



Guidelines for Employers offering Work Placement Schemes in the Creative Industries

Background

Work placement schemes provide opportunities and benefits to both individuals and employers. They are a useful way for those wishing to enter the creative industries to gain an insight in to the industry and to make informed career choices. For employers, they are an opportunity to improve the skills of new entrants to the industry, raise the profile of career opportunities available within the organisation and develop management skills for existing staff. For individuals, they provide the opportunity to acquire new skills in a structured environment, and increase opportunities for future employment.

However, an over supply of people wishing to enter the industry has resulted in the representation of the creative industries as being notoriously hard to break in to and a culture of low or unpaid entry positions. Available roles often go to the few with the right connections, rather than those with the most talent and potential. Provisions should therefore be in place for promoting fair and equitable access to all entry routes, thereby opening them up to candidates from all backgrounds. Fair opportunities should exist for both people who wish to embark on a career and for those who wish to move on in their careers in the creative industries.

These guidelines have been developed to provide clarity over the different terms associated with work-based learning programmes, including Volunteering, Work Experience Placements, Internships and Apprenticeships, and a set of best practice guidelines for employers. Case studies have been included to illustrate how these routes work in best application.

These guidelines are primarily aimed at those who are over the age of 19. Please note that organisations offering placements to the 14-19 age group will be subject to additional legislation. For further information on this age group please see the Work Related Learning Guide produced by DCSF, available at:

http://www.dcsf.gov.uk/14-19/documents/work-relatedlearningguide_2.pdf.

Part 1

Types of Work Based Learning Programmes

Volunteering



The Home Office defines volunteering 'an activity that involves spending time, unpaid, doing something that aims to benefit the environment or individuals or groups other than (or in addition to) close relatives.'

Volunteers must not be bound to any particular shift rota or set number of working hours per week, though these can be suggested if appropriate; their help must remain at all times a fully optional activity.

Employers must provide volunteers with appropriate, safe and insured workspaces, and should assist volunteers with any administration related to their role (such as Criminal Records Bureau checks).

Employers should commit to providing volunteers with at least the basic level of training necessary to carry out the tasks requested of them, and should consider providing further training for the volunteer according to the development of the volunteer's role and their own aspirations. Volunteers should be assigned a mentor or manager, and their progress monitored. Those managing volunteers should be properly trained to provide the necessary support, and this role should be reflected in their own job descriptions and evaluation procedures.

Further useful guidance on an employer's role in recruiting volunteers can be found in the Report of the Commission on the Future of Volunteering, available at:

http://www.volunteering.org.uk/NR/rdonlyres/0B8EC40C-C9C5-454B-B212-C8918EF543F0/0/Manifesto_final.pdf

and the Compact Code of Good Practice: Volunteering, available at:

http://www.thecompact.org.uk/shared_asp_files/GFSR.asp?NodeID=100323.

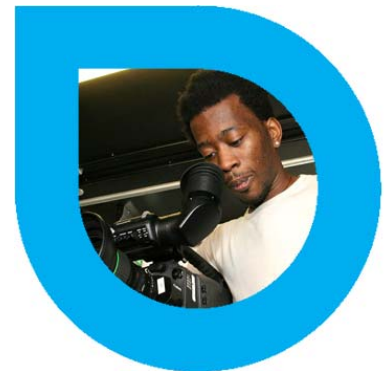
The following case study illustrating best practice in Volunteering is available in Appendix 1 and also on the Skillset website at the link below.

Manchester Museum (The University of Manchester) Volunteer Programme

www.skillset.org/companies/your_staff/placement_casestudies/article_7637_1.asp

Work Experience Placements

Work experience is often undertaken by students as part of a further or higher education course to learn about the working environment of the creative industries. Students or others on work experience should be given the chance to try various tasks and develop skills that will make them more attractive to prospective employers, but they should not be relied upon to fulfill roles that are necessary for the organisation and would otherwise be undertaken by members of staff.



Placements can be unpaid provided the individual is not a 'worker,' as defined by the National Minimum Wage legislation as outlined below. However, work experience placements should be time limited and should not exceed 160 hours, carried out either full-time over a four week period or part-time over a three month period. If the terms of the placement are such that the individual is performing as a 'worker', and the placement is not being carried out as part of a further or higher education course, then the National Minimum Wage should be adopted throughout the duration of the placement. In both cases, reasonable and pre-agreed expenses should be reimbursed.

Written confirmation of work experience arrangements should be provided prior to the start date clearly outlining the terms of the engagement. Where the National Minimum Wage applies, it is recommended that a standard, short-term contract is used. Further guidelines on work experience have been developed by the Department of Trade and HM Revenue and Customs, in collaboration with Skillset and are available at: www.skillset.org/tv/jobs/article_5541_1.asp. Whilst they were developed for the TV industry the principles apply across the Creative Industries.

The following case studies illustrating best practice in Work Experience Placements are available in Appendix 1 and also on the Skillset website at the links below.

BBC Work Experience Scheme

www.skillset.org/companies/your_staff/placement_casestudies/article_7638_1.asp

STV and Edinburgh Napier University Partnership and Work Experience Scheme

www.skillset.org/companies/your_staff/placement_casestudies/article_7639_1.asp

Internships



Individuals undertaking an internship have a duty to perform meaningful and valuable work for the organisation. Internships are therefore the next level up from work experience placements. They are usually less structured than a traineeship and tend to be of shorter duration. Individuals have already gained significant knowledge in their chosen area and are being given the opportunity to apply the skills they have obtained in the working environment. The organisation equally gains from the internship in terms of business value, genuine enthusiasm from the individual and the diversification of their workforce.

There are two types of internships; 1) Student Internships carried out by students as part of a course and, 2) General Internships that are not part of a course and are open to a broader range of individuals.

1) Student Internships: It is possible for the placement to be unpaid even if the individual is performing as a 'worker' as they are undertaking the placement as part of a course as outlined below. However, it is recommended that a basic wage is offered in recognition of the value the intern brings to the organisation. Additionally, as the individual is registered as a full-time student, they can continue to benefit from university accommodation and student loans. Modules that are delivered in the workplace

contribute towards the accumulation of credit across the academic year and individuals should be provided with written confirmation of the terms of their engagement.

The following case studies illustrating best practice in Student Internships are available in Appendix 1 and also on the Skillset website at the links below.

Global Radio Commercial Programming Internship

www.skillset.org/companies/your_staff/placement_casestudies/article_7641_1.asp

Framestore Summer Internships

www.skillset.org/companies/your_staff/placement_casestudies/article_7642_1.asp

Rare Internship

www.skillset.org/companies/your_staff/placement_casestudies/article_7643_1.asp

2) General Internships: As the individual is performing as a 'worker' and is not in full-time education, employers must adhere fully to National Minimum Wage legislation throughout the duration of their placement. The National Minimum Wage is generally less than the average starting salary and corresponds to the fact that while the internship is a learning process, there is real business gain. Individuals should be provided with a standard contract that covers the duration of their placement, and in some cases there may be an opportunity for full-time employment following on from the placement.

In both cases, internships should be between three and six months in duration, in order to get the most value for both the employer and the individual, and the working week should not exceed 40 hours.

The following case studies illustrating best practice in General Internships are available in Appendix 1 and also on the Skillset website at the links below.

Channel 4 Generation Next Internship Scheme

www.skillset.org/companies/your_staff/placement_casestudies/article_7644_1.asp

Number 9 Films and Slinghot Internships

www.skillset.org/companies/your_staff/placement_casestudies/article_7645_1.asp

Traineeships

Traineeships provide focused training in a specific (usually technical, production or managerial) role to an individual or a number of individuals over a longer period of time, usually about 12 months full-time, and can be organised by an individual employer or a training provider. Trainees are recruited according to talent and demonstrative passion for the industry displayed through extra-curricular activities, rather than through qualifications alone. Individuals should receive high quality training from an experienced member of staff, and follow a structured personal development plan with regular appraisals. Equally, trainees should have the opportunity to gain a significant amount of practical experience in the workplace, under the supervision of their trainer.



Trainees should have a contract of employment for the duration of their placement that clearly sets out the terms of their engagement, including the responsibilities of both the trainer and the trainee. Trainees should work

full-time with a working week of up to 40 hours and should be offered a starting salary commensurate with the nature and location of their role. At the end of the contract individuals are either offered positions within the organisation or are at least in a position to be able to compete for jobs in their chosen field.

Whilst traineeships are usually undertaken by those that are no longer in education or those that already have experience of working either within the industry or in another industry, they can also be undertaken by students as part of a course. In this case, traineeships can be full or part-time depending on the requirements of the provider.

The following case studies illustrating best practice in Traineeships are available in Appendix 1 and also on the Skillset website at the links below.

ITV News Group Journalism Traineeship

www.skillset.org/companies/your_staff/placement_casestudies/article_7646_1.asp

Cinesite Inspire Talent Development Program

www.skillset.org/companies/your_staff/placement_casestudies/article_7647_1.asp

Northern Ireland Screen, Screen Skills Traineeship

www.skillset.org/companies/your_staff/placement_casestudies/article_7648_1.asp

Cyfle Traineeship

www.skillset.org/companies/your_staff/placement_casestudies/article_7649_1.asp

Apprenticeships

Apprenticeships offer a more formal, nationally recognised form of work-based training that involves the assessment of skills and knowledge and the achievement of accredited qualifications. Apprenticeship frameworks are owned by Sector Skills Councils and are developed in close collaboration with industry. The Frameworks contain a number of mandatory components, including a competence-based element, a knowledge-based element, transferable or 'key' skills and employer rights and responsibilities. Learning takes place in the workplace and at a college or training provider, and can be assessed both on and off the job.



Apprentices must have a contract of employment and receive a wage for the duration of their Apprenticeship. Minimum wage rules do not apply to all stages of an apprenticeship. 16-18 year olds are exempt from the National Minimum Wage and apprentices over the age of 19 are not entitled to the National Minimum Wage until the second year of their Apprenticeships. However, research shows that average apprentice wages across all sectors approximate to the age-related National Minimum Wage, and many employers increase wages as the apprentice develops skills. If the apprentice is eligible, the college or training provider can attract public funding to pay for the learning and assessment time. The time it takes to complete an Apprenticeship varies, depending on the actual Framework and the delivery model agreed between the employer and the provider, but generally can last for 12 to 18 months.

On completion, apprentices receive an Apprenticeship Certificate, in addition to the certification of the component qualifications from the relevant awarding body. It is intended that progression from an Apprenticeship is directly into employment in the sector. However, Advanced Apprenticeships can also support progression into Higher Education.



Additionally, some big companies run their own specially designed apprenticeships. These are bespoke work-based training schemes which are developed with or by the employer that offers them. They differ to national Apprenticeships in that they are not formally approved by the relevant Sector Skills Council and do not necessarily comply with the conditions for Apprenticeship approval. In the case of apprenticeship-type schemes, the salary and duration are agreed between the employer and the individual and the placement is designed to lead directly in to full-time employment within the company.

NB. Awaiting confirmation of Apprenticeship structure in Scotland, Wales and Northern Ireland.

The following case studies illustrating best practice in Apprenticeships are available in Appendix 1 and also on the Skillset website at the links below.

Thinktank Apprenticeship Programme

www.skillset.org/companies/your_staff/placement_casestudies/article_7650_1.asp

Pinewood Apprenticeship Scheme

www.skillset.org/companies/your_staff/placement_casestudies/article_7651_1.asp

National Minimum Wage legislation

- If an individual is performing as a 'worker' then they must be paid at least the National Minimum Wage, currently £5.80 per hour for those aged 22 and above, £4.83 for those aged 18-21 and £3.57 for those under the age of 18, who are no longer of compulsory school age. These rates are valid for the period 01/10/2009 – 01/10/2010. Future rates will be available on the HM Revenue & Customs website: <http://www.hmrc.gov.uk/nmw/#b>
- A 'worker' is defined as someone who works under a contract of employment (written or implied) whereby there is an obligation on the individual to perform the work and an obligation on the employer to provide the work.
- The exceptions to this legislation are if the work experience placement is part of a further or higher education course and does not exceed one year, or if an individual is undertaking a placement that consists entirely of shadowing.
- If the individual is engaged as a 'volunteer' the National Minimum Wage does not apply. However, a 'volunteer' does not have any form of contract, is not under any obligation to perform work and is free to come and go as they please.
- There is also a specific exemption in National Minimum Wage legislation for 'voluntary workers' who work for a charity, a voluntary organisation, an associated fund raising body or a statutory body. However, specific conditions must be met. These are that the person must not receive any monetary payments, except reimbursement of expenses, nor any benefits (except the provision of reasonable

subsistence and accommodation). This exemption is designed to allow people who genuinely wish to work without profit for good causes to continue to do so without fear of qualifying for the National Minimum Wage.

- Further advice can be sought from the Pay and Work Rights helpline on 0800 917 2368.

Part 2

Guidelines for organisations offering Work Placement Schemes

The following table indicates the minimum set of standards that should be met in all work placement schemes covered in this document.

Quality Assurance (policies that should be in place)	Volunteering (V)	Work Experience (WE)	Student Internships (SI)	General Internships (GI)	Traineeships (T)	Apprenticeships (A)
Health and safety risk assessment	Y	Y	Y	Y	Y	Y
Insurance cover, including Employer's Liability and Public Liability insurance	Y	Y	Y	Y	Y	Y
Equal opportunities policy	Y	Y	Y	Y	Y	Y
Legal guidance if it is envisaged that the individual will contribute to a piece of work that requires copyright protection	Y	Y	Y	Y	Y	Y
Commitment	V	WE	SI	GI	T	A
The business need should be developed whilst taking in to account the skills that will be developed by the individual		Y	Y	Y	Y	Y
Statement of Agreement		Y	Y			
Contract of Employment				Y	Y	Y
The individual should have clear learning objectives			Y	Y	Y	Y
Fair treatment of the individual should be promoted amongst other staff	Y	Y	Y	Y	Y	Y
Recruitment	V	WE	SI	GI	T	A
Work placement schemes should be openly	Y	Y	Y	Y	Y	Y

advertised in order to ensure fair access and improve the quality and accessibility of placements						
All schemes should be planned and advertised well in advance to ensure sufficient time for applications from a diverse range of candidates, and to avoid having to fill places at the last minute through word of mouth	Y	Y	Y	Y	Y	Y
Measures to accommodate those with a disability should be in place so as not to exclude any potential candidates	Y	Y	Y	Y	Y	Y
Applications should be considered on an equal basis without regard to race, gender, disability, sexual orientation, religious or non-religious belief and age	Y	Y	Y	Y	Y	Y
A detailed outline of the required skills and the skills that will be developed should be provided, alongside full details of the duration of the placement, working hours, remuneration (if applicable) and the process for claiming expenses		Y	Y	Y	Y	Y
Induction	V	WE	SI	GI	T	A
A detailed induction should be carried out on the first day of the placement, covering, as a minimum, introductions to other staff, office procedures, best practice in an office environment, health and safety, details of what to do if they wish to make a complaint and company confidentiality requirements	Y	Y	Y	Y	Y	Y
Learning, assessment and support	V	WE	SI	GI	T	A
A responsible individual should be assigned as the individuals mentor or trainer and key point of contact throughout the placement	Y	Y	Y	Y	Y	Y
An individual learning plan (ILP) should be agreed between the mentor / trainer and the individual during the first week of the placement			Y	Y	Y	Y
The individual should keep a learning log detailing their experience on the placement, how it is benefitting them and the achievement of goals			Y	Y	Y	Y
Regular progress meetings should take place between the two, and should be logged in a written report			Y	Y	Y	Y
Evaluation, monitoring and review	V	WE	SI	GI	T	I
In the final week of the placement, there should be a comprehensive feedback session with the individual and their mentor / trainer, concluding all aspects covered in the 'Learning, assessment and support' stage of the placement			Y	Y	Y	Y
Where the placement does not culminate in a full-time position within the company, careers		Y	Y	Y	Y	Y

guidance should be provided covering routes in to different professions, CV advice, remuneration advice and useful resources						
A certification of achievement should be provided to the individual as formal recognition of the work they have carried out			Y	Y	Y	Y

Appendix 1

Case Studies

The following case studies illustrate best practice in each type of work based learning programme covered in this document. They are also available on the Skillset website at: http://skillset.org/companies/your_staff/placement_casestudies/

Volunteering

Manchester Museum (The University of Manchester) Volunteer Programme

Manchester Museum, which specialises in Egyptology and archaeology, botany and live animals, runs two volunteer programmes: the 'In Touch' Volunteer Training Programme, which offers local, long-term unemployed people a ten-week Cultural Heritage course (including options such as external training and a literacy qualification); and the Community Volunteering Programme, which offers volunteering opportunities to students, graduates and others with an interest in their activities. Volunteers work on all areas of the Museum's work, including collections, education, marketing, public programmes and visitor engagement.

Manchester Museum has a dedicated Volunteer Department, and has put a Volunteer Policy in place. This clearly defines the organisation's position on volunteering and sets out the expectations of both the volunteer department and the volunteer. An audit of available volunteer roles is carried out every six months.

Participants on both programmes follow a similar recruitment process; each potential volunteer must complete an application form and supply two character references, after which they are invited to a taster session with no commitment required. This is followed by a one-to-one interview for those who choose to continue the process; finally, all volunteers must complete a CRB check. Each volunteer is offered a tailored training programme, including an induction covering health and safety, full training on their role (delivered by museum staff from a variety of departments), and further in-house training throughout their time as a volunteer (such as accredited customer service training Welcome Host and Welcome All). Every volunteer is given a Volunteer Handbook and assigned a supervisor within their chosen department, with meetings between the two scheduled on a regular basis. They also arrange meetings, coffee afternoons and trips to local cultural venues specifically for their volunteers.

Manchester Museum regard volunteering as an important complementary addition to the service they provide, and their aim is to carry on providing a consistent and professional

approach to volunteer recruitment, training, supervision and management.

For further information visit: www.museum.manchester.ac.uk

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7637_1.asp

Work Experience Placements

BBC Work Experience Scheme

Last year the BBC placed over 1000 people on work experience, through their centralised scheme. BBC staff dedication and commitment to work experience was rewarded as the BBC's Radio Newsroom in west London was named the best provider of work experience in the United Kingdom at the National Council for Work Experience awards. It also picked up the prize for having the best short-term placement in the public sector.

For the Individual considering a career in media, BBC work experience offers the chance to gain an insight in to the industry and to learn about different job roles and working arrangements. It can also provide them with opportunities to learn skills which will make them more attractive to potential employers; to gain confidence through carrying out work activities; and to build up contacts.

For the BBC, placements are an opportunity to get more involved with the wider community; to spot new talent; and to assess an individual's potential. They also play a part in developing the industry's future skills base and diversity.

Scope of BBC Work Experience:

- The BBC can offer work experience placements to anyone aged 14 years old and over. They have no upper age limit!
- Applicants with disabilities are welcome to apply for all of their placements and they aim to make their experience suitable and enjoyable.
- The centralised scheme is committed to the BBC's equal opportunities and diversity policies and encourages applications from all underrepresented sections of society.
- The BBC can offer work experience in every region and location across the UK from Glasgow to Guernsey.
- By offering work experience through a central scheme they hope to extend the scope of the BBC's reach to those that may never have had experience in the media industry. Applicants don't have to have a connection to make a connection with the BBC.

David with BBC Blast TV in 2009; *"The highlight for me was the fact that I worked with a small production crew of four, although this meant more work and tight deadlines, what I got to experience was incredible. I was responsible for gathering submissions for the Film Live Festival and research for pieces on creative entrepreneurs. The amount of trust placed in me was by far the greatest experience. Watching the programmes back and seeing something I contributed to and credited for was incredible. The experiences I have gained at the BBC stand out on my CV and it was through these experiences I*

managed to find out and gain the mentorship I am now on. My time at BBC will be difficult to beat with my understanding of television increasing along with my passion.”

For further information visit: www.bbc.co.uk/workexperience

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7638_1.asp

STV and Edinburgh Napier University Partnership and Work Experience Scheme

In 2009 STV established an exciting partnership with Scotland Napier University (part of the Edinburgh Skillset Screen and Media Academy) to support emerging creative talent in Scotland. Through the partnership, STV continues to strengthen its links with the education sector in Scotland, further supporting the development of talent in the creative industries. Working in conjunction with Edinburgh Napier University's brand new degree programme, BA (Hons) Television, STV will act as a key industry partner to offer a comprehensive programme of industry support. This will include student mentorship, work placement and shadowing opportunities, as well as master classes, guest speakers and an end-of-year showcasing of students' creative projects.

In addition, students will have the chance to compete for a limited number of internship placements at STV at the end of the course. During their placements, the selected graduates will gain valuable, hands-on industry experience by working closely with STV's highly skilled News, Content, Digital and Post-Production teams, in areas ranging from production, development and ideas pitching, to online editorial, newsgathering and planning.

STV's Chief Executive Rob Woodward said: *“With this exciting new agreement we continue to build on our existing relationship with Edinburgh Napier and other further education institutions across Scotland. Working closely with Edinburgh Napier University is a great example of our commitment to supporting and nurturing new creative talent and growing the skills base in Scotland, and it offers an invaluable opportunity for graduates to gain experience in television production and get a head start in their careers.”*

Alistair Scott of Edinburgh Napier University's School of Arts and Creative Industries said: *“We are delighted with the close partnership between STV and the new BA (Hons) Television course here at Edinburgh Napier University. Through this incremental programme the students' industry knowledge and contacts will develop over a two year period, and will lead to graduates gaining appropriate skills to apply for a range of entry level posts”.*

Marc Campbell – Voluntary Work Placement

“As part of my BA (Hons) Television course I took on a 4 day unpaid work placement with STV in March 2010. As one of my main areas of interest is camera work my placement was based around this. For the first half of my placement I was working in News Camera Operations where I worked out of both the Glasgow and the Edinburgh offices. This was interesting getting to see how both the camera operators and the journalists work. I also got to help out at a live link in to the 6 o'clock news from the satellite truck. The second part of my placement was working with the STV show ‘The Hour’. This was very interesting getting a proper insight into the inner workings of a live

television show. Although the main focus was camera I felt that everyone from producers to production assistants were very helpful and offered me advice and let me help them out. For one whole day I was out on a location shoot, a fashion VT for the show, a long day but good fun. On the second day I was in the studio where I got to see the pre-record, the rehearsals and the live show. Overall I gained a great insight into television, met a lot of great people and learned a lot about the processes involved. I would definitely go back for another placement given the chance and I do hope that will happen in the near future.”

Craig Taylor – Voluntary Work Placement

“In March I was offered the opportunity of some unpaid work experience with Scottish Television in Glasgow. This was a 40 hour placement that allowed me to work in the STV gallery across a 4 day period. This placement was brilliant. Although I have had experience in the past none of it offered me the opportunity to network quite like this one. I worked closely with Directors from the station and really learnt a lot. As far as experience goes, I was trained on any of the equipment I was interested in. This included equipment such as vision mixers, sound equipment, automated cameras and autocue. As well as gallery work, I also received master classes in both editing and sound recording, and all this in just 4 days. At the end of the week, I was offered the chance of further paid experience in May. This was by far the best placement I have had and I would highly recommend STV to anyone. I can’t wait to go back again in a couple months!”

For further information visit: <http://www.courses.napier.ac.uk/U54115.htm>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7639_1.asp

Student Internships

Global Radio Commercial Programming Internship

The Global Academy is Global Radio’s premier work experience programme aimed at attracting people who are passionate about radio into the business. The Academy provides a structured and tangible programme that offers opportunity to get ‘hands on’ experience working in commercial radio.

In early 2009 Alex applied through the Global Academy website, was shortlisted then given a face to face interview with the head of Commercial Programming. During her time with the programming team she was mentored, given responsibilities, involved with various events and commercial projects.

“My time here (without sounding over the top) has been one of the best experiences of my life. I think what helped was being introduced to various members of the team getting to know what happens on various floors. I think it was great that I had my own desk and telephone extension, it made things more official and made me feel like a regular worker here. Having experience over a prolonged period was another great feature as it allowed me to become immersed into my surroundings and become familiar with different people, equipment, protocol and also has given me a developed understanding of what it is within radio that I would like to do, without sounding corny, I

would not have changed a thing about the experience, I believe I made it work for me and have gained a lot of experience from it and even more passion and enthusiasm for working in radio.” – Alex, 3 month internship in Commercial Programming, London, 2009.

Alex, is currently in her last year at university studying Media and English. After her placement she was given some casual paid work in the events team and they will stay in touch with her should any full-time positions become available.

For further information visit: <http://www.thisisglobal.com/welcome-global-academy/>
This case study is also available on the Skillset website at:
www.skillset.org/companies/your_staff/placement_casestudies/article_7641_1.asp

Framestore Summer Internships

Framestore is the largest visual effects and computer animation studio in Europe, with over 20 years of experience in digital film and video technology. Framestore are committed to encouraging young people to learn more about the industry, and providing opportunities to inspire tomorrow's top talent across a variety of disciplines.

Framestore offer a paid Summer Internship programme for undergraduate students from across Europe who are about to go in to their final year of study. Placements typically last 8 – 10 weeks and a high proportion of students that have taken part are offered employment within the organisation following on from graduating.

Placements are offered in the following business disciplines:

- 3D - Animation, Modelling, Technical Direction
- 2D - Roto-scoping, Compositing
- Commercials - Broadcast Post Production
- Engineering - Systems Engineering

Emma, Junior Animator

“I heard about the Framestore internship scheme whilst I was studying for a Post Graduate Diploma in Character Animation at Central St.Martins University in London. I was initially quite skeptical about how good it would be, as previous intern positions I had held were quite disappointing and involved a lot of tea making and not much learning. Framestore, however couldn't be more different.

From the moment I became a Framestore intern I was made to feel part of a team. The 8 of us selected were provided with accommodation very close to the offices and received a wage, so it really felt like they wanted us to be there. We were given weekly talks from people in the company, so that we understood what different departments did and how they work together to create movies, commercials and TV shows. For the rest of the time we were put onto shows in our own disciplines. As an animator, I was put onto a feature film and was instantly given the rig to practice with. I produced short animation tests and regularly received invaluable feedback from my supervisor and lead. I learnt a huge amount in those 2 months and was treated as a member of the animation team without being pressured to finish shots and meet deadlines.

The 8 of us came from Universities across Europe and were made to feel very proud of getting the internship. We were regularly being taken out for drinks and a couple of meals so that we got to know one another. We were all offered jobs after the internship ended and I am still there today enjoying the work and feeling a lot more confident with my new career. There is a big difference from studying a subject and actually practicing it in the workplace but the internship made me feel comfortable with my surroundings and gave me a greater insight into the movie making process as a whole. I am now looking forward to a fun and hopefully long career in animation and believe Framestore gave me a great starting point to build upon.”

For further information visit: http://careers.framestore.com/internship_index.html

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7642_1.asp

Rare Internship

Rare is a British video game development company established in 1982. The company became part of Microsoft Game Studios in 2002 and is renowned for having created a huge number of successful games, including Xbox 360 titles. Rare offers a paid internship programme for students to gain experience of the working environment in the art and software fields. The scheme has been running since 2004 and is offered as either a year long placement as part of a university course, or a three month placement during university holidays.

In order to provide a genuine experience of work in a games company, interns are entrusted with a significant degree of responsibility to carry out project work that has real value to the company, with guidance and ongoing support from their allocated mentor. Between 1 and 4 students are recruited per year in each department, and every effort is made to tailor the placement according to the specific needs of the student. For example, games-course specific students are generally placed directly on a games development team in full production, whereas an MSc research student had the opportunity to develop a new GPU-based particle rendering system within the R&D team, which formed the basis of his final year thesis.

James carried out a three month internship in audio as part of his degree at Coventry University:

“My audio internship at Rare Limited was an incredible experience and was of enormous assistance to my professional development. I was primarily responsible for the creation of sound effects, but was also able to utilize other skills such as music editing and instrumental performance.

I was gaining industry experience that tutorage in an educational setting is unable provide. It was extremely rewarding to work with fellow individuals who shared a passion for game development.

Not only was it valuable to work alongside highly knowledgeable audio professionals, but it was fascinating to experience the collaboration between artistic disciplines within the whole development team.”

Matthew did a summer software placement for three months, and has now returned to Rare as a full time employee after graduating from Durham University:

“My internship consisted of tasks within the Shared Technology Group. After a month or so of getting used to the systems in place, I was allowed to sink my teeth into one of Rare's tools and systems. In the last month, I was able to provide features that are still being used for one of Rare's main tools. I found the work environment friendly and the work was structured appropriately, allowing me to progress at a suitable pace.”

For further information visit: <http://www.rareware.com/joinus/interns.html>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7643_1.asp

General Internships

Channel 4 Generation Next Internship Scheme

Generation Next is an initiative designed by 4Talent as a programme to provide an in-depth work experience opportunity for a group of around 6 individuals. The aim is to demystify Channel 4 as well as educate the group to kick start their career in the creative industries. Each internship lasts for 3 months and is paid.

The programme has been running since 2007 and maximises the skills of high calibre individuals by providing relevant and fulfilling work experience placements, whilst educating existing staff through mentoring, project management and developing people.

Once they have completed the programme each intern continues to have access to mentoring to help them get ahead in the media industry and in 2009, 2 of the 6 interns secured full-time positions at Channel 4. Overall 75% of people graduating from Generation Next have secured a full-time position or freelance work within the creative and media sector.

Claire Newman describes her experiences on the Generation Next programme in 2009:

“I found the Generation Next Internship programme on the 4Talent website. There were six positions available, in Strategy, Future Media, Corporate Events, Business Development, 4Creative, and Research and Insight.

Whilst reading about each position and deciding which one would suit my abilities, I realised how broad working in the media industry really is, with so many more opportunities available than working in production, which is what most think the “media” industry entails. I also realised the sheer scale of people and man power it takes to run a successful television channel, and that there is the opportunity for so many talents to fit into it and succeed.

So why television? Why Channel 4? And why research? My background is not what may be perceived is needed to work in the media industry – so how did I get here?

Commonly, Geography is not the most obvious degree to choose with an aspiration to enter these four walls. Completing this degree has given me numerous transferable skills that I have put into practise when gaining media related experience, and also when applying for this very internship.

The degree itself is sustained by a wide variety of research in different shapes and forms. During my years of academic study, I successfully created and implemented two independent research projects abroad in two extremely varied settings, Kenya and Dubai, investigating different subjects in a variety of ways.

Having a natural interest in all things media I tried to immerse myself into anything that included the phrase at university. I broadcast news bulletins on the university radio station, and wrote some travel articles for the magazine.

I felt that I graduated university with an extremely balanced CV. I had gained a good degree, in an interesting humanity with extremely diverse subject matters, and had picked up numerous transferable skills. I also realised where my career interests lay, so made the most of opportunities given to me, and used my spare time to pick up an idea of different sides of the media industry.

So after six months travelling round the world, I returned to the UK in the heart of the recession. As a recent graduate I was worried about finding the right position, or if any job role at all was going to be available for me during these tough economic times.

This is where the idea of an internship is a great solution for both the employer and the employee.

It is a training programme for the employee to learn more about the business, and gain notable experience within the industry, with the idea of entering the employment market having had a head start, and holding a CV with some substance.

For the employer, it is a great way to train emerging talent on a more gradual basis, ensuring that they will be an asset to the company.

But they did put us through our paces...after the elation of receiving an email informing me that I had got to the "second" stage of the interview process...I was told that I had to attend an assessment day. I think one word to describe the day was...gruelling...two written exams, we were interviewed for an hour...then we had to work with (or against) our counterparts and create a 15 minute pitch for a new channel within the Channel 4 group.

Looking back it was really a very positive day, as we could show so many more skills in different situations than just the traditional interview set up. And luckily for me...I got the job!

I am a prime example of the success that 4talent aims to achieve, because half way through the internship I was offered an extension to my contract, and am now the assistant to the Research and Insight department.

My job role is so diverse. I am involved in the content and programming side, as well as looking at the corporate side of research, which involves constantly ensuring that channel 4's core values are being affirmed through its programming. I also assist in the research involved in the commercial aspects of the channel, working with the sales department to create maximum revenue, so the channel can continue producing quality, inspirational programming.

Lastly, I just want to take this opportunity to thank 4talent, because through them, I have gained this brilliant opportunity to kick start my career, and I can't wait to see what the future holds."

For further information visit:

<http://4talent.channel4.com/4talent-opportunities/generation-next/index.shtml>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7644_1.asp

Number 9 Films and Slingshot Internships

As part of the Skillset Film Trainee Network, Roisin McCarthy successfully took part in two Internship Schemes, at Number 9 Films and at Slingshot.

The Skillset Film Trainee Network ran from September 2008 until March 2010. Companies benefited from high calibre talent, while trainees gained further skills and experience to launch their careers.

"Last January, I did an unpaid internship with Number 9 Films for four weeks. While I was there, the Head of Development told me about the Skillset Film Network Trainee Scheme, and recommended I apply for it. Number 9 Films went on to join the scheme themselves, and my first placement through the scheme was with them.

I spent 18 weeks at Number 9 Films, carrying out a wide variety of duties including general admin, running, reading scripts and submitting coverage and research for projects. During this time, one of their films had its theatrical release, and another went into production, so it was very interesting to see these projects in different stages. It was also a great experience to work for such a well-established and respected company/producers, and get an overview of how the production process works, especially in regards to development and financing, which were two areas I had had less experience of. I have kept in touch with the company, and they continue to be very supportive.

A couple of months after leaving Number 9 Films, I started a placement at Slingshot. A completely different kind of company, my role at Slingshot bears little resemblance to that at Number 9. I hold far more responsibility, and so have a much greater workload, and more involvement in projects and the day to day running of the office. This is due to several factors: at Slingshot, the producers and CEO do not have their own assistants, whereas the two producers at Number 9 do, and so I now undertake PA responsibilities - diary management, organising international travel, correspondence etc. Also, when I first started at Slingshot, there was another intern from the Skillset scheme there, but he left suddenly and so I took on all of his tasks too. Lastly, one of the development producers has gone on sabbatical and so I have undertaken the projects he was responsible for too. So it's an unusual situation for an intern to find themselves in, but having been working and doing internships in the film industry for over two years now, I was definitely looking for something more challenging than a standard internship where the biggest responsibility you might hold would be keeping the fridge stocked! As well as PA duties, I attend and contribute to development meetings, am involved in certain projects and go to any meetings regarding them, write script notes on new drafts and projects, read scripts submitted to Slingshot, and look after general office admin.

The placement at Slingshot may be the best thing that has happened in my career so far - being dropped in at the deep end has forced me to learn a lot in a short space of time, and I can now include PA experience on my CV, which a lot of jobs require. More importantly, I feel a real sense of responsibility to the projects I'm working on, and that the work I'm carrying out is important for their progress.

The scheme is fantastic as you get paid a wage that is ALMOST liveable on, have the opportunity to work for a range of companies, and can stay at each one for a time (18 weeks) long enough to get stuck in to projects and really get a feel for the company and the way you work. In an industry so much based on personal relationships and recommendations, it's invaluable to get to know, and be known to, these companies and producers. I have benefited hugely from getting to know everyone at Number 9 Films and see how they operate, and then go to Slingshot and seeing a completely different style of production company close-up.

It is such a huge shame that this scheme is ending in March - it would have been great to have had the chance to do another placement. It's a much bigger shame for those graduating this year, who are entering the industry at an even tougher and more competitive time than ever. For those lucky enough to be able to live at home, or be financially supported by their parents, they'll be able to do unpaid internships. But for new entrants to the film industry who have no choice but to start making a living, the loss of a scheme like this is a crushing blow, and will only lead to more people having no choice but to be exploited in unpaid positions. It's also bad for companies who really can't afford to pay another full-time member of staff, and so have to keep a constant stream of interns coming in for a few weeks at a time, none of whom can ever really get any complicated work done as they leave as soon as they're getting settled in."

The Skillset Film Trainee Network used money from the Film Skills Fund and the Skills Investment Fund to cover a significant proportion of the trainee placement costs.

For further information visit: http://www.skillset.org/film/funding/trainee_network/

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7645_1.asp

Traineeships

ITV News Group Journalism Traineeship

The ITV News Trainee scheme offers the opportunity for enthusiastic and committed people to develop skills in broadcast journalism in one of ITV's regional newsrooms, with a blend of formal courses and 'on the job' training. The scheme has been running since 2005, during which time the company has benefitted enormously from developing entry level journalists from a cross-section of communities and the different perspectives on newsgathering that this brings.

The trainees learn and develop the fundamental skills of production journalism and follow a clear and progressive development plan over a 12 month period, with input from experienced broadcast trainers, media lawyers, and from personal mentors within the newsrooms.

Each year, the majority of trainees take up full-time roles with ITV regional news and go on to develop their careers with the company.

Find out what previous trainees have said about the scheme:

2005-6 Scheme

"I was one of the first ever ITV News trainees in 2005/06. Since then, I have worked within the company as a Broadcast Journalist, a News Editor and have recently been working on the relaunch of ITV's Coronation Street website, as Coronation Street Online Editor for ITV.com.

Coming from a newspaper background, the traineeship gave me a fantastic grounding in broadcast journalism and I have been able to apply the skills and knowledge I gained in every role I have undertaken within the company, including those connected to the multimedia platform of the web. I will always be grateful for the opportunities the traineeship gave me. It's a marvellous scheme which can open doors and kick-start careers."

2007-8 Scheme

"The traineeship is by far the most important career move I ever made. It gave me a truly unique opportunity to try out every role in the newsroom and learn from some of the best people in this industry.

I believe this training put me in a really good position to decide which path I wanted to take and to develop the skills necessary to take on any role. I am now very happy working as a reporter for regional news."

2007-8 Scheme

"The traineeship taught me a great deal about what it takes to be an entry level television journalist. You are supported throughout by the excellent and understanding training team and come away feeling like part of a family."

For further information visit:

http://www.itvjobs.com/sf/asp/content/default.asp?t=18&t_section_id=10

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7646_1.asp

Cinesite Inspire Talent Development Program

Cinesite is one of the world's most successful visual effects facilities, with a prestigious list of feature film credits and a highly talented team of visual effects artists, gathered from all over the world.

Cinesite aim to identify and encourage talented people starting out in visual effects and one of the ways they do this is to offer an internship at their Soho facility between July - September.

The best judged applicants to the program will gain the invaluable experience of working in a busy production environment and the benefit of the advice and expertise of some of the industry's most experienced visual effects professionals.

Placements are offered in the following disciplines:

Compositing / Digital Matte Painting / Lighting / Texturing / FX / Modelling / Animation

Matt Johnson – VFX Supervisor

“Cinesite have always encouraged new talent, I joined the company in the early days, about 1995, starting as a runner and after a few months I became a Data Operator. Whilst working as a Data Operator at Cinesite I was continuously encouraged to learn new skills and spent my spare time on the training machine learning Cineon, this led to being promoted to Trainee Compositor. I then worked my way up through the ranks to VFX Supervisor, by the age of 24 I was Cinesite’s first Flame Operator and a year later I was On Set Supervisor on Tomorrow Never Dies.

The opportunities given to me at Cinesite have resulted in some fantastic achievements, I am one of the youngest ever Emmy award nominees, both for my work on the major NBC epic production Cleopatra (1999) and subsequently on Hallmark’s The Magical Legend of The Leprechauns (1999).

Cinesite have always supported me by giving me great opportunities and now as VFX Supervisor I’m creatively responsible for all the effects work on a show. On a day-to-day basis it depends on what stage of the production we are in. It can mean anything from reading a script and working out how on earth we could do the shots, standing in the pouring rain supervising an effects shoot, spending hours in a scratch suite critiquing different shots or sitting in a screening theatre presenting work to a director. This means always being able to keep calm and think of a cunning plan b when the pressure is on, everyone is shouting and the final shot is due in two hours! “

For further information visit: <http://www.cinesite.com/internships>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7647_1.asp

Northern Ireland Screen, Screen Skills Traineeship

Screen Skills, funded by Skillset’s Film Skills Fund and Television Freelance Fund, offered six paid placements to junior freelancers with at least one year’s experience. The placements ran for ten months in 2009 and the participants gained experience on Northern Ireland Screen funded projects. The participants also worked with independent television production companies.

The participants were mentored through monthly meetings by former Northern Ireland Screen Focus trainees who are now established freelance crew members working in the UK film and television sector. Additionally, participants were given an individual Training Needs Analysis and attended short courses run by Skillset accredited organisations.

The aim was to provide junior freelancers with the skills needed to firmly establish their careers. Participants worked on a range of high profile projects, including: a television drama for Channel 4, Mo, a television drama pilot for HBO, Game of Thrones, a television drama for BBC Northern Ireland, Seacht, and two feature films entitled Killing Bono, a Paramount production and Your Highness, a Universal production.

Find out what the trainees said about the scheme:

Andrea Bamford, 32, worked on Mo, Your Highness and Game of Thrones:

“Throughout these projects I have been working with some of the industries finest and learnt and gained more experience and opportunities than I ever thought I would have this early in my career. I have made some great contacts and found a friend and mentor in Morag and talks of working with her again in the future. I know that without this scheme I would never have been given these opportunities. I am now more determined to follow in this career path and feel that with this invaluable experience behind me I have the necessary skills to proceed on my own. I feel confident that I am suited to this job and have what it takes to become a successful and valuable member of the film industry in Northern Ireland.”

Danielle Spence, 26, worked on Your Highness:

“My experience on the programme was varied, from looking at different roles within the Film Industry and also filtering into the TV Industry. However I believe this can be nothing but beneficial to me. I think it is important for me to understand what is involved in other people’s jobs to allow me to be the best I can be. I know I was born to work in the Media Industry and this programme has confirmed it. I now feel confident and excited about what lies ahead. After doing my course, I feel myself gravitating towards the TV Industry, however I would never rule anything out. I am going to continue to live by the rule to grab every opportunity that comes my way and see where that takes me. How exciting! I would like to say a big Thank You to NI Screen for providing me with this once in a lifetime opportunity.”

Cheryl Rock, 26, worked on Your Highness, Seacht and Game of Thrones:

“I was given the opportunity to work on a pilot TV Show for HBO. GAME OF THRONES is based on the book Fire and Ice by George RR Martin and designed by Gemma Jackson (Bridget Jones). The project directed by Tom Mc Carthy (The Visitor) sealed the deal for me. I definitely want a career in the film industry. My role as trainee on such a tightly run production offered me the insight into how things are run in a highly professional circumstance. My Supervising Art Director Paul Inglis (Quantum of Solace) was extremely respectful and supportive to my position. He gave me multiple opportunities to extend my understanding of the work produced in the Department. I assisted the department with model-making, graphics, sourcing reference images, prop making, surveying sites for the construction of sets, and undertaking various administrative roles. I even had the opportunity to sit in for the first reading of the script by all cast members and production crew. That was certainly a highlight!”

Niall McEvoy, 44, worked on Your Highness and Killing Bono:

“The Screen Skills programme in conjunction with Northern Ireland screen has provided me with invaluable training and experience. The placement scheme has enabled me, not only to develop essential skills, but also to build up a network of prospective employers and colleagues.”

Scott Ferguson, 34, worked on Your Highness and also spent time working in two Belfast based post production facilities, Picture House and Yellow Moon:

“This course is fantastic, it provides opportunities to those who know what they want to do but just can’t break in to the industry. At a time when many businesses are watching their finances and reluctant to take on new staff, this course offered the participants experience it would have been impossible to get otherwise.

My placements were well thought out and perfect for what I wanted to do. I have made contacts, connections and friends that will benefit my career immeasurably.”

David McGleenon, 35, worked on Your Highness and also spent time working in Belfast based post production facility Offline Central:

“I found the scheme very worthwhile to my career development. I have gained essential hands on experience which otherwise may have been impossible to achieve. Through this experience and the courses provided during the scheme I gained essential new skills and training, which I am in no doubt will aid me in my present and future career. The scheme achieved what I had hoped in that I now have good job prospects in the industry and likely permanent employment. I am more determined now than ever to continue a career in the industry. The scheme delivered much and more than I expected. Since beginning the course I have worked in busy post-production environments, assisting in delivering a range of documentaries and programmes. I have also completed much needed courses in Health and Safety and First Aid, also I was able to attend and complete an apple certified course in Apple Color.

It was definitely a helpful and essential scheme for my career and skill development and I thoroughly enjoyed it.”

For further information visit: <http://www.northernirelandscreen.co.uk/>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7648_1.asp

Cyfle Traineeship

Cyfle is the training company for the creative industries in Wales. Cyfle was established in 1986 in order to train technicians for the industry in response to the creation of S4C. During 2000, Cyfle was awarded its status as a Skillset (the Sector Skills Council for Creative Media) Approved National Training Provider. Cyfle is the main gateway into the industry for newcomers and offers practical training support to industry professionals.

Since 2007 Cyfle has run two 12 month full time new entrants vocational film training schemes which builds upon Cyfle’s reputation and track record of providing structured new entrants training, which has been the backbone of its work since it was established in 1986. It helps to provide the industry with talented and skilled individuals who will be able to compete with the best when it comes to working on feature films or dramas.

The film new entrants training schemes include the following:

- An intensive Induction to the Industry Course based on the Skillset Approved City and Guilds Induction Certificate for the Audiovisual Industries. Trainees receive workshops and masterclasses by Industry practitioners as well as participate in a

- practical project whereby trainees have an opportunity to work on all parts of the production process and see an idea from concept through to fruition.
- On-the-job Work Placements on film and drama productions.
 - Specialist short courses.
 - Careers Advice and Guidance sessions from industry during and after the training schemes.
 - An Exit programme which includes advice and guidance on CV writing, covering letters, show reels, how to target companies and individuals, self marketing, negotiating skills, interview techniques as well as how to be a freelancer. Trainees also had advice on interviews as well as role plays in order to encourage trainees to be confident enough to network at events as well as approaching producers for that next job.

These schemes have delivered structured new entrants training to ensure that the trainees acquire the skills and knowledge in their chosen grade which meets the needs of the industry. The training schemes have provided a structured route into the film industry for talented people, increased their knowledge and access to working in the film industry and ensured that the workforce has current skills which keep pace with changing technologies.

These training schemes have provided the trainees with opportunities and experiences. The combination of different forms of learning during the 12 months has enhanced the knowledge and skills of the trainees. They are now more employable as individuals as they have experienced hands-on, on-the-job training on productions, and learnt invaluable lessons about set etiquette and how a professional set runs, something you cannot learn from a text book. The industry contacts they made over the 12 months were extremely useful as it is these people who will potentially give them work in the future.

The success of this scheme is its combination of learning methods and support from both Cyfle staff and the industry. The combination of an Industry Induction, placements on productions, specialist short courses, careers advice and guidance, industry contacts and an Exit Programme all contribute to the success of the training. Cyfle has shown that we can adapt to this ever changing industry by being flexible and responsive to different needs through providing innovative training courses and structures.

Cyfle is in the process of obtaining accreditation of some of the new entrant training schemes as a Post Graduate Certificate/Diploma in Professional Practice within the Creative Media Industry.

This is what some of the trainees had to say about their experiences on the Cyfle film scheme 2007-2008:

“The Cyfle film scheme has really kicked off my career in the industry – it can be hard working out what path to follow, and even finding work experience can be really tough, but being a Cyfle trainee gave me that foot on the industry ladder. It’s not just about learning how to do the job, being on placement at different companies helps you build your network of contacts that will prove so valuable in the future. Learning who is who and getting on other people’s radars means that when work comes up in the future, you will know about it. Whilst on the film scheme, I was lucky enough to go to the Cannes film festival with other trainees and Cyfle staff. It was far from a holiday and was an

incredible experience, and being there was a fundamental part of finding employment at the end of the scheme”.

“The year I spent on Cyfle's new entrants scheme will probably prove to be the most beneficial of my working life. It afforded me the opportunity to experience all aspects of the professional environment with a framework of support and advice, highlighted by placements on feature films, a trip to Cannes and external short courses. It also provided me with a range of new skills and industry contacts and the confidence to utilise both throughout the rest of my career. The guidance and support given by Cyfle is far reaching and it is my privilege to be part of the extended Cyfle family.”

Charlie Curran, production trainee on the 2008-2009 film scheme gives us an insight into his training scheme.

“I worked for SWALEC, as a Team Manager in the Proactive Credit Management department. I left this job, having saved some money, to work unpaid on various short film projects. I was struggling to find paid work in the Film Industry and so the CYFLE training scheme was exactly what I needed to assist me in building a career in film and television production.

CYFLE were recommended to me by several industry professionals and also by a friend who had completed the training scheme the previous year. I signed up to the CYFLE website and received notification of all the opportunities for training which arose.

I hoped to be able to gain experience working on professional productions and meet more people who work in the industry in order to expand my opportunities for future employment.

Whilst on the Cyfle training scheme I found being involved in creative projects stimulating and immensely rewarding. Observing and assisting experienced Directors as they bring ideas to life is fascinating and very fulfilling. Working with a professional crew, becoming part of a team with an almost family atmosphere and being able to sit back, view and enjoy the fruits of our not inconsiderable labours was a very satisfying experience. I had the chance to work with highly experienced professionals on varied projects such as feature films and high end drama and to undertake both on-set and production office roles. This has provided me with the opportunity to learn new skills, gain valuable experience and develop a network of contacts which I hope will assist greatly in finding future employment within the industry.

In 10 years time I hope to have secured consistent employment in the film and television industry and my goal is to become a First Assistant Director or Production Manager. I am also hopeful that I may be able to develop some of my own ideas for films and television programmes. Many of the industry professionals I have met tell me it is likely I may end up working in areas / roles I had not imagined and as technology develops, the world is, it seems, increasingly an obtainable oyster!

My final placement whilst on the Cyfle scheme was on the feature film ‘Ironclad’. Following the end of the shoot the production company kept me on for a further 6 weeks. I then secured work with Wordley productions in February 2010 working on the series Moon pig ads until the middle of April and it’s going really well.

I am very grateful for the help, support and hard work of all the CYFLE team during my time on the training scheme.”

For further information visit: www.cyfle.co.uk

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7649_1.asp

Apprenticeships

Thinktank Apprenticeship Programme

Thinktank, Birmingham Science Museum, took on their first Creative Apprentice in October 2009. Jennifer Harris, 17, is on a one-year Creative Apprenticeship in Cultural and Heritage Venue Operations. Jennifer is working across the museum's two main functions, namely commercial operations and gallery enabling. Thinktank are delivering the Apprenticeship in partnership with local training provider Creative Alliance. The museum followed their general recruitment procedures but adapted the advertisement, job description and application form in order to attract applicants who perhaps had no prior experience in the sector. Job adverts were placed nationally with the Apprenticeship Matching Service, as well as with colleges, schools and careers advisors locally. Formal interviews were held, with second interviews putting the two shortlisted candidates on the shop floor and museum galleries for half a day. Jennifer says: *“actually being able to experience the job was great, and I knew when I met the teams that day that I really wanted to get the Apprenticeship.”*

Jennifer spends one day per week with Creative Alliance, where she studies for her national certificate and key skills. The remaining four days are spent on her Visitor Services role at Thinktank, rotating between the two visitor-focused teams as per the needs of the business. She has one main line manager who carries out regular one-to-ones, and is also encouraged to turn to any of her team members or HR for support or advice. Jennifer has been a quick learner and, after just a few weeks, was confident using the complicated ticketing and till systems at front of house, as well as happy dealing with large numbers of school groups visiting the museum's galleries.

Thinktank's HR Manager, Catherine Price, says: *“We have a very hard-working employee! She is 100% reliable, keen to try anything, and is already a shining example to new, older staff who have joined more recently.”*

For further information visit: <http://www.thinktank.ac/>

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7650_1.asp

Pinewood Apprenticeship scheme

In December 2008, Skillset, Pinewood and the Skillset Screen Academy at London College of Communication (LCC) and the Ealing Institute of Media (EIM) launched a joint initiative to tackle skills gaps in UK film making. The partnership brought together the business acumen and scale of operation of Pinewood with the advanced teaching in craft and technical skills at the Skillset Screen Academy at LCC and EIM.

The Skillset Media Academy set up an office on site at Pinewood to use as a base for the delivery of advanced training schemes, including Set Crafts Apprenticeships and the 35mm Project, a joint industry and education training initiative that combines the best of set building skills with those of production, design, writing and directing.

Andrew Betts took part in the 35mm Project and subsequently carried out an Apprenticeship at Shepperton Studios:

"I spent twelve years in retail in Central London, eventually reaching the level of store manager until a personal tragedy - my young daughter's death - made it difficult, in fact impossible, for me to continue with that job and felt that I needed to re-train. I had always enjoyed joinery as a hobby and so enrolled at Acton College and was half way through the third year of a Carpentry and Joinery Diploma when Nick Cook came into the college to tell us about Skillset and the apprenticeships, so therefore I was eligible to join the Screen Academy '35mm Project'.

I completed the eight-week course and, during that time, helped to build a film set specifically designed for the 35mm project at Shepperton Studios and then I managed to get a job, also at Shepperton, on the film 'Nottingham' as a second year apprentice.

I'd been doing a little bit of extra work for a builder during my training but found that, once the job is done and it is fitted into someone's house, you can't go and knock on the door and ask to see how it looks in situ. The really nice thing about working on a film is that you get to see your finished work in place on set and then it is captured for evermore on screen - plus I've never had a job where I'm really itching to get to work each day! You never know what you are going to be asked to do by the Art Department - tricky shapes, arches - and you have to be prepared to change, alter, re-model things at a moment's notice. On only my second week I was asked to help clad a battering ram in wood. There can't be that many carpentry jobs in the world where you'll be asked to do that!

I'm already in line to work on another production and can't wait to start! I think that, apart from having to have a real feel for the job and the technical and creative ability to interpret the information from the Supervisor, you have to have the ability to work comfortably with the crew around you. A positive attitude and a willingness to take on a job and absorb advice from those around you will help to make sure that, when the HOD is hiring crew for the next production, he remembers you.

So, I'm learning fast that you are expected to be skilled enough at your craft to be able to work on whatever is needed - either something small and intricate or of huge proportions - and that you are working as part of a team."

For further information visit:

http://www.skillset.org/skillset/press/2008/article_7004_1.asp

This case study is also available on the Skillset website at:

www.skillset.org/companies/your_staff/placement_casestudies/article_7651_1.asp