departments such as the Department of Business, Innovation and Skills (BIS) that internships or work placements either as part of a course of study or after graduation allow students to gain so called 'employability skills', making students attractive to future employers. For companies, these internships allow them to trial a potential employee as well as 'gain a direct link to the university research that applies to the sector' (BIS 2012, p.14). What is often left out of this equation is the welfare of the students who participate on these internships. This has led to the second reason for this increase of focus; the potential exploitation and ethics of unpaid internships.

The increase in unpaid internships is synchronous with rising youth employment. In 2009, the-then Labour government launched the Backing Young Britain campaign, which aimed to bring businesses, public and voluntary sectors together to tackle rising graduate unemployment and prevent people from becoming a 'lost generation' (Chartered Institute of Personnel and Development [CIPD] 2009, p.3). There was concern that as demand for unskilled labour fell; 'employment segregation' would increase (HM Government 2009, p.6). The government was interested in increasing the amount of people entering the professions and focused on social mobility as being part of the solution. This involved encouraging businesses to offer more internships to graduates and non-graduates (CIPD 2009, p.3). By 2010, the Low Pay Commission had been given a remit to include information and recommendations on internships as part of their reporting on the labour market position of young people (2011, p.81).

Research conducted by BIS in 2011, highlighted that it is now common for students to transition into full time employment via 'periods of work experience' and that unpaid internships are now considered a 'rite of passage' (BIS 2011). This can arguably be linked to the prolonged recession in the UK coupled with record high youth employment rates. Much of the concern over the rise in internships as a necessary entry point into the professions is that the label of 'intern' often disguises exploitative labour conditions in professional working environments where a level of education is expected. Part of the problem is the lack of information and education in the sectors as to what the employment law is. According to one report, only 10% of graduates are aware of the fact that unpaid internships are illegal (NUS/UCU 2011, p.4). The majority of the documents that exist on internships are also targeted at employers, rather than employees, where the information provided advises employers about their legal position, warning them of the risks of facing employment tribunals and/ or prosecution and in some cases pointing out the existing loopholes in legislation.

The National Minimum Wage Act (NMW) was passed in 1998 during the Labour Government and in 2009; a new enforcement regime was introduced during the Employment Act in 2008, which made it an offence for organisations not to comply with NMW legislation. There are some exemptions from the NMW law, among those, students undertaking work placements of up to one year as part of further or higher education courses and 'voluntary workers' for registered charities. What is problematic is that the terms 'intern' and 'internship' do not exist in NMW legislation. Therefore, under the current legislation, unpaid internships can still be advertised; however, an individual with worker status must be paid full NMW for their age range. An individual (even if they are labelled an intern) is considered to have worker status when the work they do contributes to the operations of the organisation. The problem occurs when the boundary is blurred between whether the work an intern does is considered 'work' or considered part of the work experience and training. At the moment, internships are more often seen as part of an extended recruitment process, even if there is no job offer made before or after the internship.

The Wilson Review in 2012, states that universities can contribute to a thriving knowledge economy through 'the application and exploitation of research capability, the enterprise and entrepreneurial culture that is developed amongst its students; and the

applicability of the knowledge and skills of all its graduates' (Wilson 2012, p.13). One of the recommendations in which to achieve these aims would be to 'increase opportunities for students to acquire relevant work experience during their studies' (Wilson 2012, p.1). While the review recommends that internships should be paid in order to promote access, equality and accessibility, it also highlights within the report that whether interns are paid or unpaid largely depends 'upon the employer's policy about such schemes' (Wilson 2012, p.36). BIS's response to the Wilson Review aimed to implement some of its recommendations by setting up and managing websites such as the Graduate Talent Pool and Enterships.com which aim to match students and graduates with companies. These websites advertise both paid and unpaid internships and provide details about what skills or knowledge students or graduates are expected gain from undertaking specific internships. It also called upon universities to develop ways in which it would be possible for students to demonstrate their employability skills such as through a Higher Education Achievement Report where a 'more extensive description of student achievement' could help 'students to demonstrate to prospective employers their own achievements and skills' (BIS 2012, p.20).

While some students gain a variety of skills when carrying out work experience, the wider question is if these skills can only be gained via a work placement. In addition, what also has to be considered is the disconnect, in the arts and cultural sector, for the expectation upon graduation of a paid, permanent position, where the reality is that a large number of workers in the arts and cultural sectors are often self-employed and/or working on short-term contracts.

## 3. Human capital and academic autonomy

There has been concern for some time that academic learning is being increasingly driven by the agendas of employers in order to produce 'work-ready' students: "...universities have to ensure that graduates can 'hit the ground running' or, to change the metaphor, are 'oven-ready and preferably 'self-basting' (Atkins 1999, p.274). Writing in 1999, a year after tuition fees were introduced, Atkins suggests that "in return for the public monies invested in it, higher education must make a contribution to the economic prosperity of the country". The instrumentalisation of education in terms of producing employable, work-ready people reflects an acceptance of what Gary Becker termed 'human capital theory' (Yorke 2004). According to Becker (1994), education raises the productivity and future earnings of workers by imparting useful knowledge and skills. This is echoed by HM Treasury in 2000: "Human capital directly increases productivity by raising the productive potential of employees" (quoted in Yorke, p.3). More recently, in 2011, BIS stated that HEIs must "ensure their approach is aligned with the global marketplace" and that "employers should therefore have a direct input there" (BIS 2011, p.92-5). The emphasis on 'human capital' stems from the idea that knowledge based economies need a supply or 'stock' of human capital which can be fostered and encouraged by government (Yorke 2004, p.3).

Atkins (1999) states that those who oppose the employability agenda "do so because they emphatically reject the argument that universities should, as one of their primary aims, serve the economy and the profitability of employers", believing instead that universities should be protected from government control and market demands if they are to maintain their autonomy (p.270). Ball (2003) also points out the tensions between, "the pursuit of creative practice for its intrinsic value and preparing graduates for employment" (p.24). There is concern about the impact the pressure to secure work experience during studies has on the academic development of the student: "art schools still have the potential to be the spaces where students can step back from 'career' and 'employability' and all the drab pressures of modern society and figure out how they might do things differently" (Clark 2012, p.22). Referring to 'entrepreneurship education', Bridgstock (2012) alludes to the fact that, "Many arts educators, arts students

and practising artists find this prevailing commercial emphasis incongruent with their career values and therefore objectionable" (p. 128). She goes on to make a case for entrepreneurship education as not placing money and profit at the centre, but rather thinking about multiple bottom lines as being 'central to arts entrepreneurship and to building sustainable arts careers" (p.130). Barrow et al (2010), however, point out that practical work-related placements will take valuable time away from academic studies and that there will be increased workload for tutors to organise and supervise a placement (p. 346).

Despite these criticisms of the university as factory, emphasis in recent years has been towards providing equality of access (through the widening participation programmes of HEIs, for example), "preparing those from disadvantaged groups to compete effectively in the labour market" (ibid, p.10). Arts courses (undergraduate in particular) tend now to include some form of professional practice or entrepreneurship education either as a compulsory module or an optional extra. Perhaps a mark of this shift can be seen at Roehampton University, where Classical Civilisation undergraduates (traditionally thought of as a purely academic programme of study) are given the option of a three week credited placement (Barrow et al, 2010).

Blackwell et al (2001) found that "with hardly any exceptions, strategic managers, recruitment personnel and recent graduates regarded course-linked work experience as an important if not crucial element in their undergraduate experience" (p. 270-271). In a study they carried out of art and design graduates in 1999, however, they found that only 29% of respondents had done a credited work placement, only 13% of which were fine art students. Those who undertook a placement, "regarded it as very useful and important" and had higher rates of full-time permanent employment after graduation. According to Brown (2007), however, "estimates have suggested that in the arts sector the proportion of this type of conventional employment' is less than 50 percent (Summerton, 2001, p.8-9).

## 4. Employment in the arts and creative industries

If we acknowledge that employment is of concern to students, teachers and employers, we have to look at the nature of employment that arts students are currently experiencing or hoping to develop a career in. According to Ball (2003), "work experience, volunteering and extra-curricula activities of all kinds have great potential for building students' confidence in the work place" (p.10). But what is this workplace? As Ball points out, "...graduates entering the creative industries experience complex career paths involving a mixture of short-term contracts, employment, further study, part-time and freelance work rather than a predictable career progression" (Ball 2003, p.8). Ball refers to Leadbeater and Oakley's research into creative entrepreneurs (1999) which found that self-employment is rarely seen as a step to employment and that artists have a 'predisposition to engage with work of social and community value, often low paid or of a voluntary nature' (Ball 2003, p. 17 & 19). According to the Bureau of Labour Statistics (2011), in first world countries "visual, literary and performing artists are generally between three and five times more likely to be self-employed or working on a freelance basis than workers in other occupations" (quoted in Bridgstock 2012, p.122). Quoting research done by Harvey, Locke and Morey (2002), Ball (2003) writes that 40% of arts and humanities graduates have a 'portfolio' career with nearly one third in academia combing research and teaching roles, often on separate contracts (p. 7). Bridgstock (2012) defines the 'portfolio careers' that most visual, performing and literary artists engage in as a 'continually evolving patchwork of grant-based and/or commercial projects, jobs and educational experiences" (p.124). She goes on to give another term for artists as 'protean careerists', characterised by "(1) personal construction of career and recurrent acquisition or creation of work (likely to occur on a freelance or self-employment basis); and (2) strong intrinsic motivations for, and personal identification with, career" (p.124).

Despite the realities of precarious employment, according to Ball (2003, p.19), art and design undergraduates have 'high expectations of working towards an ideal job and unrealistic ideas about what they will be doing immediately after graduation'. Art students often 'bring a media-filtered conception of the figure of the 'artist-hero' with them..." to art college (Clark 2012, p.9). Ball also points out that graduates in creative subjects are notoriously poorly paid - the majority of graduates earning less than £15,000 and that students have a tendency to overestimate how much they will be earning after graduation (p.20). She also refers to how graduate debt (significantly less in 2003 when her report was written), can delay a graduate's career as "they take any job to pay off overdrafts" (p.21). Clark (2010) found, however, that her students, after having discussed with them 'how artists live and work today', fewer "expressed the conviction that they wanted to continue their fine art practice as a central activity five to ten years after college but were considering a broader range of options" (p.19). She goes on to state that "students' feelings about professional life and their potential place within it causes anxiety, and this promotes surface approaches [to learning], even when there is evidence of strong intrinsic motivation at the outset" (p.20).

Browne (2007) asks, "is there a fundamental 'dishonesty' involved in training so many potential performers when there are only a small number of employment opportunities available to them in performance, and competition for the available opportunities is becoming more intense?" (p.46). Based on the evidence that permanent employment is not what many graduates experience, what shape does employability (and hence credited placements) take in HE arts courses? Employability for arts students seems more about developing 'enterprise skills' rather than improving employment prospects as the students are more likely to be their own self-employers than being employed by other organisations. As Ball points out: "given the high proportions working as self-employed, the inadequacy of enterprise skills is an area for concern in all studies and those skills required to manage a portfolio work-style" (Ball 2003, p. 20).

## 6. Barriers

In the landscape of employers and host organisations that might want to work with students and HEIs, many have limited staff and resources. As Ball (2003) points out, the creative industries sector is "predominantly made up of micro-businesses and SME's, but the small size of these businesses means that "the possibilities for placements and work experience are limited" (Ball 2003, p.12 & 13). Atkins (1999) writes that work-experience or employer-defined projects "look as though they hold the key to developing the generic key skills and personal attributes in a context closer to that which the student will encounter after graduation" in terms of applying their specialist skills and knowledge. He identifies a barrier, however, as being the lack of "suitable placements and projects"... and that this is particularly the case in times of recession when employers are making redundancies. To address this, he suggests, the "solution will need to come from employers and those who represent them as much from Higher Education" (Atkins, p.276).

There are also costs to the student, for example, who is already paying for the module, and also potentially having to take time out of work to carry out the placement. There is not therefore equality of access to these credited work experiences as Westerberg and Wickersham point out, "many students cannot afford the loss of income if they take an unpaid internship" (2011). This is also flagged up by 'clarinetsarethebest' in response to their article: "My concern is that the majority of unpaid internships demand a significantly larger amount of time than a 3-credit class (or are often performed, at least at my school, not-for-credit and on top of a full-time academic load) - which means that they are performed at the expense of paid work, which means, once again, those students with money are privileged by the system" (Westerberg Wickerman 2011).

Barrow et al (2010) draw on their experience of establishing an optional three week work placement during the second or third year of the BA(Hons) Classical Civilisation at Roehampton. For them, applying for and securing the placement is considered part of the learning process: "Students who are interested and engaged enough to find a placement are thus a self-selecting group, usually comprising some of the most motivated students on the programme". These optional placement modules are therefore not equally available to all students, perhaps creating further barriers to some students entering the profession. The emphasis on placing responsibility on the student is echoed in the BIS report which recommends students and graduates take "greater responsibility for their employment outcomes" (BIS 2011, p.92-5). Employability is a luxury not all students can afford: "Relative chances [of finding and maintaining different kinds of employment] are not the same for all students with equivalent qualifications - some groups face systematic labour market disadvantages" (Yorke 2004, p. 10 referring to Blasko et al, 2002).

Allen et al (2010) found that some students, particularly disabled students, black and minority ethnic students and those from disadvantaged socioeconomic backgrounds, experience inequality of access to opportunities to take up formally supported placements (p.1). This is because some students, according to their research, found that self-directed placements which rely on the student to be self-motivated and driven to organize their own placements means not all students are able to take this route, as it might privilege students who already have access to industry networks and the resources to take an extended period of unpaid time to carry out the placement. A student's existing financial and personal circumstances might therefore be a barrier to them taking the option to do a credited work placement. Benson-Egglenton (2012) also found that "interns are not always equipped with the workplace confidence to make demands of their host employer for more interesting or relevant work" (p.43): "the overarching feeling appeared to be that the learning value derived from an internship is determined by what an intern 'makes' of it" (p. 40). Benson-Egglenton (2012) also found that while pay enabled interns to carry out internships they otherwise would not have been able to do, some of her interviewees found that being paid meant they were treated more as a 'worker' than a 'learner' (p.46). Being paid meant they were not necessarily mentored and not being paid meant for some, they could "be more demanding of the experience" (ibid), by expecting payment in other ways, such as gaining skills and experience (p.42). In one case, however, a supervisor in a host organisation that pays their interns, felt that not paying them prevented her "from being able to give an intern something juicy for them to work on and have ownership of" (p.31).

# 7. 'Best practice'?

Benson-Egglenton (2012) found that there is a "lack of correspondence between the guidelines [for best practice for internships] and the actual experience of interns". For example, only one of her nine interviewees had a mentor during their internship (p.44), and progress meetings were mainly focused on completing work tasks and arranging work schedules rather than evaluating the learning process (p.23).

The table below distills the guidelines from four different best practice guidelines for HEIs, students and host organisations. During the next phase of this research we will focus on five case studies to explore the extent to which these recommendations are carried out, what other approaches there are and what barriers there might be to implementing 'best practice'.The information is taken and summarised from:

Chartered Institute of Personnel and Development. 2012. *Work Experience Placements that Work*. Chartered Institute of Personnel and Development: London
Gateways to the Professions Collaborative Forum. 2011. *Common Best Practice Code for High-Quality Internships*. Trades Union Congress on behalf of the Gateways to the Professions Collaborative Forum: London
University of Ulster. 2008. *Guide to Good Practice for All Programmes Incorporating an Element of Work Experience*. University of Ulster: Ulster
Equality Challenge Unit. 2010. *Work Placements in the Arts and Cultural Sector: Diversity, Equality and Access.* Equality Challenge Unit/ Institute for Policy Studies London Met: London

|  | Pre-Placement | During Placement | Post-Placement |
|---|---|---|---|
| **Higher Education Institution** | Clear information about expectations of work placement available to both student and organisation covering responsibilities of organisation, monitoring and assessment<br><br>Work out student and organisation's requirements and expectations<br><br>Prepare the student through CV writing, application, letter writing and interview of skills. | A member of staff should monitor and assess the placement through a work placement visit<br><br>Student should be supported through the visit, scheduled meetings and on-going reflection | Reflection and debrief on the placement identifying the quality of information received by both organization and student<br><br>Evaluate and assess the placement through monitoring forms and feedback from the student and organisation<br><br>Ensure assessment is fair and allows for the identification of outcomes |

| | | | |
|---|---|---|---|
| **Organisation** | Work out HEI and student's requirement and expectations and agree on the skills and personal attributes the intern should gain<br><br>Identify a mentor and/ or supervisor for the student as well as the work the student would be responsible for.<br><br>Ensure that the work will provide student with genuine opportunity to acquire skills and experience relevant to professional career.<br><br>Specify the intern's expected working hours, start date, remuneration and expenses and length of the internship as well as the policy on a job offer at the end of the placement. | An induction covering key personnel, tour of facilities, plan and schedule as well as introduction to their mentor/ supervisor/ buddy.<br><br>A member of staff should monitor and assess the placement and ensure work contributes to development of skills and contribute to professional and learning objectives<br><br>Pay at least National Minimum Wage (or the London Living Wage) as well as provide equal access to paid holiday, in line with the statutory minimum<br><br>Allow interns to attend job interviews or complete study requirements<br><br>Provide ongoing feedback and support as well as regular performance reviews | Provide reference for future job applications and honest feedback through a final review meeting.<br><br>Offer a detailed 'summary of experience' listing key achievements, learning and outlining the tasks accomplished |
| **Student** | Identify with HEI and organisation what skills to develop, barriers and career aspirations<br><br>Take responsibility for preparing the placement through CV writing, application, letter writing and interview skills<br><br>Be aware of your legal position and the expectations placed upon you | Respect the company and abide by the rules<br><br>Complete the tasks you have been assigned.<br><br>Reflect on how the work substantiates what skills and learning you wish to obtain. | Complete report on work experience and feedback on the quality of the experience<br><br>Reflect and articulate what and how you have learnt rather than what you have done or what has happened |
| At all times, health and safety legislation as well as equality and diversity legislation should be communicated and adhered to. | | | |

# 5. Pedagogical approaches

There seems to be agreement among the existing literature that well informed students and courses that explicitly connect the concepts, theories and realities of employability through practical experience and academic, critical reflection are perhaps a way forward (at undergraduate and/or postgraduate level). The following statements refer to pedagogical approaches to employability selected to provoke further discussion on the meanings, motivations and methods for connecting arts education with work in the arts.

"[Employability is] a set of achievements - skills, understandings and personal attributes - that makes graduates more likely to gain employment and be successful in their chosen occupations, which benefits themselves, the workforce, the community and the economy" (Yorke 2004, p. 8).

Employability is based on 'complex learning', (not a simplistic understanding of 'core', 'key' or 'transferable' skills) and is a *necessary* but not *sufficient* condition for the gaining of employment, which is also dependent on the state of the economy (Yorke 2004, p.2).

"...it is not always the work experience itself that leads to the development of the most useful employability skills, but rather it is "the meaningful engagement in the discourse and activities associated with specific 'communities of practice'" (Browne 2007, p.32).

"a young person is sent to enter a 'community of practice' and experience a personal transformation, rather than learn a distinct set of skills, earn a wage, and go home for the evening... anything that brings 'exposure' can now be considered a learning experience - flipping burgers for Disney, having a chat at the water cooler, spending an afternoon at the copy machine" (Perlin 2011, p.94).

"...employees are unlikely to be permitted to work with the degree of critical freedom traditionally asserted and enjoyed by academics" (Atkins 1999, p.269).

Employability nearly always applies to full-time students entering HE at 18. Mature students might have different needs and expectations of the employability skills they require (Yorke 2004, p.14).

A 'pedagogy for employability' needs "to take the inherent complexity of the construct [of employability] into account" and should "promote similar achievements to those that teachers in higher education tend to value" (Yorke 2004, p.14).

"...most students seem to be less anxious about the future when in full possession of the facts, and to feel more empowered to create opportunities for themselves, more ready to look at a wider range of career options as a result of these sessions..." (Clark 2012, p.21).

"The model of integrating theory and practice within an authentic context [a work placement] better prepares graduates for the competitive professional environment that awaits them" (Daniel and Daniel 2013, p.141)

"...large amounts of work experience unrelated to study appears to have a negative impact on finding work but work experience during HE that was related to their studies had a positive effect on employment outcomes, particularly in the humanities" (Ball 2003, p.22).

"the more casual structure of arts sector internships is to the detriment of the intern's learning experience" (Benson-Egglenton 2012, p.26).

"Effective learning from work experience implies that it needs to be meaningful or relevant to future career choice, that the learning is planned and intentional from the outset, possibly using a structured learning framework such as a learning contract, projects and/or portfolio of evidence to include reflection and articulation about what has been learned" (Ball 2003, p.23).

Arts courses should be helping to develop 'capable artist entrepreneurs' by providing 'highly scaffolded process of research' in the first year (allowing students to reflect on their "core career interests, abilities and values, coupled with learning about/experiencing various aspects of their intended professions and the labour market, ideally in authentic industry settings and facilitated by industry professionals" The second year would involve identifying different "opportunities for enterprise" and in the third year students would develop project-based work alongside other students, mentors and academic staff who provide support and feedback (Bridgstock 2012, p. 132)

"When I did start writing it up, I had to think about relevant theory and policy, which I felt made me more knowledgeable and critical of the placements than I might have been without completing coursework" (student quoted in Benson-Egglenton 2012, p.25).

The context-dependent nature of some skills are "exemplified by behavior that might be appropriate in one context (for example, challenging received wisdom in higher education) but that might not be well received in another (challenging an employer's way of going about things)" (Yorke 2004, p. 12).

"Quality of work experience depends upon its fitness for purpose as an aid to learning. It is the learning that comes from it that is important" (Blackwell et al 2001, p. 13).

"if work experience placements are to be more than exercises in image management, they need to be designed with the quality signals that we have identified very much in mind" this involves the quality of their 'thinking about the own thinking' (metacognition) and abstracting learning from experience (reflection) (Blackwell et al 2001, p.15).

# 7. Bibliography

Allen, K. Quinn, J., Hollingworth, S. and Rose, A. 2010. *Work Placements in the Arts and Cultural Sector: Diversity, Equality and Access.* Institute for Policy Studies in Education, London Metropolitan University. London: Equality Challenge Unit.

Arts Council of England. 2011. *Internships in the Arts: A Guide for Arts Organisations*. London. Arts Council of England

Atkins, M.J. 1999. Oven-ready and Self-basting: taking stock of employability skills. *Teaching in Higher Education* Vol. 4, Iss. 2, pp. 267-278

Ball, L., 2003. *Future Directions for Employability Research in the Creative Industries.* Working Paper. Art, Design and Communication – Learning and Teaching Support Network.

Barrow, R., Behr, C., Deacy, S., McHardy, F. and Tempest, K., 2010. Embedding Employability into a Classics Curriculum: The Classical Civilisation Bachelor of Arts Programme at Roehampton University. *Arts and Humanities in Higher Education*. 9, pp. 339-352.

Becker, G. 1994. Human Capital: A Theoretical and Empirical Analysis With Special Reference *to Education. Chicago: The University of Chicago Press.*

Benson-Egglenton, J. 2012. *Working to lean or learning to work? An examination of learning experiences within arts sector internships*. MA Arts Management Dissertation [unpublished]

BIS [Department of Business, Innovation and Skills]. 2011. *Supporting Graduate Employability: HEI Practice in Other Countries.* London: Business, Innovation and Skills.

BIS. 2012. *Following up on the Wilson Review of Business-Universty Collaboration: Next Steps for Universities, Business and Government.* London: Business, Innovation and Skills.

Blackwell, A., Bowes, L., Harvey, L., Hesketh, A.J. and Knight, P.T., 2001. Transforming work experience in higher education. *British Educational Research Journal*, 27(3), pp. 269-85.

Blasko, Z. with Brennan, J, Little, B. and Shah, T. 2002. *Access to what: analysis of factors determining graduate employability* [A report to HEFCE]. London: Open University, Centre for Higher Education Research and Information.

Bridgstock, R., 2012. Not a dirty word: Arts entrepreneurship and higher education. *Arts and Humanities in Higher Education*. 12 (2-3), pp.122-137.

Brown, R. 2007. Enhancing Student Employability? Current practice and student experiences in HE performing arts. *Arts and Humanities in Higher Education*. 6, pp.28-49.

Bureau of Labour Statistics, 2011.

CIPD [Chartered Institute of Personnel and Development]. 2009. *Internships that Work: A Guide for Employers*. London: Chartered Institute of Personnel and Development.

Christopherson, S. 2008. 'Beyond the Self-Expressive Creative Worker: An Industry Perspective on Entertainment Media.' *Theory, Culture and Society*, Vol. 25, no. 7-8, p.73-95

Clark, S., 2012. Employability and the Fine Art Student. *CEBE Transactions*, Vo. 9, Issue 2, pp. 7-29.

Daniel, R. and Daniel, L., 2013. Enhancing the transition from study to work: Reflections on the value and impact of internships in the creative and performing arts. *Arts and Humanities in Higher Education*. 12, pp.138-153.

Figiel, J. and Hope, S. 2012. *Intern culture: A Literature Review of Internship Reports, Guidelines and Toolkits from 2009-2011*. London: Artquest.

Gill, R. 2011. 'Life is a Pitch: Managing the Self in New Media Work.' In: M. Deuze, ed. *Managing Media Work*. London: Sage Publications, p. 249-262.

Gill, R. and Pratt, A. 2008. 'Precarity and Cultural Work in the Social Factor? Immaterial Labour, Precariousness and Cultural Work.' *Theory, Culture and Society*, Vol. 25, no. 7-8, p. 1-20.

Greater London Authority. 2011. *A Fairer London: The 2011 Living Wage in London*. London: Greater London Authority.

Greater London Authority. 2011. *Culture and Volunteering: An Introduction to Volunteering across the Arts and Cultural sector in London.* London: Greater London Authority.

Harvey, Locke and Morey, 2002.

HM Government. 2009. *Unleashing Aspiration: Final Report of the Panel on Fair Access to the Professions*. London: HM Government.

Institute for Public Policy Research. 2010. *Why Interns Need a Fair Wage*. London: Institute for Public Policy Research.

Leadbeater, C. and Oakley, K. 1999. *The Independents - Britain's new cultural entrepreneurs.* London: Demos.

London Centre for Arts and Cultural Exchange. 2008. *Work Placement Toolkit.* London: London Centre for Arts and Cultural Exchange.

Low Pay Commission. 2011. *National Minimum Wage: Low Pay Commission Report 2011*. London: Low Pay Commission

McGuigan, J. 2010. 'Creative Labour, Cultural Work and Individualisation.' *International Journal of Cultural Policy*, Vol. 16, no. 3, p. 323-335.

National Union of Students and University College Union. 2011. *Internships: Advice to students unions and UCU members*. London: National Union of Students.

Özbilgin, M. and Tatli, A. 2006. *Scoping Report: Scoping of London Based Higher Education Institute Work Placement Practices within the Creative and Cultural Industries.* London: London Centre for Arts and Cultural Exchange.

Perlin, R. 2011. *Intern Nation. How to earn nothing and learn little in the brave new economy.* London: Verso.

Skillset. 2010. *Guidelines for Employers offering Work Placement Schemes in the Creative Industries*. London: Skillset.

Social Market Foundation. 2010. *Disconnected: Social mobility and the Creative Industries*. London: Social Market Foundation.

Westerberg, C. and Wickersham, C. 2011. Internships Have VAlue, Whether or Not Students are Paid. The Chronicle of Higher Education. Commentary. http://chronicle.com/article/Internships-Have-Value/127231/ [Accessed 5.6.13].

Wilson, T. 2012. A Review of Business–University Collaboration. London: Business, Innovation and Skills.

Yorke, M. 2003. *Employability in higher education: what it is – what it is not.* London: Higher Education Authority.

**APPENDIX: Mapping placement modules on postgraduate arts courses in London**

This table gives a sense of the current placement modules on postgraduate arts courses in London, organised alphabetically by university. Information is gathered from websites and therefore is incomplete, but illustrates a range of approaches to placements on different arts courses. We have used this table to select five placements as case studies to research further (excluding those at Birkbeck, which we are including in our research anyway).

| Title of module, number of credits and length | Title of programme | University | Programme / module details (from their website) | Assessment |
|---|---|---|---|---|
| Placement option 50 hours minimum | MA Arts Management | Birkbeck | The work placement offers a supported formal work-based learning experience within a creative organisation operating in the public, private or voluntary sector in London, the UK or abroad. You are required to complete a specific project or piece of research for a minimum of 50 hours or longer, over a flexible timeframe, and you are supported by a designated supervisor (a member of staff within the host organisation). Solid links are already held with a range of different creative organisations, and formal sessions are held in conjunction with individual tutorials, to fully prepare students to undertake a placement. The work placement will be evaluated by an allocated placement tutor. | a placement worth 50 per cent of marks (minimum of 50 hours or longer) and coursework (a 5000-word placement report) worth 50 per cent of marks. |
| Work placement option 2 months | MA Film, Television and Screen Media | Birkbeck | offers you the experience of working in a prominent media company or institution. | |
| The Work Placement option Placements may vary considerably in length and format (i.e. some may be an intensive two-week block, others a day a week over two months). | MA Museum Cultures | Birkbeck | ...enables students to acquire valuable work experience and introduces students to the work and priorities of specific museums or galleries. A number of placements with defined tasks will be offered to students on a yearly basis. Students are required to submit a CV and a short covering letter outlining their ability to complete the tasks at hand and explaining why they want to work for that institution. Birkbeck staff will select the most appropriate candidate in collaboration with the host institution. Students may apply for more than one placement. The students taking placements are supervised by a named individual within the host organisation and are visited by the course directors or an appropriate delegate. | Students are required to contextualise and analyse the work undertaken in their placement in relation to museum studies, government and museum policy, and professional literature as appropriate. They are expected to apply historical and theoretical study to practical tasks, and to test the limits of academic learning through practice. The assessment takes the form of a 5000-word essay, a portfolio of practical work and a record of their attendance and workload. |
| | MA Creative Producing | Birkbeck | You have the option of undertaking a secondment at a theatre, arts venue or similar organisation as part of the Personal Project, which is the final element of the programme. | |

| Title of module, number of credits and length | Title of programme | University | Programme / module details (from their website) | Assessment |
|---|---|---|---|---|
| Innovating in Architectural Practice | MA Architecture: Cities and Innovation | Central Saint Martins | ...an industry placement which you will spend working within the industry to familiarise yourself with the issues and challenges associated with the profession today. You are responsible for identifying and arranging this placement.  We encourage you to consider a broad range of different forms of practice when considering where to undertake your placement. Working with a Mentor, drawn from among leading practitioners and members of the Course Team, you will seek to use your placement to develop further your understanding of the ways in which architects engage with the users and clients. | By the end of your placement, you will have prepared a review report, reflecting on your experiences and relating them to contemporary theories of architecture and design |
| Challenging, Originating and Repositioning Narrative Environments | MA Creative Practice for Narrative Environments | Central Saint Martins | This is designed to enable you to become a self sufficient, critical practitioner, with clear career aspirations and confidence to pursue your goals. The Unit begins with a bridging project that prepares you to move from responding to design briefs onto devising your own self-directed brief. The bridging project is followed by studio, museum or business placement that gives you first hand insight into professional practice and informs your Major Project Proposal and your career direction. | |
| ? International learning placement (there is an additional £750 mandatory placement fee in year one) | MA Performance Design and Practice | Central Saint Martins | Central to the MA Performance Design and Practice ethos is a recognition of international models of performance design and practice - models that have shaped the debates challenging many of the established definitions, functions and roles identified with performance making. From these debates key practitioners, organisations, events and texts have emerged. It remains a core aspect of the postgraduate course ethos to give you direct experience of these models and materials through an inspirational learning placement outside the UK. | |
| Collaboration and Independence 15 weeks | MA Innovation Management | Central Saint Martins | ...gives you an extended opportunity to undertake a sustained research project. As part of the field work for this project there is a 15-week work placement, within an external host partner, or partners, to be identified, organised and managed by you. Critical reflection upon this, and other academic work that you do in parallel with this placement, enables you not only to develop your own strategic innovation opportunity, but also your own ideas about how such an opportunity can be managed... | ...you write a dissertation articulating the findings of this research project as a whole. |
| | MA Applied Theatre (Drama and the Criminal Justice System) | Central School of Speech and Drama | During Term Three students may undertake project (or further placement/professional practice) work as part of an assessed unit. On the Drama in the Community and Drama Education pathway you could work individually or as part of a small group on a practical project, which might include an arts residency in a primary or special needs school, a devised play and workshops for refugee children in the UK or abroad, creative playwriting workshops with selected client groups, or a performance and workshop on Bertolt Brecht's theatre practice for post-16 students in schools and colleges in and around London.  On the Drama and the Criminal Justice pathway you could work individually or as part of a small group on a practical project which  might include a residency in a prison or young offenders institution; a devised play and workshops with fathers in prison for their children; creative playwriting workshops with prisoners or ex-prisoners.  In both pathways, you will theorise this work, interrogating its relationship within current and seminal discourses in the field | |

| Title of module, number of credits and length | Title of programme | University | Programme / module details (from their website) | Assessment |
|---|---|---|---|---|
| Professional Placement<br><br>6-8 weeks | MA Culture, Policy and Management | City University | The Professional Placement module gives students the opportunity to work in the cultural sector in order to practice skills acquired earlier in the programme. With guidance from the module leader, each student draws up their objectives for the placement and identifies potential placement hosts. This helps the student find an appropriate host organisation which fulfills their aims. Students carry out a programme of work supervised by a host at the organisation. The majority of work placements are based in London and embrace all cultural forms.<br>This module gives you the opportunity to work alongside professionals in the cultural sector in order to practice competences acquired earlier in the programme. The module comprises of two parts: part one is the preparation for the placement; part two is the placement itself. | |
| Management and Professional Practice 1: Work placement<br><br>Approx. 3 months, 2 or 3 days a week | MA Arts Administration & Cultural Policy | Goldsmiths | In the second part, through undertaking a placement with an appropriate arts organisation, you will be able to observe, account for and analyse contemporary management practice. Your placements will take into account your specialised interests. As the course enjoys considerable goodwill within the profession there is normally a suitable placement to develop the interests of each student We take care to match you with a suitable organisation, in relation to your overall academic and vocational needs. However it is not possible to guarantee a placement with a particular organisation. If you do not secure an internship then an alternative assessment will be arranged. | You will prepare a placement report that concentrates on evaluating the appropriateness of management policies and practice in relation to the organisations stated mission. Assessment through a placement report will concentrate on analysing and commenting on the 'culture' of management in the organisation framed by an understanding of theory organisational culture. |
| Course IV: Entrepreneurial Practices and Modes of Production within one creative industry sector<br><br>3 months, 2 or 3 days a week ) | MA in Creative and Cultural Entrepreneurship | Goldsmiths | You can choose from two strands for this course (i) College Based and (ii) Internship.<br>(ii) Internship<br>Students will undertake an internship within an SME, Producing or Research Organisation within the cultural and creative industries. There will be initial taught/tutorial sessions on managing an internship and experiential learning. In some pathways this will be augmented by classes in specific skill areas (such as marketing) as students are likely to be working in skill-specific departments of organisations. | analytical report on the 'culture of management' of the organisation. |
| Internship in the Cultural and Creative Industries | MA Cultural and Creative Industries | Kings | Students on the internship module undertake work experience in the arts or creative industries. | Self-assessment looking at the skills, knowledge and motivation needed to build a career in these industries. |
| ? | MA Media, Communications and Critical Practice | LCC | Work-place learning forms an integral part of this programme and previous students have gained placements at London institutions such as the Tate Modern, Arts Catalyst, The British Council, Film London and the BBC. | |

| Title of module, number of credits and length | Title of programme | University | Programme / module details (from their website) | Assessment |
|---|---|---|---|---|
| Professional Placement Year (optional) in year 3 of combined programme | MSc International Fashion Management | London College of Fashion | This allows you the opportunity to experience the atmosphere, pace and discipline of working in the industry, through total involvement in the day-to-day activities of a company. It will build on the knowledge gathered through your course work to practically demonstrate the roles, functions, and operations in the global fashion industry. The placement will form a valuable expression of your learning and PPD, identifying issues that might form the basis of projects in the Masters stages of your course. Placements are negotiated with the Industrial Liaison team within the College's Fashion Business Resource Studio. Each student will be contacted by a member of the course team whilst on placement, and these contacts provide support in relation to the development of the placement and yourself. | During the placement you will complete a negotiated report that focuses on issues or opportunities related to the placement company. This not only continues development of your study skills but also allows the ongoing demonstration of research, analytical and evaluative skills. |
| Professional Practice: Whitechapel Gallery | MA Curating the Contemporary | London Met / The Cass | This is a professional course, devised and taught with our partner, the internationally renowned Whitechapel Gallery. Through direct involvement in the life cycle of the gallery, students will acquire the key skills and knowledge of curatorial practice as well as an informed understanding of the contemporary visual arts. Students will also gain a broad range of transferable skills in communication, management, research and analysis. | |
| Creative Industries Placement  40 credits | MA Creative Media Industries - Cultural Management | LSBU | Information here: http://www.lsbu.ac.uk/business/placements.shtml (For employers)  And here: http://www.lsbu.ac.uk/learningsupport/careers/placements/index.shtml (For students) | |
| | MA Curating Contemporary Art (Work–based) | RCA | The work-based MA pathway is a positive-action initiative for students from black, Asian and minority ethnic backgrounds who possess a burning passion for contemporary art. The CCA work-based MA pathway is an ambitious partnership with, currently, 22 galleries and museums nationally, from the north-east of England to the Kent coast. It combines professional experience in the workplace with an academic programme of studies, addressing current curatorial theories and critical debates in contemporary art, thus providing a unique training framework. Central to this tripartite collaboration between the Royal College of Art, Arts Council England and the national hosts, is the goal of training curatorial staff for the future: curators who are prepared to respond to new demands from both artists and audiences, and who themselves reflect the make-up of the nation's diverse communities. | |
| | MA History of Design | RCA/V&A | The Renaissance MA specialism offers a unique opportunity to pursue postgraduate study in the context of one of the world's outstanding collections of Renaissance decorative arts, held at the Victoria and Albert Museum. The academic and intellectual framework is provided by the Royal College of Art, and the MA examines a broad range of theoretical approaches to the study of objects and design. The MA provides a training in independent and original research, and, through the Museum Placement, also offers practical experience of working in a national museum. | |

| Title of module, number of credits and length | Title of programme | University | Programme / module details (from their website) | Assessment |
|---|---|---|---|---|
| Professional Work Project<br><br>1 year | MA, Museums, Galleries and Contemporary Culture | Westminster | It provides an opportunity for you to work with a company, institution or individual active in the cultural and creative industries sector (for example a gallery, museum, archive or commissioning agency), or as an assistant to an independent curator. This module requires a substantial reflection on professional activity and you will be taught principles of learning through professional work. You will produce a comprehensive report that examines how you have gained new knowledge from the workplace and conducted original research about your host organisation. If you are currently employed you may be able to develop special projects within your own institution. | |