

CP4P



Creative Partners for Progression
A National Aimhigher Project
October 2005 - December 2006

Aimhigher in partnership with
Creative Partnerships

 Aimhigher...

 Creative Partnerships





Foreword

The report which follows is an honest review of a very innovative approach to raising the aspirations and achievement of young people in schools. In an age of an increasingly instrumental approach to the benefits of education and lifelong learning the CP4P project took and continues to take an refreshingly different approach to working with young people and their teachers where creativity takes centre stage.

As a member of the steering group of this genuinely national project it has been stimulating and exciting to see and hear about the wonderful range of project activities including the Steve Mesure's creativity sessions with maths and science teachers in Coventry, Hull and Merseyside, the pupil film-makers in Cumbria, the visits to artists studios in Plymouth, and the 'speed dating' sessions with arts practitioners in Coventry.

The CP4P project has successfully demonstrated the benefits of partnership working between Creative Partnerships, Aimhigher partnerships, schools, higher education institutions and creative practitioners. Of course a one year project cannot by itself demonstrate increased aspiration for higher education but there is enough evidence from the work of Creative Partnerships for Progression to point to successful ways of working with young people which stimulate not just their creative, often hidden, abilities but also open up a whole new world of opportunities and potential future pathways.

So what next? A number of the CP4P activities are now being continued beyond the end of the HEFCE funding – taken up by higher education institutions, Aimhigher, and Creative Partnerships. The report makes recommendations about how national bodies such as the Arts Council and Creative Partnerships might continue to work with higher education institutions, Aimhigher partnerships and others to ensure that the best practice from CP4P is taken forward. Graham Coatman and his team are to be congratulated on the success of CP4P which has had a significant impact on the lives and ambitions of many young people and which has introduced into the Aimhigher portfolio truly stimulating and innovative approaches to raising aspiration and widening participation.

John Harvey
Lead Adviser, Action on Access, North West



SECTION A INTRODUCTION

Context

Creative Partners for Progression (CP4P) was initiated by a working group drawn from the Yorkshire and Humber Aimhigher Regional Implementation Group, Humber Area Steering Group, Hull College and Arts Council England Yorkshire. The group submitted a proposal to HEFCE's Aimhigher national projects strand, and was awarded a grant for £473,200. Hull College provided the administrative base and acted as banker for the project.

The project proposed joint working between two programmes, Aimhigher and Creative Partnerships, which are both concerned with raising aspiration and achievement amongst the most disadvantaged children and young people. It was agreed that CP4P would take place in eight Creative Partnerships areas, working closely with the Creative Partnerships office in those areas.

Aimhigher

Aimhigher is a national programme funded by HEFCE and the DfES which aims to widen participation in higher education by raising the aspirations and developing the abilities of young people from under-represented groups.¹

Creative Partnerships

Creative Partnerships is also a national programme managed by Arts Council England and funded through the DCMS, with some additional funding from DfES.² It is intended to:

¹ www.aimhigher.ac.uk/sites/practitioner/home/index.cfm

Website viewed on 3.11.06

A government policy target is for 50% of young people aged 18 to 30 to have experience of higher education.

² Creative Partnerships is one of a number of initiatives to emerge from the influential report 'All Our Futures: Creativity, Culture and Education' published in 1999 by DCMS and DfES. The Policy Action Team 10:Report on Social Inclusion (1999, DCMS) has also been important in advocating for the wider role of arts and culture in a healthy and economically vibrant society.



- Raise the aspirations and achievements of young people and equip them with skills for life
- Develop the abilities of teachers and their capacity to work with creative professionals
- Encourage the continued growth of the creative industries³

Aimhigher operates through a network of nine Regional Partnership Boards and local steering groups, sometimes with co-ordinators in individual secondary schools. Various strands of activities are funded to encourage links between higher education institutions (HEIs) and schools with the primary purpose of increasing the number of learners in higher education from under-represented groups. The target age range for Aimhigher activities is 13 to 19. Aimhigher links with the widening participation programme managed by HEIs in areas identified as having high indicators of socio-economic deprivation.

Creative Partnerships has established 36 offices around England (four in each government office region) in the most deprived areas. Offices have been established over three phases since 2002. Each office works with a core group of about 20 schools, although more schools and teachers are involved through continuing professional development programmes and other schemes. Creative Partnerships currently works intensively with about 1,100 schools.

Prior to CP4P there had been no formalised link between Creative Partnerships and the Aimhigher/widening participation agenda, although many Creative Partnerships offices have established strong relationships with HEIs, particularly in the context of continuing professional development for teachers and artists.

Objectives and targets of the CP4P programme

The CP4P programme had eight objectives, listed below.

1. Broker partnerships with Creative Partnerships Directors and their associate partnerships within eight selected areas.
2. Support a creativity based schools outreach programme, targeting years 9 and 10 with a focus on raising aspiration (activity strand 1).
Targets for this activity strand were 240 learners from years 9 and 10 from 4 schools in each area, giving a national total of 1920 learners.

³ www.creative-partnerships.com/aboutcp/ Website viewed on 3.11.06



3. Support a programme of creativity based schools outreach activity targeting teaching staff delivering key stage 3 science and maths, to help animate the curriculum and raise attainment (activity strand 2).

Target was a three-day course in each area.

4. Support an undergraduate placement scheme placing HE students studying creative programmes within GCSE creative subject groups to support and mentor C/D borderline learners to raise attainment (activity strand 3).

Target was 20 undergraduate mentors in each area to work in 4 schools on a two-week placement.

5. Support creative industry practitioners in the design and delivery of a programme of master classes within HEI environments for level 3 learners undertaking creative subjects, to support progression (activity strand 4).

6. Support the development of a range of creative careers education and guidance materials that advise learners of the progression opportunities available to them.

7. Support a staff development programme which will facilitate careers tutors within cluster schools and FE providers to become fully aware of the progression and career opportunities available to learners wishing to pursue creative subjects.

8. Support the dissemination of participants' involvement via publication and various web sites, including for example, Aimhigher, Arts Council England and BBC's 'Blast'.

Timescale

The CP4P programme was scheduled to run through the academic year 2005/06, with activity completed by end of July 2006. However, delays in the funding process meant that the national project manager could not be appointed until October 2005. Most regional co-ordinators were not in post until the end of 2005 or beginning of 2006. Project activity could not be part of forward planning for the academic year in schools or HEIs. This proved to be a significantly restrictive factor in several regions, where timetabling had been completed and resources allocated. It has meant that in some regions activity strands will not be completed until November 2006. HEFCE has agreed to the submission of final reports by January 2007.



Management

The programme was managed through a network of regional co-ordinators (0.5 posts), who reported to a national project manager. The co-ordinators were all new appointments for CP4P, except in Nottingham, where the co-ordinator was seconded from Creative Partnerships Nottingham.

The full-time national project manager was based at Hull College and was supported by a half-time project administrator. He reported to a national steering group, which met quarterly. Appendix 1 illustrates the project management structure. Membership of the national steering group was drawn from the original working party, with representation from the education sector, national widening participation agenda, the creative industries and young people's organisations. A series of network meetings for regional co-ordinators ensured regular updates, information exchange and peer support, monitoring of activity and a degree of consistency in interpretation and delivery of the objectives, within reasonable regional variations.

The national project manager also travelled extensively, visiting each regional CP4P location approximately every 4-6 weeks to support the regional co-ordinators, meet regional steering groups and experience regional activity strands.

All the regional co-ordinators were hosted by a Creative Partnerships office, except in Cumbria which used Cumbria Institute of the Arts as a base (alongside Aimhigher Cumbria).

Monitoring

Regional co-ordinators were briefed to set up an area advisory or steering group that would meet three times during CP4P. The purpose of the group was to provide local accountability, raise awareness of CP4P and disseminate project information to key regional sector contacts. As the programme only ran for six months between January and July 2006, in some regions three meetings could not be arranged or it was more practical to use groups established for other purposes. For example, Tees Valley CP4P reported to Aimhigher Tees Valley's steering group and Cumbria CP4P reported to Aimhigher Cumbria's area steering group.

Regional co-ordinators were required to submit reports to the national project manager via weekly updates and through the quarterly co-ordinators network meetings.



Evaluation

Regional co-ordinators were asked to provide the following information. Formats were provided by the national project manager:

- Collated feedback from participants
- Reports on each strand of activity
- Final report on the programme in their area, covering partnership working, projects and activities, governance and structure, facts and figures, impact, conclusions and recommendations

This information has been fed into the national evaluation report, which aims to analyse the extent to which the programme met its objectives.

Each area has also collected additional documentation including photographs and DVDs of activity, some of which included analysis and comment from participants.



SECTION B HOW FAR DID CP4P ACHIEVE ITS OBJECTIVES?

1. Broker partnerships with Creative Partnerships Directors and their associate partnerships within eight selected areas.

This objective was successfully achieved. Information about CP4P was circulated to Creative Partnerships offices in early 2005. At this time Creative Partnerships was in phase 2, and 25 offices had been set up. Creative Partnerships Directors were asked for an expression of interest in CP4P. Eight Creative Partnerships were selected to take part in the programme to give a geographical spread throughout England, with varied demography. They were:

- Coventry
- Cumbria
- Hull
- Merseyside
- Nottingham
- Plymouth
- Southampton and Isle of Wight
- Tees Valley

In all areas except Cumbria, the CP4P co-ordinator was hosted by the Creative Partnerships office and this meant that Creative Partnerships developed a strong and detailed understanding of CP4P. In some instances Creative Partnerships offices contributed additional funding (for example, £10,000 in Cumbria and £5,000 in Tees Valley) and many offices offered administrative support and access to information, contacts and meetings.

Several CP4P co-ordinators remarked that activity strands 1 and 2 of CP4P were very close to the style of working developed by Creative Partnerships, which is an active, practical approach to creative learning for both pupils and staff.

Aimhigher projects seem to be far less hands on. A programme of activities is made available and schools opt to be involved. They are given funding and evaluation material is fed back to Aimhigher. The CP4P activities were structured in a similar way to Creative Partnerships projects. Within the broad base of science and maths, the schools were encouraged to identify their own needs. - Coventry Co-ordinator's report.



Creative Partnerships seems to have had a low awareness of Aimhigher before CP4P and activity strands 3 and 4 (mentoring and masterclasses) have raised awareness in Creative Partnerships offices of the potential of working with higher education institutions and undergraduates and of progression issues.

CP4P programmes that have used practitioners and undergraduates in partnership have demonstrated to Creative Partnerships the value of undergraduates, not only to open young people's eyes to higher education but also as a very useful and affordable resource. - Plymouth Co-ordinator's report

The interpretation of this objective can usefully be extended to include discussion of the extent to which the CP4P co-ordinators have been able to build strategic and sustainable partnerships between Creative Partnerships and Aimhigher.

Although most CP4P co-ordinators were based within Creative Partnerships and received most day-to-day support from them, they all developed a relationship with Aimhigher in their area. However, the depth of this relationship varied across the country. Some regional co-ordinators describe their relationship with Aimhigher as limited and distant, while others had a close and mutually empowering relationship. In Cumbria Aimhigher contributed £3,800 to CP4P, and in Plymouth Aimhigher gave some funding, in-kind support and reduced rates on the undergraduate ambassador scheme. Aimhigher was sometimes involved in the selection of schools taking part in CP4P and was represented on the local advisory or steering group.

At a grass roots level, CP4P had the potential to facilitate a working relationship in schools between the Creative Partnerships co-ordinator and the Aimhigher co-ordinator. These two staff members may not have previously collaborated. Consultation with Aimhigher co-ordinators in schools and the forging of partnerships with their colleagues co-ordinating Creative Partnerships seems to have worked especially well in Hull, the area where CP4P was conceived.

The CP4P project has brokered the initial links between the Aimhigher and Creative Partnerships co-ordinators within each school, who had not previously worked together before on such a project. - Hull Co-ordinator's report

Other CP4P co-ordinators are less positive about the role of Aimhigher co-ordinators in schools, suggesting that they saw themselves simply as facilitators or funders and were unwilling to become closely involved in projects. In some areas, for example Coventry, Aimhigher regional officers gave CP4P co-ordinators initial contacts, for example in HEIs, and then had little more contact with the programme. In Plymouth CP4P was able to make a productive relationship with the Aimhigher healthcare strand, and to have a strong impact on the healthcare co-ordinator's way of working.



The healthcare strand of Aimhigher has developed new ways of working that embrace Creative Partnerships practice and even use Creative Partnerships practitioners. - Plymouth Co-ordinator's report

Creative Partnerships and Aimhigher have different cultures and ways of working. In some areas of CP4P these differences were overcome and a sustainable partnership was developed, although not necessarily at a strategic level. Examples are Coventry, where Aimhigher has given Coventry Creative Partnerships funding for some follow-up activities to activity strand 4, Cumbria, where Aimhigher and Creative Partnerships plan to continue working together through the Rural Academy, and in Plymouth, where Creative Partnerships looks likely to work with the student ambassador scheme.

The partnership brokered between Aim Higher and Creative Partnerships Merseyside is currently developing an action plan to develop more innovative approaches to the curriculum; consequently creating curriculum resources that are sustainable and remain in place even after Aimhigher does.

In five of the eight CP4P areas a less sustainable partnership was established between Creative Partnerships and Aimhigher. This may have been because of the way in which CP4P was set up, with Creative Partnerships areas selected first and then required to make a partnership with their local Aimhigher. Clearly, in some areas Aimhigher was either unwilling or unable to commit to CP4P (often for financial or resourcing reasons). In retrospect, it would have been better if the dialogue between Creative Partnerships and Aimhigher had happened prior to selection, rather than after. This was the case in Cumbria, where Aimhigher, Creative Partnerships and Cumbria Institute of Arts had established working relationships before the onset of CP4P, and were able to start the CP4P programme from a strong position.

2. Support a creativity based schools outreach programme, targeting years 9 and 10 with a focus on raising aspiration (activity strand 1).

Targets for this activity strand were 240 learners from years 9 and 10 from 4 schools in each area, giving a national total of 1920 learners.

All the CP4P areas set up and ran a programme of creative learning activities. It was experienced by more than 1,400 learners. Most CP4Ps worked with at least four schools as required. Cumbria, Nottingham and Plymouth exceeded their target number of schools, working with 7, 7 and 6 schools respectively. CP4P Southampton/Isle of Wight took an early decision to work with only the two schools they were involved in on the Isle of Wight. Again, this limitation was imposed by the timescale of the project. In Merseyside CP4P one school pulled out at the last moment, and the co-ordinator decided it was too late to involve another school.



The target was for CP4P to work with 240 pupils from years 9 and 10 (60 learners per school). These numbers were only reached by Coventry and Merseyside. Several programmes worked with smaller groups than the planned two groups of 30 pupils, presumably in consultation with the school and because all partners thought that a better quality experience would be achieved. In areas such as Cumbria, pupil numbers were small and the targets were unlikely to be reached, even with 7 schools participating.

In addition, several CP4P co-ordinators reported difficulties in working with the target year groups because of schools' reluctance to timetable activities for groups with examination commitments - year 9 take SATs and year 10 are working towards GCSEs. Difficulties were compounded because of the short timescale for planning. It may have been possible to work with year 9 and 10 earlier in the year, but most CP4P co-ordinators only began contact with their schools in December or January, and activities were set for the year by this stage. As a result, several CP4P programmes were run with learners from years 7 and 8, in addition to or instead of years 9 and 10.

The small size of the schools also made it difficult to work with the original target group. In many cases the year 10 timetable would not allow for the additional CP4P activities. It was felt by staff that other year groups were in much greater need of what CP4P offered. For this reason CP4P Cumbria allowed the small rural schools to identify and propose a starting point and year group for their project. - Cumbria Co-ordinator's report

Activity strand 1 concentrated on delivering science using creative approaches in almost all the CP4P areas, although this focus was not mandatory. Exceptionally, the activities in Hull focused on music, media, dance and film, with just one school developing creative approaches to science. Some CP4Ps also included maths-based activity. The model for activity strand 1 was the approach to creative learning developed by Creative Partnerships - practical activities, led by creative practitioners working in partnership with teachers.

With the guidance of CP4P co-ordinators, schools collected evidence of the impact of activity strand 1 on pupils. The necessity for flexibility in the approach and focus in school-based activity meant that the evidence collected was not uniform across all regions, so it is difficult to generalise about what the activities achieved. Tees Valley summed up the impact as:

- Increased awareness and better attitude and behaviour in lessons
- Increased knowledge of science topics and pupils remembered names, equations, theories etc. better
- More enthusiasm for the lesson
- More confidence in the individual pupils through performance skills
- Increased team building and communication skills



Many of these kinds of changes were noticed in the other CP4Ps. Not many CP4Ps were able to collect evidence of raised aspiration, partly due to the limited timescale of the projects. However, the experience of the activities clearly gave many learners new experiences and introduced them to new role models through working with creative practitioners.

Plymouth CP4P was able to collect evidence of raised aspiration. The CP4P had a strong link with HEIs during all the activity strands, and feedback from pupils at one school suggested a 65% increase in people who were interested in going to university by the end of the activities.

I told my mum last night that I have decided I want to go to university, and my mum said, 'That's so good. You'll be the first person in our family to go.' - Plymouth Co-ordinator's report

Other comments included:

Great fun and learning at the same time. I would love all science lessons to be like that. - Pupil, Merseyside CP4P

Our film was about a man who mutates into a guitar. I think it looked better on the big screen and I felt proud that I had partly made that film. It was a totally new experience. I wish I could go again. - Pupil, Cumbria CP4P

3. Support a programme of creativity based schools outreach activity targeting teaching staff delivering key stage 3 sciences and maths, to help animate the curriculum and raise attainment (activity strand 2). Target was a three-day course in each area.

This objective was achieved by all the CP4P areas, although not necessarily as a three-day course as was envisaged at the planning stages. Co-ordinators found it was too difficult to get teachers released for three days at short notice, and five areas ran off-site training for one or two days at the most, while the other three areas provided on site INSET sessions of varying lengths.

All the continuing professional development set up through CP4P was targeted at maths and science teachers. The CPD focused on creative approaches to teaching science and maths. It was experienced by more than 130 teachers.

Coventry, Hull and Merseyside employed the creative science engagement consultant Steve Measure for one day sessions, and feedback suggests these were very successful.



CPD sessions in Merseyside focused on stimulating student creativity rather than teacher creativity, with consultant Mathilda Joubert making a distinction between 'creative teaching' or 'teacher creativity' and 'creative learning' or 'learner creativity'. In these sessions 73% of teachers strongly agreed and 33% agreed that they 'learnt something new about creative teaching skills' although this would be in the context of 'teaching for creativity' rather than 'teaching creatively'. Also, 67% strongly agreed and 33% agreed that they had developed the 'confidence to creatively approach the science curriculum.'

Inspiration, relevant activities, creative ideas, modelling skills, theatre skills that I can use to teach science to kids who are disaffected. - Teacher reported in Merseyside Co-ordinator's report.

The staff development session for using creativity to inspire maths and science teachers was a triumph. The facilitator who you commissioned (Steve Mesure) to run the training was excellent and it was a huge success in terms of engaging teachers, especially for a full Saturday, and the immediate impression was that it was really effective. - Aimhigher Humber Projects Co-ordinator reported in Hull Co-ordinator's report.

Some CP4P co-ordinators made a direct link between activity strand 1 and 2 and the CPD was organised in each school as part of the preparation for activity 1.

The feedback from the separately conceived CPD days suggested that these had some effect in changing teachers' attitudes and making them more open to using creative approaches to animate the curriculum. More long term evaluation would be needed to track whether or not this actually happened and if this had an effect on raising attainment.

4. Support an undergraduate placement scheme placing HE students studying creative programmes within GCSE creative subject groups to support and mentor C/D borderline learners to raise attainment (activity strand 3).

Target was 20 undergraduate mentors in each area to work in 4 schools on a two-week placement.

CP4P was less successful in achieving this objective in every area, although there were some significant achievements, especially where the mentor placements were conceived as integral to activity strands 1 and 2. The target of five mentors per school, or 160 mentors in total was not reached as the student ambassador and mentor programme in many HEIs was already stretched, and 2 regions were unable to contribute to this strand. About 70 undergraduate mentors took part in CP4P. It was not clear to what extent mentors supported the specific target group of C/D borderline learners to raise attainment.



In Cumbria, undergraduates from the BA in Performing Arts at Cumbria Institute of the Arts, worked alongside school pupils and teachers in projects for activity strand 1. This had the added bonus of raising the undergraduates' awareness of the potential for working in participatory arts as professional practitioners.

Several of our CP4P creative mentors have now graduated. One has chosen to remain in Cumbria, partly because she has obtained further community based work through her contact with a CP4P lead practitioner. Other graduates involved in CP4P are also making plans to work on future outreach projects from Cumbria Institute of the Arts. - Cumbria Co-ordinator's report

Plymouth CP4P also integrated undergraduate mentors into activity strand 1. The mentors worked with staff and pupils on practical creative projects, two of which included visits to the campus of Plymouth University. Another school worked with Exeter University, while a fourth school sourced undergraduates through the Aimhigher student ambassador scheme.

One of the most effective ways of nurturing a relationship between the undergraduates and young people would if they were equal partners in a project.....it was decided to combine activity 1 with activity 3. - Plymouth Co-ordinator's report

In Hull two schools worked with undergraduate mentors, who were studying creative subjects. One school organised sessions outside lesson time and the other used drama mentors from Hull University to work with year 11 drama students in more intensive lesson-based activities. The latter model proved more successful.

In Merseyside a successful relationship was brokered between one school and three undergraduates studying art. The mentors stayed for a two-week placement.

Four mentors were placed in three schools in Tees Valley CP4P. The undergraduates were from the University of Teesside. Three stayed for the planned two-week placement, but the fourth had to withdraw after 16 hours because of exam commitments.

Coventry CP4P was unable to set up a mentoring programme, as local universities had their programme for undergraduate mentors already in place by the time CP4P was set up. It is possible that mentors may be used in Coventry as a follow-up in autumn 2007 to the careers festival run as activity strand 4.

No mentoring programme was attempted on the Isle of Wight as there are no higher education institutions on the island, and it proved impossible to link into the existing programmes at Southampton and Portsmouth Universities.



Difficulties in implementing this strand were mostly caused by the delay in setting up CP4P. This meant that by the time area co-ordinators were in place, local HEIs had already set up their mentor programmes, and had no spare capacity. However, the approach taken in Cumbria and Plymouth of integrating undergraduate placements into activity strand 1, provides a successful model that could be explored further, for example by Creative Partnerships.

5. Support creative industry practitioners in the design and delivery of a programme of master classes within HEI environments for level 3 learners undertaking creative subjects, to support progression (activity strand 4).

Most areas of CP4P succeeded in providing some kind of masterclass activity, which enabled young people to experience an HEI environment. However, this strand was interpreted in different ways across the programme, presumably as a pragmatic response to local circumstances and constraints relating to time and resources. It is not always clear from reports if the masterclasses were targeted at level 3 learners. Some CP4P areas focused on level 2 learners in years 10 and 11. In some masterclass projects, the participating groups were widened beyond the target groups studying creative subjects, but were exposed to creative approaches to their own subjects and experience of HE level thinking and research.

Cumbria continued its integrated approach to CP4P, and six schools visited Cumbria Institute for the Arts, where young people from years 8 to 10 engaged in creative activity that related to activity strand 1.

One group would engage in the masterclass activity with the practitioner or HE staff, whilst the remaining group would be given a guided tour of each department in the institute led by several ambassador students. These visits helped to raise the awareness of teachers as much as pupils of the level of HE provision in Cumbria. When asked what they thought of the facilities on offer, one teacher from a rural school replied, 'It's amazing to see what's available. We didn't even realise that this place existed.' - Cumbria Co-ordinator's report

CP4P projects facilitated visits by young people to a number of HEIs, included Coventry University, Liverpool Hope University, Solent University, Portsmouth University and the University of Teesside. Some young people were able to use HE equipment and talk to artists who had recently graduated.

On the second trip pupils visited Portsmouth University Art and Design Department for tours and discussions with tutors. In the afternoon they visited Art Space Portsmouth Ltd, studios where three artists showed their work and talked about their experiences as practising artists. - Southampton and Isle of Wight Co-ordinator's report



Coventry CP4P adopted the most radically different approach to activity strand 4, organising a two-day arts and creative industries careers festival for all 19 secondary schools in the city. It was attended by 222 pupils from year 11. Participants attended a 'speed dating' session, where they met different arts practitioners, and then took part in practical workshops. Some of the workshops were at Coventry University School of Art and Design and were led by HE staff. Feedback suggests the festival was very successful and is likely to become an annual or bi-annual event in the city led by Creative Partnerships.

I really enjoyed today. I learned a lot about different careers and now I have a clearer view towards my future job - graphic design. - Year 11 pupil at Coventry careers event

6. Support the development of a range of creative careers education and guidance materials that advise learners of the progression opportunities available to them.

The CP4P programme has not been able to achieve this objective at this point. The national steering group planned for Creative Connexions in Hull to develop materials on careers in the creative industries and present a series of dissemination events in the regions. In the event this organisation could not take on the contract.

The national steering group considered that any guidance materials should be based on outcomes of the CP4P project, and wished to decide on a way forward that would represent good value for money once outcomes were becoming evident, and an appropriate way forward could be determined. The dissemination budget for the objective was reallocated to regional CP4P programmes for locally organised events.

7. Support a staff development programme which will facilitate careers tutors within cluster schools and FE providers to become fully aware of the progression and career opportunities available to learners wishing to pursue creative subjects.

This objective was not pursued as a separate strand by CP4P because of time constraints, and is related to objective 6 and the production of suitable guidance materials and dissemination strategy. Activity strand 4 gave some staff more information about careers in creative industries, although these staff members tended to be teachers of creative subjects, rather than careers tutors.



8. Support the dissemination of participants' involvement via publication and various web sites, including for example, Aimhigher, Arts Council England and BBC's 'Blast'.

A summary of CP4P is included on the national projects section of the Aimhigher on the Creative Partnerships websites.

The contract of the national project manager has been extended into early 2007 to enable him to disseminate some of the findings of the evaluation of CP4P through attending conferences and events.



SECTION C ANALYSIS OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

Situational analysis of CP4P

The table gives a summary situational analysis of CP4P, based on the co-ordinators' reports and the exploration of the extent to which the programme met its objectives in Section B.

Strengths	Weaknesses
<ul style="list-style-type: none"> - Activity strands 1 and 2 strongly achieved. Feedback showed positive impact on pupils and teachers. - Strands 3 and 4 well achieved. Some strong examples of mentoring and masterclasses, especially where these were integrated with strand 1. - Raised awareness in Aimhigher of work of Creative Partnerships. - Raised awareness in Creative Partnerships of potential for links with HEIs and the widening participation agenda. Some activities may be sustained. - Raised awareness of HEIs and creative industry careers for some teachers. - Additional funding achieved in some CP4P areas. - CP offices support for the project and the co-ordinators. - Support of national project manager and administrator for each CP4P area. - Flexibility of national steering group, allowing each CP4P area to respond to local needs. 	<ul style="list-style-type: none"> - Time available very limited. This compromised planning and meant some strands could only be partially delivered. - Problems in some schools working with year 9 and 10 (the target group) because of exam commitments and lack of planning time. - Mentoring programmes already set up by HEIs so undergraduates not available for CP4P schools. - Aimhigher offices approached by Creative Partnerships after selection, rather than as part of an initial partnership. This led to limited direct involvement from Aimhigher in some areas. - Project was too short to collect evidence of raised attainment (GCSE results) or sustained changes in teaching style. - Information, advice and guidance strands could not be achieved within the time and resources available. - Dissemination strategy unclear to date. - CP4P offices had to access all funding through Hull College, which meant Creative Partnerships offices had to provide cash flow.



Opportunities	Threats
<ul style="list-style-type: none"> - Continued partnership between Creative Partnerships and Aimhigher until 2008. - Creative Partnerships can continue and develop work with HEIs and the widening participation agenda. - Creative Partnerships can work with undergraduate mentors through established HEI programmes. This will also help train new practitioners for work in schools. - Dissemination of the achievements of the CP4P programme to Aimhigher offices and other Creative Partnerships areas and to DfES, the Specialist Schools and Academies Trust and Arts Council England and other bodies. - Consult with organisations such as Creative and Cultural Skills Ltd about contributing CP4P examples to information, advice and guidance on the creative industries being developed for learners and teachers. 	<ul style="list-style-type: none"> - Aimhigher and Creative Partnerships are time-limited schemes, so learning from CP4P may be lost. - Lack of funding to build on the achievements of CP4P. - Ineffective dissemination of the achievements of the CP4P programme lessens its potential development.

Conclusions

CP4P was an ambitious and innovative project with several strands of activity funded by HEFCE as a national Aimhigher project. Decisions on funding CP4P were delayed as HEFCE reviewed the Aimhigher programme. This meant that CP4P was delayed in turn and many co-ordinators had only six to eight months to set up and run the programme. Given these significant constraints, a great deal of value was achieved and the activities had a positive impact on many learners, teachers and creative practitioners. The programme was well-supported by a national project manager, administrator and national steering group.



At the time of writing this report, the Cumbria Regional Co-ordinator has been appointed to a permanent position, embedding CP4P into the region with joint support from Aimhigher and Creative Partnerships. Based at Cumbria Institute for the Arts, this has enabled the launch of 8 new outreach projects, with 8 creative practitioners working with the schools and a new generation of 17 creative mentors in training with the organisation Cumbria Arts in Education.

At a strategic level, new partnerships were forged between Creative Partnerships and Aimhigher and both initiatives raised their awareness of the potential of working together. Creative Partnerships had not previously systematically entered into the widening participation agenda with HEIs, while Aimhigher's work was rarely delivered through practical, creative activities.

From the original plans, four activity strands were successfully delivered providing:

- creative activities for secondary school pupils
- training for science and maths teachers on creative approaches to teaching and learning
- mentoring by undergraduates for secondary school pupils
- masterclass opportunities for pupils in an HEI environment.

The eight CP4P areas delivered these four strands in different ways, interpreting them appropriately for their locality.

There were strands of the CP4P programme that could not be delivered. These were the development of information, advice and guidance materials for young people and training for careers teachers relating to the creative industries. A dissemination strategy for CP4P has not yet been fully worked out.



Recommendations

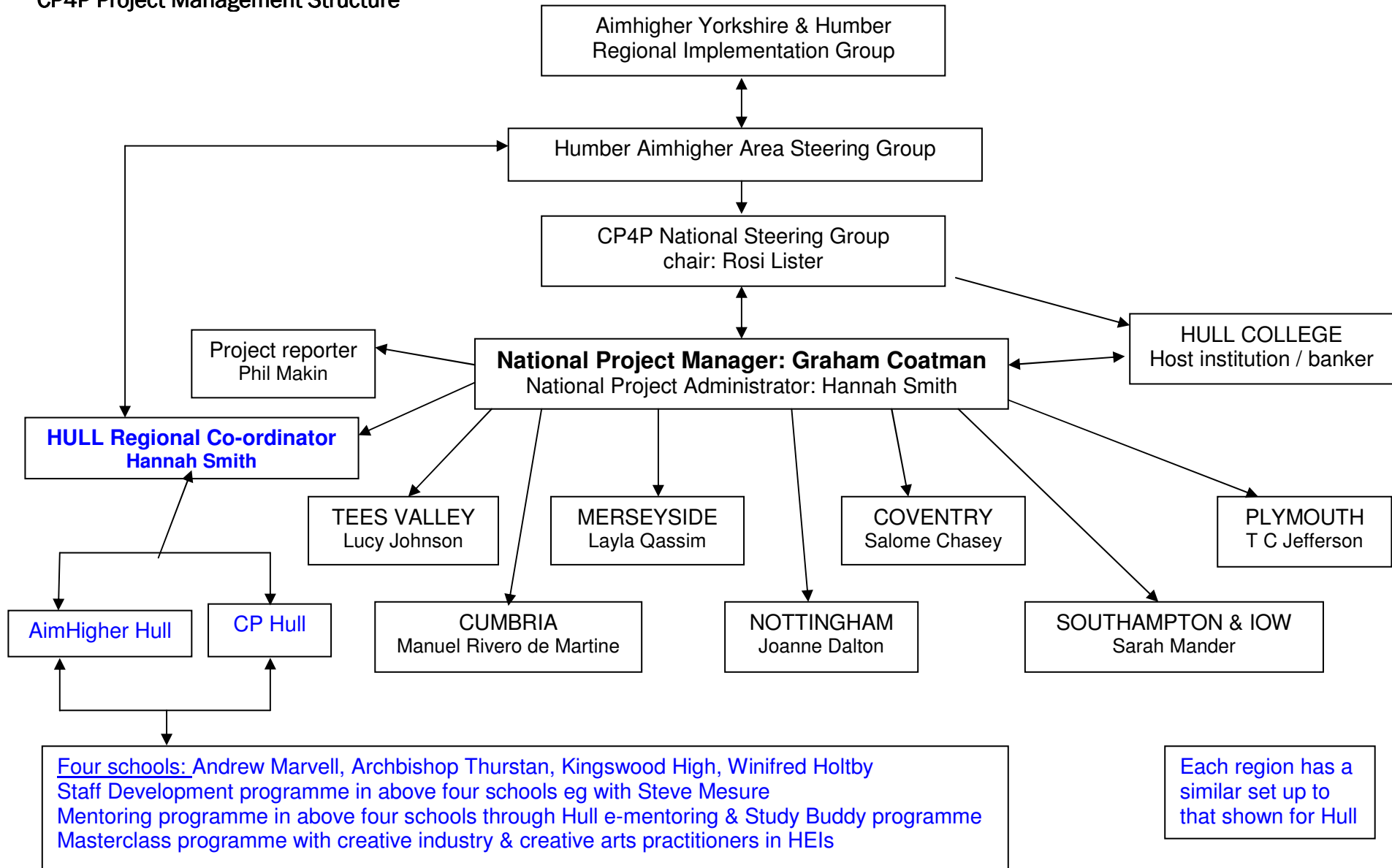
1. The model of partnership between Creative Partnerships and Aimhigher is continued and rolled out to other Creative Partnerships areas, using local funding from the two initiatives. However, contact with Aimhigher offices needs to be established early on in developing programmes to ensure an equal partnership.
2. When planning CP4P style programmes, Creative Partnerships areas contact local HEIs, with the help of Aimhigher, to find out about mentor and student ambassador schemes. This needs to be done with enough lead-in time, to ensure Creative Partnerships can be included in the allocation of student placements.
3. Dissemination of the outcomes of CP4P should be shared with Creative and Cultural Skills Ltd so that examples can be included when CCS develop information, advice and guidance on progression in the creative industries.
4. The outcomes of CP4P should be shared with Arts Council England in the context of the implementation of ACE's strategy for higher education. The examples of good practice in CP4P where undergraduates gained experience of participatory work in schools and worked as mentors for pupils studying creative subjects are particularly relevant to the strategy.
5. Further discussion is needed about how best to disseminate the findings of this report. A meeting of the national project manager, the chair of the national steering group, and representatives from Creative Partnerships, Arts Council England, HEFCE/Aimhigher would be a useful starting point.



APPENDICES

- 1 CP4P management structure diagram
- 2 CP4P summary participation statistics
- 3 CP4P budget summaries (projected and actual)
- 4 CP4P Regional reports:
 - Cumbria
 - Coventry
 - Hull
 - Merseyside
 - Nottingham - n/a as programme still running
 - Plymouth
 - Southampton & Isle of Wight
 - Tees Valley

APPENDIX 1
CP4P Project Management Structure



CP4P

SUMMARY PARTICIPATION STATISTICS

	No of core schools	Pupils Act 1	Teachers Act 2	Pupils Act 3	Mentors	Pupils Act 4	
		In school	CPD	Mentoring		Masterclasses	Creative practitioners
Coventry	4	246	15	0	0	222	19
Cumbria	7	192	24	135	11	135	10
Hull	4	223	22	20	16	93	12
Merseyside	4	289	10	3	3	120	10
Nottingham	7	148	25	14	4	54	24
Plymouth	6	210	47	230	34		14
Soton/IOW	2	90	6	0	0	40	6
Tees Valley	3	228	10	26	7	26	8
Totals	37	1626	159	428	75	690	103

Notes:

- 1 Nottingham & Plymouth programmes do not show complete returns as some projects are still completing
- 2 Coventry: 16 schools took part in Activity 4
- 3 Hull: Activity 3 used e-mentor scheme
- 4 Merseyside: 3 schools in Activity 1 and 1 school in Activity 2
- 5 Plymouth: 21 schools took part in Activity 2
- 6 Tees Valley: only 26 Yr 10 took part in Activity 1; 152 from Yr 7

APPENDIX 3

CP4P

Summary Budget Overview

		Central	Cumbria	Coventry	Hull	Liverpool	Nottingham	Plymouth	Soton & IOW	Tees Valley	subtotals	Total for CP4P
Governance & Structure	Hull College	50000									50000	
	other	6000	3000	3000	3000	3000	3000	3000	3000	3000	30000	80000
National Project Mgr	salary + oncosts	37500									37500	
National Project Admin	salary + oncosts	7500									7500	45000
Regional Project Co-ord	salary + oncosts		13750	13750	13750	13750	13750	13750	13750	13750	110000	110000
Activity 1 (Y9 & Y10)	40 days @ £200		8000	8000	8000	8000	8000	8000	8000	8000	64000	64000
Activity 2 (Staff devpt)	12 staff @ £200/day		7200	7200	7200	7200	7200	7200	7200	7200	57600	65600
	lead 4 days @ £200		800	800	800	800	800	800	800	800	6400	
	venue/materials £200		200	200	200	200	200	200	200	200	1600	
Activity 3 (mentoring)	160 mentors @ £200		4000	4000	4000	4000	4000	4000	4000	4000	32000	33600
	training: 1 day @ £200		200	200	200	200	200	200	200	200	1600	
Activity 4 (masterclass)	6 x area @ £300		1800	1800	1800	1800	1800	1800	1800	1800	14400	24000
	6 x sub/travel @ £200		1200	1200	1200	1200	1200	1200	1200	1200	9600	
Creative Industry Guide	20000 copies	20000									20000	20000
CEG staff devpt	8 x £2000	16000									16000	16000
www devpt		2000									2000	2000
publish report		5000									5000	5000
dissemination events	8 x 1000	8000									8000	8000
	TOTALS	152000	40150	40150	40150	40150	40150	40150	40150	40150	473200	473200

CP4P

Summary Budget Overview (actual spend)

		Central	Cumbria	Coventry	Hull	Merseyside	Nottingham	Plymouth	Soton & IOW	Tees Valley	subtotals	Total for CP4P
Governance & Structure	Hull College	50000									50000	
	other	11190	415	189	268	70	0	1002	315	306	13755	63755
National Project Mgr	salary + oncosts	40000									40000	
National Project Admin	salary + oncosts	7900									7900	
Regional Project Co-ord	salary + oncosts		12750	12750	13750	9875	14632	12235	14545	12788	103325	151225
Activity 1 (Y9 & Y10)	40 days @ £200		10938	9080	8534	1373	4633	5937	4012	9400	53907	53907
Activity 2 (Staff devpt)	12 staff @ £200/day		4605	4755	4174	2475	3224	4916	12776	5925	42850	42850
	lead 4 days @ £200		0	0	0	0	0	0	0	0	0	0
	venue/materials £200		0	0	0	0	0	0	0	0	0	0
Activity 3 (mentoring)	160 mentors @ £200		2314	4000	1200	0	0	5840	4000	4000	21354	21354
	training: 1 day @ £200		0	200	153	1183	0	2042	200	200	3978	3978
Activity 4 (masterclass)	6 x area @ £300		1645	1800	3856	0	2000	2022	4461	6587	22371	22371
	6 x sub/travel @ £200		0	0	0	0	0	0	0	0	0	0
Creative Industry Guide	20000 copies	7662									7662	7662
CEG staff devpt	8 x £2000	16660									16660	16660
www devpt		3200									3200	3200
publish report		4759									4759	4759
dissemination events	8 x 1000	1508									1508	1508
	TOTALS	142879	32667	32774	31935	14976	24489	33994	40309	39206	393229	393229