WINSTON CHURCHILL MEMORIAL TRUST FELLOWSHIP REPORT

“WORK-BASED LEARNING IN THE ARTS AND CREATIVE INDUSTRIES: POSITIVE, EFFECTIVE, SUSTAINABLE MODELS”

HEATHER MINTO

BERLIN, NEW YORK, MONTREAL, BANFF AND CALGARY, 2014
CONTENTS:

1. Background to the Fellow and the Winston Churchill Memorial Trust
2. Context and purpose of Fellowship
3. Overview of the youth employment and creative industries situations in Germany, United States and Canada
4. Experiences and lessons learned from the Fellowship
   a. Creative career aspirations of young people
   b. Motivations of young creatives
   c. Supporting young people undertaking work-based learning in the creative industries
      Case study: Bronx High School for the Arts – Work Based learning programme
      Case study: Center for Arts Education
      Case Study: The Possibility Project
      Case Study: Junior Achievement Southern Alberta – Entrepreneurial Artist Program
      d. Talent Pipelines
      Case Study: Whitney Museum of American Art
      Case Study: ArtsConnection
      e. Evaluating work-based learning in the creative industries
      f. Support for employers and educators
      Case study: Canadian Cultural Human Resources Council
      Case Study: Alberta Theatre Projects
5. Conclusion
6. Acknowledgments
7. Appendix

NB: This report includes some interviews with young people. You must be connected to the internet in order to listen to these recordings.
BACKGROUND TO THE FELLOW AND THE WINSTON CHURCHILL MEMORIAL TRUST

Heather Minto is the Digital Academy Coordinator at Young Scot. Her role includes coordinating national creative youth employment programmes, supporting both employers and young people through the likes of apprenticeships and other employability programmes. She has also been involved with the evaluation of work-based learning programmes on behalf of Creative Scotland. Her background is within youth arts. To further discuss any of the issues raised within this report, please contact her at heatherisminto@gmail.com.

The Winston Churchill Memorial Trust (www.wcmt.org.uk) was established when Sir Winston Churchill died in 1965. Thousands of people, out of respect for the man and in gratitude for his inspired leadership, gave generously so that a living memorial to the great man could benefit future generations of British people. Each year more than 100 Winston Churchill Memorial Fellowships are awarded for a wide range of projects. The Fellowships provide a unique opportunity for British citizens to travel overseas to bring back fresh ideas and new solutions to today’s issues, for the benefit of others in the UK. This allows them to maximise what they can achieve in their lifetime, both as leaders and role models to inspire others, but also in personal development terms. These opportunities are offered to people of any age, gender, ethnicity or religion, with or without educational qualifications, and in any occupation or none.

CONTEXT AND PURPOSE OF THE FELLOWSHIP

My role is as a Coordinator of youth employment programmes for a Scottish national charity, working particularly within the arts and creative industries. This role involves working with employers, young people, training providers, funders and external organizations to ensure the work-based learning experience is the best it can be for all concerned. I have worked with young people in the arts for many years, personally experiencing the many challenges that face young people who are looking for paid work in the sector. My passion and interest lies in creating opportunities for young people in the arts and creative industries. We know that there are many barriers for young people who may consider the creative industries as a future career option. The economic downturn has resulted in high youth unemployment generally, which although in recent quarters has fallen, still stands at 16.6% in the UK\(^1\) for 16-24 year olds.

However, the creative sector is growing rapidly and a report released earlier this year suggested the creative industries are now worth £71.4 billion per year to the UK economy, Gross Value Added of the Creative Industries has increased by 15.6%\(^2\) since 2008, compared to an increase of 5.4% for the UK Economy as a whole; employment in the

---

\(^1\) Youth unemployment statistics - Commons Library Standard Note, Published 17th September 2014: http://www.parliament.uk/business/publications/research/briefing-papers/SN05871/youth-unemployment-statistics

\(^2\) These difficulties are summarised neatly in a report by The Work Foundation, ‘Employment in the Creative Industries’, 2010: http://www.theworkfoundation.com/assets/docs/employment%20in%20the%20creative%20industries.pdf
Creative Industries also increased by 8.6% between 2011 and 2012, around twelve times that of the UK Economy as a whole\(^3\).

The Scottish Government's Economic Strategy has also identified the creative sector as one where Scotland has a comparative advantage that can be built upon to increase productivity and growth\(^4\). On a wider scale, the UK Commission for Employment and Skills also believes that culture, media and sports occupations are forecast to have the fastest rates of employment growth in the economy between now and 2017\(^5\). However, research shows that currently only 29 per cent of employers recruit young people from education\(^6\) and only 13% of employers take on apprentices\(^7\). There is undoubtedly lots of potential for young people to gain employment in the sector, a fact supported by the introduction in the last ten years of both ‘creative’ and ‘digital media’ apprenticeships in England, and more recently, Scotland, but this undoubtedly requires development.

While many of the difficulties surrounding access to the creative industries for young people are vastly complex and under-explored, most are beyond the scope of this research, which will focus on learning from experiences to be able to absorb methods which can be employed to enhance the growth and support of creative industries work-based learning programmes in Scotland and the UK. Much of the inspiration for this research comes from the findings of the Wood Commission report, ‘Education Working for All! Commission for Developing Scotland’s Young Workforce’\(^8\).

This Fellowship took me to Berlin, New York, Montreal, Banff and Calgary to visit some inspirational projects and programmes that are delivering good practice in relation to work-based learning. My reasons for visiting each location varied, but were primarily influenced by my existing knowledge and by pre-research discussions with colleagues and partners.

Having experienced post-university life as a graduate trying to make a way in the creative world, and now, having spent the past three years working alongside creative apprentices in Scotland, who are also doing the same, there are specific areas of work-based learning that particularly interested me, forming the basis of some research questions. These were:

\(^4\) http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/Archive/creative-industries
\(^6\) Employer Skills Survey 2013, UKCES as stated in ‘Education Working for All! Commission for Developing Scotland’s Young Workforce’
\(^7\) Employer Perspectives Survey 2012. UKCES as stated in ‘Education Working for All! Commission for Developing Scotland’s Young Workforce’
\(^8\) Education Working for All! Commission for Developing Scotland’s Young Workforce, June 2014: http://www.scotland.gov.uk/Publications/2014/06/4089
1. What motivates young people to undertake a work-based learning pathway in the creative sector in Germany, USA and Canada? What can we learn from this in terms of informing recruitment for creative work-based learning programmes?

2. What can we learn from the methods employed to support work-based learners and their employers in the creative industries specifically?

This empirical research involved a range of research techniques that covered both quantitative and qualitative research. Due to the nature of the Fellowship, there was certainly an experiential focus – utilising the fantastic opportunities for face-to-face interviews and observing practice within organisations. Throughout this report I have included a number of short interview clips with young people working in different areas of the arts or creative industries to illustrate points made, where relevant.

There are numerous reasons why it is difficult to carry out quantitative research techniques for this Fellowship. The first being that similar data suitable for in-depth comparison is difficult to attain; in part due to the nature of different systems of collection; due to the lack of up-to-date statistical data generated for the creative industries; and, lastly, due to classification issues around ‘creative industries’, ‘creative economies’ and other attempted definitions. My quantitative comparison is therefore minimal.

OVERVIEW OF THE YOUTH EMPLOYMENT AND CREATIVE INDUSTRIES SITUATIONS IN GERMANY, UNITED STATES AND CANADA

Germany has a strikingly low youth unemployment rate (under 8 percent) compared to the European Union overall (23 percent) or the United States (15 percent). The two countries in Europe with the lowest youth unemployment rates (Austria and Germany) also provide dual vocational training routes for young people, and Germany is renowned for its education system. Although it is very apparent that a direct replication of the German system of education would not lend itself to the UK, there can be a lot to learn from attitudes towards work-based learning and institutional practice in this respect.

It can be argued that a direct comparison with the United States can be useful for a number of reasons. The first is the great number of innovative programmes that utilise the creative industries to work with young people in New York City, both world-renowned and community-based. The second is that the US presents a good opportunity to undertake a compare and contrast analysis; the US also has relatively open markets and a shared language but lacks a strong public service broadcaster and public service obligations. Finally, whereas it may be difficult to get hold of

comparable data for the creative industries in some countries, projections for US growth in some industries does exist and could indicate trends that may be replicated in the UK\textsuperscript{10}.

Some really inspiring organisations in Canada, such as the Banff Centre, are using creativity to create new leaders in the creative industries. Although creative apprenticeships may still be ‘undervalued’ in parts of Canada\textsuperscript{11}, there are some really great examples of where they are flourishing in some organisations (for example, Alberta Theatre Projects).

More widely, Canada is making overt plays to support their creative firms through targeted policy interventions. In Canada, for example, the gaming industry in Quebec is armed with a 37.5\% tax break. This helped to grow the overall Canadian games industry’s workforce by 33 per cent between 2008 and 2010\textsuperscript{12}. The gaming sector in the UK has seen 41\% of jobs move overseas between 2008 and 2011, with Canada unsurprisingly representing the main destination.

It is undeniable that, despite a great deal of careful planning and thoughts and discussions around research questions, ultimately my trip ended up challenging preconceptions that I had made and shifting the focus of my initial ideas. Whilst the topic of work-based learning is vast, and an ever-expanding body of research is contributing much to the area, my Fellowship has focused on experiences of seasoned practitioners, and how we can learn from their long-term learning.

**EXPERIENCES AND LESSONS LEARNED**

**CREATIVE CAREER ASPIRATIONS**

I began my Fellowship in Germany, a country which is often identified as having one of the most enviable work-based learning systems, its dual education system having been developed with apprenticeships in mind. However, meetings in Germany challenged my pre-trip conceptions of an ideal system that involved young people from all socio-economic backgrounds in a model which allowed them all to achieve their ambitions of joining a creative profession.

The German Youth Institute\textsuperscript{13} is a social science research institute in the area of children, young people and families. They undertake research, provide information and consultations which inform policy in Germany. Between the years of 2004 and 2009, they undertook a consultation with 'low-level school-leavers', those expected to leave school with few or low graded qualifications to ascertain their career aspirations. At the beginning of the consultation, the DJI

\textsuperscript{10}‘Employment in the creative industries’, The Work Foundation, 2010

http://www.theworkfoundation.com/assets/docs/employment%20in%20the%20creative%20industries.pdf

\textsuperscript{11}‘The Creative Economy and the English Speaking Communities in Quebec (ESCQ)’: http://www.ic.gc.ca/eic/site/com-com.nsf/eng/01268.html


\textsuperscript{13}www.dji.de
consulted 3,000 young people in their last year of school. 6.3% of those young people stated that they aspired to enter a creative profession, however around a quarter of the professions identified could not be achieved through vocational training in Germany, but required a higher level of university standard education. On consulting the same young people mid-way through the five year period, 1612 young people responded and 43 identified themselves as having entered a vocational education pathway that would lead to a creative profession (about 2.7%). At the end of the five year period, the same young people were consulted again, with 950 respondents, only 9 young people were working in a creative profession/job (1% of the respondents). This came as a surprise to me, but also to the researcher who I met with – it was the first time they had looked at the 'creative industries' separately to all other professions. He summarised the data by concluding that there was clearly quite a high rate of aspiration amongst this group of young people to enter in to a creative career, which was not being met by the vocational training system. See the full results of the DJI creative industries analysis in Appendix 1.

Comparing this research with a report from the b-live Charitable Foundation, the Education and Employers Taskforce and the UK Commission for Employment and Skills, which is published within the Taskforce’s Occasional Research Papers Series, I noted also that aspirations for creative-related careers for young people in the UK was also high when compared with expected skills demand14. I also knew that the levels of aspiration to join a creative career in the UK did not match with applications to creative apprenticeships, from experience. Numbers of young people completing creative apprenticeships in the UK is also significantly lower than those young people who had started an apprenticeship. This has been attributed to several factors, including young people not understanding the full range of jobs available in a particular sector; “FE learners do not find it easy to access people who have experience of the careers or education they would like to pursue. As a result, their understanding of particular sectors is often restricted to only the most visible roles and jobs”15

MOTIVATIONS OF YOUNG CREATIVES

I was therefore interested to find out more about what motivates those young people who are participating in work-based learning programmes in the arts and creative industries. What made them want to pursue a career in this area and how did they discover the opportunities available through work-based learning pathways? An 18 year old intern at the Berlin State Museums16 undertaking an internship in restoration, was participating in the programme mainly because it was a prerequisite for their ability to join a university course in their specialist field. There was a consensus amongst students and interns that I spoke to in Germany that there were not enough

opportunities for young people to join the creative industries, “because there are little positions for many applicants and if you want to work in a creative job you often have to work self-employed which seems very hard to me.” Despite this, their attitude was very much focused on viewing the internships as a necessity, as the only way to reach the career aspiration that they were striving to reach.

Swenja is a Scientific Research Assistant undertaking a two year Volontariat at the Berlin State Museums Institute for Museum Research. She is a graduate with a Masters degree and has already completed one previous internship after graduating. She is currently paid 980 Euros per month which she says is very difficult to get by with in Berlin as the cost of living increases; her parents help her out every month with costs. Despite all of this, she is very determined and knows that she must undertake all of this to fulfil her “dream to work in a museum”; “It was always a straight pathway for me. If you wanted to work in the museum sector in Germany you have to go to university, there is no other way.” She also says that it can be very difficult to succeed because the Bachelor of Masters system in Germany means that there is no free time for students to complete internships, which meant she spent all of her holidays undertaking them; she had no free time of her own.

Swenja puts her motivations down to her upbringing and her experiences at school which always made her interested in the arts. Her parents also took her to museums often so she “felt very close to these institutions and comfortable in them.” She also talks about information evenings that she had throughout school, which made available the options post-school and featured equally both higher education and employment as pathways.

Meeting students in New York, I was surprised at how similar their motivations were to young people I had spoken to in Berlin. Again, I was also impressed by the degree of determination and passion they demonstrated for their subjects. Visiting the Bronx High School for Visual Arts, I met with a work-based learning class of seventeen year olds who were all in the process of undertaking creative placements in nearby businesses. Young people on this programme were very realistic about their opportunities in the creative industries, with most stating they wanted to either continue after the programme in to other internship opportunities or become entrepreneurial as self-employed workers; “Media is everything and with the proper skills, it’s possible to make a great living”.

17 www.bhsva418.com
Responses to the question of whether they feel there are enough opportunities for young people in the creative industries were mixed, with some stating “no, people in my country have to look for part-time jobs completely irrelevant to their desired field of study”, but with others contending that “yes, programs like work based learning provide us with the opportunities to explore and intern in many great places” or “yes, because we have a lot of programs and community service that can lead young people towards their career.” Two students identified that there were opportunities available, but highlighted that it was up to the young people themselves to take them up and make the most of them. This is a notably admirable attitude from a class of seventeen year olds.

Educators at the Whitney Museum of American Art feel that the career aspect of their programmes is at most a secondary thought for young people; the first reason they come to the museum is to engage in a community and to meet other young people who are similar to them. It is from this initial engagement that they feel empowered as a result of the programmes to follow their ambition to have a creative career. This seemed to be a split response in New York City – it was reflected in the views of young people from the Museum Teen Summit, but not in the views of young people at the Bronx High School for the Arts.

SUPPORTING YOUNG PEOPLE UNDERTAKING WORK-BASED LEARNING IN THE CREATIVE INDUSTRIES

Reports are often published which highlight skills gaps amongst young people, especially in relation to 'soft skills' such as communication, team-working and resilience. A 2014 survey of employers by the British Chamber of Commerce revealed that 88% of employers believe school leavers are not ready for the world of work, with the largest reason (57% of employers) stating the lack of soft skills as a reason\(^\text{18}\). Soft employability skills have also been identified by Skillset and Creative & Cultural Skills as being essential to ensure entrants to the industries are 'ready to work in interdisciplinary teams, emphasising the need for new entrants who are flexible and able to communicate and work closely with others.'\(^\text{19}\) A number of organisations that I visited offered complementary soft skills training in addition to their work-based learning programme. I was interested to see which soft skills were being developed throughout these programmes, and if there were any particularly relevant skills which employers sought to deliver in a creative environment.

---


CASE STUDY: BRONX HIGH SCHOOL FOR THE ARTS – WORK BASED LEARNING PROGRAMME

The work-based learning programme at Bronx High School for the Arts is offered to students who have participated in the school’s Career and Technical Education programme. Students must complete the programme, including passing their exams, in order to gain a place on an internship. Internships have been held across many organisations, including: ArtsConnection, Bronx Council on the Arts, The Bronx Museum, Bronx River Art Center, Metropolitan Museum of Art and Sustainable South Bronx. Employers can optionally decide to offer a stipend or occasionally pay students a minimum wage.

Placements occur in one semester, and are organised by the Work-based Learning Coordinator who builds the personal relationship between the school and the workplace. The Coordinator looks for placements that are a good match for student’s skills and career aspirations. In each workplace, the students also have a nominated mentor or guide to train them and support them in their role.

Students must also take part in classes which prepare them for the workplace, covering the following skills:
- Mastery of Adobe Photoshop and Illustrator
- Professional communication skills (verbal and written)
- “Dress for Success”
- Business Body Language and behaviour
- Time Management
- Team Work
- Mastery of web-based tools such as Prezi, Google Docs and Wix (website building)
- Internet research
- Completion of an E-Portfolio
- College and career advisement

Work based learning coordinators in New York City are supported by the New York City Department of Education in schools which are Careers in Technical Education schools. The New York City Department of Education also provides an online portal of resources to support Coordinators in their roles. They provide enough funding to financially support students in around twelve roles although the students all agree to be on the programme on an unpaid basis, whereas some organisations choose to provide their own stipend – the Metropolitan Museum of Art and ArtsConnection were examples of this.

20 http://www.bhsva418.com/
21 http://wblnyc.wikispaces.com/Welcome%21
On completion of the programme, students are expected to have kept a journal of their experiences and also to present what they have learnt during their internship to the school community. Students on the programme appreciated the benefits; “It was an opportunity to learn about the industry and improve my skills. The program... is a great way to help me determine what I want to do in the future.”

Jonathan was based at Sustainable South Bronx for his internship, but this was his third internship in the field of engineering which he now studies in his first year of university. “I like doing internships. It keeps me busy and it gives me something to do, but engineering is also something I want to do when I grow up so I feel like every opportunity I get to intern at an engineering firm before I go to college, it helps me to understand what I’m going in to. Those opportunities just came to me and I just took advantage. I don’t think people do enough internships – they’re either afraid that they won’t get them, or they’re paid versus unpaid or they’re not sure if they’re qualified enough for them. I’m in college now and I hear it from the upper classmen themselves. I’ve heard from them that they know people who have interned for firms for two years in a row and now they’ve graduated they’ve got a job with them. It’s something that I think people need to take more advantage of, as it helps them secure a job.”

The Bronx High School for the Arts has built up fantastic connections and relationships with cultural organisations across the city of New York, in part due to the hard work and dedicated work of one member of staff who can spend their time solely on this project. The programme benefits from being an optional module but also one which you must earn your right to participate in – school pupils understand and value the additional ‘soft skills’ which they are learning and recognise them as essential for the workplace.

CASE STUDY: CENTER FOR ARTS EDUCATION

The Center for Arts Education (CAE) is committed to ensuring that every child in every New York City public school has equal access to a well-rounded education of which the arts are a central component. The provision of school programmes is on of their key areas in the achievement of these aims.

The Center for Arts Education’s Career Development Program creates opportunities for high school students and educators to participate in school-to-career activities in the arts and related industries. The goal: to expose students, teachers, counsellors, and administrators to the many career options in New York City’s $21 billion arts industry. CAE’s Career Development Program was created in 1999, and more than 600 students and 100 worksites have participated since then.

Each fall, qualified students who attend one of twelve participating schools throughout New York City go through a rigorous selection process, at the end of which twenty-five students remain. The programme used to accommodate fifty students, but has reduced in numbers due to the tough environment for funding and the necessity to rotate funding and grants. The process for selecting students for the programme includes needing to submit a CV and
portfolio of work which is initially reviewed, before having to undertake two rounds of interviews in schools. At the beginning of the spring semester, this select group takes part in an intensive, two-week orientation at CAE. Also known as "Boot Camp", the orientation showcases careers in the arts and related industries as it provides job-skills training and prepares students for worksite internship placements in fields including marketing, theatre, design, music, architecture, the visual arts, and fashion. This process is one of the key elements of the programme in which young people learn how to “stand up, shake hands and look you in the eye”, as well as learn how to dress appropriately for the office and solve work-based problems.

Once they earn their internships, students are assigned a project and a mentor. Recent interns' work has ranged from keeping press logs, to creating Flash animation, writing newsletters, and doing research for a television documentary. CAE attempt to place each student in a workplace where they'll be experiencing the field that they're interested in pursuing a career in. The CAE has ongoing partnerships with certain high schools across New York, as well as certain employers, which generally stay the same each year, with some shifts. One example of this long-term relationship building is with Rockwell Group Architecture, which has participated in the programme for ten years and which has three graduates of the programme who have now returned to work at the firm, some years later. Leaders of the programme acknowledge that currently it attracts largely middle-class young people, but also some that come from schools in poorer areas. The primary destination for all students on completion of the programme and school is progression on to higher education.

They have created a five book long orientation curriculum, which addresses the recommendations of the U.S. Department of Education Secretary’s Commission on Achieving Necessary Skills (SCANS), the New York State Learning Standards for Career Development and Occupational Studies (CDOS), and the New York City Performance Standards for Applied Learning. There is also a book to aid the facilitator in the delivery of this curriculum. The curriculum itself addresses the areas of:

<table>
<thead>
<tr>
<th>Area</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How well do you know yourself?</td>
<td>Communication, Values, Artistic Interests, Personal style</td>
</tr>
<tr>
<td>2. The career you’d love to have: What jobs in the arts are open to you?</td>
<td>Careers in the arts, Teamwork, Research skills</td>
</tr>
<tr>
<td>3. Building your career plan: first steps that can lead to a great job</td>
<td>Job vs. Career, Habits for success, Life skills</td>
</tr>
</tbody>
</table>
CAE are currently looking to revise the booklet to introduce what they feel are important ‘entrepreneurial’ skills. They see the current demand for entrepreneurial skills as expanding, particularly within the tech sector, and are looking to reflect this.

During the course of their 13-week internships, students receive regular feedback and support from their worksite, CAE, and educator interns from their schools.

Each student also:

- participates in a Career Awareness Day
- receives a small stipend (five or six students a year receive $4000 towards their college tuition)
- receives one elective credit from his/her high school

The CAE and students who take part in this programme, see it as a pre-university step, allowing the young people to learn more about how the creative industries work and to gain vital work experience which is great for their university applications. As the students on this programme are hand selected and competition is tough to enter, it is unsurprising that the majority do then leave the programme to go on to university.

As well as setting the programmes up, CAE have responsibility for ensuring that the students on the programme do
The students attend CAE weekly for check-in sessions, report on the work that they've been doing and have their time sheets monitored. This time also allows students from across the city to get to know each other, and learn how to develop their team-working skills. CAE also arranges additional extracurricular opportunities for them, for example the chance to attend Broadway or art gallery openings or help organise and run their end of year Gala.

CAE leaders do see the negative aspect of the programme being that it only really reaches existing capable students, who are already likely to succeed. They recognise that by putting harder to reach young people in this situation, there is the risk attached in terms of damage to relationships and reputation, but they are exploring new options to be able to explore this further.

As well as visiting those organisations working with young people in more mainstream situations, I wanted to compare with a programme which worked which utilised the arts and creative industries, combined with the teaching of soft skills, to engage young people traditionally viewed as harder to reach. The work of the Possibility Project was inspiring to view as well as hear about – their approach to developing soft skills is community rather than individually focused.

**CASE STUDY: THE POSSIBILITY PROJECT**

The Possibility Project utilises theatre to reach those young people who are often the most difficult to reach. Working with young people in mainstream education, as well as those from alternative education and foster care backgrounds, they take a “side-to-side” approach rather than “top down”, to work with young people to develop their skills in a range of areas and ensure they progress to positive destinations.

The Possibility Project’s production team work with young people initially to come up with a concept for a theatrical production, usually based on their own experiences as young people. This involves them sharing what are very often very personal and emotional life stories. Their approach is that of an agency approach – young people must volunteer to participate in the production and they then must write a script and cast their own parts. On top of the artistic element of the programme, young people also undertake skills training and employability development. They must also take part in a two week long act of service, the aim of which is to encourage the young people to move away from individualism, and to develop a community focus. The community action project requires the young people to contribute to taking action for themselves to tackle an issue, for example, by working in a homeless soup kitchen.

The main outcomes for the young people are:

- Requiring them to develop cross cultural understanding;
- Assists them in developing conflict resolution skills;
- Leadership skills;
- A sense of community and responsibility;
- A positive sense of their future and how they think of their future options (many start off in positions of very low self-confidence);
- Developing performing arts skills for excellence;
- Many move on to college and are assisted out of fostering programmes and towards independence.

The Possibility Project’s approach to working with young people is very refreshing. They feel strongly about developing a sense of agency among young people, allowing them to take the lead and make their own choices and allowing them to develop their own sense of purpose. They do not create a plan for the young people, they work with them to shape a plan but believe strongly that if young people do something themselves, they are far more likely to stick with it; that empowering young people is the best approach.

I had the pleasure of being invited along to a Possibility Project show during my visit to New York and witnessed the amazing results of a collaboration between young people in foster care. These young people based the play they had devised on their own personal stories (although they all played different roles to anonymise the people involved) and both the storyline and the artists’ performances were a huge feat when you consider that twelve weeks earlier many of them had not previously performed. The end results of the programmes showed that instilling this sense of leadership and ownership in young people who are traditionally most difficult to reach really made a difference for their overall life ambitions and achievements.

The Possibility Project have an alumni page of over 540 in number on Facebook. Here they post job opportunities, information about future programmes and resume information. Alumni stay in regular contact with the organisation and often return to be involved in projects. Each of the productions is staffed by young people who are all programme alumni – this shows the depth of gratitude that young people have for the work that the project does.

The core recruitment for Possibility Project productions occurs through schools outreach. They advertise their programmes with the tag line ‘Do you want to change the world?’ – reflecting their approach of promoting the community, rather than individualism.

One participant of the Project summarised her experience as such; “My first year in The Possibility Project, I was timid and kept to myself. I had a lot to share but I had never been given a voice so it was terrifying to step out of my shell. Being on stage made me realise how passionate I was towards creating change, and how bad I wanted to help others and myself... I’ve learned endless lessons here – how to critically listen, how to be optimistic, how to challenge ideas, how to lead, but most importantly, how to be an activist. After my journey with The Possibility Project comes to an end, I’m excited to tackle life and continue to help create change wherever I go.”

Several other organisations delivered soft skills support, or acknowledged that their programmes developed invaluable soft skills indirectly. Those skills that were recurring across all programmes included exploring the full range
of career opportunities in the arts and creative industries, developing teamworking skills, core communication skills and experiencing a variety of work settings.

There was a particular discussion with most organisations around the importance of entrepreneurial skills, especially in the arts and creative industries, and how these go hand-in-hand with developing confidence. Most organisations had only recently started to think about a focus on entrepreneurship, but felt very much like it was becoming an essential skill in the creative landscape. One project which has developed an interesting model in respect to entrepreneurial skills which could have application elsewhere is the Junior Achievement Southern Alberta.

CASE STUDY: JUNIOR ACHIEVEMENT SOUTHERN ALBERTA – ENTREPRENEURIAL ARTIST PROGRAM

Junior Achievement is a Canadian non-profit organisation offering business education programmes to all grade levels of school pupil. In the autumn of 2014, they launched their newest programme in Calgary which will be rolled out across Alberta and eventually, all of Canada. The programme is aimed at young people who want to develop entrepreneurial skills that will help them succeed as artists, but also at schools and education boards who want to utilise this programme within their own settings.

The course is built around a four module theme, covering topics including Success in the Arts, Planning My Artistic Venture, Financing My Artistic Venture and Presenting My Artistic Venture. Skills covered during the modules include financial literacy, marketing and business planning as well as personal skills such as pitching and developing portfolios.22

As a model, the Junior Achievement programme is very interesting. It relies on teacher delivery within a school setting, but also on the kindness of volunteer creative mentors, who work with a school on the programme. Junior Achievement have had huge success in attracting high profile support from creative mentors, who put together a film to help launch the programme23.

Although it was too early at my time of visit to see the ultimate outcomes of the project, it should make for a very interesting detailed evaluation in the near future. Particularly in relation to the utilisation of volunteers in an educational context, and in relation to program sustainability utilising this model.

22 The full outline of the modules can be viewed here: http://livingcreative.ca/files/Entrepreneurial%20Artist%20Program%20Overview.pdf#overlay-context=content/junior-achievement-launches-entrepreneurial-artist-program-calgary-board-education

23 The film may be viewed at the following link: https://prezi.com/6iwlxaz4fxqu/the-entrepreneurial-artist-for-students/
PEER SUPPORT NETWORKS

Young people and employers are equally aware of the value of peer support networks. Peer support networks have been identified as a means by which apprenticeship pathways in the UK could be improved by the Work Foundation24.

Volontariat at the Berlin State Museums must come together on a monthly basis for one day training sessions or workshops across a number of topics that enables them to share experience and skills, organised formally by the programme coordinator. To the young people on this programme however this is an important aspect of the programme, as they value the social opportunities they get as a group and meet more frequently outside of these times. Similarly, interns at both the Whitney Museum and Guggenheim Museum are brought together on a regular basis as a group – this is seen as a key element of their programmes.

LEADERSHIP AND ENTREPRENEURISM

One of my key pieces of learning across my Fellowship was how creating the ability for young people to become arts leaders, whether through formal or informal participation in programmes, can instil all of the soft skills that are being sought by employers, without the need for these to be ‘taught’ or to detract at any point from the ‘fun’; the creative element of working in a creative place. There are some great examples of creative organisations which are enabling young people to take the initiative and responsibility, with really fantastic benefits to both the young people involved and the organisation.

Educators at the Whitney Museum of American Art state the importance of their programmes focusing on giving teens their own voice and allowing them as much say as possible. In turn they value that teens see the world differently and can bring a different mentality and a level of experimentation that might not otherwise exist to a creative setting. They see this approach as leading to more entrepreneurial young people who are also more likely to start their own creative business; “Allowing them to believe in their own ideas is a really powerful thing.”

The most inspiring example of developing leadership which I was able to visit during my Fellowship was a project initially set up by Marit Dewhurst, Assistant Professor of Art and Museum Education at the City College of New York as part of her PhD. This project has now blossomed to become an entirely youth-led entity.

24 “Peer support networks are also hugely important. The social care sector offers some good examples here e.g. ambassador networks. This kind of activity should be supported to expand.”

CASE STUDY: MUSEUM TEEN SUMMIT (MTS)

The Museum Teen Summit (MTS) is ‘a collective of youth leaders who have participated in museum teen programs at different museums in the New York City area dedicated to improving and promoting the role of youth in the arts.’

Utilising a combination of youth engagement practices, encompassing everything from hosting all-teen nights in museums across New York, to developing a strong social media presence across a range of networks, their success has got to be attributed to the entirely youth led nature of the organisation. Despite initially starting out as a part of a PhD project organised by Director of Art Education at the City College of New York, Dr Marit Dewhurst, the organisation soon grew to become independent after the end of Dr Marit’s funding – she now only acts as an adviser at request to the young people.

Although the group is an informal organisation, it is well organised, and formalised in its approach to recruiting new members and arranging meetings on a rotational basis at alternative museums and galleries. The Museum Teen Summit is hugely respected by museum educators, who utilise the skills and experiences of the MTS to assist them in planning their own regular teen events. Some museums now pay the MTS to act as consultants for their teen engagement programme and their event schedule is booked a year in advance due to their popularity.

Young leaders in the MTS are motivated because of a strong belief in the mission statement of the group and a firm belief in the benefits that museums have. They are also passionate about improving what they do – a key element of their work is ongoing research into how museums connect with teens, and vice-versa. The young people recognise that as being part of the organisation, their skills are inevitably increasing in areas such as creative thinking, leadership, planning and business – they also value their behind the scenes insights and knowledge they learn from working behind-the-scenes with museum educators. Practical skills are also recognised, such as creating and developing marketing like e-newsletters and Facebook posts to interpreting data insights from social media and event planning.

I spoke to two very enthusiastic members of the Museum Teen Summit; “I don’t really know how I found out about Museum Teen Summit... but when I Googled you guys I found the mission statement and it was something that I really believed in. Even now I’m part of it, I still think ‘wow, the stuff we’re doing is amazing!’
For me, the reason I got involved was I was shocked to find out that such a group existed. I thought it was amazing because since I was a young age I’ve been going to museums... I would take the subway to the museums as it came natural – I always had an interest. I realised that they (MTS) did advocacy work in museums and trying to get more people like us and our age in to them. I thought that was so cool because I used to think that most people weren’t as interested as I was but I found out that that wasn’t the case. I thought their advocacy, teen nights and social media were great and special summer projects that we do – like summer research projects about teens in museums were also interesting.”

Despite not being a formal work-based learning programme, the skills and experiences that the young people are learning as a result of their participation and the ethos of the organisation – youth led, empowering young people and young people as leaders and experts, can and should be learned from.

The Banff Centre have a similar approach to their youth workshops. They invite young people to come prepared to workshops with an idea or concept in mind which is the basis for a ‘real life’ project. This both allows the application of taught skills to a real-life situation, but also allows the young people ownership of their own design or idea.

The model of having adults sitting in from conception, then being able to move away from leading and acting instead as consultants and the young people the leaders, is a model deserving of replication in a way which would lead itself well to existing networks of arts organisations in geographical pockets in the UK.

TALENT PIPELINES

Long-term engagement with the arts and creative industries came across as one particularly strong way in which the idea of a possible career in the creative industries had been incubated amongst the young people I met with throughout my journey. This supported my preconceptions before setting off on my travels, and I was therefore keen to meet with organisations who demonstrated processes for maintaining engagement from an early age in to eventually providing opportunities through work-based learning programmes.

WHITNEY MUSEUM OF AMERICAN ART: TALENT AND ENGAGEMENT PROGRAMMES

The Whitney Museum of American Art have a particularly strong teen engagement programme, which has strong incentive to act as a pipeline for young creative talent. This includes a mixture of drop-in programmes, semester long programmes and paid opportunities for a year.

The entry level programme for most young people is the Youth Insights: Artists programme. This takes place in the
fall or spring, lasting a semester. The programme is divided into two specialisms, with an Artist group and a Writers group. Throughout the Artist programme, a resident Whitney artists is invited along to the group to meet with the young people and discuss art within the museum and also design and create art projects. During the Writers programme, the young people again work with a writer, this time to come up with several end pieces which may be zines, or a piece of spoken word which can be performed. At the end of the semester, the work of the young people is celebrated through a showcase which could be an exhibition, screenings or performance, and their parents, guardians and teachers are invited along.

For those who have participated in the Youth Insights: Artists programme, they also have the option of then applying to a career-focused summer intensive programme which takes place during the summer. This lasts for three days across five weeks and young people participating in the programme are able to learn more about the different departments of the Museum, but are also able to visit other organisations across the city, for example MOMA or arts foundation funders to give them a taste of the different careers available in the arts.

The Youth Insights: Introduction programme is aimed at high-school students who have self-identified themselves as learners of the English language. It runs in parallel across the summer with the arts careers programme and has the capacity to take on fifteen immigrant teens with different levels of English abilities. Across the time span of the programme, these teens are taught how to give tours of the museum in English, learn effective public speaking and lead conversations with others about works of art in the museum.

The Youth Insights: Leaders programme is only available to graduates of the Youth Insights: Artists programme. It is a year-long paid work placement, the nature of which changes each year dependent on the programming of the museum itself. Some tasks that can be undertaken by Teen Leaders are teen tours, small and large scale events and assisting museum educators with off-site community programmes working with either younger children or on family programmes.

Young Leaders undertake training in the first semester which includes how to lead groups and tours, how to ask questions and answer them and the types of information that you may wish to provide people with dependent on circumstance and audience. They also go through a stage which requires them to consider how to make their own led tours fun. During the second semester, the Leaders focus on leading their own project, an example of which included the ongoing planning of the launch event of the new Whitney building opening.

All young people applying to the programmes do so through an application form generated using the site wufoo.com. This is a simple five question form for the Insights programmes, followed by informal group interviews led by past teen participants in the programmes. The process for the Leaders programmes is more in-depth, and one-to-one interviews are held, as young people are effectively applying for a job.
CASE STUDY: ARTSCONNECTION

Since 1979, ArtsConnection has provided innovative arts programming to millions of students in the New York City public school system, enhancing children’s intellectual, personal and social growth, while developing award-winning educational models. ArtsConnection’s programming for students, professional development, and research all contribute to a comprehensive approach, nationally recognized for its quality, design and impact across diverse learning communities. Several of ArtsConnection’s current programmes cross the boundaries in to work-based learning and the skills necessary to succeed in the creative workplace.

The Teen Reviewers and Critics (TRaC) programme is a teen reviewing programme which allows young people the opportunity to take part in observing, interpreting and responding to artwork across six different areas including: visual arts, film, dance, theatre and multi-platform arts. The programme is run across a ten week period with eight workshop sessions taking place and five site visits occurring during this timeframe.

The programme is oversubscribed and therefore there is an application and selection process followed by an orientation period for successful young people. Workshops take place after school and involve working with an expert in a particular medium to develop confidence and skills in interpreting that art form. Young people are then given free tickets to events in their particular medium and must then write a response to that event. At the end of the programme there is a celebratory event which encourages them to stay connected. Young people have gone on from this programme to join Art’s Connection’s Teen Advisory Council.

ArtsConnection feel there are several benefits to their programmes, including:

- Young people are taken out of situations they are used to and it demonstrates to them just what is possible in the world of work.
- Young people get used to attending events in a new situation – some may not have been to a theatre before, but all learn to become more confident participants.
- Viewing a play or event can teach young people many of the aspects of what it takes to create a production, from the trust instilled in all of the people on stage by each other, to the team working effort of relying on members of the team back and front of stage.

The ticketing programme also issues free tickets to fifty six youth agencies across the city, allowing partially incarcerated young people, those who might be going through a process of drugs rehab or those who may be young parents access to the arts.

The ArtsConnection team advertise opportunities to take part in their programmes through their Youth Teen Council. This is an extremely important resource for the organisation, as they advise the best ways of speaking to
young people, but they also act as ambassadors, promoting opportunities across the city. ArtsConnection also have strong and long existing links to schools through the many in-school activities that they run, very often young people get involved in new programmes through interacting with staff during these sessions. They also promote what they do through attending fairs and events. Relationships with youth agencies take the most effort to develop as very often staff turnover is high so the relationship building is continual. A key element of the relationship with schools is the fact that it is built on trust – other young people and teachers spread news of programmes if they believe it is worth their time and effort to do so. The team emphasise the importance of following through with everything that is promised to both young people and teachers in order to build this relationship.

The ArtsConnection team run a project which has an interesting model of corporate support. Their Student Art Programme involves working with corporate organisations in New York City who want to hold an exhibition of young people’s artwork within their offices. They put an open call out to high school teachers and students looking for artwork on a certain theme. Teachers then submit the artwork along with a written piece by each student about how their work meets the theme set. The company is shown art work from all of the submissions and selects those that they wish to exhibit. This is then mounted and an opening reception is held where the young people are invited along to meet the company, along with their family members and teachers. The art work is also exhibited in an online gallery permanently. All physical artwork is returned to the artists after exhibiting or after selection, depending on whether or not they were successful; this is organised by ArtsConnection in order to reduce the burden on teachers as much as possible. ArtsConnection and the company work together to try to ensure that at least one student from each class is selected for the exhibition; this ensures a sense of possibility is maintained with both school and young people.

The programme is interesting in terms of third sector and arts organisation support from corporate organisations. As well as the young people having the benefit of learning about the process of exhibiting in a professional situation and of visiting a corporate space to see their artwork in situ – opening their eyes to new possibilities, the programme also has benefits to the corporation and to ArtsConnection. The company supports the programme through:

- Paying for the costs of exhibiting the work and all administration costs
- Donating $100 of gift vouchers to each young person whose artwork is selected to allow them to purchase arts materials and similarly donating to each teacher, to allow them to purchase equipment or materials for their class.
- Donating to ArtsConnection to support their ongoing work.

This is a way of corporate sponsorship that works both ways – companies value the opportunity to see the results of their donations, and also to meet with young people of the city, which bridges the disconnect gap that corporate organisations feel within a metropolitan city where they are based. The programme is popular, and ArtsConnection rarely have to seek out new companies to be involved as they find that word-of-mouth spreads very quickly.
Young people from all of the teen programmes very often go on to become Interns within ArtsConnection themselves. Interns are based in either education or marketing teams and their internships last generally a period of one semester. Interns receive a small stipend and a travel card.

EVALUATING WORK-BASED LEARNING IN THE CREATIVE INDUSTRIES

A personal surprise throughout my Fellowship was learning just how little access to data in relation to outcomes from work-based learning programmes is available. If anything, I have learnt that institutions and organisations either do not have formal or in-depth evaluation processes in place, or they prefer not to share this data outside of their own organisation. Facts and figures were rarely forthcoming during my meetings; however, a lot can taken from this in terms of assessing general strengths and weaknesses of all creative organisations in relation to work-based learning.

Evaluation takes place pre and post programmes at the Whitney Museum of American Art. The process is one of self evaluation, with young people being asked to number rate themselves in several areas, including questions on their attitudes, values, skills and abilities. At the end of the programmes, several young people are asked to come back in to the Museum to form a focus group. During this session, there is an open conversation which is recorded, and afterwards educators transcribe it, pull quotes, ideas and suggestions and then write up an evaluation report.

The Center for Arts Education Work Experience programme has a similar process for evaluation. This requires students to self-assess each other in a number of areas; employers assess these same areas simultaneously to allow comparison.

The exception to these experiences can be viewed in the ongoing research of The Whitney’s Education Department in a collaborative research project with the Museum of Contemporary Art in Los Angeles, the Walker Art Center and the Contemporary Art Museum Houston. This study focuses on examining four long running programs that engage teens in contemporary art museums resulting in the documentation of the effects on the young people, their communities and the institutions themselves.  

25 More information about the development of this research can be found on the Whitney Education blog:  
http://whitney.org/Education/EducationBlog/TeenAlumniResearchProject
Throughout my Fellowship travels, I noticed and enjoyed exploring a variety of beneficial networks and resources that could be utilised by employers for the support of their work-based learning programmes.

The role of organisations went from highly involved at all levels, to the provision of optional support and guidance which could be easily accessed where necessary. At a federal level in Germany, the Handwerkskammer or Chamber of Crafts supports over 30,000 craft-led organisations with support in all issues from the provision of training for apprentices, to legal and economic matters. They are essentially a ‘one-stop shop’ for all questions relating to the employment of apprentices in the crafts.

A good example of support for education providers for work-based learning programmes came from the New York City Department for Education, which along with providing a series of online resources covering everything from lesson plans, to research and best practice and legal and policy guidelines, also provides the opportunity for work-based learning coordinators to meet in professional development sessions. The work-based learning coordinators online community is available to access freely.

There seemed to be, in general, a wide range of supportive material for employers to access in support of work-based learning programmes in the countries that I visited; an area that could and should be developed in the UK in order to sustain employer ‘buy in’ to work-based creative learning programmes.

CASE STUDY: CANADIAN CULTURAL HUMAN RESOURCES COUNCIL

The CCHRC support an Internship programme across Canada which allows cultural employers to apply for a grant to support an intern. The internships are for those under the age of thirty and can be for between four months and a year long. The programme cannot support existing employment and the intern must therefore have a new relationship with the employer.

Employers are invited to apply for a grant of up to $10,000, with the average size of a grant being around $7,000. The programme is supported through the Young Canada Works Fund, Canadian government funding which is distributed to organisations to administer on their behalf. The programme is funded up to $176,000 a year, with around $30,000 being spent on project management and the remainder being attributed to interns wages on the programme.

Employers must complete an online application form to apply to the programme which is issued around February time.

The site can be viewed at: http://wblnyc.wikispaces.com/Welcome%21
in time for decisions to be issued in April. On average the CCHRC receives around three times as many applicants as it is possible to fund, with around twenty five employers selected in each funding round. Internship projects can be across any art form.

In general the CCHRC do not find it difficult to promote the programme as most organisations are connected to their network so are aware of its existence. However, there is some deliberate spread of selected applicants across geographical location and art form, and therefore on occasion adverts are issued to appeal to employers in particular locations; in Newfoundland for example.

The CCHRC arranges monitoring visits to all organisations on the programme towards the end of their internship period. These look at whether the internship has met the expectations of the parties involved, what areas may require improvement, whether mentors have been especially helpful, what challenges there may have been during the internship and how they were overcome, examples of best practice that may be applied elsewhere and whether the organisation would be interested in hosting another intern in the future. Around 90% of interns end up in full time employment, some with the same employer.

The CCHRC brings added value to their programme as they have a huge range of resources available online to both employers and interns which are promoted to them throughout the programme. These include careers guides to the creative industries, covering eight creative areas: Cultural Management, Digital Media, Film and Broadcasting, Heritage, Live Performing Arts, Music and Sound Recording, Visual Arts and Crafts and Writing and Publishing. These are available in print format as well as online, and can be utilised by young people, as well as by schools, professional associations, educational institutions and training and teaching unions. “Along with job search strategies, training requirements, job interview tips, and interest and aptitude quizzes, CAREERS IN CULTURE also features examples of cover letters and résumés, instructions on how to create a demo or portfolio and behind-the-scenes testimonials from people in the industry.”

CCHRC also produces a special guide called 'The Art of Managing Your Career', which is focused on providing a range of useful information for self-employed artists and cultural workers. An extremely useful toolkit produced for cultural employers is called the 'HR Management Toolkit' which has been designed specifically for cultural organisations. Costing $99.99 for thirteen different booklets, the topics covered support organisations with a huge range of HR issues, from; 'Recruiting the Right People' to 'Job Descriptions' and 'Coaching, mentoring and succession planning'.

27 More information about the Careers in Culture information may be found here: 
http://www.culturalhrc.ca/careersinculture/default-e.php
28 More information can be accessed here: http://www.culturalhrc.ca/amyc/index-e.php
29 To view the full range of topics covered, please see here: http://www.culturalhrc.ca/hrtools/index-e.php
ARTS ORGANISATIONS LINKING WITH FORMAL EDUCATION PROVIDERS

Much has recently been made in the UK of the poor connections between schools and industry; it has frequently been opined that to encourage vocational pathways educational institutions should forge closer links with business. I was struck on my Fellowship by the strength of connection that arts institutions and organisations had in existence with schools and educational establishments, and how willing both sides were to work with one another. Intrinsically, this seemed to be an attitude difference, but some points can be made about these relationships; that creative organisations have found it easy to develop relationships which make it easier to engage with schools and therefore promote work-based learning opportunities because they have formed mutually beneficial relationships over a long-term period.

There is therefore a relationship of trust between arts educators and specific school educators. Very often this is a personal relationship which has again been developed and maintained over an extensive period of time. Arts organisations then find it easier to promote their opportunities straight to the young people themselves, through direct school access; “What works for me is to actually go to schools and have that in-person contact”.

CASE STUDY: ALBERTA THEATRE PROJECTS

One of the best examples of this bond of trust between arts establishment and school proving to be mutually beneficial was observed at Alberta Theatre Projects. Here, students who had been welcomed to the theatre as young people had returned to take on the roles of apprentices. They described their school experiences and trips to the theatre as having influenced their future career pathway – and had a very clear understanding of the range of roles within a theatre setting.

The ATP team have an extensive youth outreach and education programme for all ages of young person, which includes:

- Backstage tours for schools, including allowing children to explore the stage, fly-tower, production shops and rehearsal hall (free of charge).
- Artists Conversations: Artists involved in ATP productions visit educational establishments to talk about any aspect of the creation of one of their productions (free of charge).
- Job Shadowing: An opportunity to shadow any of the theatre professionals, including Directors, Designers, Actors, Technicians and Administrative staff. This programme is open to both students and teachers (free of charge).
- Student Writers Group: Weekend play writing group guided by a professional playwright and resulting in a staged reading by industry professionals.
- “That $10 ticket thing”: Allowing students to view performances for only $10.
- The D. Michael Dobbin Apprentice Program: A 35 week opportunity for graduating high school students to spend their first year out of school learning about every aspect of ATP.
- Raucous Caucus: Emerging Artists Assembly: A weekend for students and emerging artists to come together for a range of networking and skills development sessions.

This programme offers schools and educational establishments the opportunity to get involved in the all-round experience of the theatre without the relationship having to cost anything to the educational institution. This has built long-lasting relationships which have seen schools return year-on-year and which has built an audience of young theatre goers who not only return to the theatre as an older audience, but are engaged enough to want to deepen their theatre experience in a future career.

ATP’s Student Programming is supported from a number of private and commercial sources, including oil and gas and banking organisations, grant-making foundations and private donors.

Jessica is a current apprentice at ATP; “I am applying to do theatre at university. At home it’s difficult because I’m a twin. My sister is going in to engineering and my parents were hoping for me to go in to medicine. They’ve been fine, but they still hope I’ll go and do medicine.”

Having great supervisors is great because the apprenticeship is a lot of work. They warn you before you start but it’s still more than I’d expected. If I didn’t have support from the supervisors, I don’t think I could have done this apprenticeship without them. Having supportive people at the company is one of my top favourite things (about the apprenticeship). Secondly, I love the little titbits of creativity that I get the chance to do. Because I’m working in the office, I’m not really in rehearsals too often, but the chances I do get to talk to artists and playwrights and learn about their process and how working in the field... I love moments like that. You learn so much about their acting, their lives and how it all fits in together. I get the chance to go for coffee with playwrights, artists and different people in the theatre.”

Below is an outline of Jessica’s apprenticeship schedule and the variety of opportunities available to her during the rotation:
CONCLUSION

I feel that there is so much to learn from and research in relation to work-based learning in the arts and creative industries that this Fellowship only scratches the surface where there are multiple issues that could be further explored in a much larger research project. My findings have been on a basis which will undoubtedly influence my future practice, research and evaluation in this area, but I have also compiled some findings which I feel could also influence practice for deliverers, planners and supporters of work-based learning – particularly in relation to young people, which has been the focus of this Fellowship.

EARLY EXPERIENCES COUNT

After discussion with young people across three different countries, in a great variety of arts and culture settings, those who undertake work-based learning and have sought out the path to a career this way have been influenced early on in their development. Very often parents or schools have been a defining force in the process of igniting the interest to work in this area. Young people spoke of feeling ‘comfortable’ within cultural organisations as if the process of choosing to work in one was a ‘natural’ act. Those young people who had had deep and rich experiences in a cultural setting throughout their early education had a clear pathway mapped out for how they would achieve their creative career aims. Where programmes of work-based learning in the UK are under-subscribed, organisations should do more to develop a ‘talent pipeline’ which will maintain the interest and engagement of young people throughout their school years and into early adulthood; develop and maintain further opportunities for school aged pupils to explore pathways into employment in their sector at an early age; and consider ways that young parents may be targeted. In particular, educational links with arts and creative organisations are critical, and more thought should be
given to the work-based learning coordinator model which has been developed by the New York City Department of Education (see case study in relation to Bronx High School for the Arts, above). In every large arts or cultural institution I visited, work-based learning was supported by at least one dedicated member of staff.

RECOMMENDATIONS:
- Creative/Arts employer organisations should actively seek to develop connections earlier on in children’s lives and develop these links throughout their education and in to adulthood through the development of progression routes to ensure demand for work-based learning in the sector continues.
- Policy makers and educational institutions should consider the work-based learning coordinator model for delivery on a wider scale.
- Large arts and cultural organisations should be supported to employ specific work-based learning support posts as part of their core work delivery.

MOTIVATIONS AREN’T FINANCIAL

Young people who are choosing to follow work-based pathways in the arts and creative industries are motivated almost entirely by a passion for their chosen subject area. They seem very aware of the intense competition in their fields of work and are extremely dedicated and committed to ensuring they achieve these goals, even if it means spending the majority of their free time undertaking work for little or no financial gain. Young people are also beginning to see creativity and entrepreneurialism as intrinsically connected and appreciate the benefits that becoming an entrepreneur can bring, both in terms of shaping a career path and fair remuneration.

RECOMMENDATIONS:
- Arts organisations (of all sizes) should develop pathways which allow young people a rounded experience of all job roles within a sector, not just, for example, performance.
- Further education system-based support for entrepreneurial programmes which develop those skills which are intrinsically linked to self-employment and working within a small organisation. See below.

SUPPORTING WORK-BASED LEARNERS

There are certainly a number of particular skill areas that employers agree are essential to success in the workplace, including some which seem particular to the creative industries. Employers tend to develop their own programmes of skills development, often developed in partnership with creative professionals and occasionally to suggested standards. Entrepreneurialism as a focus area is becoming increasingly important for creative employers; particularly in relation to self-employment. Of this, financial management and the importance of budgeting is often discussed as
being a key area of learning for young people. In relation to communication, very often the development of creative networking skills and how to make creative contacts is viewed highly alongside the need for young people to appreciate the wider creative landscape and the variety of opportunities that lend themselves to arts and creative employment. Young people themselves appreciate the opportunity to take the lead with creative projects and ideas and leadership skills that develop from this additional responsibility can also do much to improve confidence.

Finally, regardless of the creative discipline the work-based learner is looking to move in to, employers very often focus on the development of a range of digital, usually computer-based skills, which they are looking for in new talent. Key areas for this appear to be a good understanding of web tools, and/or design software, such as Adobe packages. Young people also recognise the importance of having these skills in the creative workplace, and have demonstrated that they are willing to self-develop in these areas as recognition of their importance.

RECOMMENDATIONS:

- Skills support Agencies and Councils should consider the development of one core programme of skills training which could be made available for free to all employers and could complement the delivery of all work-based training programmes across the sector, to ensure that all young people are equipped with the necessary essential skills to find, create, or maintain their own work in the creative sector after their training ends.
- This programme should be made available to all creative employers and educational/training providers as a complementary package to accompany core accredited training. This would fulfil the current suggested soft skills deficit that faces employers in a rounded way that takes note of the wide-variety of expected work in a creative workplace.
- Based on the programmes which I have witnessed and utilising my own experiences, I have created an outline of the suggested topics in any complementary skills programme, organised in to three modules based on recognition of necessary work-based skills, personal development and career-focused development:

**Work-based skills:**

- What to expect from a creative workplace
- Delivering presentations and pitching ideas
- Conflict management
- Working with artists
- Working with young people
- Working out of the office
- Creative project management basics
- How to think creatively
- Entrepreneurialism and skills for self employment
- Digital skills development (including Photoshop, utilising DSLR cameras, utilising social media tools, basic web development skills and creating content for the web and social media).
- Telephone skills training
- Developing and leading own project
- An introduction to the arts funding environment

Personal Skills:

- Social media
  - For personal promotion
  - For workplace use
- Knowing your learning style
- Time management and dealing with competing priorities
- Money Management and Budgeting
- Effective communication
- Networking effectively in the creative industries (including provision of opportunities to develop these networking skills in a peer support network)
- Setting yourself creative goals and achieving them
- Leadership of a team
- Motivating yourself when working alone

Creative Career Development:

- Exploring creative careers options, including site visits and possible work shadowing/experience at alternative employers
- CV and portfolio development for creative roles
- Application forms for creative roles
- What to expect from interviews and interview preparation
- Personal branding and developing a professional online presence

ENTREPRENEURIALISM IS A KEY FOCUS

Employers, training providers and policy makers are increasingly recognising the importance of entrepreneurialism in the creative workplace. This is now being developed as a key area, alongside the traditional ‘soft skills’ that accompany learning in a traditional workplace.

To some extent, entrepreneurialism should not be held independently of the other key skills required to work in the creative industries. Although learning the important aspects of being self-employed is important in relation to the
creative industries, these are skills that can also be learnt in relation to allowing young people to lead and develop their own projects.

RECOMMENDATIONS:

- Entrepreneurialism skills should be developed alongside all work-based learning training in relation to the creative sector.
- Provide young people with the space and support to develop and lead their own projects in the workplace or within an education context, thereby encouraging and developing these skills as a consequence.

TALENT ‘PIPELINES’ AND FUTURE CREATIVE INDUSTRIES TALENT

Throughout my visits to organisations, it seemed clear that many organisations who had work-based learning programmes were engaging with students or young people who had already engaged with at least one other project or programme through their institution. This had huge benefits for the employers involved; they were already aware of the skills and attributes of the young people applying and were familiar with working with them, they could rely on these programmes to 'feed' their work-based learning programmes and they could be assured of the dedication and commitment of the candidate to both the organisation and the particular subject area.

The young people involved were benefitting as they had a continued and progressive pathway towards an eventual career destination. Work-based learning and university were seen as mutual necessities by all of the young people I have spoken to. They appreciated the need to specialise in an area, but also the benefits of showcasing their commitment and learning which had been gained on-the-job. Many employers discussed the return of their former work-based learning students to employment within their organisations after graduating from their degree.

RECOMMENDATIONS:

- Policy makers and funders should ensure stronger development of links between educational institutions and employers, encouraging both to see the benefits of work-based experiences for younger aged students.
- Creative employers should be required to provide a certain number of work-based opportunities for shadowing/experience where they are a publicly funded organisation and should be required to provide a comprehensive evaluation of this process once underway. This should form a core element of their programme, rather than a separate temporary non-ring fenced funding source.
- Policy developers should consider a way to develop separate identifiable work-based learning pathways for students wishing both to continue in to employment, or continue on to further education, recognising the essential nature of work-based experience for both of these routes and appreciating that apprenticeship pathways cannot lead on to all highly specialised roles within the sector.
YOUNG CREATIVE LEADERS

There is much to be learnt from programmes and projects that instil the skills and principles of arts leadership amongst young people which also relates directly to the creative workplace. Although a structured basis for work-based learning is critical to ensure learning outcomes, there is plenty of scope within this to permit opportunity for leading, developing and taking the initiative for a project or piece of work. This links simultaneously to the point made above in relation to entrepreneurialism.

Whilst there is clearly a difference between a young person who volunteers to take part in and lead their own projects and perhaps a work-based learner, overall their motivations to succeed in the arts, develop their own creative talents and contribute to the creative environment will remain the same. Leading and developing a project in their own area of interest can lead to an increase in confidence, a development of networks and contacts and an overall increased understanding of the creative and arts workplace.

RECOMMENDATIONS:

- Educational organisations and employers should encourage active participation in and development of own projects as a method to develop skills.
- Employers should more readily embrace propositions from young people looking to lead their own projects, and support with access to resources and adult support where necessary.

THE PRACTICE OF EVALUATING WORK-BASED LEARNING

There is much work to be done in terms of creating and sharing information and intelligence in relation to work-based learning evaluation across all creative sectors. Evaluation is ad-hoc, non-comprehensive and not long-term enough to be able to properly gather insights into how work-based learning really shapes the future careers of creatives. Although this report only briefly touches on this area, there is clearly not enough resource or planning which is attributed to this element of work-based learning and it is an area which needs development by all stakeholders at all stages of the process, but particularly by employers. A creative setting is a difficult environment for a long-term evaluation, due to the fast-paced, changing nature of work, funding and often staff teams; however, guidelines for possible frameworks which permits for comparative data for this should be developed, and should include comprehensive evaluation of all elements played by all stakeholders, including training providers. Employers should involve young people in the initial stage of developing an evaluation framework and ensure that it measures both work-based skills, but also soft, personal and employability skills – wider networks should consider how they can support this evaluation process and allow for sharing of data, intelligence and learning.
RECOMMENDATIONS:

- Skills agencies and/or policy makers should develop core guidelines for how employers may evaluate their own work-based learning programmes effectively for their own, and others benefits. This should be developed in a way which created a comparative framework that may be utilised across the sector, from large to small employers. This framework should be co-designed by young people, ensuring it takes account of all stakeholders in the work-based learning process, but also measures work-based skills, but also soft, personal and employability skills gained by young people, alongside confidence.

- Development of networks to support sharing of data, intelligence and learning across the sector is essential by policy makers and skills agencies. Regular face-to-face meetings of employers, alongside an online data sharing network, would increase the confidence of employers in their abilities to deliver programmes in a supported environment.

SUPPORTING EMPLOYERS

Positive steps are being taken to address employer uncertainty about offering work-based learning opportunities. Some main employer concerns exist around capacity, time and effort needed to find out about how they may make use of these opportunities and ensure they are following the correct processes and procedures. Useful examples of support offered to organisations involve offering them easily accessible support mechanisms – not only answering questions concerning funding and training provision for work-based learning, but downloadable tools to allow them to put the correct processes in place around HR, support and development to ensure their workplace is well prepared. The less bureaucracy to go through to find the information they need, the more willing employers become to engage fully in being able to offer a young person a valuable experience.

Many large organisations with internal work-based learning programmes have dedicated roles within their organisations whose sole purpose is to work with the young people employed on their programmes and to provide development and mentoring opportunities for them. These positions are regularly funded, proving their value and worth. This practice rarely occurs as yet in the UK, but should be an area considered by employers, funders and policy makers alike.

In addition, creative workplaces value the support that networks can bring, and this is a useful tool for both supporting staff members, as well as allowing creative professionals to enhance their professional develop by exploring the topic of work-based learning. The New York City Museum Educators Roundtable (NYCMER) provides a good example of this in practice, and perhaps this should be further utilised as a tool for both promotion of opportunities and in relation to learning and development of employer organisations also.
RECOMMENDATIONS:

- Refresh resources available to employers to support work-based learners, including the provision of free basic downloadable HR tools and advice for those employers who are small enterprises/sole traders.
- Larger employers should employ dedicated staff members to support and develop all of their work-based learning programmes and funders should encourage this to form part of their core programming.
- Policy makers, skills agencies or employers themselves should consider creating ‘roundtable’ events for the sharing of learning and experiences around work-based learning and arts and creative education, which allow frequent discussion and skills sharing on a variety of topics. These should allow for open and honest discussion in a supportive environment.
ACKNOWLEDGMENTS

I am indebted for this opportunity to the Winston Churchill Memorial Trust, whose belief in my abilities and ideas were an inspiration before I even began this adventure. The support, guidance and advice of their team has proven invaluable along the way. Huge thanks is extended to all of the organisations and members of staff who gave me their time and attention, shared their experiences and learnings and supplied me with cups of tea. I must also thank Young Scot, for allowing me the time to develop my learning and in particular, Hilary Kidd, for endless support in the run up to my travels. Thanks also to Stephen Palmer for his words of wisdom and Steven Garrard for his words. Most of all, thanks goes to Lucy Salisbury and Ruth Jones, without whom I wouldn’t have had this opportunity and especially Ruth, whose enthusiasm and passion is my continued inspiration.
Data collected over a five year period in a long-term analysis by the Deutsches Jugendinstitut (DJI). An Analysis of creative professions of low level school leavers in Germany.

Young people who identified themselves as having a career aspiration in the field of the creative sector – 6.3% of all specifications (3000 young people in total consulted).

<table>
<thead>
<tr>
<th>Career aspiration in the last year of school</th>
<th>frequencies</th>
<th>%</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gültig Fachinformatiker/-in Anwendungsentwicklung</td>
<td>43</td>
<td>21,6</td>
<td>21,6</td>
</tr>
<tr>
<td>Designer/-in</td>
<td>26</td>
<td>13,1</td>
<td>13,1</td>
</tr>
<tr>
<td>Informations- und Telekommunikationssystem-Elektroniker/-in</td>
<td>21</td>
<td>10,6</td>
<td>10,6</td>
</tr>
<tr>
<td>Assistent/in für Textil/Mode/Design, Mode-Designer/in</td>
<td>14</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Medien gestalter/-in für Digital- und Printmedien</td>
<td>11</td>
<td>5,5</td>
<td>5,5</td>
</tr>
<tr>
<td>Elektroniker/-in Informations- und Telekommunikationstechnik</td>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Stukkateur/-in</td>
<td>7</td>
<td>3,5</td>
<td>3,5</td>
</tr>
<tr>
<td>Werbe kaufmann/-kauffrau</td>
<td>7</td>
<td>3,5</td>
<td>3,5</td>
</tr>
<tr>
<td>Assistent/in für Wirtschaftsinformatik</td>
<td>7</td>
<td>3,5</td>
<td>3,5</td>
</tr>
<tr>
<td>Schauwerbe gestalter/-in</td>
<td>7</td>
<td>3,5</td>
<td>3,5</td>
</tr>
<tr>
<td>Fotograf/ Fotografin</td>
<td>7</td>
<td>3,5</td>
<td>3,5</td>
</tr>
<tr>
<td>Architekt/-in</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Medien gestalter/-in Bild und Ton</td>
<td>6</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Maskenbildner/-in</td>
<td>5</td>
<td>2,5</td>
<td>2,5</td>
</tr>
<tr>
<td>Innenarchitekt/-in</td>
<td>5</td>
<td>2,5</td>
<td>2,5</td>
</tr>
<tr>
<td>Schauspieler/-in</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Bühnenmalere und -plastiker/-in Malere, Plastik</td>
<td>3</td>
<td>1,5</td>
<td>1,5</td>
</tr>
<tr>
<td>Raum gestalter/-in</td>
<td>3</td>
<td>1,5</td>
<td>1,5</td>
</tr>
<tr>
<td>Journalist/-in</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kameramann/frau</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Goldschmied/-in</td>
<td>1</td>
<td>0,5</td>
<td>0,5</td>
</tr>
<tr>
<td>Glas- und Keram malere/-in Glasmalere</td>
<td>1</td>
<td>0,5</td>
<td>0,5</td>
</tr>
<tr>
<td>Musiker/-in</td>
<td>1</td>
<td>0,5</td>
<td>0,5</td>
</tr>
<tr>
<td>Bühntänzer/in, klassische(r) Tänzer/in</td>
<td>1</td>
<td>0,5</td>
<td>0,5</td>
</tr>
<tr>
<td>Gestaltungstechnische(r) Assistent/in</td>
<td>1</td>
<td>0,5</td>
<td>0,5</td>
</tr>
<tr>
<td>Totals</td>
<td>199</td>
<td>100,0</td>
<td>100,0</td>
</tr>
</tbody>
</table>
A chart breakdown of those areas of the creative industries that school leavers have aspirations for a career in.

- About 25% of them (e.g., Designer) cannot be achieved in a normal vocational training.
- Share of young migrants: 57%
Of those young people surveyed, the numbers who had entered Vocational Training in a creative industry (last reported)

- Among 1612 specifications surveyed (young people undertaking creative vocational training totals about 2.7% of respondents).

<table>
<thead>
<tr>
<th>Gültig</th>
<th>Häufigkeit</th>
<th>Prozent</th>
<th>Gültige Prozent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informatikassistent(en/in) o.n.A.</td>
<td>10</td>
<td>23,3</td>
<td>23,3</td>
</tr>
<tr>
<td>Datenverarbeitungskaufleute</td>
<td>4</td>
<td>9,3</td>
<td>9,3</td>
</tr>
<tr>
<td>Mode-, Textildesigner/in, -gestalter/in</td>
<td>4</td>
<td>9,3</td>
<td>9,3</td>
</tr>
<tr>
<td>Werbekaufleute</td>
<td>3</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Grafik-, Kommunikationsdesigner/in</td>
<td>3</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Steinmetz(en/in)</td>
<td>2</td>
<td>4,7</td>
<td>4,7</td>
</tr>
<tr>
<td>Kontakter, Werbeberater/in, Verkaufsforde</td>
<td>2</td>
<td>4,7</td>
<td>4,7</td>
</tr>
<tr>
<td>Informatiker/in o.n.A.</td>
<td>2</td>
<td>4,7</td>
<td>4,7</td>
</tr>
<tr>
<td>Designer/in, Grafiker/in o.n.A.</td>
<td>2</td>
<td>4,7</td>
<td>4,7</td>
</tr>
<tr>
<td>Bild-, Tontechniker/in</td>
<td>2</td>
<td>4,7</td>
<td>4,7</td>
</tr>
<tr>
<td>Steinmetz und Steinbildhauer, Restaurator</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Modist(en/in)</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Media-Fachleute</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>DV-Organisator(en/in)</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Korrespondent(en/in)</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Dirigent(en/in), Chorleiter/in</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Schauwerbegeistalter/in</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Fotograf(en/in), allgemein</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Werbetechniker/in, a.n.g.</td>
<td>1</td>
<td>2,3</td>
<td>2,3</td>
</tr>
<tr>
<td>Gesamtsumme</td>
<td>43</td>
<td>100,0</td>
<td>100,0</td>
</tr>
</tbody>
</table>

Shares

- Share of young migrants: 48% (i.e., those with some line of migration to Germany in their family history).
Young people who have entered in to jobs in the creative industries (last reported)

- Among 950 specifications (1% of young people were in a job regarded as being ‘creative’, although the top specification ‘Stukkateur(e/in)’ refers to a plasterer – not regarded as a creative industries role perhaps with regards to this report. 0.53% is the actual total, if plasterers are excluded from the final result.)

<table>
<thead>
<tr>
<th>Gültig</th>
<th>frequencies</th>
<th>%</th>
<th>Valid %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stukkateur(e/in), Gipser/in, allgemein</td>
<td>4</td>
<td>44,4</td>
<td>44,4</td>
</tr>
<tr>
<td>Steinmetz(en/in)</td>
<td>2</td>
<td>22,2</td>
<td>22,2</td>
</tr>
<tr>
<td>Architekt(en/in), allgemein</td>
<td>1</td>
<td>11,1</td>
<td>11,1</td>
</tr>
<tr>
<td>andere Marketing-, Absatzfachleute</td>
<td>1</td>
<td>11,1</td>
<td>11,1</td>
</tr>
<tr>
<td>Künstler/in o.n.A.</td>
<td>1</td>
<td>11,1</td>
<td>11,1</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>9</strong></td>
<td><strong>100,0</strong></td>
<td><strong>100,0</strong></td>
</tr>
</tbody>
</table>
- Share of young migrants: 67%
Graph to reflect decreasing frequency-shares when comparing aspiration to creative industries job achievement through vocational educational training.