

A NNC
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A guide for
aspiring interns

**Never
Not
Creative**

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NNC NEVER NOT A WAY IN: HOW TO LAND A GRADUATE INTERNSHIP NNC

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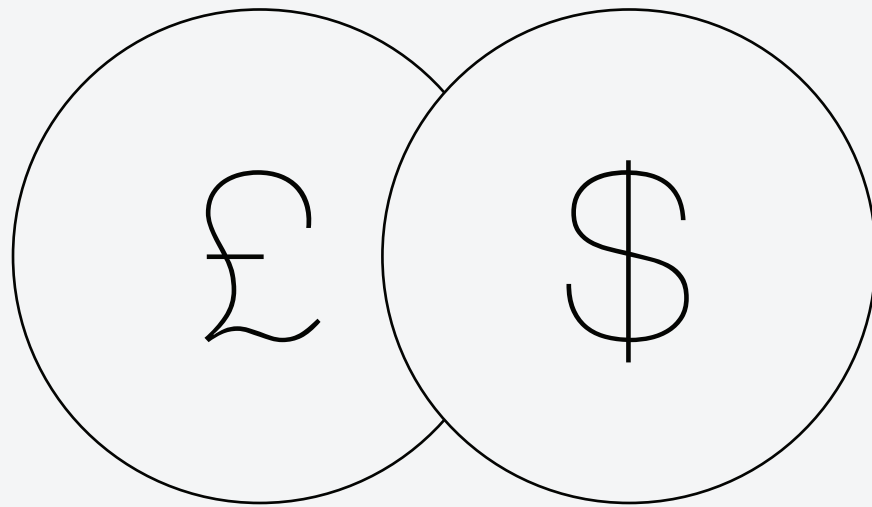
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1 HOW TO LAND A GRADUATE INTERNSHIP

We're here to help.

If you've tried randomly calling and/or emailing a creative business to ask for an internship you know how hard it is to get one. We want to make it easier.

Before we begin, let's talk about unpaid internships.



Working for free is wrong at any point in your career. Heard the term ‘you only get what you pay for’? If not, look it up because it’s relevant here... it’s hard to ask employers to respect your talent if you’re willing to give it away for free.

And you’re not just hurting your career, you’re hurting the careers of many others. Unpaid internships are a blight, not just on our industry, for many industries globally.

They take advantage of privileged people who can afford to work for free. They’re exploitative. In many cases they’re real jobs, masked as learning opportunities but actually providing free work for businesses to profit off. While of course we recognise that it’s hard to get a start in this industry, it’s up to those of us who can afford to, to stand up for the rights of those who can’t.

Unpaid internships sometimes exist because business owners haven’t had the time, nor the energy to think through alternatives. That’s where the resources on the [NNC website](#), such as this guide can help.

So what is an internship?

An internship is a paid, fixed term role. The aim is to accelerate the learning of a graduate in a real commercial environment.

Both the employer and intern should benefit.

Why do an internship?

Tertiary courses are jam packed with valuable learnings about how to be a creative. The problem is there's a finite time available to learn all the information needed. Especially as our industry fractures with more and more skills (like service design, UI and UX to name a few) to teach.

That's why internships are valuable. They're like a finishing school for graduates. A chance to learn real-life industry skills from practising creatives.

Internships are valuable to:

- experience the 'real world' of a creative business to confirm this is the career you want
- learn what an owner of a creative business expects from their employees
- build soft skills, like communication, collaboration and presentation
- develop specific vocational skills
- gain confidence through participation and accountability in a work environment
- prove your skills to a potential employer
- make informed decisions when dealing with clients and budgets.

A Learning Experience

Internships should be an opportunity for both the intern and the employer to learn.

The intern gets to work on commercially-valuable work. The employer benefits by giving back to the industry (nurturing young talent), share their knowledge and for some, experience being an employer/manager without a long term commitment.

Problem is, there are **good** and **bad** internships.

Good internships

Good internships are a win:win.

The intern learns through a variety of methods, by watching (shadowing), by listening (being mentored) and by doing (playing an active role on client projects).

The creative business designates a mentor for the intern, helps them learn an aspect of the business and then steers them toward filling a valuable role in the business.

The investment of time and money can be recouped when the intern begins working on billable projects. Trust us, we've done the numbers. Take a look at the business case on page 9.

Not so good internships

Unfortunately, not all creative businesses use their powers for good and some interns take the experience for granted.

Using interns as unpaid labour is not a sustainable business model. Phrases like, "We're busy, let's get an intern in" and "Shit, the intern's here, has anyone got anything for them to do?" will no longer cut it.

Nor will the excuse "We just didn't know better".

Similarly, interns who don't turn up on time, or fail to take notes test the most dedicated of employers. Don't set yourself up to fail, use this guide to understand how you can get the best from an [internship](#).

Managing expectations

To make it easier for employers to understand what's expected when they take on an intern, we've written [Internship Minimum Standards](#).

The standards are aimed at giving emerging talent the best possible start in our industry by not only asking employers to sign the pledge, but to deliver on, and go beyond the bare minimum. You can see who has signed the pledge [here](#).

Be prepared

Graduates who understand how an internship works will get the best out of the experience. That's how we can help.

There's a step-by-step guide on the NNC site to help with everything from onboarding, to ways to manage expectations and share feedback, and how to finish the program well.

Having empathy for the business you are working for is valuable. It costs money to host an intern – especially in the first few weeks while you are learning. It's your role to transform from a student to a productive member of staff as quickly as possible. This guide includes tips on how best to do that.

2 WHAT TYPE OF INTERNSHIP?

The next step is to decide on the type of internship suitable for you and your career.

Be flexible, there are a few different ways to experience an internship

Internship is a broad term that has different definitions across different industry sectors. What we call an internship others may call a cadetship or a (short) apprenticeship.

NNC recommends internships are:

- 3 days per week over 12 weeks, so you can experience the variety of a creative business as an intern
- paid pro rata, based on the minimum wage
- a mixture of experiences made up of (approximately):
10% shadowing others in the business, 40% being actively mentored and 50% producing billable work.

Interning a recent graduate in a creative business is a costly exercise — it takes an investment of people, projects, finances, and most importantly time to be successful.

The more time invested, the better the result.

As a graduate, you need to be mindful of what you are asking from the business, and be flexible about your request.

This guide covers alternative experiences including:

- a **paid, onsite internship experience**, including a business case you can use to prove an internship can be a cost-neutral experience.
- how an **unpaid onsite shadowing** experience could work when a paid experience is not possible
- how a **remote working** internship experience is viable.

What an internship includes exactly...

NNC recommend internships are a mixture of shadowing, mentoring and doing, three days per week for 12 weeks. That length of time means you as an intern can settle in and get the best from the experience.

The first step is to download and [read the NNC Better Internships guide](#) — a step by step, week by week guide on how the internship may work.

Here's a summary...

Week 1 is about on-boarding, learning who does what and why.

Weeks 2-5 may involve a lot of shadowing (watching and listening), and mentoring (having someone actively explain practices and processes.) Hopefully there will be some doing too.

Weeks 5-7 is when you will hit your stride. By now you will understand more about the business, the work and the clients. You will be productive – perhaps a little slower than others but able to take some responsibility.

Weeks 8-10 are for honing skills and ensuring you are both getting what you want from the internship. By now you should understand and be comfortable enough to ask questions to the right person.

Weeks 11-12 will be a sprint to the finishing line. By now you should be a productive team member.

A paid, onsite internship

NNC recommends an internship spans three days per week over 12 weeks. Three days per week gives everyone space to regroup, think about the experience and work independently.

Twelve weeks will give you enough time to experience different aspects of a creative business, for example, follow a project from start to delivery, and become a productive member of the team.

In that time, we suggest the day to day activities are a mixture of shadowing, mentoring and producing.

Shadowing

We recommend shadowing constitutes around 10% of an internship experience – it's a really valuable experience.

Shadowing is observing others performing a task. It's what trainee surgeons do in an operating theatre – looking over someone's shoulder to see what they do. It's a passive activity but it doesn't mean nothing is gained. Many learnings can be had by observing, listening and taking copious notes to read/discuss later.

There are heaps of shadowing possibilities in a creative business: from watching designers solve a problem; to 'fly on the wall' experiences during meetings briefings and presentations; through to accompanying others on offsite activities.

Many experienced, practising designers would love the opportunity to observe how others do their job. Make the most of it, you may never get the opportunity again.

Shadowing can also work in a studio where the design team are working remotely. [More about this here.](#)

Mentoring

Where shadowing is all about observing or learning through observation, mentoring is about listening, questioning and being guided.

The mentoring component is more active, and it may involve you taking some of the initiative. Like asking to be at a meeting, or indeed asking for a meeting to get feedback on a presentation of your own design solution to the brief.

How valuable would that be? Not just a learning experience but a real-world design for your folio.

Hopefully your host will suggest a buddy(s) — a designer(s) on staff comfortable being interrupted when you ask for help. If they don't suggest a buddy - why not ask for one? It could even be a different person each month?

When you get a buddy, realise it's not realistic that they will be available all the time. When they're not, save up your questions to ask when they are available. Or ask them if there are specific times during the morning/afternoon when they will be available for questions.

Be mindful it costs money for you to be mentored — when someone is helping you, they're not earning money. So be respectful of their time. Don't ask the same question again and again, do what you need to remember what you have learnt. Maybe that means taking notes while they talk, or asking if you can record conversations and briefings so you can take notes later.

Doing – producing billable work

It won't happen overnight, but it will happen. With assistance, you will become a productive member of a design team.

The business case for internships

This [business case](#) explains how an internship does not have to cost a business financially, in fact, with the right mentoring, an intern can return a profit, and then some.

Producing client-led commercial work is very different to course assignments. Rest assured with assistance, you will become a productive member of your design team.

The experience of working on 'real' work in a 'real' environment complete with constraints, interruptions and deadlines, is invaluable. Working alongside other designers, being able to ask questions, observe others and overhear solutions is like learning on steroids.

Around week 5 you should be able to work independently on paid work, but it's OK to still need active mentoring – there's lots to learn. As the internship progresses, so will your skill, but as a recent graduate you will still need to be helped and guided to deliver on time and on brief.

NNC have written a [business case](#) for internships. It proves, with the right help, an intern can be a financial return on investment. Make sure you understand it, and if you don't, ask someone who does to help by explaining it to you. It's an important discussion.

The paid work you'll be doing may not be the glamorous concept creation you expected. It might be making amends to copy, searching for stock photography, or duplicating and tweaking another member of the team's designs. It might not seem exciting, but it's invaluable in getting 'billable' (paid for, commercial) hours under your belt.

An option: an onsite shadowing experience

Shadowing is a good way to see inside a working creative business and get a grasp on the culture, energy, expectations and environment.

At its most basic, shadowing is purely observational and accessible to everyone. It will give you a point of reference to compare future experiences and helps build soft skills while seeing how knowledge translates to skill in the workplace.

For the employer it's also a great option because it requires little planning and little change to their normal routine. They can basically go about their day with you tagging along for the ride.

At the beginning of a shadowing internship, talk about what you expect — your job is to purely observe with the possibility of asking a question when and if it's appropriate.

Shadowing is not an internship, nor is it mentorship — it's something different. If it was to sit on a scale, shadowing would sit on the opposite end to internships, in effort as well as expectations.

It's like a fly on the wall experience but it doesn't mean it's not of value. The next page outlines some of the experiences a graduate could participate in while shadowing a creative business owner, manager or designer.

Generally, shadowing may be over a few days or a few weeks and would rarely be a paid gig. It is often used as the first step, before a mentoring experience or for a micro studio lacking the capacity to take on an intern.

Shadowing experiences may include observing:

the variety of roles and responsibilities in a creative business //
a client briefing // a designer briefing // the research component
of a brief done before the design phase // a presentation or pitch //
a photoshoot // a print check // a WIP (work in progress) meeting
// Friday drinks.

Remote working internship

By now, the creative industries around the globe are attuned to working remotely. Some creative businesses have embraced the model and are not even contemplating a return to the studio.

Many are working using a mixture of collaboration face-to-face at a central point and remote working. The team meet to discuss a brief, then return to their remote studio to 'do' the work, continuing the discussion on Slack and Zoom.

Good news is, internships are still possible within this business model. In fact, mentoring a remote working intern might be an easier option for some creative businesses.

Added to that, remote working is inclusive – accessible to graduates from remote and regional areas — designers who are often isolated and find internships hard to land because of the tyranny of distance and the added cost of commuting/finding accommodation.

Investigate how a business works when looking for an internship and adjust your approach accordingly. Perhaps you could suggest some of the shadowing activities listed on page 17.

Landing a remote internship

There's a good chance an employer has not considered a remote internship, but a mixture of intern activities: shadowing, mentoring and billable work is still possible in creative businesses using a remote working model. Your role might include:

- meeting the team when they collaborate
- being 'shared' around the design team via virtual meetings in a buddy system (mentoring)
- virtually or physically visiting a design team member at their home studio space(s) to check out their setup (mentoring)
- remote attendance at all WIP (work in progress) meetings and sharing files (mentoring)
- listening in on zoom meetings with clients, both in the briefing and presentation (shadowing)
- learning how you cost a project by viewing a project on a studio's CMS system (mentoring)
- having a virtual role in the project team (billable hours)
- scheduled time with others to discuss your work (mentoring)
- being directed by junior designers learning design management skills (mentoring)
- accepting the responsibility to do assigned tasks at WIP meetings much as you would if you were a graduate designer.

3 WHERE CAN YOU DO AN INTERNSHIP?

The best results will come from a targeted approach, not opening a window and yelling to no-one in particular that you want an internship.

Plot your course

Just like you identify a target market before designing a product or service, you should analyse where you might get the best experience from an internship and market yourself accordingly.

The creative industry is fractured into many areas of expertise so think broadly. Consider all areas of design and all businesses. Architects hire designers, as do superannuation companies.

For example, are you interested in packaging or websites?

If it's packaging, does FMCG (Fast Moving Consumer Goods) excite you or are you more interested in product packaging?

Consider exercise you did as part of your course and in your folio. Is there one area of practice you'd like to pursue more than another? It's absolutely OK not to be sure, but it pays to focus your energy in a general direction.

Be prepared

Many internships fail because of lack of preparation and/or an understanding of what's expected by both the graduate and the employer.

That's partly because graduates often just take any internship available and employers don't have time to plan.

So, here's your chance to take the initiative.

Your mission is to make the internship look so easy for the employer they don't think twice about taking you on. ;)

To do that you need to be prepared.

The following pages outline how to prepare, by researching where you want to intern. That way, when you contact them you'll be able to speak confidently about the type of work they do and why you want to work with them.

They'll know you're interning with intent.

Researching

Finding a good design internship is like choosing a course. You want a business who produces good quality work and fits with your values. Problem is, how do you find and evaluate potential employers? You need to research.

Researching is a valuable skill for designers to hone – one any future employer would find of interest. Especially if you can demonstrate the ability to understand and use the information you've found.

There's two specific pieces of information you need to research: the right **business**, and the **right contact** in that business.

The right business

It's of no use contacting a packaging agency if your heart is set on animation. Think hard about the type of business you'd like to join.

#buildahitlist

Search creative businesses online directly via a key word search or indirectly via other means, like award websites.

Consider the work the studio does – but also consider their size.

Efficiency and productivity are generally a priority in small studios. Everyone has to pull their weight, which may mean you'll work on client projects from the start. And you might have more chance of interacting with creative directors and clients. You may be exposed to budgets, briefs and meetings more in a small studio, which is valuable to understand where you fit in the entire design process. And because you're in a physically smaller space, you're more likely to befriend senior designers and potential mentors.

Large agencies also have benefits. There's more likely to be a wide spread of allied skills in a larger agency. You may get more opportunity to move around and be exposed to copywriters, strategists and presentations in an agency. And more people just extends your network – always a good thing.

That said, don't be so focussed you overlook opportunities.

Don't forget to look outside the usual circle. Corporates like superannuation, finance and insurance companies all have extensive inhouse studios. Allied businesses like architects and industrial designers often employ graphic and digital designers as well as specialists like animators.

The right contact

Who is the best person to champion your internship within the creative business? Don't be too quick to assume it's the business owner.

It could be the owner is stretched between offices across the country or region and not involved in the day-to-day operation of the business. In that case the General Manager or Studio Manager might be more available.

This is where your research becomes valuable. The more you know about the studio, their work and their clients, the easier it will be to find the right person.

LinkedIn is a great resource for researching people. Search the company name and click the 'people' tag below. It will give you a list of people who work at the business, and it may even give you contact details (see the *Contact Info* link under the name. Not everyone gives email addresses, and those who do often give an address they rarely check, but it's a start.)

Once you find the right person, next step is to work out how best to contact them. Some people list their email address on LinkedIn, others don't, but they are fairly easily found. You can sign up for an account at RocketReach and download a Chrome plugin to help find email addresses for contacts on LinkedIn or any other site.

How do you want to contact them? You can do it directly, or, if you don't feel comfortable, an alternative is to find someone else to do an introduction.

Does someone in your social network know someone who knows someone? It could be a sport or social club link. It could come from your part time job. Put trust in the 'six degrees of separation' theory.

4 MAKING CONTACT

**So, you know where
you'd like to do an
internship and the right
person to contact.
Next step is to reach out...**

What can you say?

When a creative business advertises for a graduate, they're prepared. They have a gap to be filled, a job description detailing skills needed and a person responsible for interviewing and reviewing the folio.

Chances are the creative businesses you approach for an internship may not be prepared because they're not thinking of taking on an intern. It may not have even crossed their mind.

So, you may be blind-siding them – asking them to make a decision about something they have previously not even considered.

So don't be put off by their hesitation.

That's why it's important to know what to say and to whom and not to rush them. Take your time and communicate your preparedness.

The key is to make it harder for them to say no than to say yes.

Where can you say it?

Hopefully by this stage we're not cold-calling, we're warm-calling because you've found your contact through researching and asking your network. If that's true, it will be easier to answer the following question: how best to contact them?

Email?

Let's consider email as a last resort. Professionals getting to zero messages in an inbox is becoming more and more unlikely. Most of their inboxes are so full there's a high chance your email is:

- inadvertently overlooked
- put to one side with the best intentions of replying
- automatically directed to junk because of the unknown address
- trashed by a busy person.

LinkedIn?

Are they active on LinkedIn? Are you active on LinkedIn?

LinkedIn is like Facebook for professionals. There are many creative business owners using LI to advertise positions and talk to clients — it's a valuable networking space. Google is your friend, there's much written online about how best to set up a photograph and profile.

It's fairly easy to work out whether your contact is active on LinkedIn by the number of connections they have ... if it's under 200 chances are it's not their favourite place to spend time so a message may go unseen. If they are active, it's a great place to start a conversation and move that cold-call to something a bit more personable.

Go to their profile and look under 'activity'. You'll see any posts, comments or articles they've written. That means you can work out what interests them, what they like and what they don't.

Read and comment on a few of their articles or posts. Don't just like the posts – say something to make yourself seen. That way when you do make contact they will know the name.

Instagram?

Many creative businesses are on instagram but the posts are not always populated by the decision-maker. Images may be uploaded by a social media manager, or sometimes a junior.

That said, stalk the social media posts of your targeted creative businesses. Read their biog and follow their posts to try to work out who is posting.

The more you know about the company, the easier it will be to know what might be of interest to them. Also, try finding the accounts of creatives who work there. Find some common ground and if you feel confident enough, just slide into their dm's.

Snail mail?

Yep. Snail mail is worth considering.

Why? Because, as opposed to email, creative business managers get very little mail, so it is much more likely to be noticed.

Plus, you get to demonstrate your design skills.

Want to intern at a packaging company?

Design a package to house your proposal.

Want to be an animator?

Send a postcard with an invitation to a URL.

Want to be a digital producer?

Design your CV as a schedule showing your organisational abilities.

The possibilities are endless.

If you are in the same city, there's also the opportunity to drop off your message personally.

Decide on the message

This doesn't have to be tricky. It could be a very simple message to the right person at the right time.

The aim of the message is to get a phone call, a zoom call or better still an interview to talk in more detail about an internship.

Put yourself in their shoes... what would they like to know before agreeing to the next stage?

They'd like to know what you want from them:

- a 12 week internship, 3 days per week
- be paid a minimum wage, but you can prove they'll get a **return on investment**

They'd like to know what you will do:

- let them know you have the **NNC Better Internships guide** you can both work with to make it easier
- be prompt and prepared to learn
- listen intently and ask questions if you are not sure
- use the skills you already have to help them recoup the wage.

They'd like to know the next step:

- meet with them to talk in more detail about the internship and set a start date.

Your mission is to communicate how prepared you are, and that you are intent on you both having a positive experience. And to package this information so creatively it's hard for them to decline.

4 PREPARE YOUR FOLIO

Approach ‘asking for an internship’ like any other design problem. Your folio is important to show your acumen, but it may not necessarily be the answer to making an impression.

Consider the audience

Remember your audience is a busy member of a creative business. Might be the owner, might be the General Manager or, in a larger agency they might be the Human Resources Manager.

Regardless of their title, they, more than likely, were not thinking about an internship. Their head may be elsewhere. You need to get their attention.

What would they like to see?

Put yourself in their shoes.

If you were them, what would you want to see – or better still – what would you like to feel?

Perhaps you could make them feel:

- like your internship will not be difficult
- like an internship with you will be enjoyable for everyone in the studio. Often, employers are looking for people to not only add skills to their team, but also of interesting backgrounds, interests and a bit of quirk.
- like an internship is a win:win – you'll get the experience, and they'll get managing experience and a return on investment,
- like an internship is a good thing to do, to give back to the industry.

How to make a prospective employer feel like your internship will not be difficult

Look competent

You want an internship to get more 'real world' experience to make you more employable. Fill your folio with examples to show you're employable. Make it relevant – use research to identify what that might be – don't just go generic folio. Animation for a digital studio, packaging for a FMCG studio.

At this stage, prospective employers may be more interested in your artwork ability than your design abilities so put your competency on show. Practice explaining your work in terms of programs used so your understanding of software and time management is evident.

Be reliable

Use examples to demonstrate you are reliable. Use a part time job or similar experience to explain you understand punctuality and have an ability to take direction.

Be prepared

Be able to recite the content on the [NNC website](#). Explain how you think the internship will work and what you would need from them. If you look prepared, the internship will look easier.

How to make a prospective employer feel like your internship will be enjoyable

Relax

The more you have researched the potential employer, the more you will feel comfortable talking with them. Let them know you like their work and perhaps explain why you found specific projects interesting.

Be positive

If you approach the internship with a positive vibe, chances are they will feel more positive about it as well.

How to make a prospective employer feel like the internship will be a win:win

Take the initiative

Creative businesses are commercial enterprises and while many would like to take on an intern, the first response is often, I don't have the a)time or b)money.

NNC have written a [business case for internships](#) to explain how a business can pay you a minimum wage that you will be able to repay by working on billable client projects. That's a win:win. You'll get 'real job' experience, and they'll get a return on investment.

Designers don't get an opportunity to practise management skills often. That's because many are small businesses owned by a designer.

Having an intern in the studio is a chance for designers to learn what it's like to delegate and manage another creative. You might find that hard to explain, so use the outline on the NNC website.

How to make a prospective employer feel like giving back to the industry is a good thing

Nurturing and growing new talent is important for any industry and particularly important for the creative industry. We can't expect universities to churn out match-fit graduates – there is so much to learn in such a short amount of time. Giving back via an internship is a positive thing to do.

How can you explain that to a prospective employer? Offer to write a case study about your internship experience.

If you write the case study, then NNC will publish it on the website and share it on socials. Then the business can in return share it on their socials too.

It will build morale in the business, build their reputation within the industry and more importantly, with their clients.

The business case for internships*

THE COST

Recommended: pay minimum wage
\$20.33 per hour plus 10% super

3 months of wages:
\$5,855.04 + 10% super = \$6,440.54

To recoup outlay:
Assume intern is billed at \$90 per hour
\$6,440.54 = 71 hours over 3 months
1.9 hours per 8 hour day

FINANCIAL COMMITMENT
\$6,440.54

THE TIME

Recommended: 3 x 8 hour days x 12 weeks
24 hours x 12 weeks = 288 hours

Recommended productivity level:
40% mentored + 10% shadowing = 144 hours
50 % billable = 144 hours

Interns are not mentored 100% of the time...
sometimes they watch (shadowing),
sometimes they are mentored and
sometimes they'll produce billable work

How much billable work to recoup costs?

POSSIBLE BILLINGS

144 hours billed at
graduate level of \$90 per hour

POSSIBLE BILLINGS
\$12,960

*Figures correct in Melbourne, Australia 2021

5 STAY POSITIVE

Remember when a creative business advertises for a graduate, they're prepared. When you rock up asking for an internship, chances are you're taking them by surprise. Don't be discouraged by their hesitancy.

Plan A

Give them time to think it over.

Don't expect them to embrace you with open arms 'right there and then'. Could be they've a huge pitch coming, could be the decision-maker is on leave or just about to go on leave. Could be it's just not the right time.

Actions after your meeting:

- at the end of the meeting thank them for their time, say you would like to contact them in a few days to follow up and ask how would be the best way to do that.
- the day after the meeting mail/drop in a thank you card. Thank them for their time and their interest. This is the start to building a network.
- call/email when you said you were going to. If they suggest returning in a few weeks/months, make sure you do – pop a reminder in your phone / calendar if you need to. Even if you have a job by then, return to them and let them know what you are doing and with whom.

Plan B

The creative business may just say no. They may say no to an initial meeting or they may say no at the meeting. Either way, you need to accept that an internship is not for them.

Don't accept that it's not for anyone.

Instead, ask your contact at the creative business to suggest three other creative businesses that might take on an intern. And ask if you can use their name when you contact them.

4 INTRODUCING THE NNC RESOURCES

There's a host of valuable resources online at NNC about internships. Following are two steps to get you started...

Step 1: a pledge to meet the minimum standards for interns

The Minimum Standards were developed by the Internships Change Group with expertise and advice provided by Interns Australia.

Graduates can be confident all the creative businesses who have signed the pledge will be knowledgeable about internships.

Step 2: download the Never Not Better Internships guides for employers and interns

The guides have been developed by a collaborative team of educators, designers, leaders, lawyers and students and they are yours to own, to download, to use, and to share.

The guide for interns covers sections like:

1. What to expect
2. Preparation forms
3. Onboarding hints
4. Mid-program advice
5. Mid-program feedback form
6. What to do when the finish is near
7. Post-program feedback form

Never Not Creative

A Never Not Creative publication.
NEVER NOT A WAY IN:
How to Host a Graduate Intern
A Guide for Creative Business Owners
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