Developing Work-integrated Learning Curricula for the Creative Industries: embedding stakeholder perspectives

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Abstract

It is now widely recognised that the creative industries constitute an important and growing global economic sector (Cunningham, 2007). Career development programs for the creative industries sector are an international priority (Guile, 2007) which faces several key challenges. These challenges relate to the unique nature of the creative industries. In the creative industries it is thus of critical importance that tertiary work-integrated learning programs focus on more than just training students to become employees: they must also focus on developing the experience and employability of students who will undertake non-conventional career paths. One challenge for work-integrated learning programs in the creative industries is that there is little professional tradition of internships; many employers are not experienced in work-integrated learning participation, and many academics are not familiar with work-integrated learning. This paper reports on the results of an evaluative research program undertaken one year after the launch of the Queensland University of Technology's (Brisbane, Australia) Creative Industries Transitions to New Professional Environments work-integrated learning program, focusing particularly on key themes and issues identified in interviews with the program's industry partners and academic staff.

Introduction

It is now widely recognised that the creative industries – comprising advertising, public relations, media, film, TV, publishing, writing, dance, drama, arts management, visual arts, graphic design, interaction design, and fashion – constitute an important and growing global economic sector (Cunningham, 2007). Concomitantly, developing students' employability for the creative industries sector is an international priority (Brown, 2007; Guile, 2007) which faces several key challenges, such as the nature of creative industries work

and organisations. Many creative industries graduates will never work in traditional careers; they will work in project-based 'portfolio careers' (Bridgstock, 2006). In the creative industries, it is thus of critical importance that tertiary work-integrated learning[1] programs focus on more than just training students to become traditional employees: they must also focus on developing the experience and employability of students who will undertake non-conventional career paths (Brown, 2007; Draper & Hitchcock, 2006; Fredericksen & Sedita, 2005). Work-integrated learning models derived from other disciplines such as engineering and education are thus of limited relevance to the creative industries (see Bailey *et al.*, 1998). A second challenge for work-integrated learning curricula in the creative industries is that there is an uneven professional tradition of formal for-credit internships: many industry partners have not experienced work-integrated learning participation either as students or as employers, and many academics are not familiar with work-integrated learning. New research with creative industries stakeholders – particularly industry partners and creative industries academics – is necessary for designing an effective creative industries work-integrated learning curriculum. As Ozbilgin & Tatli observe, 'research on work placements and the success of work placement experiences in the creative and cultural industries has been sparse' (2006, p.406); this article works to redress this sparsity.

This article reports on the results of an evaluative research program undertaken one year after the launch of the Queensland University of Technology's (QUT) Creative Industries Transitions to New Professional Environments undergraduate work-integrated learning program (CI Transitions), focusing particularly on key curricular themes and issues identified in interviews with the program's industry partners. The evaluative program, designed to gauge stakeholders' impressions of the effectiveness of the CI Transitions program after its first iteration, involved several datasets, semi-structured interviews with industry partners and academic staff, as well as participating students' quantitative and qualitative feedback, as given on institutional Learning Evaluation Exercise surveys and placement reports. Because little research has been conducted with creative industries work-integrated learning industry partners, semi-structured interviews were used to allow for the exploration and identification of emergent themes. Results of the semi-structured interviews with members of this group (n=16 industry partners) were subject to textual analysis[2]. Approximately 100 industry partners involved with the QUT creative industries workplace learning program in 2008 were asked if they would be willing to participate in the research interviews; the request was sent out to industry partners in the end-of-placement email distributed to them by QUT. The respondents are thus self-

selected, rather than being artificially selected by the researchers to represent a variety of academic disciplines or sizes of organisation[3]. This article analyses interview data from these industry partners, highlighting concerns and ideas relating to work-integrated learning curricula for the creative industries. Areas of concern revealed include assessment, the purpose of internships, and the time and energy investments required of industry partners working in small to medium-sized enterprises.

Contexts

Work-integrated learning

Work-integrated learning involving student placements in industry is not a new pedagogical development; however, as tertiary costs increase, graduate employability and graduate employment are increasingly important foci for universities and students internationally (Orrell, 2004; Trigwell & Reid, 1998). Work-integrated learning has thus become an increasingly popular and important component of tertiary courses: it provides students with the potential employment outcomes for which they feel they have paid (Valadkhani *et al.*, 2004), and it allows universities to keep pace with swiftly evolving professional contexts (Abeysekera, 2006). Outcomes from work-integrated learning programs are generally positive worldwide, and include improved professional attitudes in students (Hughes & Moore, 1999), enhanced employment outcomes for students (Brown, 2007; ACNeilsen, 1998; Harvey *et al.*, 1997), increased industry relevance and currency for universities, and savings in recruitment and training costs for organisations. In line with international trends, Australian universities now place work-integrated learning high on their agenda. In a recent survey of work-integrated learning policies and strategies at 15 Australian universities, 70% of respondents indicated that work-integrated learning rated between 7-10 on a 10-point scale in terms of high-level strategic planning at their institutions (Patrick, 2006). There is no question that building, growing and sustaining work-integrated learning is a key priority for Australian as well as international universities.

Creative industries

It is by now axiomatic that the creative industries are of increasing global significance (for example, Rifkin, 2000). While there are numerous ongoing debates about the definition of 'creative industries',

this article defines the sector as comprising the following subsectors: tv; film; music; performance; dance; graphic design; publishing; media; fashion and computer gaming[4]. Creative industries are estimated to have grown in value to the Australian economy from 10 to 18 billion dollars (or from 2.2 to 3.3 percent of GDP) between 1995 and 2000 (DCITA, 2004, vol.1, p.18). In Australia in 2001, at least 300,000 people were employed in the creative industries sector, while an additional 137,000 creative industries workers were embedded in 'non-creative' sectors such as government and finance (Higgs *et al.*, 2007). Creative industries, in short, are big business and represent a rapidly expanding industry sector. Establishing and maintaining work-integrated learning partnerships with this significant industrial sector at the forefront of the knowledge economy is thus of key importance to Australian universities generally, and for creative industries faculties and disciplines in particular (Brown, 2007; Matheson, 2006).

Creative industries employment types and patterns

Employment types and patterns in the creative industries are unique, and understanding them is the endeavour of a growing body of scholarly research (see McWilliam, 2008; Oakley, 2004; Menger, 2001). The creative industries sector differs from other industrial sectors such as, for example, engineering, education and health, in that it comprises a substantial number of small-to-medium and micro-enterprises. Sole traders, for example, comprise 85% of non-Goods and Services Tax- (GST-) collecting creative industries organisations in Australia, compared to 69% in all other industries; 40% of GST-collecting organisations are sole traders, compared to 35% of all other industries (Higgs *et al.*, 2007, p.13). As Hall notes of creative industries in the UK, 'over 25% of the workforce are freelance or working as individuals. Organisations are small. We are a sector characterised as freelance and micro' (2006, p.4; see also Brown, 2007, p.38). In the interviews conducted for this research, for example, 15 industry partner organisations were SMEs (Small and Medium-sized Enterprises), and one was a large multinational company.

The nature of the sector has two key implications for tertiary work-integrated learning programs. First, few organisations have the resources to devote to developing work-integrated learning programs (Ozbilgin & Tatli, 2006), and few can accommodate more than one or two students at a time. This differentiates creative industries work-integrated learning from, for example, nursing, in which numerous placement students undertake work-integrated learning at a single hospital. Secondly, many positions in the creative industries are

project-based rather than organisation-based: work-integrated learning positions which may exist one year will not exist the next, once the project has concluded. Additionally, because of the unique organisational dynamics and composition of the creative industries sector, much of the work-integrated learning literature and curriculum design, which are derived from other sectors, are of only partial relevance to the creative industries (Ozbilgin & Tatli, 2006).

Work-integrated learning and creative industries

Work-integrated learning has not traditionally been a part of creative industries curricula, a historical fact which brings both benefits and difficulties to developing creative industries work-integrated learning (Draper & Hitchcock, 2006). Courses such as nursing, school teaching or engineering, for example, are accredited by industry bodies: in all of these fields, industry bodies demand that graduates must undertake work-integrated learning (McLennan & Keating, 2008). Because creative industries are not accredited by industry, they have little tradition of industry-informed work-integrated learning on which to draw; they also lack industry frameworks for work-integrated learning.

These deficiencies may be beneficial for creative industries work-integrated learning developers, as they may be less constrained by tradition and by competence-based industry accreditation demands than are other disciplines with long work-integrated learning traditions. The deficiencies may also serve as drawbacks, however: it is not always easy to design work-integrated learning curricula from the ground up in a faculty and an industry with little experience of work-integrated learning. Unlike disciplines with established work-integrated learning programs, creative industries faculties are unlikely to have a team of professional staff whose job it is to undertake the complex administration associated with placements, may not have academic staff with experience and skill in the area of work-integrated learning pedagogy, and may not have any of the technical infrastructure commonly associated with work-integrated learning programs. Interview-based research conducted with QUT creative industries academic staff reveals that of 11 academic work-integrated learning supervisors, only one had undertaken a work-integrated learning placement as a student; none had supervised work-integrated learning prior to the introduction of work-integrated learning to the faculty. Similarly, few CI Transitions industry partners had undertaken a work-integrated learning placement as part of their academic courses. In disciplines such as education, every teacher supervising practicum students completed a similar work-

integrated learning placement as part of her/his course; this means that these supervisors have a good experiential understanding of what work-integrated learning involves, what it is like to undertake a work-integrated learning placement, and how work-integrated learning works in their field. The converse is the situation in creative industries, where few industry partners have experience or understanding of work-integrated learning. As Ozbilgin & Tatli observe, the lack of historical work-integrated learning connections between creative industries faculties, students and industry partners can be a barrier to the development of successful creative industries work-integrated learning programs (2006, p.405). It is thus key in developing creative industries work-integrated learning curricula to take into account the fact that there is little, or at least, an uneven, tradition or experience base in the field of work-integrated learning[5]. While this allows for some degree of curricular flexibility, it also means that significant scaffolding will need to be put into place in order to initiate and support all three stakeholder groups involved – students, academic supervisors, and industry partners – and to ensure that the curricula align with all three groups' expectations and needs.

QUT and creative industries work-integrated learning

The CI Transitions program is a faculty-wide program which accommodates students and academic supervisors from ten different disciplines, including media and communication, fashion, art, interaction design, journalism, film and TV, dance, drama, music, and creative writing and literary studies. The curriculum for the CI Transitions program must thus articulate logically to each of these disciplines' individual curricula, while at the same time it must be adequately generic so that it does not favour students from one disciplinary learning approach or epistemology. CI Transitions balances generic and discipline-specific curricula by keeping the teaching and learning activities and assessment focused on generic work-integrated learning activities such as critical reflection, ethical reflection, goal-setting and evaluation, and analysis of the industry partner organisation, while having each student work directly with an academic supervisor from her/his own discipline. Students must also articulate their work-integrated learning experiences to critical literature from their own disciplines. As discussed previously in this article, it is of critical importance that work-integrated programs in the creative industries focus on more than just training students to become employees: they must also focus on developing the employability of students who will undertake project-based careers, research careers, and careers in which they are 'embedded' in other organisations (such as working as a graphic designer for a bank, or

working in public relations for a not-for-profit organisation). For this reason, the QUT CI Transitions program comprises four distinct work-integrated learning units:

1. workplace learning: students undertake industry placements of 70-150 hours. Workplace learning provides students with the experience of being an employee;

2. service learning: students undertake industry placements of 70-150 hours in a not-for-profit community organisation. Students must practise their discipline-specific skills in the placement, thus gaining the experience of working in a consultancy, or an 'embedded' capacity. They also learn about corporate citizenship and value-based careers;

3. CI project: students work in teams to complete professional projects. Students learn about project management and also gain experience in project-based and entrepreneurial (Rae & Carswell, 2002) learning and employment;

4. research pathways: students undertake some classroom research training and then undertake research placements with either members of the Faculty's academic staff or with industry partners. Students learn about the diversity of research careers in the creative industries, as well as preparing for Honours if they wish to pursue academic careers[6].

Yet the curriculum, understood in its fullest sense, includes far more than just unit content: it also comprises elements such as the curriculum designer's 'view of the purpose of education' (Fraser & Bosanquet, 2006, p.70), and, in the case of work-integrated learning, employers' work styles and perceptions of the purposes of work-integrated learning as well. Designing creative industries work-integrated learning curricula, then, means understanding and incorporating industry partners' perspectives and styles, as well as those of students and academic staff. Moody (1997) notes that partnerships will fail if work-integrated learning curricula fail to meet the needs and styles of industry partners. 'Engaging effectively with employers' is identified as one of the top five challenges for work-integrated learning identified by the UK's Higher Education Academy (Nixon *et al.*, 2006, p.4), while 'poor customer service' – the customers in this case being industry partners – is a key barrier to building successful work-integrated learning programs (Nixon *et al.*, 2006). Yet in the creative industries, where the pool of industry partners is constantly changing, where there is no principal body through which the entire sector can be contacted, and where there is little tradition of work-integrated learning, understanding industry

partner needs and perspectives is not a straightforward task. *The WIL Report: A National Scoping Study* (Patrick *et al.*, 2009), for example, used employer groups and professional associations as the voice of industry partners for its research (2009, p.5), meaning that creative industries employers' perspectives do not significantly inform the document. These factors may contribute to what creative industries employers in a UK study reported as a disjuncture between creative industries courses and industry employability expectations (Lambert, 2003). The original research on which this article reports begins to lay the foundations for understanding and embedding industry partners' perspectives into creative industries work-integrated learning curricula.

Interview findings

The small body of creative industries work-integrated learning research has tended to focus on students' experiences, activities and scaffolding (for example, see Brown, 2007; Bridgstock, 2006; Draper & Hitchcock, 2006). Accessing student feedback is reasonably straightforward, and numerous datasets exist: there are students' formal unit evaluations and feedback, their work-integrated learning reports and journals and, in Australia, their feedback as provided in the national Course Experience Questionnaire. Experiences and needs of the two other key stakeholders in creative industries work-integrated learning programs remain relatively unexplored (Ozbilgin & Tatli (2006) included interviews with five UK creative industries work-integrated learning industry partners in their study), and data must be gathered by individual researchers rather than drawn from existing datasets. This requires resources and staff time. The original research on which this article reports thus focuses specifically on industry partner and academic supervisors' perspectives.

Industry partners

As Patrick *et al.* note, SMEs 'face challenges in engaging with work-integrated learning due to limited available resources' (2009, p.20): a fact confirmed by this research. Only one industry partner interviewed – the multinational – had a human resources department which could be called on to organise and administer a university workplace learning placement. For the rest – and particularly the several organisations with five or fewer employees – finding the time to understand the logistics of a university workplace learning placement, interview the student, induct the student, find appropriate work for the student, supervise the student, and complete formal assessment forms about the student's performance at the end of the

placement meant a significant time investment on the part of the industry partner. When finding the time simply to take on a work-integrated learning student places significant demands and costs on an SME, requiring SME industry partners to undertake work-integrated learning supervision training programs may in many cases render the placement unfeasible. '*To be honest*,' as one interviewee stated, '*we don't have time to go through much more information*' than the basic material supplied by the CI Transitions program. Another interviewee indicated that for them to engage further with the university '*would also depend on the amount of time that we had*' and '*it would have to be a fast and easy process*' or it would not be possible to do. Legal complications relating to occupational health and safety and insurance arise – as is the case with two of the interviewees – when the SME is based in a private residence. Further, in a sector in which the industry partner may not exist the next year, there is reduced motivation on the part of many industry partners to invest time in work-integrated learning supervision training. Additionally, because creative industries work-integrated learning programs comprise almost as many industry partners as students, it is not feasible to organise a briefing session at the university which all industry partners can attend, or to organise a site visit to each industry partner by a university staff member. While there is no question that personal visits and in-person industry partner induction programs may improve the work-integrated learning experience for all stakeholders, such an approach is not viable in the shifting and SME-dominated creative industries sector. Requiring industry partners to 'provide a clear set of guidelines for placement experience with a clear job description, an induction program, and mentoring and appraisal structure' (Ozbilgin & Tatli, 2006, p.47) would, according to interviewees, deter many SME industry partners from participating in work-integrated learning. In order to ensure that industry partner perspectives and needs inform creative industries work-integrated learning curricula, and to ensure that placements are valuable learning experiences for students (Patrick *et al.*, 2009), it is necessary to devise alternative methods for industry partner–university communication and exchange. In the case of the CI Transitions program, a dynamic website has been designed to support industry partners as well as to capture their feedback and experiences (Collis & Seeto, 2008).

Patrick *et al.* (2009) found that a key motivation for industry partners to engage in work-integrated learning was industry partners' own experiences as work-integrated learning students and their positive experiences of supervising work-integrating students, yet among the 16 industry partners interviewed for this study, only six had undertaken industry placements themselves. Six had previously taken on university workplace learning students, and only three

had taken on QUT CI Transitions workplace learning students. Four industry partners had taken on Technical and Further Education (TAFE) students, three had taken on high school and university students seeking not-for-credit work experience, and three had never been involved with workplace learning students at all. That less than half of the industry partners had been involved with university workplace learning programs as employers has two ramifications. First, the majority did not have systems in place for managing workplace learning students, as discussed above, which meant that these industry partners had to divert time from their own core business to organise and structure the placement. '*It does cost us time*' as one interviewee noted. Secondly, interviewees reported some confusion at the differences between different institutions' workplace learning program requirements: high school work experience does not require industry partners to complete a performance evaluation at the end of the placement, while the end-of-placement evaluation forms differed between institutions and even faculties within the same institution. '*I always get confused with that*' one interviewee reported; another had not read the QUT Information for Industry Partners material because they (inaccurately) '*figured it was similar to the previous programs we've participated in*'. As Australian universities work to expand their work-integrated learning programs (Reeders, 2000), this pressure and confusion is likely to increase. The lack of industry partner experience with university workplace learning – both as employers and as students – means that substantial scaffolding is required to ensure that the placement experience is manageable and valuable for all stakeholders, and that placements are reasonably similar for all students across the faculty. In nursing, which, in contrast, has a long history of work-integrated learning, 'employer groups already had a clear understanding of the learning transition from university to workplace' (Patrick *et al.*, 2009, p.18). While all work-integrated learning programs involve scaffolding for industry partners, in the creative industries there is a need for more scaffolding than in industries with work-integrated learning histories and administrative infrastructures.

Despite the often steep learning curve for creative industries workplace learning industry partners, however, interviewees were unanimous that the students had added value to their organisations: '*We're interested … in investing the sort of time to do the work placement because we think they [the students] are great talents*'. Four industry partners, in fact, had gone on to hire the workplace learning students after the conclusion of their placements. Understanding industry partners' motivations for involvement assists in developing curricula which meet their needs and expectations. Some of the industry partners' motivations for agreeing to be involved

with the CI Transitions program mirror those of industry partners in other sectors (see Braunstein, 1999; Hurd & Hendy, 1997). For example, six cited placements as excellent for recruitment purposes. These industry partners saw placements as a 'win-win situation' in which students gained valuable practical experience and professional networks, while the organisation gained access to '*a real source of talent*'. One industry partner, who had never taken on a workplace learning student before, viewed the placement as an opportunity to test the employability of QUT graduates specifically, to '*see what the trainee of QUT could bring to the organisation … whether that was an avenue we could further investigate*' while another saw the placement as a way to '*develop new talent to come on board*'. In this, creative industries work-integrated learning industry partners are no different from those in other sectors, who also see work placements as a pragmatic recruitment strategy (Eames *et al.*, 1996).

Reflecting the fact that the creative industries sector is driven by the generation and commercialisation of new ideas and knowledge, work-integrated learning students' injection of new ideas and perspectives into industry partners' organisations was cited as a motivator by several interviewees. This motivation emerges clearly from the interviews with creative industries industry partners in a way that it does not in the literature reporting on industry partner motivations in other industry sectors. Interviewees indicated that students are often '*really up to date on what's happening*'; '*it helps keep us in contact with … what's happening in terms of what the students are producing and that sort of thing*'; '*they give us new ideas and they're often younger so they've got lots of energy*' and that seeing '*the way they view things*' brought productive new perspectives to the organisation. Owing to the central role played by technology in the creative industries, interviewees also cited exposure to students' up-to-date understanding and uses of new media technologies as part of their motivation for engaging with work-integrated learning. One interviewee indicated that work-integrated learning students allowed the organisation to '*develop new talent to come on board and improve things because the technological advances are so quick in our industry*', while another stated that work-integrated learning students '*know more about new forms of technology than sometimes even we do. You know, so just the talking about social networking websites and how we can … actually that's what's been interesting for our marketing department, I think we've often learned from them … they've often got a better knowledge of Facebook or whatever … young people have their own sort of online communities so how do you … engage them? So in our own way I think we've learned a little bit more about that by having some people from generation Y, the students, here.*' The desire of creative industries industry partners to

learn from their work-integrated learning students signals a productive orientation towards a 'learning community' (Wenger, 2003) model of curriculum. This orientation may be diminished in competence-based accreditation-oriented work-integrated learning programs.

Reflecting Brown's (2007) finding that there is a disjuncture between employers' definitions of employability in the creative industries and those generated by creative industries academics, most industry partners saw the placement as a valuable experience in which the students learned crucial professional skills and intangible workplace cultural dynamics. '*We're basically here to help the student to know exactly what a workplace is like*' one interviewee noted; another similarly observed that they focused on the key skill of helping placement students to '*understand … the work environment*'. One stated that creative industries courses fail to train students in the basic financial aspects of employability: '*knowing how to read an annual report, learning how to make a proper budget … and the two different types of accounting that are used in the industry … one is cash book accounting and the other one is accrual accounting*' and observed that for this reason they ensured that students were exposed to this training in the workplace. Another interviewee similarly argued that they saw their role as creating '*more articulation between industry people and the university*' because students have '*no idea of what was involved* [in professional work] *until they came here*'. In this way, industry partners were engaging actively with university curricula by addressing what they have identified as gaps between academic and industry concepts of employability.

Costley & Armsby state that 'universities need to engage with their stakeholder partners on the nature of workplace assessment and how it is implemented' (2007, p.25). Assessment is a key component of curricula, yet among the industry partners interviewed for this study there was little consensus about how work-integrated learning could best be designed, administered and used. In the CI Transitions program, industry partners complete a criterion-reference assessment sheet at the end of each student's placement; the results of this evaluation are worth 10% of the student's overall result for the unit. Industry partners are also offered the option to include written feedback on the assessment form and have the option of either returning the evaluation sheet directly to the student or to the CI Transitions program manager. Six industry partners indicated that they were comfortable with the assessment criteria and assessment process; five stated that the criteria were too generic. This indicates that further consultation with industry partners is needed in order to establish 'a common language' for, and understanding of, assessment criteria (Boud, 2001, p.50). Two interviewees observed that the unit's

assessment was too heavily focused on academic activities, and that the industry partners' evaluations should be worth more than 10% of students' final results. Yet the literature indicates that, at the same time, some academics have expressed concern about 'how useful it is to include work-based assessors in assessing work-based learning' (Costley & Armsby, 2007, p.32). It is beyond the scope of this article to provide a solution to this situation, but it is essential to note that part of the inter-stakeholder dialogue in developing creative industries work-integrated learning must focus on responsibilities for assessment and abilities to assess. Finally, half of the industry partners preferred to return the evaluation directly to the student as feedback, while the other half felt more comfortable with returning the evaluation form to CI Transitions staff as feedout (see Knight, 2002).

Conclusion

As work-integrated learning grows in importance in tertiary education, and as the creative industries grow in visibility and economic strength, it is critical that work-integrated learning curricula are tailored to meet the at times unique needs and expectations of creative industries students, academics and industry partners. Because much of the existing work-integrated learning literature is derived from disciplines which have a long history of work-integrated learning, and from industry sectors which are not dominated by often-ephemeral SMEs, it is only of partial applicability to the creative industries. A study by Harvey *et al.* (2007) noted that 'few [industry partners] consider it their role to directly or indirectly affect curriculum content and delivery', but industry partner perspectives and input are vital components of curriculum design. This article provides some of the empirical evidence necessary for taking a stakeholder integrated approach to creative industries work-integrated learning curriculum design.

Notes

[1] A variety of terms is used to refer to tertiary students undertaking industry placements for academic credit; this article used the term 'work-integrated learning' to define this activity.

[2] Two forms of textual analysis were used. First, interview transcripts were analysed with the qualitative analysis application Leximancer: this process generated a list of key themes to emerge from the data. Second, interview

transcripts were subjected to textual analysis as it is commonly practised in the humanities (see McKee, 2003): that is, the researcher read the material closely, observing the specifics of how interviewees represented their ideas and concerns, and generated a 'likely interpretation' of them (McKee, 2003, p.2). Leximancer ensured that the themes subjected to closer textual analysis by the researcher were those which were statistically dominant; the researcher textual analysis ensured that the nuances of individual interviewees' responses were addressed and explained.

[3] Although artificial selection was not employed, the interviewees do represent a useful cross-section of the creative industries sector, including publishing (3 industry partners), visual arts (2), multimedia design (2), performance and performance-related (3), public relations (2), advertising (1), fashion (1), music (1), graphic design (1). However, the small number of interviewees from each sector means that interviewees could not be considered representative of their creative industries sector. For this reason, this article does not attempt to discern internal disciplinary differences within the creative industries, and instead attends to creative industries as a single entity.

[4] This reflects the disciplinary composition of QUT's Creative Industries faculty; these disciplines are also included in governmental and research definitions of the creative industries sector (Cunningham, 2007; DCITA, 2004). Using the same definition as other researchers and policy-makers allows for valid comparisons with others' studies, thus creating the conditions for evidence-based international comparisons.

[5] Varieties of work-integrated learning, such as artistic mentorships and journalism cadetships, are established in some creative industries disciplines, but not formal, assessed industry placements, as addressed in this article.

[6] In order to maintain a clear focus on the industry placement model of work-integrated learning here, this article focuses solely on the Workplace Learning and Service Learning components of the CI Transitions program.

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