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**Creative
Industries
Work
Experience
Toolkit**



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contents

FOREWORD	2
SECTION 1. WHAT GOOD WORK EXPERIENCE IN THE CREATIVE INDUSTRIES LOOKS LIKE (FOR EVERYONE)	3
THE FIVE PILLARS	4
BELONGING	5
MEANING	6
SUPPORT	7
SAFETY	8
EXPERIENCE	9
NON-NEGOTIABLES	10
BRINGING THE FIVE ESSENTIALS TOGETHER	10
SECTION 2: WHAT ‘GOOD’ WORK EXPERIENCE IN THE CREATIVE INDUSTRIES CAN LOOK LIKE	11
SECTION 3: ROLES AND RESPONSIBILITIES	15
SECTION 4: TOOLKIT WORKBOOKS	17
SECTION 5: FEEDBACK, REFLECTION AND EVALUATION	20
SECTION 6: REASONABLE ADJUSTMENTS, ACCESS AND INCLUSION	22
SECTION 7: SAFEGUARDING AND WORK EXPERIENCE	25
SECTION 8: CREDITS AND ACKNOWLEDGEMENTS	27
SECTION 9: RESOURCES	29

Foreword

Work experience in the creative industries can be a turning point for a young person, especially at a point when choices start to feel more real and the future can seem both exciting and uncertain. The creative industries are full of possibility, but they can also be difficult to access if you do not already have confidence, connections, or a clear sense of what the work involves day to day.

This toolkit exists to change that. It is designed to support the kind of placements young people remember for the right reasons: welcoming, meaningful, well-supported, safe, and genuinely reflective of the creative world. From the outset, it has been shaped not just for young people, but with them - recognising that the clearest understanding of what makes work experience meaningful comes from listening to their own experiences, insights and expectations. High-quality work experience does not happen by accident. It relies on young people being well prepared, adults understanding their role, and schools and hosts working together with clarity and care. When these elements are in place, placements can do far more than fill time. They can build confidence, broaden horizons, strengthen skills, and help young people make sense of future pathways.

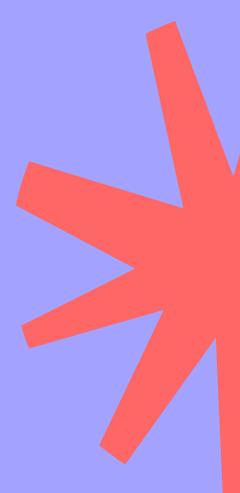
That matters particularly in the creative industries. These industries shape how we tell stories, design experiences, build places, develop technology and connect communities. They are also an increasingly important part of the UK's social and economic future. When young people gain meaningful exposure to this world, it supports fairer access to opportunity, strengthens future talent pipelines, and helps creativity be recognised as a serious capability alongside technical skill and academic achievement.

This toolkit has been developed through the Next Generation Creatives work experience pilot, delivered by Mission Accomplished in partnership with Discover! Creative Careers and supported by the Department for Culture, Media and Sport. It has been a co-creation and collaboration, with the voices of young people at its centre. Students from BOA Stage & Screen Production Academy in Birmingham played a key role, including shaping and defining the Five Pillars of High-quality Work Experience.

We are grateful to all who contributed, including schools, employers, families and partners, and especially the young people whose insight has helped define what good work experience should look and feel like.

I hope this toolkit proves practical, clear and empowering, and supports you to create work experience that truly makes a difference.

Alison Grade
CEO, Mission Accomplished



Section 1. What Good Work Experience in the Creative Industries Looks Like (for everyone)

A high-quality work experience placement in the creative industries is one where a young person feels welcomed, understands why they are there, is supported to take part, is kept safe, and leaves with a realistic insight into creative working life.

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Creative placements can look different from more traditional workplaces. The work is often project-based, collaborative, and spread across different times and spaces, for example studios, public venues, workshops, shared offices, or on location. That makes the basics even more important. ‘Good’ isn’t about the reputation of the host, glamour, prestige, or a famous brand, it’s about whether the placement consistently provides the conditions that help a young person learn, contribute and feel confident.

the five pillars

A good creative placement is built around five essentials, referred to throughout this toolkit as the Five Pillars:

BELONGING

The young person feels welcomed, included and expected. They know who to go to, and they do not feel like they are in the way.

MEANING

The young person understands what they are doing and why it matters. Even small tasks should make sense and connect to real work.

SUPPORT

The young person knows who is helping them. They have guidance, supervision and someone they can ask if they are unsure.

SAFETY

The young person knows the rules, the boundaries, the basic hazards, and what to do in an emergency or if something does not feel right.

EXPERIENCE

The young person gets a real insight into how creative work happens. They see how ideas, people, roles, processes and decisions come together in a real workplace.

These essentials are intentionally simple. They work across different types of placements and organisations and can sit alongside existing policies and processes. They are designed to support a shared and consistent standard of quality across planning, delivery and review.

BELONGING

Belonging means a young person feels expected, welcomed and included. It is the difference between feeling in the way and feeling that they are meant to be there. It starts early, often in the first few minutes, through a clear welcome, simple orientation, and an environment where it feels safe to ask questions and join in.

What good looks like

- the young person is expected and clearly welcomed on arrival
- a named point of contact is identified from the start
- the day or session is explained in a simple, accessible way
- the young person is included appropriately, rather than left waiting or observing from a distance for long periods
- workplace language, routines and expectations are explained without judgement
- reasonable adjustments or agreed support arrangements are understood and respected

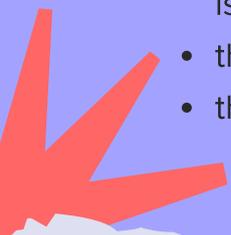
Common signs it is not working yet

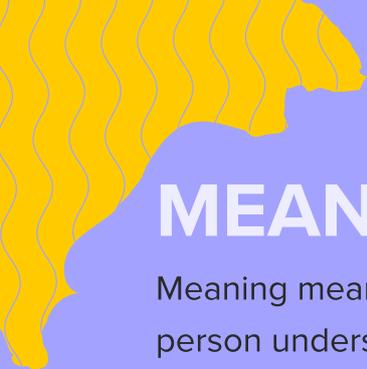
- nobody seems to be expecting the young person
- the young person is left waiting, unsure where to go, or unclear about what is happening
- they avoid asking questions because they feel awkward or like a burden
- the environment feels closed-off or difficult to enter

Minimum standard

A young person should not be left to figure things out alone.

Belonging begins with a warm welcome, a clear point of contact and active inclusion.





MEANING

Meaning means the placement feels purposeful and worthwhile. The young person understands what they are doing, how it connects to the work around them, and why it matters. In creative workplaces, this often comes from being part of a project, a process or a real workflow, not simply completing disconnected tasks.

What good looks like

- the purpose of the placement is made clear early on
- activities are linked to real work, real processes or real outcomes
- the young person is given meaningful participation appropriate to their age, stage and setting
- the host explains how creative work moves from ideas to planning, development, feedback, revision and delivery
- time is used well, with a simple plan and a sense of what comes next
- reflection is built in, even briefly, so the young person notices what they did and what they learned

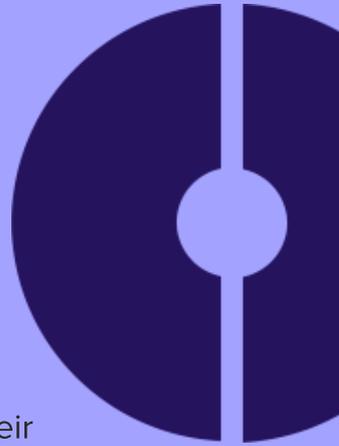
Common signs it is not working yet

- tasks feel random or disconnected
- the young person is kept busy but cannot explain why the activity matters
- the experience is mostly passive observation with little explanation of process or decision-making
- the placement gives little sense of how the organisation works



Minimum standard

A young person should leave with at least one clear story they can talk about what the work was, how it was done, and what they contributed or learned.



SUPPORT

Support means the young person is guided, supervised and helped to succeed. They know what is expected, they can ask questions without embarrassment, and someone is paying attention to how things are going. In creative workplaces, where work can be fast-moving or informal, support is what turns being present into actual learning.

What good looks like

- a named supervisor or day-to-day contact is in place
- there is a simple rhythm of support, such as a start-of-day check-in and brief end-of-day close-out
- tasks are explained clearly and in age-appropriate language
- questions are welcomed and responded to constructively
- feedback is specific enough to help the young person improve or understand what they did well
- communication procedures between host and school are clear if anything changes or extra support is needed

Common signs it is not working yet

- supervision is unclear or keeps changing without explanation
- the young person is left to self-direct for long periods with no check-in
- staff are friendly but too busy to guide
- the young person receives little or no feedback

Minimum standard

A young person should always know who is responsible for them, how to ask for help, and when support or feedback will happen.





SAFETY

Safety means the placement is physically safe, emotionally safe and professionally safe. Boundaries are clear, adults take safeguarding seriously, and the young person knows what to do if something feels wrong. In creative settings, this may also involve movement between spaces, public-facing activity, workshops, tools, equipment, changing timetables or less routine environments, so clarity matters.

What good looks like

- safeguarding procedures are clear from the start
 - the young person knows who to speak to if they feel worried, uncomfortable or unsure
 - appropriate supervision is in place at all times
 - a basic health and safety induction is provided, including site rules, fire procedures, first aid arrangements, restricted areas and safe use of equipment where relevant
 - expectations about behaviour, language, privacy, phones, photography, confidentiality and online contact are made explicit
 - any higher-risk activity is thought through in advance and managed proportionately
 - adults pay attention to wellbeing as well as physical safety
- 

Common signs it is not working yet

- the young person does not know the safety basics or the safeguarding route
 - supervision feels informal or inconsistent
 - boundaries have not been discussed clearly
 - the young person feels pressured to do something they are unsure about
 - concerns are dismissed or left too long before being addressed
- 



Minimum standard

A placement must provide clear safeguarding procedures, appropriate supervision, a basic safety induction, and boundaries that protect the young person's wellbeing and dignity throughout.

EXPERIENCE

Experience means the young person gets an authentic insight into creative working life and leaves with learning they can recognise, explain and build on. It is not about doing advanced work or producing something impressive. It is about seeing how creative work really happens, understanding some of the roles involved, and being able to describe what was learned.

What good looks like

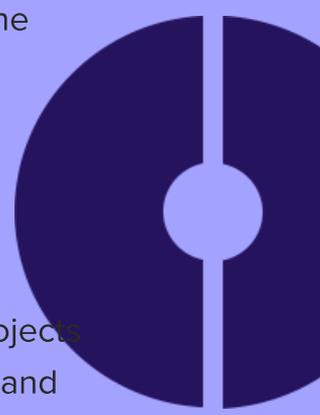
- the placement feels real and rooted in genuine work, workflows or projects
- the young person sees how ideas, decisions, collaboration, feedback and deadlines shape the work
- a range of roles is surfaced, including roles beyond the most visible creative ones
- learning is captured simply, without turning the placement into extra coursework
- the young person builds confidence and language to describe what they experienced
- the placement ends with a clear conclusion, including brief reflection, feedback and next-step signposting

Common signs it is not working yet

- the experience remains mostly observational, with little explanation
- the young person cannot describe what they learned
- no one helps them reflect or recognise what they have gained
- the placement ends without a proper conclusion or sense of next steps

Minimum standard

A young person should leave with a realistic picture of creative work, a clearer sense of what they saw or did, and some learning they can explain afterwards.





NON-NEGOTIABLES

Regardless of context, every placement should include the following minimum expectations:

- a named point of contact and clear day-to-day supervision
- a basic induction covering safety procedures, boundaries and how to raise concerns
- purposeful activity linked to real work or real processes, appropriate to age and setting
- a clear safeguarding escalation route, including how the school can be contacted if needed
- a simple rhythm of support, including at least a brief check-in and check-out
- a clear ending with brief reflection and feedback

These are not add-ons. They are the minimum conditions that help a placement feel safe, meaningful and worthwhile.



BRINGING THE FIVE ESSENTIALS TOGETHER



Good work experience in the creative industries happens when all five essentials are in place together. Strength in one area does not by itself make a placement high quality overall, for example exciting activity without clear boundaries, or careful supervision without meaningful participation.

The aim is not perfection. It is consistency: an experience that is welcoming, purposeful, supported, safe and genuinely helps young people understand the creative workplace.



Section 2: What 'Good' Work Experience in the Creative Industries Can Look Like



Work experience in the creative industries does not always look like a traditional office placement or a fixed one-week block. This section helps explain the kinds of settings, formats and activity that young people may encounter, and why creative placements may need to be planned with a little more flexibility while remaining safe, meaningful and well-supported.

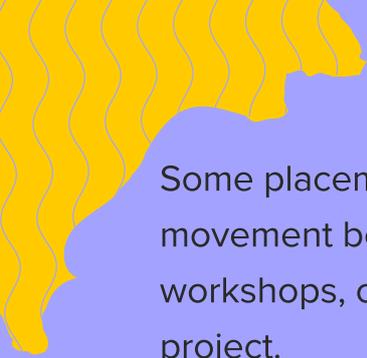
Core principle

A work experience in the creative industries placement should still feel welcoming, purposeful, supported, safe and real, even if the setting, schedule or activity looks different from more familiar models of work experience. The aim is not to replicate one standard format. The aim is to make sure the young person can understand the work, take part appropriately, and learn from the experience.

Work experience in the creative industries may take place in different settings. Placements may happen in:

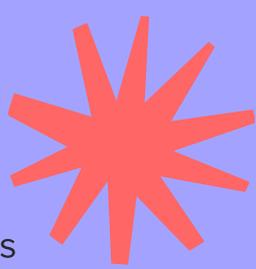
- offices, studios or workshop spaces
- theatres, galleries, libraries, museums or cultural venues
- rehearsal, production or performance environments
- shared creative workspaces or co-working settings
- public-facing spaces with visitors, customers or audiences
- multiple sites or locations
- temporary project spaces, events or locations





Some placements may involve quieter desk-based activity. Others may involve movement between spaces, set-up and get-out activity, collaborative planning, workshops, or time spent observing how different teams contribute to a project.

Work experience in the creative industries may happen in different formats and may include:

- a block placement over several consecutive days
 - shorter staged experiences across the year
 - public-facing projects involving audiences, participants or visitors
 - project-by-project activity
 - placements linked to specific productions, events or exhibitions
 - activity that takes place partly during holiday periods
 - activity that involves variable timings where this is planned safely and agreed in advance
- 

This means that work experience in the creative industries may sometimes feel less routine than more traditional models. What matters is that the planning, organisation and communication remain clear.



What young people may actually do

Depending on the setting, a young person may:

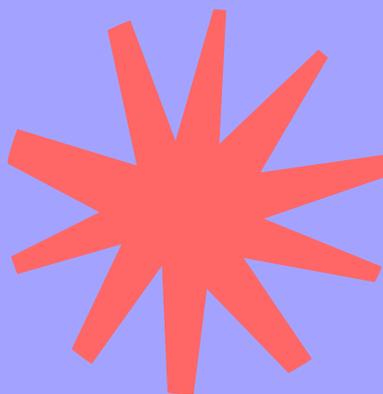
- observe real work, planning or production activity
 - help with simple practical tasks linked to a live project
 - join meetings, briefings, rehearsals or feedback sessions
 - see how ideas move from concept to planning, revision and delivery
 - learn about different roles, including less visible backstage, technical or support roles
 - take part in age-appropriate activities that help them understand how the organisation works
- 

Not every placement will involve hands-on creative production. In some settings, the most valuable learning may come from seeing how people work together, how decisions are made, how deadlines are managed, and how different roles contribute to the final outcome.

Why creative placements may feel different

Creative work is often:

- collaborative
- project-based
- iterative
- deadline-led
- spread across different times, spaces or teams
- shaped by clients, audiences, production schedules or public activity



As a result, young people may encounter:

- changing plans or timings
- a mix of observation and participation
- specialist vocabulary or processes
- several different people contributing to one outcome
- periods of preparation that are just as important as final delivery

This does not make the placement disorganised. It means the host and school may need to explain the context more clearly, so the young person understands what is happening and why.



What this means for planning

Because creative placements can vary in format, schools, hosts and organisers may need to think carefully about:

- whether activity involves more than one location
 - whether there are public-facing or event-based elements
 - whether timings differ from the normal school day
 - whether tools, equipment, performance, workshop or technical areas are involved
 - whether transport, supervision or access arrangements need extra thought
 - how to explain the placement clearly so the young person understands the shape of the experience
- 



In practice

A creative placement does not need to look conventional in order to be high quality. What matters is that it is well planned, clearly explained, appropriately supervised, and gives the young person a realistic and meaningful insight into how creative work happens.

Section 3: Roles and Responsibilities

High-quality work experience in the creative industries depends on different people doing their part clearly and in coordination. This section sets out the main responsibilities of schools, hosts, parents/carers, young people and organisers so that placements are safer, more meaningful and easier to manage.



Shared principle

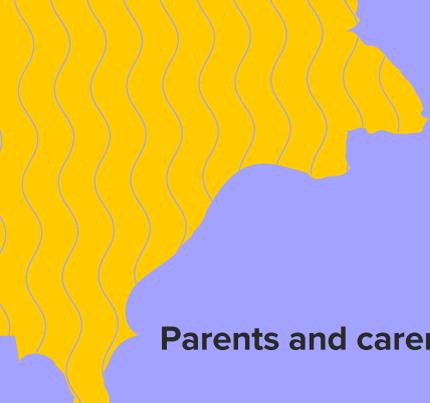
Responsibility for a successful placement is shared, but not identical in every area. Each audience has a distinct role. Clear communication between those roles is what helps a placement feel welcoming, purposeful, supported, safe and worthwhile.

Schools are responsible for:

- preparing students appropriately before the placement
- making sure key contacts, communication procedures and escalation arrangements are clear
- following their established safeguarding, health and safety, work experience and risk management procedures
- sharing relevant headline information through appropriate communication channels, so the host has enough information to plan appropriately for support needs, communication, access, wellbeing or any behavioural considerations
- helping students reflect on the experience and capture learning afterwards

Hosts are responsible for:

- providing a safe, supervised and appropriately planned placement
- offering a clear welcome, induction and day-to-day point of contact
- making expectations, boundaries and basic safety arrangements clear
- providing meaningful activity, insight or participation appropriate to the young person's age, stage and setting
- raising concerns promptly through the agreed route if problems arise



Parents and carers are responsible for:

- helping the young person prepare practically, including travel, timings, clothing, what to bring, what to expect
- sharing relevant concerns or information through the appropriate school or organiser contact
- encouraging the young person to ask for help if needed
- supporting reflection afterwards by talking through what the young person experienced and learned

Young people are expected to:

- take the placement seriously and behave respectfully
- follow instructions, boundaries and safety guidance
- ask questions if they are unsure
- speak up if something feels wrong, unsafe or unclear
- reflect on what they did, learned and noticed

What should not be assumed

- hosts should not be expected to work out a young person's needs only once the placement has begun
- schools should not assume hosts automatically understand school systems, safeguarding expectations or student support needs without clear communication
- young people should not be expected to manage concerns on their own
- parents and carers should not be expected to carry responsibility for workplace supervision or safety arrangements
- all parties should work on the basis that concerns are best raised early and addressed clearly



Section 4: Toolkit Workbooks



The four accompanying workbooks are the main practical tools in this toolkit. They are designed to translate the shared standards in this document into audience-specific prompts, checklists and actions that can support planning, delivery, reflection and review. They are not intended to replace local systems or professional judgement, but to make work experience in the creative industries easier to organise, more consistent to deliver, and clearer to evaluate. Each workbook is intended for a different audience and can be used on its own or as part of a shared approach across the placement.

A. Student Work Experience in the Creative Industries Workbook

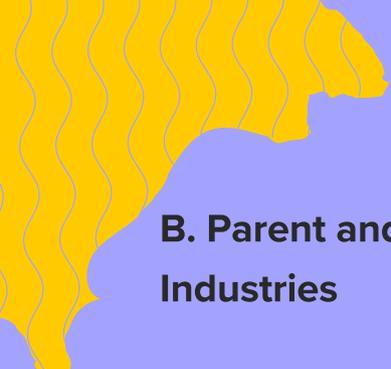
This workbook is designed for young people taking part in a work experience placement in the creative industries, although many of the prompts may also be useful in other industry settings. It helps students prepare for placement, understand what to expect, notice what they are learning, and reflect on the experience afterwards.

In practice, the workbook can help students:

- get the basics right before the placement starts
- feel more confident about travel, clothing, questions and expectations
- recognise when something is working well and when they may need support
- capture learning, skills and next steps in a way they can explain later

Used well, it can improve readiness, reduce uncertainty, and help students make more sense of creative working life before, during and after placement.





B. Parent and Carer Workbook for Work Experience in the Creative Industries

This workbook is for parents and carers supporting a young person through a placement. It is designed to be short, practical and reassuring.

In practice, the workbook can help parents and carers:

- understand what the placement is for
- check that practical arrangements are clear
- know how support and safety should work
- help the young person reflect on what they learned afterwards

Used well, it can help strengthen communication between home, school and placement, while giving parents and carers a clearer sense of what a positive and well-supported placement should look like.

C. School Workbook for Work Experience in the Creative Industries

This workbook is for careers leaders, work experience leads, pastoral and safeguarding staff, and other school colleagues involved in planning and supporting work experience placements in the creative industries.

In practice, the workbook can help schools:

- prepare students more consistently, especially for work experience which happens flexibly across the year
- coordinate practical arrangements and communication
- make safeguarding, support and escalation procedures clear
- review placement quality and capture learning afterwards

Used well, it can support more manageable delivery, clearer quality assurance, and stronger alignment with CEIAG, personal development and wider school improvement priorities.



D. Host Workbook for Work Experience in the Creative Industries

This workbook is for employers, creative businesses, cultural organisations and other hosts offering placements. It is designed to keep planning practical and proportionate, while making clear what young people need in order to have a worthwhile experience.

In practice, the workbook can help hosts:

- plan a clear and realistic placement
- provide a welcome, induction and supervision
- create meaningful activities linked to real work
- respond appropriately if problems or concerns arise
- review and conclude the placement through reflection and feedback

Used well, it can help hosts provide a placement that is welcoming, purposeful, supported, safe and realistic, while keeping the process manageable for busy teams.

Using the workbooks

The workbooks are most effective when used alongside this master toolkit and accompanying resources rather than in isolation. This document sets out the shared framework and explains what good looks like. The workbooks then help each audience act on that framework in a practical way.

Together, they help make sure that planning, delivery and review remain connected, and that the Five Pillars are reflected consistently across the whole placement journey.



Section 5: Feedback, Reflection and Evaluation

This section provides a simple way to review work experience in the creative industries using the Five Pillars of High-quality Work Experience. It is intended to help schools, hosts, young people, parents and carers, and those involved in arranging placements reflect on what worked well, identify what could be improved, and strengthen future placements.

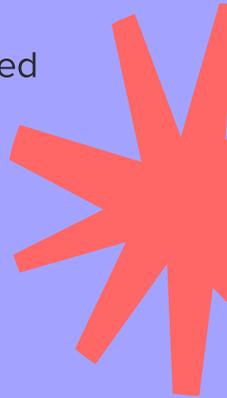
Core principle

A placement becomes more valuable when the learning from it is recognised and used. Reflection and feedback do not need to be lengthy or formal. In many cases, a short conversation or a few well-chosen notes are enough.

Using the Five Pillars as a review tool

The Five Pillars provide a simple shared framework for reflecting on placement quality:

- ✓ **Belonging** – Did the young person feel welcomed, included and expected?
- ✓ **Meaning** – Did they understand what they were doing and why it mattered?
- ✓ **Support** – Did they know who was helping them and feel able to ask questions?
- ✓ **Safety** – Were boundaries, safeguarding and wellbeing arrangements clear and appropriate?
- ✓ **Experience** – Did they gain a realistic insight into how creative work happens in this setting?



These questions can be used informally in conversation, in a debrief, or through a short, written review.

What to notice

Using the Five Pillars, schools, hosts and others involved in the placement may wish to ask:

- which pillars were strongest in this placement?
- were any pillars weaker or less clear?
- what helped the placement work well?
- what would improve the experience next time?
- what learning should be followed up and what are the next steps?

What good evaluation can support

A light-touch review can help:

- young people recognise what they learned
- schools improve preparation, support and placement choices
- hosts improve planning, supervision and communication
- organisers identify patterns, strengths and common barriers across placements

Light-touch evidence

Useful evidence might include:

- a short student reflection
- brief host feedback
- a school debrief note
- one or two agreed learning points for next time

The aim is not to create unnecessary paperwork. The aim is to retain enough insight to improve future placements and recognise the value of the experience.

In practice

The strongest placements are usually those where the Five Pillars are used not only to plan the experience, but also to review it afterwards. This helps make feedback clearer, reflection more focused, and future delivery more consistent.



Section 6: Reasonable Adjustments, Access and Inclusion

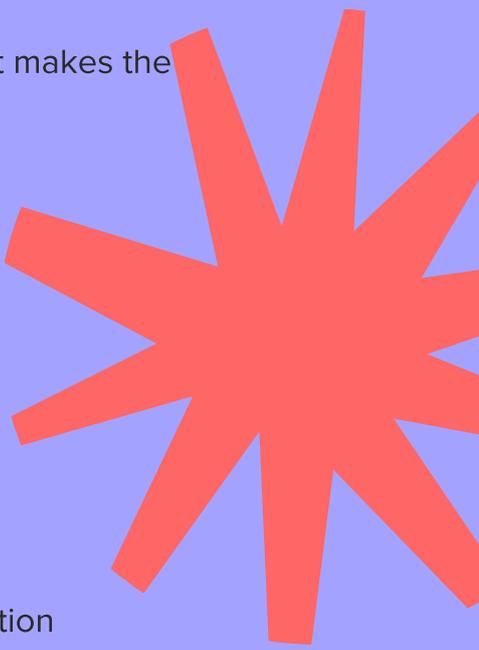
This sets out some practical principles for making work experience in the creative industries more accessible, inclusive and workable for young people. It is intended to support early planning, clearer communication and proportionate information-sharing so that young people can take part safely, confidently and as fully as possible.

Core principle

A young person should not be excluded from a placement, or left at a disadvantage within it, because support needs, access requirements or other relevant circumstances have not been thought through in advance. In many cases, small changes, clear communication and a bit of planning can make a significant difference.

Inclusion is not an added extra to a placement; it is part of what makes the placement possible, safe and meaningful in the first place.

What this may include

- SEND or learning support needs
 - neurodivergence
 - anxiety, mental health or wellbeing needs
 - sensory sensitivities
 - medical conditions or medication needs
 - physical access requirements
 - communication preferences
 - religion or belief
 - cultural or dress considerations
 - pregnancy or other circumstances that may affect participation
- 

Not every young person will need adjustments, and not every adjustment needs to be formal. The key issue is whether there is anything that would help the young person take part more safely, confidently and successfully.



Planning early

Where support, access needs or adjustments are likely to help, it is best to identify this early and share relevant information with the appropriate school or placement contact before the placement begins.

This may include:

- what already helps the young person in school or other settings
- any practical barriers to participation
- any agreed support strategies
- whether particular spaces, timings, instructions or ways of working may need to be adapted
- who needs to know what, and why

The aim is not to over-disclose personal information or make the placement feel overcomplicated. It is to share enough relevant information to help the host plan appropriately and support the young person effectively.

What good practice looks like

Good practice often includes:

- discussing likely needs early rather than waiting for issues to arise
- sharing relevant information in a practical and proportionate way
- focusing on what will help the young person take part well
- agreeing simple support strategies in advance
- checking that hosts understand what has been agreed
- making sure the young person is not left to explain everything on the day without support
- reviewing arrangements if the placement format, activity or location changes

Examples of reasonable and practical support

Depending on the setting, this might include:

- clearer instructions or written prompts
- a quieter space or regular check-ins
- more structure, predictability or advance explanation
- extra time to settle in or process information
- accessible routes, spaces or equipment
- support with organisation or communication
- thought given to food, fasting, prayer, dress or privacy
- flexibility around timings, transitions or breaks where appropriate



In creative settings, where activity may be less routine, more collaborative or spread across different spaces, these kinds of practical adjustments can make a significant difference.

Legal and professional context

The Equality Act 2010 protects people from discrimination on the basis of protected characteristics, including disability, race, religion or belief, sex, pregnancy and maternity, and gender reassignment. ([GOV.UK](#))

Employers are legally required to make reasonable adjustments for disabled workers and trainees where they know, or could reasonably be expected to know, that someone is disabled and would otherwise be at a substantial disadvantage. ([GOV.UK](#), [Acas](#))

In the context of work experience, schools and organisers should also consider what is already known about the young person's needs and how relevant information can be shared proportionately with the host, while respecting privacy and dignity.

What should not be assumed

- 
- hosts should not be expected to guess a young person's needs once the placement begins.
 - young people should not be expected to explain or negotiate all of their needs on the day without support.
 - schools should not assume that hosts know what a young person needs unless this has been communicated clearly.
 - schools should not assume that hosts already know how to put support or adjustments in place without discussion or guidance where needed.
 - inclusion does not always require large changes; often it depends on planning, communication and practical flexibility.
 - a successful placement does not depend on every setting working in exactly the same way; it depends on whether the young person can take part meaningfully, safely and with dignity.

Further reading

- [GOV.UK: Reasonable adjustments for workers with disabilities or health conditions](#)
- [Acas: What reasonable adjustments are](#)
- [Equality and Human Rights Commission: Disability discrimination](#)
- [GOV.UK: Discrimination – your rights](#)
- [GOV.UK: SEND code of practice: 0 to 25 years](#)
- [National Autistic Society: Education guidance](#)

In practice

The strongest placements are usually those where reasonable adjustments, access and inclusion are treated as part of good planning from the start, rather than as an afterthought. When relevant information is shared clearly and support is agreed in advance, placements are more likely to feel welcoming, manageable and worthwhile for everyone involved.



Section 7: Safeguarding and Work Experience

This summarises minimum safeguarding expectations that should underpin work experience in the creative industries. It is intended as a practical reference point, not a substitute for legislation, local policy, or professional judgement. It should be read alongside the standard procedures of schools, hosts and any organising partner.

Core principle

A placement should be physically safe, emotionally safe and professionally safe. Young people should know who is responsible for them, what the basic boundaries are, and how to raise a concern if something does not feel right.

Schools should lead on ensuring safeguarding procedures are clear and remain in place throughout the placement. Employers hold responsibility for the workplace and should provide a safe working environment for the young person. Where placements take place during holiday periods or outside normal school-time arrangements, clear named contacts and safeguarding arrangements should still remain in place throughout.

Minimum expectations before the placement:

- a named school contact and a named host contact
- clear arrangements for day-to-day supervision
- a risk assessment from the host for the work experience
- clear communication about arrival, travel, timings, boundaries and how concerns will be raised
- appropriate sharing of relevant information where support needs, access requirements, health conditions or other circumstances may affect safe participation
- proportionate checks by the school or organiser to satisfy themselves that work-related risks are being managed by the employer





During the placement, the young person should:

- know who to go to if they need help or feel unsure
- receive a basic induction, including site rules, fire procedures, first aid arrangements, restricted areas and safe use of equipment where relevant
- understand expectations around behaviour, language, privacy, phones, photography, confidentiality and online contact
- be supervised appropriately for their age, stage and the setting
- know that they should not manage worries or concerns on their own

Good practice suggests that young people who are new to the workplace and unfamiliar with risks are given clear and sufficient instruction, guidance and supervision, and are encouraged to contribute ideas for improvement where appropriate and agreed



If something changes or goes wrong

Concerns are best raised early. Not every issue is a safeguarding issue, but all concerns should be taken seriously and responded to clearly.

Examples may include:

- the young person is not expected or supervision is unclear
- they feel unsafe, unwell or unable to continue
- boundaries have not been explained
- there is behaviour that is upsetting, inappropriate or concerning
- there is a significant change to the placement plan, site, activity or timing
- the placement cannot go ahead as planned

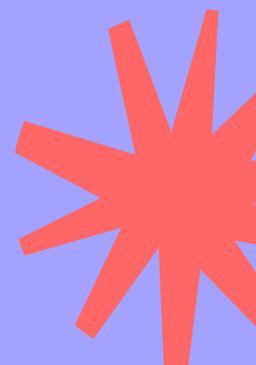
Escalation

The normal principle is:

1. Raise the issue with the named host contact if appropriate
2. Inform the named school contact as soon as possible
3. If the issue relates to safeguarding, follow the school's normal safeguarding route without delay, including referral to the designated safeguarding lead (DSL) where appropriate
4. If there is immediate risk of harm or danger, use emergency services first

In practice

The strongest placements are usually those where safeguarding, safety and escalation are clear, proportionate and calmly managed. When adults know their role, and both adults and young people know they can raise concerns, ask questions or suggest improvements, placements are more likely to remain safe, supportive and worthwhile for everyone involved.



Section 8: Credits and Acknowledgements

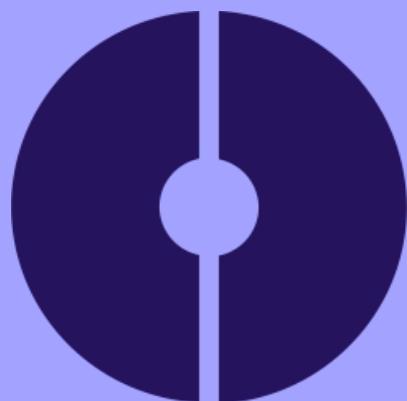
This toolkit was developed through the Next Generation Creatives work experience pilot, delivered by Mission Accomplished in partnership with Discover! Creative Careers, with support from the Department for Culture, Media and Sport (DCMS).



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Additional BOA Stage and Screen Students who appeared in the Film

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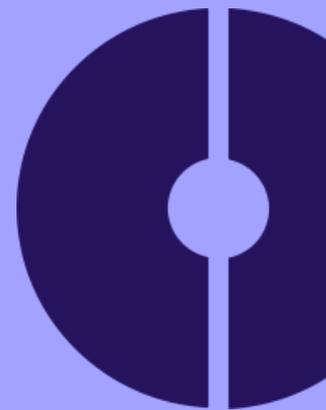
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Section 9: Resources

Gatsby, CEIAG and careers programme quality

- [Discover! Creative Careers – Teachers and career leaders](#) – creative careers resources, guidance and support for careers education
- [Careers & Enterprise Company – Gatsby Benchmarks](#) – overview of the Gatsby Benchmarks and their role in careers education
- [Careers & Enterprise Company – Digital products and resources](#) – includes information on Compass
- [Compass Evaluation guidance](#) – question sets and scoring guidance behind Compass and Compass+
- [Quality in Careers Standard](#) – national quality award and framework for careers education and guidance

Inclusion, access and reasonable adjustments

- [GOV.UK – Reasonable adjustments for workers with disabilities or health conditions](#) – high-level guidance on reasonable adjustments
- [Acas – Reasonable adjustments](#) – practical explanation of reasonable adjustments in employment contexts
- [Equality and Human Rights Commission – Disability discrimination](#) – equality law context and disability rights information.
- [GOV.UK – Discrimination: your rights](#) – overview of protected characteristics and discrimination law
- [GOV.UK – SEND code of practice: 0 to 25 years](#) – key reference point for SEND-related understanding
- [National Autistic Society – Education guidance](#) – practical education-related guidance that may support planning for some young people

Safeguarding, health and safety, off-site and work experience guidance

- [Department for Education – Keeping Children Safe in Education](#) – core safeguarding guidance for schools and colleges
- [NSPCC Learning – Introduction to safeguarding and child protection training](#) – example of basic safeguarding training
- [HSE – Work experience](#) – guidance for employers on their responsibilities for work experience
- [HSE – Advice for work experience organisers](#) – organiser- and school-facing guidance on proportionate checks and responsibilities.
- [HSE – Young people at work overview](#) – overview of legal and practical expectations for young people at work
- [HSE – Training and supervision for young people at work](#) – guidance on induction, instruction, training and supervision
- [NSPCC Learning – eLearning courses](#) – wider range of safeguarding-related online courses
- [The Association of Advisers for Outdoor Learning and Educational Visits](#)
- [Council for Learning Outside the Classroom](#) - national charity championing learning beyond the classroom

