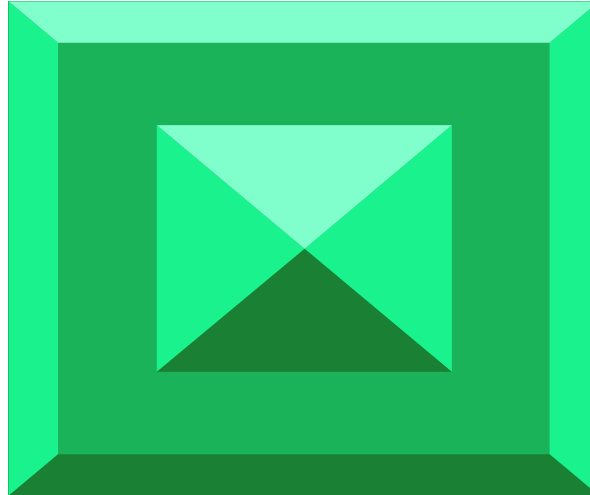


**LjC STRATEGIC ANALYSIS**

**FINAL EVALUATION**



**of the  
Cre8 YOUR FUTURE PROJECT**

**Prepared for :**

**LONDON CENTRAL EDUCATION BUSINESS ALLIANCE**

**January 2007**

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## 1. Introduction

*Cre8 Your Future* was a two year, (2005 – 2006) ESF funded programme aimed at young people aged 13 -17 at risk of social exclusion and in danger of becoming NEET (Not in Education, Employment or Training) throughout the 33 London boroughs.

The programme encompassed a range of aspirational activities designed to deliver:

- a range of soft outcomes such as improved motivation, confidence, self esteem and attendance, plus team working and working with adults
- quantifiable outputs including a range of NVQ equivalent qualifications

This final evaluation, which covers the entire period 2005 - 2006 <sup>1</sup>, is very largely based on in-depth, face to face interviews with a wide range of delivery partners to whom the evaluator, ***LjC Strategic Analysis***, is greatly indebted. The interview sample, which is detailed in the Appendix, was determined in conjunction with LCEBA, as lead partner, while individual EBPs interviewed were selected following consultation with consortium managers. While the report does not purport to provide a totally comprehensive analysis of every initiative, it is judged to provide a thorough and detailed evaluation based on extensive, and individual, consultations with almost all delivery partners.

The interview programme was conducted between September and November 2006. While many delivery partners had completed their activities by this time, every attempt has been made to subsequently update information secured from those partners yet to finish their activities in order to reflect any further progress that may have been achieved in the closing weeks of the project.

As case studies of individual beneficiaries proved difficult to obtain, case studies of different aspects of the project have been included in relevant sections: these are supplemented by 'cameos' of individual initiatives. One case study of a young person previously published in the interim evaluation has however been included in the Appendix.

Feedback from beneficiaries has been obtained through analysis of a large number evaluation questionnaires; apart from attendance at one engagement event a number of difficulties precluded additional, first hand feedback from students.

Throughout the report verbatim quotations are depicted in bold italics.

**Linsey j Caton**  
***LjC Strategic Analysis***  
**January 2007**

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<sup>1</sup> A mid term evaluation was undertaken by Prevista largely based on electronic questionnaires and a group discussion with delivery partners.

## 2. Executive Summary

- This evaluation is largely based on in - depth, face to face discussions with 23 organisations across London. The nature of this sample meant that 14 (61%) of the total sample comprised EBPs which tended to be most critical of certain aspects of the project. While not casting doubt on the validity of these criticisms, it should be noted that, in aggregate, EBPs accounted for 37% of total beneficiaries and that some of their targets were re- allocated to other delivery partners. As a consequence, it is recommended that some negative comments should be placed in perspective.
- As some of the evidence submitted by partners failed to meet stringent audit requirements, some anecdotal evidence obtained direct from partners and quoted in the report may not be reflected in the final output data.
- 2122 young people benefited from the *Cre8 Your Future* project ( the original target was 2125)
- Of the 8 quantifiable objectives (of the 11 objectives) in the original bid, 5 have been met.
- The following objectives have not been met:
  - Business mentors trained
  - NVQs: Enterprise
  - NVQs: Preparation for Employment
- A re-allocation of targets was implemented in mid 2006 reflecting the underperformance of EBPs. Targets were re-allocated to Collage Arts and Young Enterprise who had succeeded in meeting their original targets by the summer of 2006.
- Demographic data on beneficiaries reveal more: males, young people aged 13 -15, young people with basic skill needs and people from white and black ethnic backgrounds than originally targeted.
- Opinions as to the viability and impact of such a pan London programme varied but many observers felt that the pan London ethos of *Cre8 Your Future* had been diluted reflecting: its portfolio approach to provision, limited joint working/feedback, the number of organisations, plus the consensus view that the programme was target rather than strategy driven. In practice therefore the programme largely comprised a number of local projects under a pan London umbrella.
- Strategy among individual delivery partners also varied. While CCC and Collage Arts tended to concentrate delivery in specific boroughs, Young Enterprise worked across the capital, running a number of pan London events. Delivery by EBPs tended to be target rather than strategy led, some integrating their activities into their existing offer, others running stand alone projects. In West London a sub regional strategy was adopted whereby less distinction was made between the consortium and the EBPs.

- Most EBLconsortia left the decision to take part in the project to individual EBPs. Some decided not to participate at the outset for reasons including insufficient budget and/ or capacity to deliver. Others dropped out part way through reflecting problems including evidence collection, the demands of the ECOTEC audit of July 2006 and capacity issues.
- Beneficiaries were targeted in PRUs, SENs, YOTs, Youth Clubs and mainstream schools; in the latter, schools themselves identified the beneficiaries against the Cre8 criteria.
- Scant use was made of the promotional leaflet produced for the project and none of the interviewees made reference to the Project Marketing Plan.
- Among those partners who have attended the Steering Group meetings consensus opinion was that it was a useful forum. Some however felt that poor attendance had diluted the group's value and that it could have been further developed - to have prompted /facilitated attendance at other partner events for example.
- Assessment of the project management of the programme varied significantly but this was found to largely depend on the source of the comments. In general, those attending Steering Group meetings were positive but, by contrast, many EBPs were critical.
- Most of the criticism of the project management was directed at Prevista since for the majority of partners, this organisation was the 'public face' of project management. Many interviewees however were unaware of the role/remit or even the name of ECOTEC and/or that Prevista is required to operate within ECOTEC audit requirements.
- A number of comments made during the interview programme served to highlight poor communication issues. In addition, the extent and efficiency of information dissemination/briefing from EBLOCs to EBPs was found to vary significantly.
- Engagement events varied in extent and focus and examples obtained serve to illustrate the diversity in both approach and type of activity offered by delivery partners. Most events are judged to have been successful in engaging the interest of young people in the creative /media industries.
- Experience among EBPs of mentoring has been mixed, some finding the targets easy to meet, other encountering problems.
- The relative success of EBPs in securing work experience (which was required to be related to the creative/cultural industries in their broadest sense) also varied. In some boroughs targets have been achieved with few problems and resulting in positive student feedback but other boroughs reported problems.
- In West London the concept of mentored work experience was developed through which employers are trained as mentors to support the work placement, thus resulting in added value. A programme of training and work experience with a local employer leading to OCN accreditation in Basic Radio Skills was offered to 39 students during the last quarter of 2006.

- *Cre8 Your Future* aimed to achieve 400 NVQ qualifications in Enterprise, Creative Craft and Preparation for Employment. That only 290 NVQs were achieved largely reflects the view that qualifications for this target group may not be appropriate.
- Delivery partners were asked whether the *Cre8 Your Future* project had resulted in additional outputs other than those embodied in its original objectives. Some examples of such added value or additionality emerged during the research although not all can be wholly attributable to the project.
- Although it was hoped at the outset that the new delivery partners (Ucre8) would work with EBPs to broaden the offer, in practice collaboration has been limited; activity has been target rather than strategy led and targets have raised issues of ownership.
- Evaluation forms from 374 beneficiaries were analysed, which revealed both high levels of satisfaction and a consistent pattern of positive outcomes. 70% of beneficiaries felt that the activities has helped in their decision about what they would like to do next and two thirds of the sample planned to either remain at school or go to college.
- With 2122 beneficiaries spread across such a wide geographic area impact should be considered at a local/micro level. Analysis of the spatial spread of beneficiaries reveals underperformance (compared to original targets) in London South and overperformance in London North; the latter largely reflects the geographic strategy adopted by Collage Arts.
- Partners identified a number of barriers to project implementation including: project management, work placements, communication, funding, non acceptance of claims, bureaucracy, the cohort itself and problems with schools.
- A more limited number of barriers to student access were cited by interviewees.
- Many organisations had previous experience of other ESF projects but in almost all cases the *Cre8 Your Future* project was considered the worst from the point of view of the bureaucracy/red tape involved. The project required additional forms to those in other EBL contracts with the result that bureaucracy issues tended to dominate the discussions on lessons that had been learnt, barriers and recommendations for the future.

### **3. Project synopsis**

The pan London *Cre8 Your Future* programme aimed to inspire, motivate and raise the aspirations of 2125 young people aged 13 -17 at risk of social exclusion and of becoming NEET, by offering a comprehensive menu of mentoring (either face to face or via email) online and face-to-face learning, work experience plus advice and guidance in the media/creative industries. The 2 year programme extended from January 2005 to December 2006.

#### **3.1 Project management**

The lead partner was the London Central Education Business Alliance (LCEBA )

Project management was delivered by Prevista Ltd ; working with the lead partner and operating within ECOTEC audit requirements, Prevista was responsible for contract compliance, quality control, beneficiary monitoring, servicing the Steering Group and for ensuring effective communication between delivery partners.

Prevista also compiled and disseminated a Partner Manual at the start of the project <sup>2</sup> which included: partner contact details, delivery flow charts, guidance on form completion/ quarterly monitoring/audit trail and timesheet templates. CDs were also provided including ESF/LSC logos for marketing and publicity purposes.

Profiles of each of these two organisations are included in the Appendix

Throughout the period a project Steering Group (see 5.1) has provided a regular forum for the delivery partners to discuss collective issues. Meetings outside this forum have been at the discretion of each EBLOC whose remit was to disseminate information to its constituent EBPs. For example, LCEBA holds regular ESF/Management committee meetings and London East holds regular ESF project meetings.

Each delivery partner was given a Service Level Agreement (SLA) with the lead partner at the outset of the project setting targets and unit prices. In the summer of 2006 this was supplemented by a Partnership Agreement Form which was drawn up as a result of an ECOTEC audit.

ECOTEC has been contracted by Central London LSC to manage the pan London ESF programme. ECOTEC is responsible for auditing the project.

#### **3.2 Project delivery**

Delivery has been by:

- Collage Arts
- Connections Communications Centre (CCC)
- Young Enterprise (YE)
- Education Business Partnerships ( EBPs)

Profiles of each of the delivery partners are also included in the Appendix

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<sup>2</sup> The manual was progressively updated

### **3. 3. Project objectives**

The proposal submitted by LCEBA to ECOTEC in August 2004 set out 11 specific objectives to be delivered by the end of December 2006 i.e.:

Objective 1: to recruit 2125 young people between the ages of 13 -17 who are NEET or at risk of becoming NEET and provide them with initial advice and guidance on the Creative Industries and enterprise opportunities to re-engage them in learning.

Objective 2: to train 150 volunteer employers to become mentors for the target group

Objective 3: to provide mentoring for 250 young people in the target group

Objective 4: to provide 225 level 1/2 NVQ equivalent qualifications in Creative Craft for the target group.

Objective 5: to provide 100 level 1/2 NVQ equivalent qualifications in Enterprise for the target group.

Objective 6: to provide 75 level 1/2 NVQ equivalent qualifications in Preparation for Employment for the target group.

Objective 7: to provide on and off line learning opportunities to develop the attitudes and skills for enterprise, work in the creative or related industries, lifelong learning and employability

Objective 8: to provide a work placement programme for 150 beneficiaries.

Objective 9: to provide 5 training for trainer events working in non-creative sector environments, in creative practices that engage the target group.

Objective 10: to promote innovation in the way in which the e-learning environment is populated, and the lessons of the project disseminated, wherever possible giving a voice to the target group

Objective 11: to undertake throughout the life of the project a robust action research project to capture good practice for dissemination and mainstreaming.

The proposal was designed as a pan London response to FRESA (Framework for Skills Action) objectives:

- i. to ensure access to employment, training and personal development for those seeking work, plus access to training and personal development for those in work
- ii. to enable the excluded to access learning and sustainable employment

## 4. Strategy

### 4.1 Pan London

Interviewees were asked as to the viability and impact of such a pan London programme: opinion was found to vary.

Some organisations were of the opinion that **'pan London is always viable'**, albeit providing that the programme embodies strong partnership working to a common framework, with all partners taking ownership; **'each partner must pull its weight'**<sup>3</sup>.

Many observers however felt that the pan London ethos of *Cre8 Your Future* had been diluted reflecting: its portfolio approach to provision, limited joint working/feedback, the number of (organisational) tiers, plus the consensus view that the programme was target rather than strategy driven. In addition, a number of EBPs questioned how local needs could be met through a pan London approach and commented that it could not reflect the diversity of the capital.

The added value of a pan London approach was also questioned; one consortium manager argued that added value can only be realised if there is a tangible impact on the beneficiary.

In practice therefore the programme largely comprised a number of local projects under a pan London umbrella; two EBPs noted, **'it was really just another lot of funding at borough level'** and **'we just got on with our own patch'**.

### 4.2 Local strategies/delivery models

Each organisation interviewed was asked, within the underpinning project objectives, what local strategy it had adopted:

CCC: the underlying strategy was to respond to need through outreach provision, 75% of which was targeted at Pupil Referral Units (PRUs). The organisation adopted more of an 'ad hoc' than specific geographic strategy focussing largely on Hackney, Southwark, Camden, East Dulwich, Hammersmith, Queens Park and Hillingdon.

CCC welcomed the project in that it facilitated avoidance of a 'post code lottery' for inclusion, in turn enhancing the extent to which it met real needs.

Collage Arts: delivery focused on the 3 boroughs of Haringey, Enfield and Waltham Forest plus outreach on demand (in Wandsworth for example). This strategy was influenced by experience gained from a previous project which had tried to deliver across London but which encountered reluctance of young people to leave their own wards.

Young Enterprise: the underlying strategy was to work across the capital, holding events in around one third of the 33 boroughs. YE ran a number of pan London events including one

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<sup>3</sup> It was accepted however that for some organisations (eg YE, CCC & Collage Arts) it is clearly easier to work on a pan London basis.

at Merrill Lynch (attended by pupils from 5 different schools) and Trade Fairs at Spire Shopping Centre in north London and at Covent Garden:

### CASE STUDY

#### Pan London event

Participating in the Young Enterprise Team Programme through *Cre8 Your Future* ,in February 2006, students from schools in 3 boroughs ( Christ's School in Richmond, Haggerston School in Hackney and Holland Park School in Kensington & Chelsea ) set up trade stands at Covent Garden Market.

The Team Programme gives young people the valuable and practical experience of running a company supported by their teachers and volunteers from the local business community who act as consultants. In setting up and running their own companies students elect a board of directors from amongst their peers, raise share capital and market and finance a product or service of their choice. Trade Fairs give students the opportunity to sell their products and market their services outside of their school environment, and so boost their sales.

Best Trade Stand was won by Holland Park School and their company Younga Trendz. 'Best Salesperson' was awarded to a pupil from Haggerston School who astounded the judges, with her very effective selling technique, even making a sale while they were assessing the company's stand.

EBLOCs: most consortia left the decision to take part in the project to individual EBPs. Some (e.g. Croydon, Lewisham, Barnet and Redbridge) decided not to participate at the outset for reasons including insufficient budget and/ or capacity to deliver. Others (e.g. Camden, Islington and Kingston & Merton) dropped out part way through reflecting: problems associated with the collection of evidence, the demands of the ECOTEC audit of July 2006 and capacity issues respectively.

The West London delivery model differed from that in other areas in that the consortium manager took the decision to proceed and set the local strategy; it was implicit that each EBP would be involved. Less distinction was made between the consortia and delivery, the former taking the lead in driving employer engagement; the consortium manager explained, '***we felt that if we could train employers in mentoring it would add value'*** All of the EBPs in West London have been involved in the *Cre8 Your Future* project.

EBPs: most delivery has tended to be target rather than strategy led. Some EBPs bolted on/integrated the activities to their existing offer (e.g. Sutton and Kingston & Merton<sup>4</sup>); others (e.g. Newham and Barking & Dagenham) ran stand alone initiatives which met the specific criteria of the *Cre8 Your Future* project.

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<sup>4</sup> Both EBPs 'bolted on' to existing mentoring activities

### 4.3 Targeting

Each delivery partner was asked for their main target market:

CCC: schools, youth clubs, Youth Offending Teams (YOTs) and PRUs. An estimated three quarters of beneficiaries were from PRUs.

Collage Arts: mainstream schools principally in Haringey but also PRUs, Special Educational Needs (SENs) and youth clubs in Enfield, and Waltham Forest. Outreach on demand (e.g. in Wandsworth) was also offered. Around 80% of beneficiaries came from mainstream schools.

To generate interest, the college tutor talked in school assemblies (this was followed up with 1:1's with individual students) and would try to link the offer into the curriculum; in addition the tutor took laptops into youth clubs /PRUs to promote the opportunities on offer through the project.

Young Enterprise: Princes Trust xl clubs (catering for disaffected pupils) in schools plus other schools nominated by YE staff in the field. In schools it was left to teachers to nominate beneficiaries. In one school (John Paul II in Wandsworth) the engagement event was offered to all pupils in Year 11: this decision was justified on the grounds that the school was in Special Measures thus the whole year group was at risk of underachieving.

EBPs: among the EBPs interviewed, targets varied. For example:

- Sutton, Richmond, Hounslow and Hammersmith & Fulham targeted mainstream schools. Schools themselves identified the beneficiaries against the Cre8 criteria i.e. students at risk of exclusion
- Barking & Dagenham targeted Young Offenders
- Newham worked with 3 PRUs ( Tunmarsh, Walton Road and Turnaround ) plus Newlap whose students are largely late arrivals , almost all of whom are from overseas

### 4.4 Programme promotion

All partners were asked how they had promoted the *Cre8 Your Future* initiative.

The discussions revealed that scant use was made of the leaflet produced for the project with around a third of organisations specifically commenting that it was not needed or irrelevant.<sup>5</sup> One observed '**you cannot have an overarching leaflet when everyone is doing a different project**'; another was concerned that specific publicity may have generated too much demand which may have over stretched capacity.

Instead several partners devised their own leaflets or posters or promoted the project through letters to schools and/or through word of mouth /networking; YE used their own branded material to secure SME/ employer involvement.

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<sup>5</sup> Some did not recall seeing the leaflet

A minority however considered a 'corporate leaflet useful creating a greater sense of cohesion among partners; one noted that guidance on promotion rather than a specific leaflet would have been useful.<sup>6</sup>

None of the interviewees made reference to the project Marketing Plan distributed to the Steering Group (for further dissemination) in mid 2005 and despite the ESF/LSC guidance on marketing and publicity included in the Partner Manual some outputs failed to acknowledge Cre8/ESF/LSC funding.

## 5. Project management

Assessment of the project management of the programme varied significantly but this was found to largely depend on the source of the comments. In general, those attending Steering Group meetings were positive. As the lead partner, LCEBA '**completely supports Prevista**', a view backed by some other partners:

**'Prevista has been very supportive'**

**'Prevista are hot on paperwork ...nothing slipped through the net '**

These comments however typically included caveats including:

**'I feel that Prevista has allocated only so much time on the project ...it can be difficult to get some information such as updated guidelines '**

**'The number of times the paperwork has changed has been a nightmare'**

EBPs in particular criticised (several at length) the way in which the programme was project managed. A large number of problems were recounted in detail including:

- constantly changing paperwork
- lack of clarification as to data requirements
- problems associated with evidence collection
- problems resulting in non acceptance of claims

Most of this criticism was directed at Prevista since for the majority of partners, the organisation was 'public face' of project management. Many interviewees however were unaware of the role/remit or even the name of ECOTEC and/or that Prevista is required to operate within ECOTEC audit requirements.<sup>7</sup>

The comments below should therefore be considered against the above background:

**'The process is very cumbersome ..the bureaucracy outweighs the benefits of the activity'**

**'the bureaucracy soaks up a lot of money...this dilutes the impact of such a project'**

**'everyone spoken to on the project appears confused '**

**'we cannot work to moving targets'**

**'it is an endless quagmire of bureaucracy '**

**'it has been a bit haphazard ... instructions come after things have changed '**

**'Prevista need to understand the product they are delivering ...they do not understand how schools work'**

<sup>6</sup> Guidance was in fact issued in the Project Marketing Plan

<sup>7</sup> It was frequently unclear to the evaluator as to which organisation the criticism should have been directed

***‘the manual was good at first but they did not communicate the changes’***  
***‘Prevista/ECOTEC appear to be unaware of the inadequacies of these students’***  
 (Specifically literacy problems)

## 5.1 Project Steering Group

The Steering Group comprised <sup>8</sup>:

- 5 EBL consortia: LCEBA, London East , London West , London North , London South
- Camden EBP ( EBP representative )
- Prevista
- Collage Arts
- Young Enterprise
- CCC

The group was set up prior to the start of the project in November 2004 and held its first meeting in the spring of 2005. It has subsequently met every other month but attendance by some Education Business Link Consortia ( EBLOCs) has been poor.

LCEBA regarded the Steering Group as **the** communication conduit for the project each EBLOC manager responsible for dissemination information directly to its EBPs. The group provided a forum where process and operational issues were addressed.

Among those partners who have attended Steering Group meetings consensus opinion was that it was a useful forum. One observed,

***‘the meetings are very helpful ...it provides a window into other partner activities...the dissemination of information is good and it provides opportunities for extended delivery ‘. Another commented, ‘it works well...decisions are made, experiences shared ‘***

One EBLOC manager however felt that poor attendance had diluted the group’s value; another delivery organisation felt that it could have been further developed, to have prompted /facilitated attendance at other partner events for example.

## 5.2 Communication

A number of comments made during the interview programme served to highlight communication issues:

***‘outside Steering Group meetings there are no coherent connections between partners ..they all work in their own patch and are seen to be protective over partnerships.....the Steering Group is the only point of communication ‘***  
***‘we had no idea that anyone else was having problems’***  
***‘we have never heard of Prevista ..we are working in the dark to our own specification ‘***  
***‘if something had worked well elsewhere it would have been nice to know’***

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<sup>8</sup> Trident Trust and Connexions were also involved, in supporting roles, at the start of the project but involvement gradually declined.

Discussions with partners also served to underline poor communication and information dissemination. The examples below exemplify this conclusion, in which the facts are depicted in italics:

- a number of EBPs recommended a Training Day at the beginning of the project :*such a day was held by Prevista for the ESF Providers group in autumn 2005*
- a number of EBPs commented that they were unaware of deadlines or milestones <sup>9</sup> : *milestones and deadlines were included in the Partner Manual and each SLA. The responsibility for meeting deadlines rested with each consortia.*
- several EBPs complained at lack of support in securing work placements; *the Business Manager at LCEBA offered support (at a meeting attended by partners) through the employer database but received just one request for help.*
- a number of organisations felt the bid was subject to insufficient consultation: *a number of draft versions of the bid were submitted by LCEBA to other consortia*
- the Partner Manual produced by Prevista attracted much criticism including both its lack of simplified flow diagrams and an electronic version ; *both are available*

In addition, the extent and efficiency of information dissemination/briefing from EBLOCs to EBPs was found to vary significantly. For example, Wandsworth EBP (BEST) held its first meeting in the summer of 2005; by contrast Sutton EBP did not get involved in the project until the spring of 2006 <sup>10</sup>

## 6. Outputs

### 6.1 Demographic breakdown

Final data show that 2122 young people benefited from the *Cre8 Your Future* project. A demographic breakdown is provided below:

	<b>Target</b>	<b>Output</b>	<b>% difference</b>
Total beneficiaries	2125	2122	neg
Males	1000	1149	+ 14.9
Females	1125	973	- 13.5
13 -15	1500	1651	+10
16 -19	625	471	-24.6
People with disabilities	100	99	neg
People needing ESOL training	50	0	-100
People with basic skills needs	250	580	+132
Refugees/asylum seekers	50	6	-88
White	600	777	+29.5
Asian	525	193	- 63.2
Black	450	701	+55.8
Mixed	425	189	- 55.5
Other/not provided	125	262	+109.6

<sup>9</sup> One EBP interviewed was planning activities for 2007 ( after project termination )

<sup>10</sup>As a result mentoring projects to schools not sent until May 2006

The data reveal that the sample comprised more:

- males,
- young people aged 13 -15
- young people with basic skill needs
- young people from white and black ethnic backgrounds

than originally targeted.

## 6.2 Targets/Actual Delivery

Objective	Definition	Target	Amended target <sup>11</sup>	Actual delivery
Obj 1	Beneficiary engagements - total	2125		2122
	Beneficiary engagements - EBPs	1025	784	791
	Beneficiary engagements - Ucre8	800	968	967
	Beneficiary engagements - YE	300	373	364
	Beneficiary starts: Creative Craft qualification (Ucre8)	400	515	511
Obj 8	Beneficiary starts: Work Experience (EBPs)	150	94	108
Obj 3	Beneficiary starts: Mentoring (EBPs)	250	191	114
	<b>Outcomes</b>			
	Beneficiaries who achieve a full NVQ level 1 or 2 or equivalent.	400		288
Obj 5	Beneficiaries who achieve a full NVQ level 1 or 2 or equivalent: Enterprise	100		16
Obj 4	Beneficiaries who achieve a full NVQ level 1 or 2 or equivalent: Creative Craft	225	251	247
Obj 6	Beneficiaries who achieve a full NVQ level 1 or 2 or equivalent: Preparation for Employment	75	49	25
	Progression into learning following Enterprise qualification	50		0
	Progression into learning following Creative Craft qualification	112	124	124
	Progression into learning following Preparation for Employment qualification	21	26	25
Obj 2	Business mentors trained	150		44
Obj 9	Train the trainer events	5		5
	Steering Group meetings	12		12
	<b>Evaluation forms</b>	<b>Target</b>		<b>Completed</b>
	Learner evaluation complete- YE	300		77
	Learner evaluation completed - Ucre8	400	529	544 <sup>12</sup>
	Learner evaluation completed - Work Experience	150	94	100
	Learner evaluation completed - Mentoring	250	177	90

Comparison of the above with the original project objectives (section 3.3) is provided in the table below:

Objective	Met	Notes
1	√	
2	x	
3	(√)	Met amended target
4	√	
5	x	
6	x	
7	na	
8	(√)	Met amended target
9	√	
10	na	
11	na	

### 6.3 Delivery by partner

Data in the table below quantify delivery by delivery partner:

	CCC	Collage Arts	YE	London Central	London South	London West	London East	London North	TOTAL
<b>Engagements</b>	303	664	364	90	90	158	443	10	<b>2122</b>
<b>WEX starts</b>	-	-	-	8	25	31	37	7	<b>108</b>
<b>Mentoring starts</b>	-	-	-	6	29	0	76	3	<b>114</b>
<b>Mentors trained</b>	-	-	-	0	30	0	14	0	<b>44</b>
<b>Progression into learning</b>	28	96	0	0	12	0	13	0	<b>149</b>
<b>Qualifications:</b>									
<b>Preparation for employment</b>	-	-	-	0	12	0	13	0	<b>25</b>
<b>Creative Craft</b>	67	180	-	-	-	-	-	-	<b>247</b>
<b>Enterprise</b>	-	-	16	-	-	-	-	-	<b>16</b>

## 6.4 Engagement events

A number of taster/engagement events have been held by delivery partners over the past two years, most of which are judged to have been successful in engaging the interest of young people in the creative /media industries.

The events varied in extent and focus, a selection of which from across London are summarised below. They serve to illustrate the diversity in both approach and type of activity offered to young people through the programme.

### CASE STUDY

Newham EBP held an all day engagement event at the Rathbone Centre in January 2006 for 104 students aged 14 -16. The event comprised a carousel of stalls provided by 12 organisations from a wide range of creative/media industries including: theatre costumier, graphic designer, radio broadcaster, web designer, DJs, make -up artist, jewellery designer . 20 - 30 minute workshops were also offered, designed to broaden the horizons of the attendees all of whom were from PRUs.

Richmond EBP: ran two events, both targeting mainstream schools (with a focus on students undertaking vocational courses) but one of which included pupils from the PRU. The workshops involved: production of a CD, designing the CD cover and speakers from the creative/media industries on job opportunities/ first hand experiences. Student feedback was very positive (see section 8.2.3)

Bromley EBP: held two engagement workshops for a total of 26 students. One comprised a day long taster in music technology /music production as part of the Increased Flexibility Programme; the second was held in a school which was setting up a Music Technology course.

### CASE STUDY

Hammersmith & Fulham EBP ran a News Day at the William Morris Academy in March 2006. Led by a TV presenter the day comprised 4 workshops:

- What's in a TV news story ?
- What is the running order ?
- Interviewing
- Writing News for the Internet

Journalists assisted with each workshop and the event was attended by 70 young people.

Hounslow EBP: ran a one day workshop type event for 40 year 11 pupils from 5 schools in November 2005 at the Waterman's Centre focussing on music technology, video production and camera work.

Hillingdon EBP: ran two tasters in the spring of 2006, each for 25/30 students at Bishopsholt School (a specialist school in the Performing Arts) and Douay Martyrs RC school.

Barking & Dagenham EBP: held a one day event for 48 young people from the borough's Youth Offending Team. Held at a local Youth Club and in conjunction with graphic artists choreographers and musicians, students were offered 4 options: dance, lyric writing, IT or T shirt design. All 48 chose to design a T shirt, several continuing to work through their lunch break, a factor which was taken as a measure of the activity's success.

Westminster EBP: ran a taster event in association with CCC in February 2006 for 21 pupils in Years 10 and 11 at Pimlico school to introduce them to digital video .

Wandsworth EBP: offered an engagement event for 19 students from 4 schools in September 2005 ; the event was run by CCC, which provided a video taster and Collage Arts which provided a music technology taster session.

YE: engagement events included a half day event at John Paul 11 school in Wandsworth in October 2006. Pupils were set the task of designing a café, menus and promotional literature to be located on London's Olympic site in 2012. This was attended by the whole of Year 11(100 pupils); as the school is in Special Measures all pupils were considered to be at risk of lack of progression.

Attendees were asked by the evaluator what they had enjoyed most about the event and responses included:

- working in teams
- working to a deadline
- the opportunity to be creative

A few of those questioned also commented that the event had sparked an interest in setting up their own business; when asked why, the typical response was the attraction of not working for someone else.

Collage Arts: a number of engagement events were held but in many cases the young people were so disillusioned that in order to obtain any degree of attention additional (X Box) gaming sessions had to be included.

## **6.5 Mentoring**

Experience among EBPs of mentoring has been mixed, for example:

- Bromley found its target (10 mentees/6 mentors) '**easy to meet**' : the borough has an established mentoring programme '**so this module fitted in quite well**'
- Haringey EBP met its targets through the successful engagement of mentors, largely from BME communities working on community arts projects in the borough. An evening mentor training workshop was held at the EBP in November 2005 for around 12 mentors who subsequently mentored 12-14 mentees
- Newham almost achieved its target of 20 mentees / 19 mentors achieving 18 mentees/15 mentors

- Sutton ran a successful mentoring project for 10 students although the original target was 40 (see 9.3)
- after initial problems generated by paperwork delays <sup>13</sup>, Bexley successfully recruited 21 mentors and 21 mentees during the last quarter of 2006

Other EBPs have experienced problems however:

- Richmond passed its mentoring targets to Bromley reflecting competition from other mentoring programmes in the borough
- Wandsworth has given a number of mentoring talks<sup>14</sup> to school pupils but has met resistance from students to being mentees ( largely fears of privacy invasion )
- Hounslow ran a training session for employers on mentored work experience in December 2005 but only 3 of the 12 companies that had registered attended, none of which was local.

### **6.6 Work experience (WEX)**

The relative success of EBPs in securing work experience (which was required to be related to the creative/cultural industries in their broadest sense) has also varied:

In some boroughs (Wandsworth and Bromley for example) targets <sup>15</sup> have been achieved with few problems and resulting in positive student feedback.

EBPs in other boroughs reported problems however, including:

- In Hounslow problems included student rejection without interview (upon seeing the student profile), student rejection at interview and employer's lack of public liability.
- In Brent/Harrow employers sought payment while some teachers were not prepared to identify the students or sign the relevant forms. 28 students undertook work experience at Youth Culture TV, an organisation offering training for 11-20 year olds in all aspects of TV programme making, with particular emphasis given to helping those excluded or at risk. Despite positive feedback on the students from YCTV and repeated attempts by the EBP to persuade the school to sign the forms they remained unsigned at the close of the project thus precluding the EBP claim for funding.
- In Hammersmith & Fulham students attending the BBC engagement event (see 6.4) were to have progressed to work experience but a number of problems were faced securing placements. These included the desire for the employer to also offer mentoring plus employer resistance to time consuming CRB checks.

Other barriers encountered included inadequate Health & Safety at potential employers plus a view that work experience may not be suitable for those at risk of NEET.

### 6.7 Mentored work experience

In West London the concept of mentored WEX was developed through which employers are trained as mentors to support the work placement thus resulting in added value. However a training programme held at Glaxo Smith Kline only attracted 3 employers from the 12 that had originally registered despite the fact that this event was promoted to organisations in Hillingdon and Hounslow.<sup>16</sup>

Nonetheless the consortium has agreed a programme of training and work experience with local employer Hayes FM leading to OCN accreditation in Basic Radio Skills:

<b>CASE STUDY</b>				
<b>Partnership with Hayes FM</b>				
During the last quarter of 2006 a number of West London EBPs worked with local employer Hayes FM to provide engagement activities and work experience for young people through its Basic Radio Skills course: (see Appendix)				
<b>Borough</b>	<b>Venue</b>	<b>Beneficiaries</b>	<b>Engagement</b>	<b>WEX*</b>
Ealing	Northolt High School	10	20 hrs	
	Preston Manor CLC			6 hrs
Hillingdon	Bishopshalt School	9	20 hrs	
	Ealing Hospital Radio			6hrs
Hounslow	Lampton School	10	20 hrs	Planned
Fulham	Fulham Cross school	10	10 hrs	

\* Work experience will continue beyond the contract period

### 6.8 Team programme

Delivered by YE, the target of 300 starts was achieved by March 2006. Appendix 3 includes a description of a typical programme.

### 6.9 Information, Advice & Guidance (IAG)

Responsibility for the provision of IAG to students lay with CCC and Collage Arts. At CCC each starter was given an Individual Learning Programme (ILP) and one to one follow up sessions were provided by advisers.

### 6.10 Outcomes/Qualifications

*Cre8 Your Future* aimed to achieve 400 NVQ qualifications in Enterprise, Creative Craft and Preparation for Employment. That only 290 NVQs were achieved largely reflects the view that qualifications for this target group may not be appropriate

OCR in Enterprise

Despite a target of 100, only 16 qualifications were achieved and YE accept that the target was ambitious given the cohort. Although the suggested time allowed to achieve the qualification is 1 to 2 hours /week, pressure on both school timetables and teacher time, plus missed deadlines, served to reduce available time.

YE paid for cover, and ran 3 training sessions including 1:1's with students

NCFE Level 1: Creative Craft (this comprises 2 main areas: musical composition and performing arts <sup>17</sup>)

This qualification was offered by Collage Arts <sup>18</sup>. Between June 2005 and August 2006 it achieved 257 qualifications from 420 starts, a 62% success rate; of those young people achieving this initial qualification 60-75% have progressed to other courses such as Level 2 Music Business at Collage Arts or have gone to the College of North East London /Barnet FE College.

Success was explained by the following observation,  
***'a good thing about the qualification is that it is stealthily implemented ' ... paperwork is a real turn off to young people'*** <sup>19</sup>

Collage Arts had met all of its targets by August 2006 since when it worked on additional targets, re - allocated from EBPs. These looked for a much lower success rate i.e. 147 starts leading to 14 qualifications.

OCN Level 1: Introduction to the Video Camera, Working with Others, Web Design Audio & Midi Sequencing ( part of Creative Craft course )

The above was offered by CCC. Each unit took 30 hours through flexible provision which could range from 2 hours /week to a 3 week block. The original target was 120 qualifications but targets were cut following underperformance <sup>20</sup> during the third quarter of 2006 to 82 qualifications from 156 starts (53%).

CCC subsequently recruited a further 36 beneficiaries to the project and as at November 2006 was running three other outreach projects with ASSIST, a community programme based in White City, Pupil Parent Partnership (PPP) a pupil referral unit based in Hammersmith and NACRO a crime reduction charity based in East Dulwich. CCC anticipate that 50% of the new students engaged will achieve the qualifications offered.

OCR Preparation for Employment

Limited reference was made to this EBP managed employability programme.

25 students <sup>21</sup> attained the qualification in London East and London South. In the former area, ( Greenwich )13 students completed the OCR Preparation for Employment as part of a BTec in Performing Arts. Funding from the *Cre8 Your Future* project facilitated the employment by the EBP of an additional tutor thus giving added value to the course. Students attended a weekly session (from September 2005 to July 2006) and modules

included rehearsal techniques, make up, customer care and creation of an advert while visits included backstage tours, plus visits to the Theatre Museum and the Royal Opera House .

### **6.11 Progression**

The original bid set a target of 200 young people to be retained in learning subsequent to their achieving a qualification (see above) ; while the target for those achieving the Creative Craft qualification was met , other targets have not been met.

Although most organisations interviewed have not tracked student progression (other than progression into learning) some data was obtained from Collage Arts and CCC. The latter track students for 3 - 6 months after course completion:

#### **6.11.1 Collage Arts**

Of the young people achieving initial qualifications between July 2005 and August 2006 ,60 -75% progressed to other courses such as Level 2 Music Business at Collage Arts or have gone to the College of North East London /Barnet FE College.

The college's Open Studios Week at the end of November 2006 offered students the opportunity to showcase their work and/or to work with Level 3 students; 4 students benefited from a work placement through helping with the event's organisation, 'meeting and greeting' and work backstage.

### 6.11.2 CCC

#### CASE STUDY Progression

CCC has successfully managed to engage, train and support the personal development of a number of young people who have subsequently achieved accreditation in OCN Level 1 (Introduction to Video Camera, Working with Others, Creating Web Pages and Audio and Midi Sequencing). For example, between April and June 2006, 44 beneficiaries were recruited and 3 outreach programmes delivered at three venues. Excellent progression outcomes were achieved:

Outreach Project	Beneficiaries	Qualifications Certificate	Progression routes
Bridge Education Camden (Alternative Education)	19	16	Over 75% have remained in education: this includes PRUs, returning to mainstream and further education. One student has been engaged in a Job Train scheme.
The Education Support Centre (Alternative Education)	14	8	Over 75% have remained in education and one student has progressed into further education.
Southfields Community College	11	7	All students are still at Southfields Community College.

In addition to the above, after completing training in Introduction to Video Camera and Working with Others, two students from Bridge Education went onto complete further training over the summer of 2006 with BBC Blast in documentary film making, and with The Roundhouse in video editing. One has subsequently enrolled in college to study accountancy and the second has returned to a mainstream school.

## 7. Other outputs

### 7.1 Additionality/Added value

Delivery partners were asked whether the *Cre8 Your Future* project had resulted in additional outputs other than those embodied in its original objectives. Few examples of such added value or additionality emerged during the research but those that did are summarised below.<sup>22</sup>

#### LCEBA :

- the mentoring group has developed a specific training package for ESF projects (comprising both face to face and e-mentoring) for those at risk of NEET.

CCC:

- the centre has become an access organisation for the Duke of Edinburgh Awards : it is felt that this acknowledges the number of young people with whom CCC has worked
- the films produced by the students as a result of the project will be available online ( www.UrbanCre8ors.tv) : this will enable students to showcase their work
- the centre has run workshops for tutors on behavioural issues ; it was as a result of the *Cre8 Your Future* project that the need for these was realised
- following outreach work at Bridge Education in the second quarter of 2006 (see 8.3.2) CCC was invited to return in September 2006 to work with students enrolled for the new academic year. The invitation was based on the success of the first training course which the headteacher felt provided had students with ***'an opportunity to work well with students that in other classroom settings would have been difficult'***. All of the 14 young people registered are expected to achieve a OCN level 1 accreditation.

Sutton Volunteer Centre/EBP:

- the mentoring project has been picked up by Sutton Young Peoples' Partnership and the EBP is interested in offering the programme on a commercial basis.
- the DVD is being used by the Leaving Care and YOT teams in the Borough; in addition, the Children and Young Peoples' Inclusion team and a number of schools are interested in showing it.

Newham EBP:

- Newham Young Persons College ( the umbrella organisation for the borough's PRUs ) has asked some of the providers at the engagement event ( see 6.4 ) to return to provide further workshops

Hounslow EBP:

- problems securing local work placements for students (after raising their expectations at the engagement event) prompted the establishment of a new qualification ( BTec 1<sup>st</sup> in Media) at the City Learning Centre as an alternative to progressing to work experience. 12 students started the course in February 2006, attending one day /week until July 2007. To date this initiative has proved very successful.

Barking & Dagenham EBP:

- after seeing its success in working with Young Offenders (see 6.4) the EBP has used the same (new) local provider on another ESF project and is now helping the organisation with accreditation.<sup>23</sup>

Richmond EBP:

- it is hoped that a number of new employers with whom the EBP collaborated on the project will continue to work with the borough's schools

Waltham Forest EBP:

- has shared its mentor training manual with other boroughs ( boroughs have not previously worked together )

Bexley EBP:

- although delays in paperwork led to the 'loss' of the original students recruited for mentoring , these students are to receive mentoring in early 2007 although outside Cre8 funding

## **7.2 Partnership working/development**

As lead partner, LCEBA found working with other delivery partners across London a positive experience in accord with the growing trend highlighted in the recent EBL Review towards a more regional approach.

It also found however that the effectiveness of the partnership was weakened by poor attendance by some EBLOCs at meetings. In addition, it was hoped at the outset that the new delivery partners (Ucre8) would work with EBPs to broaden the offer but in practice collaboration has been limited<sup>24</sup> ; activity has been target rather than strategy led and targets have raised issues of ownership.

One consortium manager observed,

***' the original spirit of Cre8 has not been fulfilled ...the only time partners come together is at partnership meetings ...this is to the detriment of the project'***

Some new relationships were established (and existing links used) with local employers through engagement events, mentoring, work experience and mentored work experience but overall, the project appears not to have resulted in a significant increase in employer links.

## **8. Beneficiary feedback**

The project required each beneficiary to complete an evaluation form after they had finished their programme of work. The questionnaire was designed to be generic to ensure that it was suitable for all beneficiaries regardless of the programme option that they had chosen: it focused on soft outcomes.

The target for evaluation forms was 1100: as at December 2006 the evaluator had received 474 forms from Prevista. A number of forms received by the evaluator however presented problems:

- Feedback forms from the Creative Craft course offered by CCC have not been included since, in order to meet targets, the forms were completed by students **prior** to the course.<sup>25</sup> CCC acknowledged at interview that the resultant forms are not meaningful.

- While almost all the evaluation forms submitted by London West EBLOC were completed by young people at engagement events, the omission on the form of a field entitled 'Engagement' resulted in the activity being classified as work experience.
- Analysis of usefulness / satisfaction by either the type of activity or by geographic area is precluded by :
  - i. the above confusion as to the type of activity assessed
  - ii. huge variations in the numbers of forms received by the evaluator as at December 2006 from each EBLOC i.e. London South 3, London North 10, London West 103, London East 0.

### 8.1 Survey sample

The analysis in this report is therefore based on 374 completed questionnaires, a sample which equates to one third of the original target for evaluation forms:

Activity	Provider	Evaluation forms analysed
Creative Craft course	Collage Arts	251
Enterprise / Team programme	YE	42
(Work Experience) *	EBPs	77
Mentoring	EBPs	4

\*The majority /all of these refer to engagement events, not work experience. This option was not included on the form.

The sample is judged to be representative of overall opinion since the responses display a strong degree of consistency.

### 8.2 Analysis

Analysis of the evaluation forms is provided below;

- in each case the data refer to the proportion of the total sample of 374
- the results for gender, age and ethnicity have been compared to the targets quantified in the original project proposal

#### 8.2.1 Demographics

Gender: 54 % of beneficiaries were male, 45% female: 1% did not answer the question. Targets in the original project proposal were male 47%, female 53%.

Age:

13	14	15	16	17	Not answered
12%	28%	23%	21%	9%	7%
Targets in the original project proposal:					
70%			30%		

Ethnicity:

<b>White</b>	<b>Asian</b>	<b>Black</b>	<b>Mixed</b>	<b>Other/not answered</b>
26%	9%	38%	10%	17%
Targets in the original project proposal:				
28%	32%	21%	20%	6%

**8.2.2. Satisfaction**

A high level of satisfaction with all activities was revealed:

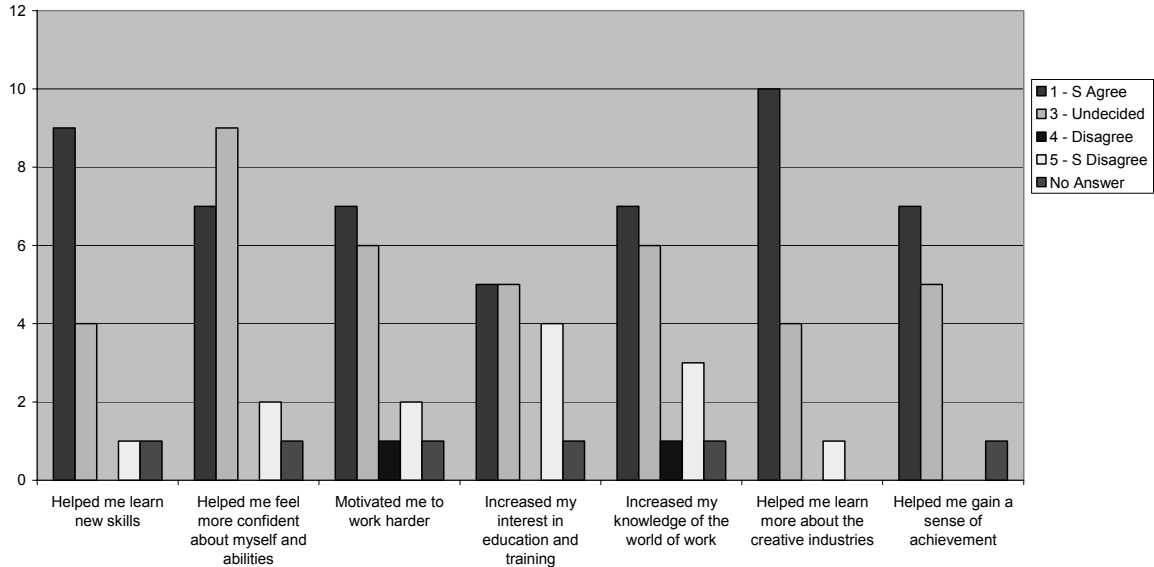
<b>Question</b>	<b>Yes</b>	<b>No</b>	<b>Not sure</b>
Have you enjoyed this activity ?	91%	1%	8%
Has the activity been useful ?	82%	3%	9%
Have you felt encouraged & supported ?	90%	1%	9%

**8.2.3 Outcomes**

The data in the table below reveal a consistent pattern of positive outcomes which are further exemplified by detailed analysis of a student evaluation following an engagement event in Richmond.

<b>Outcome</b>	<b>Strongly agree</b>	<b>Agree</b>	<b>Not sure</b>	<b>Disagree</b>	<b>Strongly disagree</b>
Learnt new skills	33%	38%	20%	8%	<1%
Increased confidence	25%	40%	27%	8%	<1%
Provided motivation to work harder	31%	38%	25%	5%	<1%
Increased interest in education/training	33%	36%	25%	6%	1%
Increased knowledge of world of work	35%	39%	20%	5%	2%
Learnt more about the creative industries	29%	26%	30%	14%	1%
Gained a sense of achievement	34%	26%	21%	13%	3%

**CASE STUDY**  
**Student Evaluation: Engagement event run by Richmond EBP**



**8.2.4. Future plans/progression**

70% of beneficiaries felt the activity had helped them make a decision about what they would like to do next: 23% were unsure but 7% felt the activity had not helped them.

The table below summarises responses with regard to students’ future plans:

Staying at school	40%
Going to college	28%
Unsure	13%
Joining a training course	9%
Finding a job	5%
Not answered	2%

A further 3% ticked two boxes - joining a training course and going to college.

**8.3 Teacher feedback**

While feedback from teachers was not a specified outcome from the project, and was thus not proactively sought during the evaluation process, the following testimonials from schools serve to further underline the project’s benefits to some students.

### 8.3.1 Young Enterprise, Team Programme Workshop at Merrill Lynch (see Appendix)

***“Thank you very much for hosting the enterprise day. The students benefited from it immensely. As I am sure you are aware these students are the most vulnerable. They can present quite challenging behaviour and are most at risk of exclusions and underachievement. It is therefore all the more important to try to work with them and show them how they can change direction”*** (Twyford School)

### 8.3.2 CCC

#### **CASE STUDY Teacher Evaluation**

Through *Cre8 Your Future*, CCC offered a film-making course to students from Bridge Education in Camden. The centre decided that the course would be ideal for those pupils who were not going to take GCSE English exams. The group totalled 18 students comprising English as Additional Language speakers plus some disaffected/unmotivated students.

The beneficial effect on the students was described by the Headteacher :

***‘The students were given an enormous boost to their self esteem and those did not normally shine in a classroom found themselves excelling at film-making. They valued the opportunity to work with professionals were thrilled to see their own skills grow and be praised by experts. They acquired patience and empathy to work well with others on their projects and to assist others with the editing process’***

***The course gave an opportunity for students to work well with students that in other classrooms settings would have been difficult. It demonstrated to staff that students were talented in ways we had previously not seen.***

***The course boosted self esteem and gave a real insight for some pupils into the film-making industry. Some pupils will go on to take courses in the Camden Summer University. One student will continue on to take a GCSE in media and other students are thinking about working in the industry.***

***The students made such progress that they got the opportunity to take a master class with real professional equipment and felt a real sense of trust and achievement.***

***This course did more than fill an awkward slot. It added enormously to the value of the pupils extended experience and was a valuable achievement.’***

## 9. Impact

Impact assessment is different from evaluation in that it moves away from looking at the volume of activities and focuses on the effect of those activities; it looks at outputs resulting from inputs in this case, time and funding.

Identifying and/or quantifying impact is extremely difficult however: it is hard to ringfence, it may be deferred for months or years, it can be both positive and negative and/or it may be subliminal.

Nonetheless, each organisation interviewed was asked to assess what it considered the impact of its activities to have been on beneficiaries.

The majority felt the impact of the *Cre8 Your Future* programme has been positive. Comments from a cross section of partners included:

***' the project enabled us to work with a group of young people (young offenders) with whom we would not normally work ..we saw other ways of working and the Borough has seen this too'***

***'the feedback from the DVD had been huge'***

***'I feel it did make some difference to students on the taster day ..of the 40, 25 filled in a positive evaluation form'***

***' it raised the profile of the EBP in schools and helped links with extended work experience***

***' if the key objective was to reduce NEET numbers we have met it '***

***' it did impact young people the EBP does not normally access'***

***' you could see a measurable change in some young people at some events'***

Several consortia/EBPs however judged the impact to have been limited largely reflecting the lack of follow up activities to taster events and/or the feeling that nothing new had been delivered .

### 9.1 Pan London impact

A programme for 2122 beneficiaries spread across such a wide geographic area means that impact should be considered at a local/micro level.

One EBP commented,

***' impact is limited to the borough as no - one outside of this team knows of the project'***

### 9.2 Local impact

The percentages in the table overleaf compare the geographic spread of beneficiaries to the original targets as quantified in the bid.

<b>Beneficiaries</b>	<b>London Central</b>	<b>London South</b>	<b>London West</b>	<b>London East</b>	<b>London North</b>
Target	19%	14%	22%	29%	16%
Actual	17%	5%	22%	26%	30%

The data reveal :

- targets and outputs in London Central , London West and London East are very similar
- underperformance in London South
- over performance in London North : this largely reflects the strategy adopted by Collage Arts to concentrate delivery in the 3 boroughs of Haringey, Enfield and Waltham Forest (see. 4.2) plus its delivery ( following re-allocation ) of higher targets than originally specified.

### 9.3 Key successes

Interviewees were each asked what they considered to be their key successes.

While the responses elicited are included below by partner, it should be noted that 'success' is in the interviewee's rather than in the evaluator's judgement.

YE :

**'several small things were successful ' , for example:**

- the project has afforded the organisation access to new schools
- schools working with other schools
- students working together **' taking them out of their comfort zone '**
- tangible changes in students attitudes : one teacher commented, **' a year ago this guy would not speak to anyone...you can see a dramatic change in him'**

Collage Arts :

- numbers of young people gaining qualifications,
- quality of outputs : **' the products they create are, for young people, quite accomplished '**,
- enjoyment of the tutors; tutors have been enthused by the degree of flexibility embodied in the courses
- productions of 'Chicago' and 'Guys and Dolls' in July 2006 ; within the Performing Arts course in which 40 students took part ; **'parents were overwhelmed'**
- gaining access into PRUs and SENs

CCC:

- the DVD's produced
- the testimonial received Bridge Academy ( see 8.3.3)
- link with the Borough of Hackney where CCC is working with the Youth Service to try to add value
- the successful amelioration of potentially violent incidents in workshops ( resulting in significant changes in students behaviour )

West London :

- the link with Hayes FM ( see 6.7)
- the development of the new concept of 'mentored work experience ',
- taster events <sup>26</sup> ( very positive feedback and visible enjoyment of some students)
- active participation by all the EBPs in the region

East London:

- active participation by 6 out of 9 EBPs in the region
- employer contact from creative/media industry in Newham
- significant support from local PRUs

Central London:

- ( for LCEBA), working with new organisations
- engagement day run by Westminster EBP: it was hosted by industry personnel who '**really brought it alive**': the day was very practical with students learning about filming, camera angles and movement
- seeing initially sceptical students on an engagement day becoming really involved
- work experience in Wandsworth where 5 out of 6 placements were secured within creative /media companies ; each provided very positive feedback

South London:

- Bromley EBP mentoring programme that is continuing for young people at risk of exclusion
- Sutton EBP/Volunteer Centre art/DVD project ( see case study below)

**CASE STUDY**

Sutton EBP/Volunteer Centre worked with 10 students on 2 projects:

Art project - working with a professional artist students designed posters to encourage both students and adults to participate in the mentoring project; they learnt new skills including team work, design, use of IT and artistic layout. The posters were subsequently printed by a local printer further enhancing the students' confidence.

DVD project -students produced a DVD demonstrating the benefits of mentoring: they developed new skills including equipment handling, film editing and adding a music track. A number of other organisations have since used the DVD (see 7.3)

***' what the young people produced has surprised a lot of people...the quality of it ... proving the students could do group work'***

North London : nothing specific was cited by the consortium manager.

## **10. Cross cutting themes**

Each organisation was asked how it had included each of three cross cutting themes of Equal Opportunities, Sustainable Development and ICT into the management and/or delivery of the project. Although several organisations could not cite specific examples A number did and their responses are summarised below.

### **10.1 Equal Opportunities (EO)**

All partners are committed to equal opportunities as detailed in their respective EO policies; CCC's stated mission for example is '*Access for Everybody*'. In addition, some cited specific examples as to how equal opportunities have been incorporated into the *Cre8 Your Future* project:

Collage Arts: in order to broaden inclusion, marketing materials actively targeted females ( by means of flyers left in nail shops for example ) and individuals with disabilities . In addition, tutors personally visited BME communities in Northumberland Park (Tottenham) to talk to young people largely from the Turkish , Kurdish and Afro/ Caribbean communities.

EBPs: each EBP follows their own or their boroughs EO policy for all their programmes and activities. In addition several EBPs cited engagement events which had included providers from a wide spectrum of cultures and sectors within the creative/media industries.

### **10.2 ICT**

For all organisations ICT is implicit/integral to all projects. Partners made extensive use of ICT equipment and methods within the programme and ICT was used to deliver creative vocational training, for example:

- Collage Arts/CCC : made extensive use of music/ video software in courses
- Hammersmith & Fulham EBP: News Day ( see 6.1) workshops made extensive use of ICT
- Richmond /Hounslow EBPs : ICT was integral to workshop topics
- Sutton: ICT was integral to the making of the DVD
- London East : the e - mentoring programme necessitates ICT skills
- Newham EBP : the engagement event involved extensive technology (e.g. musician demonstrated the use of a laptop to construct chords and a costumier used the Internet for research
- Wandsworth EBP : use made of local state of the art training venue ( City Learning Centre ) for events

### **10.3 Sustainable development**

In addition to recycling initiatives employed by all partners, interviewees were encouraged to think of examples of project sustainability. Their responses are summarised overleaf:

Collage Arts:

- is part of Haringey Strategic Partnership and is working with schools and VCOs looking at how to build on *Cre8 Your Future* to influence other funders to look at the whole issue of NEET

-the UCre8 <sup>27</sup>web site [www.ucre8.net](http://www.ucre8.net). (started in 2004 with extensive funding from the LDA) has provided a facility for beneficiaries of the *Cre8 Your Future* programme.

CCC: as part of its exit strategy from the project it is looking at how it can build on its achievements in a more structured way. This includes dialogue with the London Borough of Hackney to try to use some of its regeneration underspend to undertake similar work and with NACRO on training in basic skills. The organisation is also applying for the Green Mark.

YE: is recontacting participant schools (looking to repeat its TEAM or offer another programme)

London West it is hoped that the relationship with Hayes FM will be sustainable and that the model ( training opportunity , linked to skills and then to work experience ) may be replicated with other employers.

London South : Richmond EBP is discussing further opportunities for joint working with employers ( e.g. Orleans House Gallery ) used for the first time on the *Cre8 Your Future* project . It is also looking to undertake further work with students from a number of schools simultaneously ; in the past most of its work with schools has been on a one to one basis.

London East : where EBPs are part of Local Authorities a number of sustainability policies are in place. In Newham ,

- where possible, mentors came from ( worked in /had attended school in ) the borough , offering the potential for sustainability.
- some of the 'artistes ' at the engagement event are interested in further work with local schools
- the borough has a number of colleges offering creative /media courses providing the potential for student progression

London Central : LCEBA disseminated its environmental sustainability statement to each of the other EBLOCs and has been nominated for the Green Mark. Westminster EBP aims to sustain and further develop its relationships with new partners.

## **11. Barriers/problems**

Each delivery partner was asked what barriers (to project implementation and take-up) it had encountered. While the responses elicited are summarised below by partner, it should be noted that the perceived 'barrier ' is in the interviewee's rather than in the evaluator's judgement.

## 11.1 Barriers to implementation

### Project management : (see also section 7)

- as lead partner, LCEBA cited lack of support/understanding from ECOTEC, for example:
  - the contract was not signed until May 2005
  - final reprofiling was not completed until after the project had ended
  - lack of clarity as to evidence requirements
- what was described by some to be **'inappropriate communication between the project manager and delivery partners** ( manifest in ) **limited 'face' time , reliance on universal emails , plus contact limited to only when there is a problem'**
- data required on beneficiaries ( problems resultant from the requirement to supply students' home addresses )<sup>28</sup>
- paperwork: all interviewees regarded the **'onerous'** volume of paperwork as a significant barrier with several specifically citing constantly changing rules/requirements/priorities and the inherent inflexibility of the process
- evidence /claims: several EBPs met problems with evidence submission. Claims were not accepted for example if recorded on old forms and /or if deadlines were missed
- what were regarded as unrealistic deadlines. For example in some areas activities extended until the end of term in mid December 2006 yet the last deadline for evidence submission was December 20 .

### Work placements:

- problems in securing work placements ( see section 4.3)
- the creative /media industry receives strong demand for work placements from students of all ages including post graduates who may be prepared to work without pay in order to help their future employment chances . Given a choice between a post graduate and a student at risk of NEET many employers will choose the former. One EBP quoted a local employer who observed **'we want young people who are on the boil... it is the wrong cohort'**
- many employers have Health & Safety / Public Liability restrictions
- reluctance of students to travel to work placements

### Communication:

- lack of communication between project partners
- limited information dissemination outside the Steering Group

### Schools:

- curriculum congestion plus reluctance by some schools to collapse the timetable in Years 10/11 without the potential for a positive impact on league tables
- 'competition' from other education initiatives which can stretch EBP resources
- reluctance by some teachers to sign forms thus preventing funding claims
- reluctance by some teachers to assist pupils with literacy problems to complete forms.<sup>29</sup>

- ESF timescales do not necessarily match school planning cycles; timetabling is an issue
- the difficulty of changing previously agreed plans with schools <sup>30</sup>

#### Cohort:

- the NEET cohort is difficult to engage
- getting Youth Offenders to attend an event <sup>31</sup>
- skills required by facilitators working with challenging young people
- competition: other programmes targeting the same cohort <sup>32</sup>/ same industries

#### Bureaucracy:

A number of comments were made as to bureaucratic barriers:

- *' the position of the logo appears to be more important than what it says '*
- *'the paperwork is over the top '*
- *'the outputs get lost in the evidence required'*
- *'the work on the ground is lost in the statistics '*
- *'they are not interested in the quality of the programme , just the evidence'*
- *' the process is so rigid..so nitpicky'*
- *' it is difficult to get out of Prevista what has been claimed and what has not'*
- *' a lot of staff time has been spent chasing paper '*
- *'we found it a very frustrating programme ...it was so complicated ..the priorities kept changing'*

EBPs: a number of EBPs felt they faced specific barriers:

- *Cre8 Your Future* was not a priority for many EBPs creating something of a barrier to the project's pan London ethos
- EBPs are normally geared to work with mainstream pupils not those categorised as NEET
- the way in which the project was contracted i.e. the inability of EBPs to secure 'buy in' prior to the bid
- one consortium manager commented that ; ***'rather than a true partnership it was 3 groups working autonomously (UCre8, YE and the EBPs) – each coming from different perspectives'.....' EBPs see themselves as tagged on '***
- limited funding: in several organisations the cost of delivery has exceeded the funding available

#### Other barriers:

- the challenge to offer an activity that was purely 'hands on' <sup>33</sup>
- the high percentage of self employed people in the creative/ media industries who may be reluctant/unable to give their time free of charge
- timescale; Sutton for example was not appraised of the project from BELS until early 2006 , in turn delaying the letter of invitation to schools until May when the end of term was approaching
- the qualification offered in Radio Skills (see Appendix ) proved unacceptable to ECOTEC although it is approved by OCN

## 11.2 Barriers to ( student ) access

A limited number of barriers to student access were cited by interviewees: one commented , ' **there were few real barriers, schools were keen to engage with it** ' .

Nonetheless the following were cited:

- lack of interest
- inability to absorb (sometimes significant) information
- student concerns about mentoring
- unwillingness of some schools to identify students at risk of NEET <sup>34</sup>
- the need to persuade some schools to release students for regular events ( in contrast to one offs)
- fear (by students) of the unknown
- reluctance (by students) to get involved in something positive/breaking the (negative) mould

In addition, some organisations commented that poor literacy was a barrier (paperwork has caused a range of problems) although others felt this was not a particular issue since the OCN courses for example are very practical ,involving limited writing .<sup>35</sup>

## 12. Lessons learnt

Many organisations had previous experience of other ESF projects but in almost all cases the *Cre8 Your Future* project was considered the worst from the point of view of the red tape/bureaucracy involved: one observer simply commented, '**everything you do is difficult**'.

Bureaucracy issues thus tended to dominate the discussion on lessons that had been learnt which are summarised below by partner although in some cases similar organisations ( EBLOCs/EBPs for example ) may have expressed conflicting opinions.

Again, the views expressed are those of the respective interviewee not the evaluator.

### 12.1 LCEBA

- There needs to be a minimum threshold of SLA
- A similar future project would not be offered to all 33 EBPs across London, rather champions would be selected <sup>36</sup>
- Qualifications for this target group may not be appropriate ; their inclusion runs the risk of setting students up to fail
- A portfolio approach is most appropriate for young people at risk of NEET

### 12.2 Collage Arts, CCC, YE

- The importance of '**being on the case all the time**', constantly chasing teachers to reply /complete the paperwork
- Negative cost benefit : the time expended has been out of all proportion to both the number of young people involved and the budget <sup>37</sup>
- Methods used to engage young people at risk of NEET need to be highly flexible <sup>38</sup>

- A 'talk and chalk' approach is inappropriate for the target cohort
- The importance of signposting the wide range of opportunities available to young people
- The importance of understanding young people at risk of NEET, of treating them as individuals ( not stereotyping ) and of building a relationship with them

Specific comments received included :

- ***'there are inherent problems with such a pan London programme compared to the more local focus of other ESF programmes'***
- ***' you start off with a vision and end up chasing outputs'***
- ***' the process is so rigid (i.e. target driven ) ....there is a total lack of interest in the qualitative side '***

### 12.3 EBLOCs

- Engagement was found to be easy
- There needs to be a true partnership, not a virtual/loose one
- Trying to micro manage the project at a sub regional level has not been effective: in practice, the project has comprised a number of local projects with individual partners working autonomously under an ' overall umbrella '
- There exists a need to be convinced of the added value of the project being pan London, ***' it can get in the way of delivery '***. Management and delivery at a local level is felt to outweigh pan London benefits
- For some, the experience may deter them from participation in future pan London projects
- EBPs need to be more discriminating in their decision as to whether to take part in future
- EBPs need to plan and own the programme
- The original concept was good but some felt it went wrong early on largely through lack of ownership/EBP worries over not being paid
- Insufficient account was taken of the problems/logistics of extended release of pupils from school on extended work experience
- Disaffected young people need continuous support ***'not bitty activity like this programme'*** : students require an integrated package comprising different modules but were unable to choose more than one option to prevent double counting<sup>39</sup>. While one off events tend to be more successful, the target cohort requires regular interventions
- There needs to be a threshold/minimum value for engagement
- There is a need to engage arts organisations in all parts of London
- There is a need for face to face contact with ECOTEC; its attendance at Steering Group meetings and/or events run by partners would have been appreciated
- Many employers do not wish to be involved with this client group
- ESF projects are not designed to be delivered in schools (e.g. issues of timetabling / confidentiality )
- 2 year funding does not ensure capacity building

Specific comments received included:

- ***‘the level of support needed is immense ....there is a need to be continually reminded ..this adds up to a disproportionate amount of time ..the project is too small scale to absorb the amount of knowledge required’***
- ***‘ the end result is lost in the evidence ‘ ( paperwork volume )***
- ***‘ there exists a real question as to the value for money .. the administration has got out of hand’***

### 12.3 EBPs

As noted in the Executive Summary, the survey sample included a large number of EBPs and as a consequence, significant feedback was secured from these organisations. While not casting doubt on the validity of their views, it should be noted that their share of the survey sample outweighed their aggregate share of beneficiaries; it is therefore recommended that the number of comments below are placed in perspective:

- Engagement events focussing on the sector work well
- It is important not to be over ambitious
- The importance of continuity
- There was insufficient discussion at the outset at sub regional level: detailed cost benefit discussions are important as such projects may not be cost effective at borough level
- The project was set up with no reference to local people, and ignoring local differences
- In many cases significant effort was expended for no recognition or funding
- Work placements will always be a problem in the creative/media industries
- There is a danger of creating false optimism among students of securing future jobs in a sector where demand exceeds supply
- The creative /media industry seeks individuals with high level skills rather than the targeted cohort
- Limited communication between EBPs made some feel they were ‘re - inventing the wheel’
- There is a need to be wary of other ESF funded projects (a majority but not universal view)
- Engaging those at risk of NEET is expensive
- The importance of a back up plan/alternative activities when working with this cohort in order to secure attention
- There is a need to fit with school timetables/deadlines
- Sometimes such projects can create inequalities/barriers rather than breaking them down
- The need to integrate /embed engagement events. A number of EBPs and (at least) one school <sup>40</sup> expressed concern over the lack of continuity /follow up to engagement events which served to raised motivation only to see it subsequently decline.

Specific comments received included:

- *' the man hours far exceeded the funding '*
- *' this project has made me feel uncomfortable' ...' I have felt out of control with the project '....felt the message was ' get on with it ..do not rock the boat '*
- *' ( the project manager ) has undermined local coherence and local strategies for doing things'*
- *' I am not convinced about the value of the project ..with a lack of progression built in where is the real value ?'*
- *' I feel sometimes we are meeting the needs of the funders rather than the cohort ...you feel that if you are not working in a pan London way you may be excluded from funding '*
- *'work experience does not really follow on from an engagement'*
- *engagement events really need to be put into context / fit with the students curriculum'*

Some EBPs were positive however:

- *' it was hard graft but the rewards are there '*
- *'we learnt a lot from it and would do it again '*
- *' quite happy to do a similar project again*
- *' the focus of the project was great and we would do it again*
- *' it allowed us to work with new providers and see what they can do ...it gave us the scope to be creative in what we offered ...given the funding we would do it again'*

### 13. Recommendations

Each organisation interviewed was asked for their recommendations for a similar project in future; the responses are summarised below.

The views are those of the respective interviewee not the evaluator. Again, in some cases similar organisations ( EBPs for example ) may have expressed conflicting views.

#### 13.1 Collage Arts, CCC, YE

- A schedule of all the activities pan London would have been useful - this may have encouraged partners to attend events organised by other organisations. A future, similar project should encompass more joint events as greater involvement in the partnership/awareness of the activities of other organisations would be beneficial.
- Similarly, a celebration event at the end of the programme would provide focus/some sense of achievement /additional memories (this is scheduled for February 2007). One observer commented , **'the big ( end) picture should be the focus not rigid adherence to monthly targets'**
- Greater account should be taken of the academic year / timetable when setting targets
- There is a need to consider other methods of capturing beneficiary data; for example a SMART card could be given to each learner which could record attendance, course details schemes of work etc.

- There is a need for continuity funding; for example, most students at Collage Arts wish to return to undertake another programme
- A similar project would benefit from fewer participant organisations
- There is a need for Local Authorities to recognise the problems associated with NEET in their borough and to adopt a proactive approach to work in collaboration with local colleges and schools

### 13.2 EBLOCs

- Regular meetings throughout the project to share problems / good practice ( in addition to Steering Group meetings with their more restricted membership )
- Such a project is best integrated within existing local delivery by EBPs; this would add value to existing structures and ways of working.  
BUT  
by contrast to the above, another observer was of the opinion that , **' if EBPs are going to be involved it should not be on activities they already offer; different/new activities would offer EBPs developmental opportunities'**
- There is need for a best practice guide in dealing with this cohort

### 13.3 EBPs

- One EBP was of the opinion that the project would have been more appropriately run with Connexions whose PA's would be able to offer more intensive, 1:1 support with the identified students
- The partner manual needs to be issued earlier
- Longer lead/preparatory time for such projects is required particularly for securing work placements
- There needs to be recognition that school timetables tend to be very inflexible; there is a need for more realistic timetabling. One partner commented **'timings are all out of sync with the academic year'**
- There needs to be recognition that student information cannot be recaptured ( particularly in special units )<sup>41</sup>
- Great clarity as to which organisation is responsible for what
- Fewer delivery partners/layers of hierarchy, possibly involving just 1 or 2 EBPs in each consortia
- The programme needs to be more customised **' feel like doing it mechanically... 'guidance on how to promote would have been useful'**
- The Hayes FM model could be replicated elsewhere
- Those at risk of NEET need time/continuity and much longer interventions ; integrated rather than fragmented delivery is required possibly encompassing an after school club
- There is a need for extension activities/progression ; two interviewees commented, **' we always focus on the problem but not always on the way forward'** **'we offered a taster but there was nothing to progress to'**

Additional, specific comments included:

- ***'while it was a great way to engage young people in theory ( because of the target industry ) it was possibly not best suited to be delivered by EBPs ..it is better through Collage Arts and CCC '***
- ***'do not force a number of disparate partners with different set ups to work to the same structure....EBPs have their own systems'***

## APPENDIX

### 1. Interview sample

Prevista  
Young Enterprise (YE)  
Collage Arts  
Connections Communications Centre (CCC)

London Central Education Business Alliance (LCEBA)  
Wandsworth EBP ( BEST)  
Westminster EBP

London West EBLO Consortia  
Hounslow EBP  
Hammersmith & Fulham EBP  
Ealing EBP  
Hillingdon EBP  
Brent & Harrow Education Business Service

BE ( Business Education ) London East  
Newham EBP  
Barking & Dagenham EBP  
Greenwich EBP (Tel )

London South EBP Consortia (BELS)  
Richmond EBP  
Sutton EBP/Volunteer centre  
Bromley EBP

London North Consortia  
Haringey EBP ( Tel)

## 2. Project Partners

**London Central Education Business Alliance (LCEBA)** consists of sixteen organisations who work together to link businesses and schools in central London. It promotes joint working between schools and businesses in the capital through a range of structured education business activities. As lead partner for *Cre8 Your Future*, LCEBA is the financial centre for the project. It is the lead contractor with all partners and responsible for distribution of payments.

**Prevista Ltd** works at the interface between policy and practice in social, economic and cultural development. It provides management services and development solutions for public sector-funded initiatives in its four specialist areas of Arts and Culture, Learning and Skills, Enterprise and Regeneration. Prevista is responsible for all beneficiary tracking and monitoring, the servicing of meetings, preparation of claims and monitoring visits. It is responsible for contracting with CCC and Collage Arts, reporting to ECOTEC and the development of systems for all partners.

**Education Business Partnerships (EBPs)** are borough based partnerships between educational and business organisations aimed at developing and promoting sustained links for the benefit of students, local schools and colleges. The EBPs form the EBL Consortia partnerships. The EBPs are responsible for sourcing work experience placements, recruiting and training business mentors. They are also responsible for organising extended work experience, once a fortnight or once a week, briefing the placement, health and safety checks and debriefing the young person. Mentoring can be face-to-face, e-mentoring or a bespoke service.

**Young Enterprise (YE)** was founded in 1963. It is a UK registered charity which runs a range of business and enterprise education programmes for more than 150,000 young people each year through the support of 2000+ businesses and 11,500+ volunteers. YE contributed to the *Cre8 Your Future* project through its TEAM programme which is specifically for young people with special needs. The course covers how to set up a business, run it and close it. Students work towards a Level 1 qualification in Enterprise.

**Connections Communications Centre (CCC)** was founded in 1982. It is a charity dedicated to promoting cultural diversity and new opportunities in the media industry. CCC provides training, mentoring and job assistance to help open doors to the media industry for those excluded through lack of training and economic or social deprivation. Connections has been delivering the Creative Craft course and has a portable production kit which can be taken out to other centres.

**Collage Arts** (formerly Haringey Arts Council) is an arts development, training and creative regeneration organisation. For almost 20 years the organisation has aimed to create opportunities for greater participation, access and consumption of the arts and creative industries for the whole community. As part of *Cre8 Your Future*, Collage Arts has been delivering the Creative Craft programme. Collage delivers the Creative Craft course in a summer programme: 4 sessions, each session is 3 weeks long, 3 or 4 days per week, 10am – 4pm. The sessions are staggered so that each week a new session starts. The full Creative course is run from Collage Arts in Wood Green; however, it is possible for Collage Arts to offer outreach / taster workshops across London.

### **3. Young Enterprise Team Programme Workshop**

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The event was hosted by Merrill Lynch in November 2005 and was attended by 76 students from Twyford School, Merton College, Uxbridge College, Holland Park School and Longford Community School. The aim of the workshop was to give the young people a deeper insight into what is involved in running a business in the creative industry and of working together in teams.

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The day started with an ice-breaking activity, whereby students were instructed to represent the meaning of 'success' using modeling balloons. The exercise provided amusement for the students and allowed them to establish a team rapport and develop their group working skills. The groups were then asked to design and produce four face masks for the Merrill Lynch Winter Ball. Members of each group were given individual company roles; a buyer, sales person, finance manager, design and production, project manager, quality manager and safety supervisor.

Each team was given a budget of £35, and they had to decide which products they were to buy from the YE shop to make their masks. They were each allowed to submit an order to the shop on three occasions throughout the activity. When the deadline for mask submission was reached each mask was evaluated by judges. They then decided how much they would pay for each mask. The company who made the most profit was awarded with music vouchers from HMV and a certificate of achievement. The overall winners came from Longford School with their company 'Masks 4 U'.

A presentation by a keynote speaker, entrepreneur Clare Newton followed after lunch. Clare has a wealth of experience in running businesses in the creative industry. She has set up the company 'Foxy Rebel' which acts as an advertising and promotion platform for young people with creative talents. She has also invented an innovative product that allows you to carry hot coffee cups from the shop without spilling and burning your hands. This invention has been called CUPTAKE.

Clare's presentation allowed the students to see how the average person can set up a business in the creative industry. She was able to make the industry accessible, proving that a university or college degree was not always necessary given that hard work, enterprise and initiative are just as important as qualifications.

The presentation was followed by a short question and answer session during which the students asked a range of questions in regard to support she received in setting up her business. The day concluded with an on the spot prize quiz based on famous creative entrepreneurs and the presentation of certificates and awards

#### **4. Case Study of a Young Person** (compiled during 2005)

The young person in question is a 15 year old young person from Tottenham. He is currently under the care of the YAP (Youth Advocate Project). This is an organisation that represents young people who are considered NEET (Not in Education, Employment or Training). He was referred to the summer projects by his advocate. Her primary intentions were to; increase his self confidence, self esteem and skill enhancement, also to provide social setting for networking & empowerment.

##### Advocate's Comments

##### **Did he like or dislike the programme?**

He really enjoyed it and has been commenting for months after about the time he spent there. It allowed him to make friends from around the borough & socialise safely outside of the school environment (as opposed to socialising on the streets).

##### **What do you think he gained from it?**

"Not to judge a book by its cover!" This is the comment he made at the end of the project. Young people sometimes go into these things with an expectation of boredom or strict school rules. He met a young person who has now become his girlfriend & excelled at the graffiti tuition on offer. He is less fearful about putting himself forward for similar projects in the future.

##### **What is he doing now?**

Although initially a poor attendee, he has now finished YAP UK's ISSP programme (Intensive Surveillance and Supervision Programme). Although the ISSP was compulsory he has put himself forward for a construction course at Springboard. His advocate puts this down to his increased self confidence and empowerment. "*He is now deciding how he progresses within the projects available to him.*" His mind has been opened to new possibilities & his advocate attributes this change to his attendance on the summer course.

**5. Basic Radio Skills Course delivered by Hayes FM**

<b>1. UNIT TITLE: Programme content and presentation</b>	
<b>2. CREDIT LEVEL: 1</b>	<b>3. CREDIT VALUE (10-hour):. ½ .</b>
<p><b>4. LEARNING OUTCOMES</b></p> <p><i>At the end of the unit the learner will be able to:</i></p> <ol style="list-style-type: none"> <li>1. Recognise the components of a standard commercial radio broadcast and their purpose.</li> <li>2. Know when to use the various programme components in a broadcast</li> <li>3. Understand the different techniques of a presenter link; and to use them effectively</li> <li>4. Maintain continuity and understand the programme log during a broadcast</li> </ol>	<p><b>5. ASSESSMENT CRITERIA</b></p> <p><i>The learning outcome will have been achieved when:</i></p> <ol style="list-style-type: none"> <li>1.1 Identify all the programme components of a standard broadcast</li> <li>2.1 Formulate a programme log using all the required programme components</li> <li>2.2 Incorporate components correctly into a simulated broadcast</li> <li>3.1 Identify links which are confident, which inform, are educational and entertaining</li> <li>3.2 Make an opening link to feature and closing links</li> <li>4.1 Complete a practical demonstration following the programme log</li> <li>4.2 Compete a practical demonstration of back timing into the news, weather and adverts</li> <li>4.3 Produce notes and scripts to support a 30-minute programme.</li> </ol>

**6. OUTLINE OF UNIT CONTENT**

- Health and Safety procedures
- Data Protection and Media Law
- Equipment identification and use
- Studio Introduction; what is a radio programme, correct procedures, putting a programme together
- Studio techniques; developing a programme, pointers to speech and music output in the UK; what is a radio presenter, introduction to news reading, news output, how to write a news story, how to read the news;
- Studio operation; understanding the MIC, what is a feature
- Studio Etiquette; what does the Media Industry expect of employees, editorial values, what type of behaviour are encouraged, and what is unacceptable.
- Troubleshooting, fault identification

**7. UNIT LEARNING ACTIVITIES**

- Seminars
- Tutorials
- Written reports – to include gapped handouts, and flowcharts
- Individual research
- Script writing
- Work sheets
- Group work
- Simulated broadcast
- Group discussion

**8. ASSESSMENT TASKS**

- Tutor Observation (2.1, 2.2, 3.1, 3.2, 4.1, 4.2)
- Annotate Summary / gapped Handout / Gapped Flowchart (1.1, 3.1, 3.2)
- Written Reports / Worksheets Script writing (1.2, 2.2, 4.1, 4.2) (250 words)
- Recording material (4.2, 4.3)

**9. ASSESSMENT EVIDENCE**

Tutor’s Record of Achievement  
Signed crib sheet

Signed Annotated Summary

Reports approx. 250 words to include scripts covering recorded material

Mini Discs. 30 minute simulated broadcast.

<b>1. UNIT TITLE: Radio Broadcasting Equipment</b>	
<b>2. CREDIT LEVEL: 1</b>	<b>3. CREDIT VALUE (10-hour):. ½ .</b>
<b>UNIT CODE NUMBER:</b>	
<b>4. LEARNING OUTCOMES</b>  <i>At the end of the unit the learner will be able to:</i>  5. Demonstrate how to use radio studio equipment safely  6. Identify a minimum of 6 standard pieces of Radio Station equipment  7. Operate each piece of equipment in the broadcasting chain  8. Understand the importance of sound levels management	<b>5. ASSESSMENT CRITERIA</b>  <i>The learning outcome will have been achieved when:</i>  1.2 Conduct him/herself appropriately whilst using the studio and broadcasting  2.3 Prepare an inventory detailing the name six chosen pieces of studio equipment and their use  2.4 Compete a practical demonstration of the use of at least six pieces of studio equipment  3.3 Complete a practical demonstration of the combined use of equipment  4.4 Manage sound levels and segway

**6. OUTLINE OF UNIT CONTENT**

- Health and Safety procedures
- Troubleshooting, fault identification
- Equipment identification and use

**7. UNIT LEARNING ACTIVITIES**

- Seminars
- Workshops
- Group work
- Studio time
- Individual work
- Practical demonstrations
- Written work

**8. ASSESSMENT TASKS**

- Question and Answer (1.1, 2.1)
- Completion of worksheets (1.1, 2.1)
- Practical tasks (1.2, 2.1, 2.2, 3.1, 4.1)
- Recording simulated broadcast (1.1, 2.1 approx 250 words)

**9. ASSESSMENT EVIDENCE**

Tutor's Record of Achievement  
Signed crib sheet

Tutor's Record of Achievement  
Completed worksheet

Tutor's Record of Achievement  
Demo tape