

***DRAFT SUMMARY***

***Growing the Creative Economy***

***The Last Mile 2004 – 2008***

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## Introduction

The Last Mile has been the largest Equal partnership in the UK. Some £21 million of funding, 14 principal partners, more than 50 separate sets of activities in nine distinct regions, sub-regions or localities.

Its focus on creating capacity and freeing up access to the creative and cultural industries for young creatives, especially but not exclusively those from black and minority ethnic backgrounds, has resulted in work ranging across music, dance, design, theatre, film, media, writing, games, jewelry and fine arts.

The challenges facing those who have chosen the creative industries as their career option for employment, self employment or as entrepreneurs have always been considerable. They have come to expect low rewards, very hard work, lack of career structure, a heavy reliance on networking to secure opportunities and very low security of employment. In return they tend to bring passionate commitment, great energy and in many cases real talent.

In the end they are doing what they want to do. But the economic impact of the creative and cultural industries has become so significant that the evident inefficiencies of its structure, and the haphazard way in which opportunities are distributed and supported have become a cause for real concern in themselves.

In short the creative and cultural industries have become a key part of the economic engine, but the structure of the sector itself neither delivers opportunity efficiently to talented and committed potential workers and entrepreneurs, nor does it effectively service the needs of employers.

A 21<sup>st</sup> Century opportunity is being frustrated by outdated habits and structures.

Key Creative Industries Data at the start of the Last Mile - 2005	
<b>Creative Industries Economic Estimates, DCMS. October 2005</b>	
Creative industries' percentage of UK Gross Value Added (GVA) in 2003	<b>8%</b>
Average growth of creative industries 1997 – 2003	<b>6%</b>
Average growth of whole economy 1997 - 2003	<b>3%</b>
Export contributions of creative industries to GVA in 2003	<b>£11.6 billion</b> (4.1% of all exports)
Total employment in creative industries in 2004	<b>1.8 million</b>
Increase in creative industry employment 1997 - 2004	<b>300,000 jobs</b> = 3% per annum (growth for whole economy= 1% per annum)
Number of companies in creative industries in 2004	<b>113,000</b> (software and electronic publishing = 49,000, music and the visual and performing arts = 30,000)
<b>Sector data ago (Will Hutton, Creative and Cultural Skills, 2005)</b>	
Employment advances since 1991	<b>60% more artists, 55% more musicians, 40% more actors, digital media employs 400% more people than it did 15 years</b>
Gender profile	With the exceptions of fashion and advertising only <b>25% of the workforce is female</b> (46% of the UK workforce is female)
Ethnic profile	<b>7.2% of jobs are held by ethnic minority workers</b> compared to the national average of 6.5%. (In London the proportion of black or ethnic minority workers in the creative industries is 12% as opposed to 23% in the total workforce)

It is also evident that the industry itself is struggling to come to terms with the artistic and market potential of Britain's vastly more diverse population. One of the plainest signals of this failure is its lack of preparedness to meet the aspirations of young creatives from highly diverse cultural and ethnic backgrounds who are now coming into learning and work, especially in Britain's cities.

For individuals seeking opportunities in the creative and cultural industries the frustration is that the talent that can get them noticed, and convince them that they should be able to make a career for themselves, is not enough to secure the next steps towards employment. It is certainly not enough without support to enable them to survive, as most artists have to do, as freelancers or in small firms.

One of the characteristics of the creative industries is that although entry into many of its activities requires no specific qualifications, it has the reputation of being on the whole a graduate environment.

It is certainly true that a significant proportion of its entrants are graduates. This has been reflected amongst Last Mile beneficiaries.

At the same time a very significant proportion of those employed in the creative industries, both as creatives, and as providers of technical or support functions, lack any qualifications at all. Again, this group has been well-represented amongst Last Mile beneficiaries.

## **This evaluation**

This is a draft of the final evaluation.

It is presented at this point to provide an indication of the general conclusions reached on the conduct and effectiveness of the partnership, and to give samples and an impression of the evidence, the data and the conclusions that will form the much larger final evaluation.

This final document will be available at around the start of April 2008, when all the data relating to the partnership is available (a good deal of key data was still unavailable when this draft was completed), and when all the beneficiary and partner questionnaires have been fully analysed and can be reported.

They will provide a very full picture of the partnership, its activities and its immediate results.

Its longer-term results and final impact would only be able to be evaluated at a later stage, and there is no facility for this.

But at least this evaluation will attempt to look at the impact of the work in two ways.

First, there will be detailed impact and outcomes evaluations of three different mini-aspects of the Last Mile:

- Birmingham's innovative website [Birminghammusic.com](http://Birminghammusic.com)
- North West Vision and Media's North West Foundation Placement Scheme – a unique positive action placement of entrants from BME backgrounds into ITV and associated TV production companies in Manchester
- and WAC's scheme of business support for three quite different creative enterprises run by people from BME communities.

Second, qualitative accounts of the effect of work in the Last Mile has been investigated via extended interviews with partners and sub-partners running project activity, and with beneficiaries themselves. This will be presented alongside the objectives and indicators the partners set for themselves when the Last Mile began its work.

In the final evaluation report this material will be presented in a sharper summary form, and attached in fuller form in annex.

The evaluation report is structured to show evidence on four levels:

1. the engagement and reactions of the beneficiaries and other participants
2. evidence of the learning achieved
3. evidence of how that learning has been applied by beneficiaries and the partners, both within the project work, and subsequent to it
4. evidence of net impact, where that is available.

There will be some clear indications of value-added.

The evaluation has been carried out with the full collaboration of all the partners, for which many thanks.

## Summary draft conclusions

### Key achievements

- The Last Mile has made a very significant short-term contribution to the diversity of parts of the creative and cultural industries. In a sector where, even in the most diverse parts of the UK, the percentages of employees from BME communities lag well behind regional profiles, working with more than 1,000 BME beneficiaries over a two year period, and playing a role in enabling some hundreds of them into employment or self-employment, even if a proportion of it is part-time, constitutes a real contribution. The Last Mile has met and exceeded its targets for numbers of people from BME communities worked with, and it has also sponsored a clutch of Muslim projects and sub-projects ranging from the performing arts to extensive work with female Muslim writers.
- The fact that, at this stage, the contribution can only be acknowledged as short-term is solely a recognition that real impact will only be able to be judged after a further six months to a year, and then in the light of the number of Last Mile beneficiaries who are still in employment. There is no reason to suppose that the numbers will have changed for the worse. In fact there is every chance they could even improve, because the employment recorded in Equal monitoring only records employment secured on or before the day beneficiaries left their training or other activity. Whatever the medium-term results, the immediate achievements have been noteworthy.
- One of the consequences of this work done by local partnerships is that, although there is no direct funding sequel to Equal, local capacity has been greatly augmented. In Birmingham, the central Library is now a major catalyst for learning, non-formal business support and showcasing for a range of cultural activities. Birminghammusic.com, even though its future is currently not assured, has created fresh capacity for all genres of the music industry. And that capacity is on the Web, where it is truly open to all. The impact of Birminghammusic on the Asian music scene in the city is yet to be seen. But before the site was launched and began to feature a small number of Asian bands, this genre was largely uncommercial and informal in its activities. It is now moving into the musical economic mainstream. In Slough the Creative Academy has achieved a critical degree of credibility, and a track record in bringing world-class artists (Ballet Rambert, the New York Hip Hop Collective) to the borough. It has been seen to generate new businesses, and new kinds of business (mobile phone ring-tone production). It has provided significant business support. In Cumbria, both music and dance support has been taken into largely rural settings, and people have been supported in moving to new portfolio careers enabling part-time professional work in the arts in settings where there simply is not the audience to support many in full-time employment. All the partners have added in some significant ways to the capacity for support for the creative industries.
- There have been a number of notable advances and successes in the design of formal learning accessible to people whose lack of qualifications or whose background were formerly barriers to progress. The two most notable have been the Foundation Degrees in performance and dance respectively, designed and resourced by WAC and by the Creative Academy in Slough. These have genuinely brought higher education in the creative industries to people who would not otherwise have been to access it. Their importance has to be seen in the light of the fact that the creative industries are still seen as very much graduate sectors of activity. The other big contribution to formal learning has been in the field of apprenticeship through the media apprenticeships developed and supported by North West Vision and Media. Some hundreds of other beneficiaries have been accredited at Level 3.
- The majority of the learning has been non-formal, in the sense that it has not been accredited, and even informal, in the sense that it has arisen as learning by doing, and learning by emulation. The greatest value of this has been its impact on the self-confidence of beneficiaries who had not previously believed they stood much chance of pursuing the course they aspired to. Testimony to this has emerged from beneficiaries and their trainers and mentors in all parts of the Last Mile. This has been noted from the highly structured activities

that have led to the production of fine short films in the UK Film Council's Identities partnership. It has been attested to in Higher Rhythm in Doncaster, where musicians and aspiring music producers and DJs, have been given opportunities to practice and produce their own work with fully professional facilities. In Birmingham the Gospel Choir has been established, and now has a membership of more than 60. The apprenticeships at the Birmingham Repertory Theatre are not accredited, but they have led to employment, and changed the way a famous theatre thinks about recruiting writers and wig makers.

- One of the big effects of all this managed non-formal learning, and of the placement of so many beneficiaries with commercial organisations, has been the beginning of real change in the ways these organisations have begun to review their traditional hiring methods. The creative and cultural industries have always been known for their dependence on networks. The problem is that one person's network is someone else's closed shop. One person's insistence on hiring only from a pool of those they already know can do a job, is another person's assertion that he or she has been excluded through nepotism. There are numerous examples from within the Last Mile of people in powerful positions in one part of the industry or another realising that opening recruitment more widely not only allows the job still to be done, but also opens the door to unexpected and unknown talent.
- Business support has been widely provided, its methods have been improved and developed by a number of the partners. A detailed evaluation has been done of three creative businesses supported by WAC. These do not yet show viability in all the cases, but they do show a mixture of small-scale financial support and an amount of mentoring pushing sole traders and partnerships to gradualist approaches to expansion and self-reliance. Extensive further business support has been carried out in Slough, in Manchester by North West Vision and Media, in Sheffield where Harmony, itself a business start-up has been supporting female entrepreneurs, in Birmingham where jewellers, artists, musicians and writers are all amongst those supported, and amongst the UK Film Council partners who have supported a range of film-makers.
- Of the many new businesses supported, a number have been engaged in genuinely new activities, or older ones with a new spin. Mobile ring-tone development and marketing in Slough, Flex FX's Bollywood dance and singing spectacles.....
- The Last mile set out to make new relationships between new (mainly young) creatives and their markets. That is a medium or long-term aspiration, unlikely to be realised in projects of less than three years, but some interesting seeds have been sown. In Birmingham, where the new University Hospital is being constructed at a cost of at least £500,000,000, there has been real progress in opening up the procurement process for some key ancillary materials to Birmingham creatives. A Birmingham creative marketing company VIVID is associated with the hospital's work in this field. A Birmingham creative has now been appointed photographer in residence. There are expectations that the significant public art contracts for the hospital will not only be offered locally, but will reflect the increasing diversity of the city. Much of this has emanated from the involvement of the hospital trust in the Last Mile.
- Much of what has been produced in the Last Mile will remain in the public domain after the end of the partnership. All of its products are archived on the Equal Works site. The Identities platform is the first of its kind, and the last Mile beneficiaries from Milton Keynes, the West Country, Leicester and Nottingham, London and Manchester will find their work preserved and disseminated on it for years to come. The same will be true of Birminghamusic, and of sites set up by the Cumbria partners and by North West Vision and Media.

#### **Areas of underachievement**

- The national attempt to establish e-commerce website activity was not a success. The technical and content work done to build capacity and structure was of a good standard, but the fact that it proved very difficult to persuade young creatives from amongst the beneficiaries to enter their profiles and their wares suggested that other forces were at play. When this initiative was conceived networking sites like Facebook and YouTube had not achieved the prominence and dominance they now have. Whether this is a temporary or a

permanent phenomenon it is clear that young creatives have a wealth of other possible platforms for their activity. The sites that have worked are those which achieved a much sharper focus, either in terms of client group, or in terms of activity, or both.

- The attempt to influence policy in regard to creative apprenticeships has not been successful during the life of the partnership, though its legacy may be different. Creative apprenticeships divide into two broad groups, those that are being developed in sectors where there are large employers and quite firm structures of learning, and those in sectors where the dominant work is done by small firms, groups of freelancers and independent artists. The first is served mainly by Skillset. The second by CC Skills. In the first, more formalised settings

### **The conduct of the partnership**

- The Last Mile was led and administered by Tribal plc. The partners agreed that this was done well, and enabled the bulk of the objectives to be achieved within the relatively short time available. Most importantly, partners were given the rapid start that enabled them to mount and allocate their budgets to their own local or sectoral priorities.
- The core partnership itself was not all that large, but there was a large cohort of local partners. This, and the extensive administration that went with organising and assuring the work, left less than time than would have been desirable for the core partnership to work together. This meant that intentions to establish sub-groups on key topics and policy issues were never fully realised. A group worked on the apprenticeship theme, and organised a successful event to discuss the issue. But other potential themes of importance like mentoring, e-commerce and business support, never received the same attention. Many of the partners would say that administrative burdens prevented this from happening. It is certainly true that an oppressive and largely irrationally conceived audit exercise, which appeared to have been visited arbitrarily on the Last Mile because of its size, used up a minimum of 700 person days of time through the middle period of activity. Most of this time and effort could and should have been used for something more useful than responding to increasingly detailed questions about activities in relation to which there was never any degree of error, much less of any malpractice, in prospect of being discovered.
- Having said this, the partners learned a good deal from each other, and a number formed working relationships which will endure after the end of the Last Mile.

### **The impact of the partnership at local level**

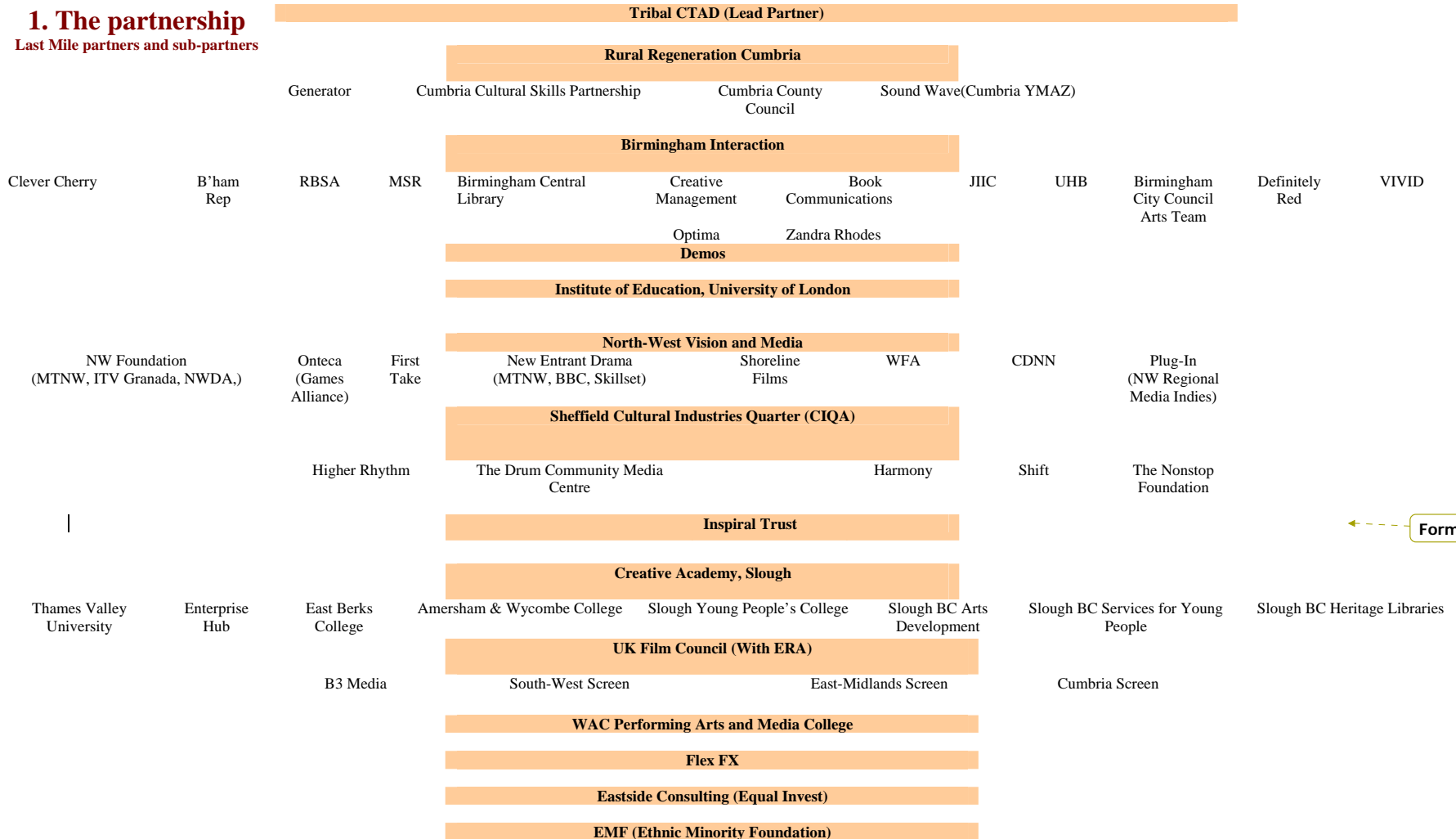
- All the partners have attested to the value the Last Mile has brought to them locally and in regard to their core work. In many cases this, and therefore their longer term capacity to be important catalysts of activity, has enabled them to move up a level or two as organisations. This has especially been true of the Creative Academy in Slough, in a slightly different way of WAC, in terms of some of their work programme of North West Vision and Media, of some members of the Film Council partnership, of the Muslim projects Flex FX and possibly EMF, and of some of the Birmingham partners.
- It is more difficult to adduce local impact in Cumbria, where the original sponsoring organisation Rural Regeneration Cumbria was absorbed by Cumbria Vision, and it is not clear how much of the work can be sustained in the immediate future, or in Sheffield. In Sheffield, a number of the local sub-partners have used the Last Mile to establish or expand their activities (Higher Rhythm and Harmony). Others (Inspiral, the Drum, Non-Stop Foundation.) have used it to expand their reach to clients. This could and should have been a great deal more important for Sheffield but for the difficulties experienced in realising planned match funding, and subsequent significant changes at CIQA, the cultural quarter agency.

### **The impact of the partnership at national and creative industry level**

- The final Last Mile conference in November 2007 was well-attended, and the lessons of the partnership were thoroughly aired and discussed. The sector skills agencies were present and took part in the discussions, as did many other successful and influential people from different parts of the creative and cultural industries. But with what result?

# 1. The partnership

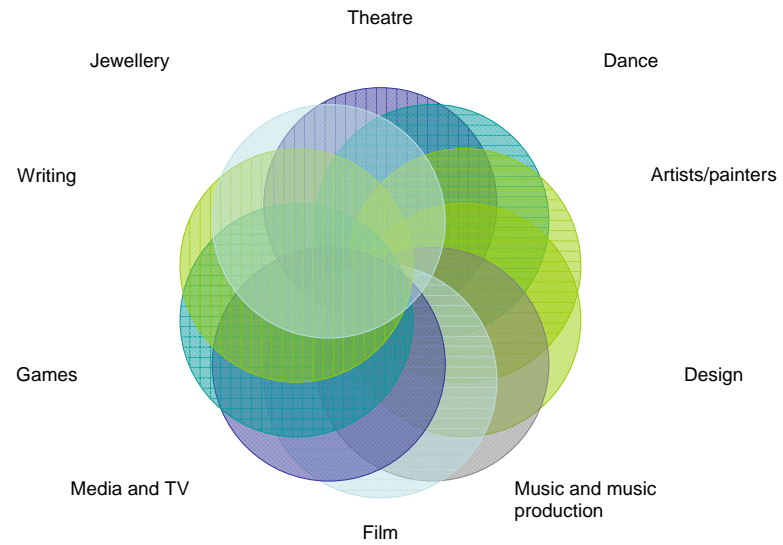
Last Mile partners and sub-partners



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## Principal creative industry sub-sectors covered by partners

Last Mile partners were active in principal ten sub-sectors of the **creative industries**.



## A summary of the partners' and sub-partners activities

### Tribal CTAD (Lead Partner)

CTAD Tribal was a partner (as CTAD Ltd) in the iCi DP in the first round of EQUAL, and was responsible for developing the first i-Create website. It is a private sector developer of learning materials and technology.

#### **i-Create**

e-commerce website to create new markets for the creative industries beneficiaries of Last Mile, designed to provide a sustainable site for new and small firms and independents in the sector

#### **e- and m-learning**

the technical and learning content partner delivering distance learning platforms and materials with and on behalf of the partners

### Cumbria Vision (formerly Rural Regeneration Cumbria)

Rural Regeneration Cumbria is the first rural regeneration company in the UK, set up by the North West Regional Development Agency (NWDA) and Cumbria County Council in response to structural weaknesses in the rural economy highlighted by the foot and mouth crisis in 2001. RRCs objectives include attracting and developing new industries as well as supporting agriculture and tourism, where Cumbria has traditionally been strong. RRC provides advice, technical support and funding for projects and businesses across rural Cumbria. The organisation can help to develop ideas, find project partners and identify potential sources of financial support. It is also working to develop skills, enhance the environment and support sustainable social and community regeneration. The creative industries are an important driver for growth. **Cumbria Cultural Skills Partnership – developing and promoting continuous professional development, skills and training for Cumbria's cultural sector and creative industries – has a devolved project management role and co-ordination of the three strands FACE – Framework for Accelerating Creative Enterprise.**

#### **Music Management**

(Generator)

Training and mentoring for individual musicians – support for musicians and music managers.

Fast track apprenticeships and intensive industry awareness short courses.

#### **Dance**

(Cumbria County Council)

Training and mentoring for individual dancers – support for dance businesses. Fast track apprenticeships and intensive industry awareness short courses.

### **Community Music**

(Sound Wave - Cumbria YMAZ)

Training and mentoring for individual dancers – support for workers in the music industry and community musicians. Fast track apprenticeships and intensive industry awareness short courses.

## **Birmingham Interaction**

Birmingham Interaction (Birmingham City Council) builds infrastructure to support the creative industries, enabling talent to get to jobs and increasing procurement opportunities through virtual information, support for intermediary organisations and new distribution platforms. A partner in iCi under Round 1 of EQUAL, it has supported the design and development of websites aimed at growing the creative industries: **BIG Marketplace**, Birmingham Industry and Genius Marketplace, providing business opportunities for creative and non-creative industries; the **e-creative** information portal; **Creative Channel Network**, offering artists an opportunity to exhibit their work in public spaces, and **Birminghammusic.com**, a distribution channel for all music genres, incorporating digital radio stations, a showcase for local talent and industry knowledge.

### **Big Marketplace (1)**

#### **Birminghammusic.com (2)**

(Clever Cherry)

- (1) online portal with intelligent interface linking Birmingham creatives with commissions and procurement opportunities.
- (2) online portal for the Birmingham music industry, designed to find and promote music talent in all genres, and including an online radio station
- (3) e-creative information portal

### **Last Mile – Writers’ Development Programme (1)**

#### **Last Mile – Technical Apprentices Project (2)**

#### **Youth Project (3)**

(Birmingham Rep)

- (1) providing young writers and potential writers with professional skills. - training young people in the crafts that support performance
- (2) increasing the numbers of skilled technicians available to theatre, television and media.
- (3) supporting excluded young people in A38 Corridor – using drama as confidence-building – identifying talent for other Birmingham Rep projects

### **RBSA Professional**

#### **Development**

#### **Programme**

(RBSA)

Supporting artists (particularly painters and printmakers) develop their professional and practical skills to be able to take up commissioning opportunities. All day skills workshops and evening professional development seminars directly linked to the new procurement opportunities coming out of the University Hospital development

### **The Birmingham Gospel Choir (1)**

#### **The A38 Project (2)**

#### **African Machine (3)**

(MSR Music Ltd)

- (1) creating a professional touring and recording choir, training session and community musicians.
- (2) creating professional opportunities for industry -class musicians
- (3) business opportunities in African music and performance.

### **Creative Pathways**

(Birmingham Central Library)

Pathways into the creative industries for creative and talented people from disadvantaged groups. Taster workshops, work with beneficiaries to develop new business ideas, showcasing talent. City-wide remit, but focus on the A38 Corridor.

### **Creative Management**

(Creative Management)

Developing solo artists, bands, song writers and producers and helping them achieve self-sufficiency in the industry Supporting talented beneficiaries into the industry through mentoring, promotion, showcasing, master classes, and case study tasters on line. Focus on A38 Corridor

### **Writing Squads**

(Birmingham Book Festival)

Identifying potential and existing writers from the target group, providing support, workshops, mentoring, work experience, and networking opportunities and the skills to work as writers. Helping them develop non-traditional applications for writing – in education, healthcare, the internet, and public art programmes.

### **Jewellery Industry Innovation Centre**

**University of Central England**

Placing designer-makers with jewellery manufacturing companies – mentoring support both from the industry and from the JIIC itself – beneficiaries gaining confidence and exposure in the industry to improve their access to commissions.

### **Arts in Healthcare**

(University Hospital)

Improving creatives' understanding of public procurement and public sector understanding of to commission artists. The University Hospital has set up a strategy group including representatives of clinical practitioners, patients and administrators.

### **Arts Team (Into the Marketplace)**

#### **Arts**

(Division, Birmingham City Council)

Helping visual arts, craft and designer makers, from target communities make a transition into self-employment through commissions for the creative industries, in particular opportunities in public art and related art forms.

Brilliantly Birmingham: identifying and recruiting emerging designer-makers - analysing their needs and building their capacity to respond to new opportunities for crafts-based procurement , especially in the health care sector.

**Creative Channel Network**  
(Definitely Red)

Working with Body Symphony, mostly women, going back to African performance roots, Young Disciples, mix of genres – masterclasses in producing music videos, discussing digital content for local BBC.

**Interdisciplinary Support Programme**  
(VIVID)

**Creative support programme, masterclasses and an interdisciplinary network – skills and knowledge transfer between disciplines, masterclasses, mentoring**

**Institute of Education, University of London**

**Lead research partner - Creative Apprenticeship Research**

The Institute of Education is the largest centre of educational research in the UK, as well as being on of the largest centres of social science research. It is active both at both national and international levels. David Guile was the evaluator for the iCi Round 1 EQUAL DP.

**Demos**

**Creative Apprenticeship Research**

Demos is a think tank focusing on democratic approaches to the improvement of six areas of public and economic life: public services; science and technology, cities and public space, people and communities, arts and culture, and global security. It works in partnership with policy-makers, companies, public service providers and social entrepreneurs.

**North West Vision and Media (formerly Media Training NorthWest)**

Media Training North West is the media industry's provider of one-stop training solutions for the North-West region. Its aim is to help identify, nurture and support creative talent and ensure that people have skills they need to succeed in the market. Its board is made up of senior representatives from broadcasters, trade associations and unions in the region. It was a partner in the iCi Round 1 EQUAL DP.

#### **NW Foundation Placement Scheme**

Positive action to address BME under-representation in NW media industry . – Provide alternative entry and access routes. One year pre-entry level training placement scheme for TV /broadcasting. Develop buddying skills within industry. Develop SME with trainee attachment – challenge perceptions of diversity and cultural sensitivities

#### **Plug-in placements**

(MTNW and SMEs)

Industry Training Placements with NW regional independent media sector .12 week paid, structured and /mentored development. Progress assessed against bespoke training & development plan.

#### **Creative Crossroads**

(Onteca)

Develop high level next generation games programme. Explore alternative access to digital content markets through traditional employee route and/ or potential of a freelance market. Seek industry –showcasing opportunities, Potential of online sales. Programme steered by Games Alliance – NW Games Professional Network

#### **Professional Services**

(MTNW)

Rolling bespoke programme of employability workshops, professional services, industry knowledge seminars aligned to industry demand and regional and individual need. – Career surgeries, training needs analysis,, sector-specific and soft skills. Develop and support beneficiary network

#### **Access to Film/TV**

(WFA)

Vocational and accredited training provided in a regional context. Identifying and developing entry-level regional talent through targeted outreach taster sessions – 8 week New Media Production training, accredited through City and GuildsWFA operates co-operative work and management practices

#### **CDN-N – Industry Broadcasters Network**

(MTNW, BBC Granada, MMArts, Red, Hatrick North)

With Cultural Diversity Network-North (CDN-N) develop and drive forward a regional agenda promoting cultural diversity in the media industry.

#### **Media Apprenticeship Framework.**

##### **TV Production Level 3 ‘MediaStart’**

(MTNW, Skillset, LSC)

Developing a new vocational qualification framework with core modules (the Broadcast Environment, Managing the Production, The Digital World and The Creative Process) and connected industry placements. Focus on addressing needs of TV production in a changing environment, and engaging BME/M representation in industry-standard and accredited training.

#### **Business Assist Programme**

(MTNW, NV Vision, PACCT, NWDA, Business Link, Skillset)

Develop business assist programme for regional media creatives.  
Offering diagnostic freelance / business skills/knowledge audit  
Training programme aligned to audit  
Explore delivery practices, business communications, market/recruitment relationships and support systems

### **Media Development Professionals (MDP)**

(MTNW, )

MTNW media practitioner network.

Explore professional support interventions to increase employment power:

- 1) Strengthen and formalise media mentoring/coaching within industry.
- 2) Improve BME media mentor representation
- 3) Develop media practitioners to deliver regional training through 4) Train the Trainer (ILM endorsed)
- 5) Benefits of job Showing

### **Regional Media Training Provider Network**

Partnership includes training providers: Shoreline Films, WFA, Onteca, First Take) Ensuring Equal agenda maximises its reach and exposure through concentrated focused activity and collaboration – rationalising recruitment efforts and providing clear access opportunities and progression across existing regional activity. – Improve systematic and client-focused approach to information exchange, operational support, sharing demonstrable methods of best practice and collectively responding to lessons learnt

Service level agreements developed between MTNW and partners

### **Sheffield Cultural Industries Quarter (CIQ)**

CIQ is a not for profit company, set up in 2000 to regenerate Sheffield's Cultural Industries Quarter and develop its creative and digital economy. Its aim is to help the Sheffield Cultural Industries Quarter become a model of urban renewal both in the UK and Europe. It works in partnership with a number of other organisations including Inspiral, who provide business support for the creative industries, Sheffield City Council, Sheffield One, Sheffield First for Investment, Yorkshire Forward, Heritage Lottery Fund, Objective One and SRB6.

### **The NonStop Foundation**

Providing training and progress to employment to help establish sustainable community and commercial enterprises which provide professional services capable of meeting the specific needs of their respective sectors.

To assist learners and creative enterprises in facilitating the production and public display of art by providing opportunities, advice and support for those who wish to make a career out of their creative or cultural talents.

### **Sheffield Independent Film and Television (Shift)**

Offering vocational training and pathways into the film industry. Creating three new films involving 20 beneficiaries, and resulting in nine new jobs. Focus on excluded young people, offering viable progression into training, education or employment.

### **Women in the Music Industry**

#### **Harmony**

All-women taster courses, bespoke training, mentoring, work experience and business support, establishing three showcase events and a cross cultural network. The objective: to raise the profile and participation of South Yorkshire women working in music and related cultural industries.

### **The Drum Community Media Centre**

Providing access and training for 20 beneficiaries (targeting women and people from BME communities) in the digital and broadcast industries to under-represented groups across South Yorkshire, promoting the diversity of voices and experiences in the sub region through the community internet radio station, SheffieldLive! Developing programmes to cover technical skills, making and presenting radio programmes, as well as reception, administration and managerial roles.

### **Recording Studio Creative Career Programme**

#### **Higher Rhythm**

Providing training, accredited learning and support services in music technology for 20 socially and economically disadvantaged people. Focus on enabling them to compete as DJs and sound engineers, and in other music industry jobs by engaging them in accessible and achievable training opportunities - engaging them in positive learning.

### **Inspirational Trust**

Creating up to 30 new businesses supported by start-up packages, including mentoring and masterclasses. Objective to ensure that relevant beneficiaries from all the arts, creative and media sectors get access to a tailored start-up programme for those looking to self-employment or freelance jobs. The programme includes diagnosis of individual needs, signposting and introductions to partner institutions, a small grants scheme, and up to five days' advice and mentoring.

### **Creative Academy, Slough**

Slough Creative Academy is a partnership between creative industry businesses and training providers, offering professional development, business start-ups and training opportunities in the creative industries. Enabling and assisting individuals to access the creative industries

### **Business Development and Career Guidance projects**

**Creative Business Advice Shop** (Creative Academy, Business Link, HSBC, Harris and Cartwright Solicitors, Enterprise Hub, Enterprise Gateway) Business Guidance and support at monthly business surgery.

**Creative Industry Development Officer** - Offering local SMEs and freelance creatives career guidance and support. Developing a creative careers service. Matching needs of employers with aspirations of participants. **Work Placement Programme** - Offering local creatives paid and unpaid placements in creative industries.

**Professional Development** (Thames Valley University, Amersham and Wycombe College, Creative Academy) Industry standard courses developed with local HE and FE institutions, based on industry requirements researched by Creative Careers Officer and industry forum.

**Slough Young Creative Entrepreneur of the Year** (Slough New Media Enterprise Hub) Annual award with industry backing – based on a series of workshops and a business plan n- potential to expand regionally and sectorally.

**Hot Desk Space** Offering local creatives and SMEs hot desk access to computers and other services

### **Creative Modern Apprenticeships and work experience projects**

**Haymill Music Traineeship** One-to-one activity with a local professional musician, offering long-term placements and access to employment in the local labour market.

**Convergent M-Technology** – targeting the urban, multi-racial net generation – themed taster packages to serve as prototypes for new products for the mobile technology and radio industry.

**Audio-visual Creative Apprenticeship. Big Dance Weekend.**

**Continuous Professional development.**

**Creative industries development service.**

**Mess up the Mess** – group of trained theatre practitioners trialling the viability of their ideas for the commercial market.

**Banajam** – dance showcase and competition bringing internationally known dancers to the UK to increase capacity and employability of local dancers.

**Creative** – auditioned local dancers working with Ballet Rambert dancers and a local professional.

**16:16 and Beyond** – performance developed by two local creatives to develop young dancers and foster Creative Modern Apprenticeships in dance.

**Womens Instillation** three female beneficiaries working with new art forms to create a travelling installation.

**Feature Film Development .**

**Deaf Not Stupid** – local group of creatives with disabilities using film to explore issues relating to disability.

**Creative Apprenticeships.**

**Hip Hop Ballet Fusion** – National Ballet and Hip Hop dancer working in residency with beneficiaries looking for a career in dance to create a new work.

### **UK Film Council**

The UK Film Council is the Government-backed strategic agency for film in the UK. Its main aim is to stimulate a competitive, successful and vibrant UK film industry and culture, and to promote the widest possible enjoyment and understanding of cinema throughout the nations and regions of the UK

### **Identities**

(EM Media, Artworks MK, South-West Screen, ERA Ltd)

Encouraging and empowering new film-makers via a national and international repository of moving images, available for commercial use -the first UK-wide living diversity / cultural heritage showcase - •empowering communities with a new voice using digital and screen-based media - creating a collaborative network and cultural exchange system in screen-based media - encouraging creativity and expression and wider inclusion - broadening participation and 'democratising' moving image culture - facilitating wider access and production opportunities in film for those disassociated from mainstream cultural heritage - progressing Goal 1 of the UK Film Council's 'Success through diversity and inclusion' .

### **WAC Performing Arts and Media College**

WAC Performing Arts and Media College (formerly Weekend Arts College) was set up twenty-five years ago to provide training for young people from low income families in the performing arts. Now it has a fully developed practice of arts education valuing 'transferable' or 'key' skills learned from arts experiences. It provides dedicated training for digital media artists and specialised courses for young people with learning difficulties. It specialises in training arts trainers to work in educational contexts, and is an accredited centre for NVQ's supporting the growth of small businesses in the cultural industries and the professional development of artists' careers. WAC continues to give those young people who are marginalised by society priority access to all its programmes and this philosophy underpins its lifelong learning programmes.

#### **Studio Programme**

Providing learning opportunities, professional development and business opportunities in sound engineering and recording to 20 sound engineer trainees. Developing business incubation models for sound recording.

#### **Graduate Programme**

Providing individual, supported portfolio-building, access to networks, showcasing and profiling for 32 on the graduate programme. Each one pursuing an individual route and becoming a partner in the programme.

#### **Creative apprenticeships**

Pioneering and modelling structured forms of apprenticeship in the creative and cultural industries. Using experimental formats develop one validating model from work with 6 apprentices.

#### **Training Trainers**

Developing workshop leadership training for 40 out of school trainees, equipping them to provide services to niche markets in the arts, and establishing a validated model and a network of equals to support it.

#### **Business Support**

(WAC, BOP)

Developing new approaches to capacity-building in the arts education sector through providing support for six small BME businesses, developing new business incubation models, and two accredited courses.

### **Work Placements**

(WAC, Video College)

Providing opportunities for some 40 beneficiaries from socially excluded minorities to between one and three months' accessing realistic and meaningful experiences of work in the cultural and creative industries, giving access to job opportunities/networks and new forms of social capital

### **FlexFX and Dhamaka**

A London-based organisation offering training and performance opportunities to young Muslims. The programme has attracted industry support to build a company of young people capable of putting on major performances of Bollywood spectacles

### **Ethnic Minority Foundation (EMF)**

The Ethnic Minority Foundation (EMF) is a national registered charity created to provide a secure base for Britain's minority ethnic communities. It has established a training scheme designed to enable marginalised Muslim women in England to access labour market opportunities by developing their skills and knowledge base.

## **Transnational Partners**

### **Berlin Veranstaltet Arbeit (Germany)**

### **TARU II (Finland)**

**Voucher on Stage (Italy)**

## Summary of the results of the partnership presented by level of evaluation

### Impact

The Last Mile set itself targets for jobs secured of 200 and for business start-ups of 500.

The data below shows that the jobs target was exceeded, whilst the self-employment total, which represent business start-ups in a sector where a very high proportion of workers trade in small groups but remain self-employed freelancers, is significantly lower than predicted.

It is very possible, given the relative informality of businesses of this type, that this figure is significantly under-reported.

It is also possible that the substantial expansion of the partnership's work after these targets were set resulted in many beneficiaries being recruited who were further away from the point where they could become independent or freelance traders than was envisaged in the original Last Mile design. This may be indicated in the number who have moved into further education and training programmes, and the larger number whose destinations were not known because they had not been finally determined on the day they left the Last Mile.

This may not tell a completely positive story, but it certainly reflects the structure and the relative informality of much of the creative and cultural sector.

The only sure way to improve on much of this data would be to conduct some longitudinal studies on beneficiaries' destinations and career patterns later in 2008 and in 2009. This would be extremely worthwhile, but this kind of evaluation has, unfortunately, not been built into Equal.

Destinations after Last Mile								
Positive destinations (37%)						No positive destinations or none known (63%)		
Full-time employment	Part-time employment	Self-employment	Voluntary Work	Further education, training, other government programmes	All positive destinations	Unemployment	Other	Not known
					905			
								744

						574		
242				239				
		214						
	139						173	
			71					

Percentages of males and females moving to positive destinations	
Males	Females
49%	
	33%

Whether or not these figures should be represented in themselves as a positive success is for debate. They exceed targets, and they probably understate actual successes. They also fail to take into account those who cease to be beneficiaries, leave without a job, but secure one within a few weeks of going back onto the employment market.

On the other hand, it must be accepted that jobs immediately secured may not survive a short probationary period. Most businesses do not survive the first year or two of trading.

Therefore numbers of jobs and business opportunities secured immediately and directly from work of this sort does not stand in itself as conclusive evidence of a return on the investment made in the partnership. It does, however, serve to underline and confirm the relevance and closeness to the reality of the market of what has been done, and behind it lies the powerful effect the partnership has had on building the capacity of many of the partners. This in itself will do much to strengthen the longer term job prospects of many of the beneficiaries, who will remain in contact with the partners and make use of both formal and informal support over an extended period. In many cases, those who have been beneficiaries will also offer support and experience to others.

One of the major gains of work of this sort is the growth and confirmation of what might be called benevolent networks of peers, educators, mentors and business sponsors.

There is much evidence of all of this reflected in the detail of the evaluation that follows.

### The North West Foundation Placement Scheme

Placing BME beneficiaries in ITV in Manchester, and in a number of TV production companies, the costs were compared with those of a fairly typical 2<sup>nd</sup> year of a full apprenticeship to get a picture of value for money.

#### Cost comparison

More costly than Yr 2 of AMA Business Admin apprenticeship – recruitment process, childcare, extra training

	<b>AMA net costs. DFES Research £</b>	<b>NWFPS £</b>	<b>Comments</b>
Wage and NI	10,391	10,510	
Supervisory and management	1,148	1,570	<i>Partnership approach cost more</i>
Training	483	3,200	<i>NWFPS extensive off-the-job training</i>
Other	42	1,052	<i>Recruitment (£605); Childcare (£447)</i>
<b>Cost per trainee</b>	<b>12,064</b>	<b>16,345 (£4,281)</b>	£3,727 relates to Training, Recruitment and childcare

Although the scheme was more expensive it could be seen that some of the costs was associated with the recruitment process, which was designed to attract diverse applicants, and to judge which could best benefit from the opportunity. Because the beneficiaries were older, some childcare costs had to be paid. And there was a far higher investment in training than the apprenticeship showed.

**Non-isolated value comparison**  
**As a recruitment exercise for ITV and**  
**Independents: suggests lower net costs**

	<b>CIPD Standard values (2006 survey) £</b>	<b>Adjustment</b>	<b>Impact on gross cost per trainee</b>
			<b>£16,345</b>
<b>Average recruitment cost</b>	3,600	Disregard – not most conservative	
<b>Lowest grade recruitment cost</b>	2,000	Accept as most conservative and allocate savings on 12 recruited to all 19	1,263
<b>Associated costs</b>	8,200	Disregard – no data on vacancies	
<b>Estimated net cost</b>			<b>15,082</b>

Result: the value for money looked good.

**Application and compliance**

<b>EQUAL Priorities</b>	<b>Indicators agreed by partners</b>	<b>Delivery examples</b>	<i>Commentary</i>
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<p><b>Dissemination</b></p>	<p>Dynamic, targeted, formative dissemination activity</p>	<p><b>NW Vision and Media</b>          Won regional training award in the category of "Innovation in Workforce Development in the Creative and Media Industries" 2005          Muslim project partnerships included BBC, ITV, Lime Pictures and the Royal Television Society for dissemination. The 'diverse magazine' DDXN published monthly column on the programme and the Royal Television Society magazine ran an article highlighting the pro-active work of CDNN.</p> <p><b>UK Film Council</b>  <b>(i) National launch of programme January 2007 Tate Modern, Bankside.</b>          Launch of two keynote DVDs – 1) beneficiary profiles outlining experiences and work done as part of the project, and 2) composite examples of work contributing to showcase. These can be viewed at <a href="http://www.mailbigfile.com/43d0d03bc0014696904f92f5b4282958/listFiles.php">http://www.mailbigfile.com/43d0d03bc0014696904f92f5b4282958/listFiles.php</a> and one brochure which has also since been distributed widely throughout the UK</p> <p><b>(ii) Dissemination event for the North West of England at the Lowther Show event at Penrith in August 2007</b>          Over 5,000 people attended the showcase over a three day period with 300 people actively involved. Production of DVD involving memories stories and histories of elders in the locality and production of a dance video based on the memories &amp; stories with young people from the area</p> <p><b>(iii) Dissemination events in the regions December 2006- December 2007</b> - Milton Keynes, London, Manchester, Bristol, Nottingham, Leicester, Cumbria. Overall some 9,000 people have been touched by the project through this production, showcasing and dissemination routes.</p> <p><b>EMM</b>          - All films on to DVD copies for the filmmakers to distribute - two were judged of sufficient quality to be included in our DV Shorts showcase Heartlines: with 8 other short films made by more experienced filmmakers on higher budgets, marketed at international short films festival. The two filmmaker attended the Edinburgh film festival.          - There are plans to screen some of the films at regional film theatres – e.g, the Phoenix in Leicester.          - The Peepul Centre, Leicester, keeps a PDA for visitors to view the micro-films in situ</p> <p><b>Slough</b>          The foundation degree in Dance developed in Equal by the Creative Academy and validated by Thames Valley University now in its second academic year attracting eight students in the first year, seventeen in year two and nearly twenty applicants waiting for auditions for year three. The M-Technology Mobile Mash Up project run by local partner Slough Young Peoples Centre is selling ring tones and other mobile content to keep the course running. The Creative Apprenticeship scheme also run by Slough Young Peoples Centre has also been developed and is a way to achieve accreditation for young people. SLIDE – Sloughs first digital enterprise offers hire of video equipment from a basic camera, to lights to editing equipment. Other organisations that have established themselves include Resource Productions, Paperknife Productions, Fusion Dance Company and Beat Routes.</p> <p><b>Birmingham</b>          VIVID designed and produced brochures distributed nationally and internationally at ISP Exhibitions. General public attended over 12 events during programme duration.          UHB          Art strategy and key priorities integrated within the New Hospital PFI scheme. The architects, BDP, have now recommended locations for permanent display of the key priorities. Beneficiary Anand Chabra has been given a two year residency (funded through the Arts Council West Midlands and UHB) to provide a photographic history of the Queen Elizabeth and Selly Oak hospitals and their links with local communities.. Anand will also work with Balfour Beatty to record and display images of the building of the New Hospital.</p>	<p><i>Last Mile partner dissemination activities have been going on from a very early stage as beneficiaries have moved through the projects. They have widely showcased their work locally, and in some cases nationally and internationally through the transnational partnership.</i></p> <p><i>As work has moved into its later phases showcases have intensified, there have been screenings of Identities films in London, Manchester, Milton Keynes, Leicester and Bristol. Numerous CDs and DVDs of music and performance have been produced. Live shows have been mounted by partners in Slough, Birmingham and by Flex FX with its Bollywood Extravaganzas.</i></p> <p><i>Technology products and solutions have passed into usages and been widely communicated.</i></p> <p><i>Non-formal and formal training courses have moved from pilot to exploitation and been adopted by others.</i></p>
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	Operational mainstreaming – making sure our sites are sustainable	<p><b>Commentary</b></p> <p><i>The websites developed by the partnership have mixed prospects of sustainability.</i></p> <p><i>The national e-commerce platforms have been developed, but have been overtaken by other media developments. What has been learned from this is that any future websites of this type are unlikely to find a role if they are generalist and national. YouTube, Facebook and other international sites have proved both popular and accessible amongst beneficiaries wanting to show their CVs and the wares. National websites may well be successful if they are highly focused. Local and regional that are also highly focused can achieve significant success. This was demonstrated clearly by Birminghamusic.com, which achieved monthly hits of up to 10 million, and regular hits of between 6 and 7 million. Its radio station achieved listenership of around 30,000.</i></p> <p><i>The national Identities platform will be widely seen and exploited after the end of the Last Mile. This is because of its clear quality, and its strong backing from the UK Film Council, as well as from its own</i></p> <p><i>CDN-N website developed as a web based empowerment &amp; capacity building tool designed to exploit long term impact and support an innovative way of mainstreaming lessons learnt and disseminating models of best practice</i></p>
	Virtuous dissemination cycle back into target communities	<p><b>NW Vision and media</b></p> <p>The CNN-N members regularly attended regional recruitment fairs and diversity events</p> <p><b>Cumbria</b> The project activities and beneficiary work were showcased at the Lowther Show in August 07. The central theme of the three day event, which had an estimated footfall of 50000 (10% thought to have come through the showcase), was the display of still and moving images from Cumbrian artists and designers who had benefited from the activity.</p> <p><b>Sheffield CIQA</b> CIQA's Creative Exchange South Yorkshire (CE:SY) programme is providing some opportunities for local partners to progress from their Last Mile activities into further training delivery where lessons learned can be utilised. The Drum Community Media Centre, Higher Rhythm Recording Studio and Harmony Training have all been commissioned to run tasters and/or skills for life. Through CE:SY's Innovation Fund Harmony Training are able to continue building their partnership links with The Burton Street Project and secure the use of the recording studio, working towards becoming a commercial enterprise, tremendous progression for the young company launched through Harmony</p> <p>Members of the national Prowess business support network from 2006-7, developed links with Sheffield Hallam University, RCAT (Rotherham) and University of Salford, . South Yorkshire Women Development Trust and their Women in non-traditional Trades project (WINTT), AND other Equal gender projects.</p> <p>The DRUM Using the Sheffield Live! 93.2 fm broadcast service to mainstream the project. A number of our trainees are now doing regular programmes on the service as volunteers and for further work experience... Others have gone on to work with other mainstream media providers such as ITN or BBC. We are now able to regularly highlight the training we offer in radio production through Sheffield Live! 93.2 fm</p> <p><b>Cumbria</b> Information has been distributed through Cumbrian Newspapers such as the Evening Mail and Westmorland Gazette including press releases. Some beneficiaries have now set up local forums to encourage more networking and accessibility to the Creative Industry in Cumbria. Cumbria's Cultural Forum and Cumbria Vision are in discussion around the feasibility of future funding for Culture in Cumbria. The Cumbria Cultural Strategic Partnership is seeking funding to continue and increase the delivery of the type of programmes that FACE has delivered via the Last Mile Programme.</p>

*All partners have been fulfilling this objective by virtue of the fact that their work continues after the end of the Last Mile, and in numerous cases their contacts and work with their beneficiaries will continue.*

*This can be seen particularly clearly at WAC, which has always run as both a centre and a supportive network, in Slough, where many of the activities run in a similar way, in Manchester, where North West Vision and Media is actively using its learning, contacts and networks to grow the relationships between BME communities and the media industry, and in the Ethnic Minority Foundation and FlexFX, where strong community principles underlie the work they do.*

	<p>High level policy targets – ministers/ agencies – authoritative voice</p>	<p><b>NW Vision and media</b>          NWFPS showcased to Commissioner Spidla as an exemplar of work based training and positive action measures to promote diversity and inclusion as part of the EU UK Presidency Conference - mid Oct 05.</p>	<p><i>Nationally, this part of the work has been disappointing. The Last Mile can claim to have captured wide attention with its local capacity-building, specific websites like Birminghamusic, and with its Foundation Degree and other training work. But, although CC Skills and Skillset have both been involved with work, it has not been easy to hold the attention of other national policymakers, and the impression remains that much of this impact is likely to be achieved after the end of the partnership and as the partners exploit what they have learned and developed.</i></p>
	<p>Creation of a legacy – bodies and organisations left behind</p>	<p><b>NW Vision and media</b>          Positive action scheme progressed into second year – industry partners and collaborators grown          Regional training provider network assisted participating organisations to share methods of best practice and improve existing procedures and techniques to enhance the quality of regional provision. Stimulate movement from silo – project/organisation focus to a broader strategic / operational agenda with discussions on the sustainability and value of the network outside of LM          Informal trainers’ network established with scheduled events and development opportunities.          Diversity Leadership programme worked with employers to develop HR and related practices to improve workforce diversity in the media sector</p> <p><b>Cumbria</b>          Discussions about the next steps for the programme in Cumbria with key institutions like the University of Cumbria and Dowdales School (Furness College) interested in maximising the future benefits for an even wider audience.</p>	<p><i>The local legacy has been very powerful.. There are numerous examples of new local entities and networks that will continue and further develop work after the end of the partnership. And both locally and nationally, the Identities site and partnership will have a continuing impact.</i></p>
	<p>Mainstream creative apprenticeships</p>	<p><b>Commentary</b></p> <p><i>This was a significant partnership objective. It has been strongly pursued through the research conducted by the Institute of Education and highly-focused activity from a number of the partners. This has resulted in a variety of apprenticeship activity directed at quite different sub-sectors of the industries, and at a variety of beneficiaries from very different backgrounds, with very different aspirations and needs, and very different prospects. It is fair to say that whereas the work on creative apprenticeships has been of great interest and significant quality, it was not available early enough in the life of the partnership to be able to be fully assimilated by the partners in a way that would have made effective dissemination a real possibility. This can still happen as part of the legacy.</i></p> <p><i>Exceptions to this have been evident locally. For instance NW Vision and Media held a Media Apprenticeship dissemination event at the BBC to galvanize support from regional media employers, and is working with Bolton University to accredit Digital Pass units</i></p>	

	Commercial use of beneficiaries' product	<p><b>Commentary</b></p> <p><i>Many beneficiaries have moved from 'traineeship' to part or full commercial viability. There are examples in every one of the genres or sub-sectors addressed by the partners. One of partners' most important objectives has been to enable beneficiaries to develop product that could be put into the market, in many ways enabling them to make a start, or to add substance to what may always be freelance and portfolio careers. Songs written, recorded and published, dance shows achieved, the part-time Birmingham Gospel Choir, film-makers beginning to build a portfolio – all underline the extensive wealth of material now in the commercial marketplace as a result of the Last Mile.</i></p>
	Addressing market inclusivity/ BME mentoring	<p><b>Commentary</b></p> <p><i>This has been an even stronger focus and product of the Last Mile than was perhaps envisaged at the outset. Powerful and enduring contributions have been made by most partners (Cumbria, for obvious reasons is an exception to this). North West Vision and Media have this as a key organisational objective, and have been responsible for a unique positive action recruitment and on the job 'apprenticeship' model in the North West Foundation Placement with ITV, and now the Media Foundation Placement Scheme with ITV and BBC. These have changed the ways in which the partner organisations work in recruiting to the previously stubbornly non-diverse TV production industry. The Last Mile's group of Muslim projects, led by the Ethnic Minority Foundation and Flex FX, and strongly supported by the Muslim writers work and the Asian music in Birmingham, and the Muslim projects at North West Vision and Media. In Identities, B3 Media is specifically about bringing black film-makers into the market.</i></p>
<b>Partnership</b>	Creating a national platform – collective authoritative voice – critical	<p><b>Commentary</b></p> <p><i>The partnership has worked in an open and self-critical manner. It has been well-led, but was strongly challenged by the stress and quite disproportionate burden of audit. As the largest partnership in UK Equal, partners knew that they would be the focus of careful audit. It was right that it should be so. Nothing prepared them for what actually occurred, and nothing was able to replace the 700 hundred plus person days that were devoted to responding to the demands of audit. Inevitably much of this effort had to come from those who would otherwise have been devoting the time to the animation of the partnership itself, and to the dissemination of its activities. Despite that, national platforms built by the partners, or by groups of the partners, have been brought to a more national stage by the partnership itself. This has been true of creative apprenticeships (though the limitations of the impact to date of that work are discussed elsewhere), and it has been true of the film work embodied in Identities. It has also been true of the impact the partnership has had on diversity in the creative sector. The partners have developed a collective voice on all of these.</i></p>
	Access to additional funding	<p><b>Commentary</b></p> <p><i>The Last Mile managed to identify significant quantities of eligible match funding during the life of the project work, enabling it to launch its significant range of Muslim project work, which was not planned at the outset, to undertake Equal Invest (which is the subject of separate evaluation activity). A part of the final part of the evaluation will be ask partners to make some estimate of the additional funding they have accessed as a result of the Last Mile.</i></p>
	Mutuality – sharing knowledge, resources, ideas, good practice	<p><b>Commentary</b></p> <p><i>There has been a good deal of mutuality between the partners – most of it on bilateral and trilateral bases. Particularly strong associations have been formed between WAC and Slough, and between North West Vision and Media and Slough. The Institute of Education has worked closely in a role that has transferred the benefits of its research with the Birmingham partners, with WAC and with Slough in particular. The UK Film Council Identities has forged strong and enduring relationship with Cumbria Vision and its film partners. Tribal itself has provided strong support for many of the partners, especially helping them resolve resource difficulties that would otherwise have threatened their ability to conduct and develop their work. In all of these and on wider bases there has been exchange of knowledge and good practice between partners. In some of these cases this intensity was increased by the fact that they had cooperated previously in the iCi partnership.</i></p>
	Efficient and happy – productive environment for target group	<p><b>Commentary</b></p> <p><i>As a part of this evaluation a significant number of beneficiaries from across the partnership have completed extensive questionnaires. Part of these have been devoted to questions relating to their satisfaction with the style and nature of what they have been offered and the circumstances in which they have been offered it. The results have shown that in excess of 70% have given the equivalent of 'good' or 'excellent' ratings to all these aspects of their satisfaction.</i></p>
	Confidence to discuss ownership/ exit strategy etc	<p><b>Commentary</b></p> <p><i>It has been interesting and significant to note that in a field where copyright and IP are major concerns and the source of repeated difficulty, there has been no instance of dispute or difficulty amongst the partners. This may be thought remarkable given the complex nature of the work and the ownership of the partners, let alone the complexity of the relationships in the sectors in which they work.</i></p>

<b>Transnation-ality</b>	Increased awareness of European experiences	<p><b>Cumbria</b>          .In late 2007 ERA have succeeded in winning Leonardo funding from the EU for a series of learning exchanges to destinations in Europe, that will partly focus on the model that has emerged from this project, with the creative industries role in regeneration championed, and the need for vibrant communities that have the confidence to engage culturally with the wider world supported and developed as a concept; current destinations are Estonia and Spain, with interest from Malta, Italy and Poland.          Some Phase II beneficiaries have experience performing live and delivering workshops at the Youth Festival in Berlin in June 07. This has being delivered in collaboration with Berlin Partners and beneficiaries were successful in delivering training, workshops and live performances at Gigs in Berlin that added value to their training and development.</p> <p><b>Slough</b>          The Creative Academy gave ten beneficiaries that were recruited to star and work on a feature film that was being shot in Rotterdam, Netherlands called Kill Kill Faster Faster. They worked with costumes and make up, wardrobes, production to working with the assistant director of the film. They all went on to work elsewhere after the film thanks to the skills and experiences they gained.          Eight beneficiaries went to Cumbria where they choreographed a dance performance in Hutton Forest, Penrith and Kendal, then went on to work with our Cumbrian partners and beneficiaries in Helsinki, Finland performing a piece called Illium and at the Faces festival.          The academy also went to Berlin to perform at the international youth games in the opening ceremony, and deliver dance workshops.</p> <p><b>Birmingham</b>          VIVID - Reuben Henry &amp; Karin Kihlberg have exhibited extensively in Europe as a result of work produced on the ISP programme.          Reuben Henry &amp; Karin Kihlberg, Kate Pemberton, Philip Duckworth &amp; Ben Sadler were all selected to exhibit in Binary Oppositions at Citric Gallery in Italy.</p> <p><b>Sheffield - CIQA</b>          Good contact was made by CIQA with the German and Finnish partners which could be built on in the future. Local partners did not take up the opportunity for transnational exchanges due to lack of specific match funding.</p>	<p><i>Whilst the transnational work was not seen as a great success, largely because of the inability of the partners to find partners in other Member States of comparable scope and resources, the contacts achieved by partners were highly positive, and in the areas where the opportunities to take beneficiaries to visit and work with partners the experience and their legacies were seen as very important, especially in personal terms, but also organizationally.</i></p>
	Broader scope for beneficiary ambitions and experience	<p><b>Commentary</b>  <i>Amongst the beneficiaries who did take part in the transnational work there was a great deal of engagement, though there is no real evidence that it has had any lasting impact on their ambitions or plans.</i></p>	
	Experience of joint working with European colleagues – bilateral	<p><b>North West Vision and media</b>          NWV+M attended worked with the DP's German partners to develop a training scheme: The Berlin Mobile Exchange. The scheme developed by mobile specialists the PhonebookLtd sought to highlight the cultural, creative and economic benefits of using mobile technology to generate and distribute content. Since completing the scheme, 2 out of the 6 beneficiaries went on to win a place on a mobile filmmaking competition (one becoming the final audience award winner), and one has started working as a mobile reporter for a local radio station.</p>	<p><i>There have been some instances of joint work between the European partners, but aside from these the main business of the partnership has been enabling the non-UK partners to learn from the much larger Last Mile partnership.</i></p>
	Build networks and conditions for future working	<p><b>Commentary</b>  <i>There is no evidence that this has been pursued.</i></p>	
	Showcasing and creating new markets	<p><b>Commentary</b>  <i>The partners have taken part in some showcasing in each others' markets, but there is no evidence of this having been developed on a sustainable basis. In the same way these other objectives, all pointing to future possible collaboration, have not achieved priority.</i></p>	
	Explore and establish common themes with partners		

	Tangible examples of joint operational work	
	Operational exchange	
<b>Innovation</b>	Research and benchmarking to establish precedent/context/basis	<p><b>Commentary</b></p> <p><i>There is no evidence that this was done on a systematic basis, though the research and developmental work done prior to the outset of the partners carried the main partners through their major developments. This was particularly strongly achieved in the case of Birminghamusic, which was the subject of a detailed business study and plan, and at a national level of the Identities website. It was also true of the work undertaken in creative apprenticeships where both Demos and the Institute of Education conducted policy and practice research to benchmark examples of advances elsewhere.</i></p>

	<p>New action models piloted and evaluated on site</p>	<p><b>North West Vision and media</b>  Piloting industry recognized non graduate qualification in partnership with leaning skills council, FE and industry  The Digital Academy piloted a residential approach to delivering business skills to diverse media entrepreneurs The academies were supported by top production houses in the region with a view to supporting a handful of entrepreneurs on business placements after the academy  Piloted a ‘mentoring pool’ of industry specialists as part of the media business development programme. North West Foundation Placement Scheme - first Positive Action driven scheme of its kind and scale in the NW  Using new technologies to promote and raise awareness of opportunities (Facebook group, online resources and Facebook applications)  Supporting industry placements on Bollywood feature film shot in Cumbria. Trainees’ cultural knowledge and bi lingual abilities made them an asset to the production that was shooting in a foreign country. Developed interactive careers game and an online diversity healthcheck tool both hosted on the CDNN website</p> <p><b>UK Film Council</b>  Developing new product applications, e.g. PDAs creating links between partners at regional to national level. Introducing regional partners to new range of innovative possibilities in use of product, sharing experiences and new approaches.  Creation of new forms of ownership &amp; rights New exploration of ownership of outputs in context of brokerage service. Detailed examination of rights issues.</p> <p><b>Slough</b>  The M-Technology, Mobile Mash Up project is a good example of how innovation was at the front end of a new project, by linking creativity with mobile phone technology and young people.  Whether it was the choreographing of a new dance piece, the creation of a new music piece or the creation of a new video/film, innovation was at the heart of everything.</p> <p><b>Birmingham</b>  VIVID  Knowledge transfer involving four beneficiaries two collaborating with fabricators and industrial engineers, one with the HP VISTA lab at University of Birmingham, and one with a precision engineering company to develop interactive musical instrument designs.  UHB  The UHB Arts Working Group consisted not just of NHS staff and representatives of the PFI Joint Venture partner, Consort, but the Arts Council (West Midlands) and Birmingham City Council. The use of the consultant, InSite Arts, to work with local creative artists on a one to one basis to improve their chances of success at the tender stage. This included advice on presentations, content and delivery. The Selection Panel took the partnership approach further by involving a patient representative, a professional artist and a local creative firm, vivid, in decision-making. This broader group membership was more aware of the issues facing creative artists, especially at the early stages of their career and encouraged a less traditional, more open-minded approach.</p> <p><b>Cumbria</b>  Beneficiaries auditioned to decide on a live project to be developed from their training . They were given additional mentoring and support to come up with a new CD, Dance product, film, DVD, performance, including a professional practitioner in the end product. The product was disseminated to the relevant industry.</p> <p><b>Sheffield</b>  The DRUM  Sheffield Live! 93.2 fm has been one of the first projects in the country to develop an intensive accredited training course in radio production. This has married delivering accredited training and offering supported work experience within a full time FM radio station. Research in to what technologies would need to be developed in order to be able to record and edit pieces using a mobile phone.</p>	<p><i>Much of the innovation of the partnership is embedded at partner level. Some of it is of considerable significance, and will be highlighted and discussed in the longer evaluation report which follows this draft summary.</i></p>
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	Key innovations identified and supported by partnership	<p><b>Commentary</b></p> <p><i>Innovations in creative apprenticeships, as well as though relating to e-commerce, were thoroughly discussed at partnership level. Others were developed locally, and in many cases discussed bilaterally with other partners who were felt to have relevant experience.</i></p>	
	Key innovations externally reviewed before dissemination	<p><b>Commentary</b></p> <p><i>The pressure to complete and disseminate work within the timescale of Equal meant that this aspiration to expert and peer review was unrealistic.</i></p>	
	New to partners	<p><b>North West Vision and Media</b> Trainee profiles and person specs developed for all placements; for short term contracts this is unusual for media SMEs</p> <p><b>Cumbria.</b> Cumbria Creates website offers an opportunity for young creatives and organisations with creative ambitions a tool to build virtual and real networks to take individuals and organisations collectively to a more advanced place in terms of creative endeavour and market engagement. and will enable a range of associated projects to be showcased and the outreach developed much more ambitiously than was believed to be possible before this project.</p>	<p><i>As a matter of course, innovations were developed that were new to the partners working on them. This does not mean that they were completely new to other members of the partnership. Herein lay the transfer of experience that was helpful to a number of partners.</i></p>
	Untested in context	<p><b>NW Vision and Media</b> Test virtual worlds as delivery agents - including Second Life Test economic, cultural and social benefits of social networking, specifically MySpace and Facebook Test effectiveness and added value of integrating online mentoring into structured industry placements</p>	<p><i>There were some examples of innovations that had been scoped and envisaged, but which had never been given the resources to be tested properly in context. This applies to a good many of partners' activities, and was especially true of those partners like Slough, WAC and the Film Council partners and North West Vision and Media who were directly executing all or most of their local programmes themselves.</i></p>
	Validated in partnership	<p><b>NW Vision and Media</b> Training opportunities marketed and promoted from within regional communities with the support of known and respected community figures Used text messaging to support recruitment strategies Delivered training through mobile studio</p> <p><b>Cumbria</b> Connecting directly into the development of new markets at an individual, company &amp; project level and the orientation of training and skills development to service these new markets - the relationship which is developing with the UK Film Council Identities Project will enable new product around memory history &amp; experience to be developed in the County.</p>	<p><i>The partnership meetings discussed and in effect provided an element of peer review and validation for each others' innovations.</i></p>

<p><b>Empowerment</b></p>	<p>Consultation with beneficiaries about work and methods</p>	<p><b>NW Vision and Media</b>  In consultation with beneficiaries developed variety of cross scheme peer to peer support interventions including: delivering a series of regular networking events; building a dedicated online social networking site through Myspace and providing financial and professional support for Girls on Film, a beneficiary developed and driven film network  Training activities were developed in consultation with the beneficiaries it intended to support  Beneficiaries invited to attend high profiled industry events and award ceremonies  Emphasis on developing soft skills as well as job specific skills  Emphasis on providing bespoke careers advice and directional support  Emphasis on supporting individuals through on the job training</p> <p><b>Cumbria</b>  Beneficiaries have been given the opportunity to develop a business strategy in order to gain the confidence to progress into self-employment or freelance work. This has been achieved with the guidance of experienced business advisors during and after the courses.</p>	<p><i>This has been extensively done by partners, and the returns from the beneficiary questionnaires distributed as part of this evaluation confirms many of the satisfactory results.</i></p>
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	<p>Involvement of beneficiaries in decisions about learning and work</p>	<p><b>Cumbria</b> Beneficiaries have reported that they are now more empowered to make effective career decisions and grasp training opportunities with longer term inspirational plans. Peer Group Support and Joint Ventures have come out of the programme. Networking and awareness through training and events have increased work opportunities and has been inspirational to many beneficiaries.</p> <p><b>UK Film Council</b> EMM - The main beneficiaries met regularly in a networking group to discuss and share work in progress. EM Media was present at every meeting bringing in specialists for one-to-one guidance where necessary: e.g. the EM Media Talent Development Executive, professional experienced script editor; crew member and editors. - Beneficiaries were involved in every aspect of the making of their films, from script to screen, with more experienced guides at hand. - All main beneficiaries received a follow-up Development Needs Analysis and a 1-2 hour meeting about next steps in their careers with EM media development executives, with the option to keep in touch in the future about career steps and potential investment.</p> <p><b>Artworks MK</b> Providing opportunities to individuals to express and explore their personal histories and stories Introduction of individuals to new skills, methodologies and access to screen based media production. Exploring new forms and formats of delivery in screen-based media E.G Mobile technology, enabling the opportunity to work alongside professional artists and with diverse communities.</p> <p><b>Slough</b> Most beneficiaries used the Creative Industries Development Service or Business Advice Service that the academy offered. At events such as Urban Action (an arts festival) beneficiaries were offered the opportunity to perform at a high level showcasing event, The academy also offered beneficiaries bespoke training to ensure that they were better equipped to deal with the 'real world'. The academy provided local businesses with work placements both paid and unpaid, which gave beneficiaries the skills and experiences they needed to enhance future employability chances.. Working as a partnership, close knit networks were created addressing issues such as lack of information and access to networks and training empowering individuals. The academy offered people who may not have the opportunity to engage in creative activity empowers individuals, responds and enforces equality of opportunity and breaks down social barriers that existed in Slough.</p> <p><b>Birmingham</b> UHB The initial tender exercise demonstrated that a significant number of local creative artists could demonstrate quality of work but had not the experience to work at this scale or within a public context. InSite Arts then provided additional support. This involved one to one support through meetings and telephone conversations to provide feedback to ideas, talk through presentation of proposals and read through written material due to be submitted. This focused on feedback in relation to artist's work rather than active participation in the production of submission material. For commissions within the Mental Health Trust 14 artists were presented at Stage One, of which 8 were regionally based, 4 of these were commissioned to present concept designs at Stage 2. Subsequently 2 were successful in being selected as the preferred option. For the Acute Hospital, commissions, 24 artists were presented at stage 1, of which 4 were regionally based, 3 were selected to proceed to stage 2 and subsequently one of these artists, Anand Chhabra was successful.</p>	<p><i>Evidence from partners supports the fact that this has been a consistent part of their activities, and observation has widely confirmed it. Again, the beneficiaries' broad satisfaction with their experiences supports this.</i></p>
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	<p>Involvement of beneficiaries in evaluation of learning and work</p>	<p><b>Sheffield</b> CIQA</p> <p>Coordinated and encouraged the opportunity for networking and partnership working between the local partners through day to day contact and regular Local Partnership Meetings. Coordinated The Last Mile Launch Party in March 2006, a major showcasing event for the project, partners and first beneficiaries, attended by 250 people from Sheffield's cultural industries. Coordinated the CIQA's First Thursday networking event in partnership with Sheffield Chamber of Commerce's BME Forum: Over 250 people attended a tour of Sheffield's CIQ, an evening programme of showcasing and networking and a two week long visual arts exhibition. A special supplement of CIQA's Quarterly magazine was also produced in conjunction with the events.</p> <p><b>Harmony</b> The 4 trained trainers went on to run the workshops, gained confidence and capabilities in their training skills, they also went on to develop themselves and their careers , two setting up their own businesses and one developing specialist self-employment opportunities.</p> <p><b>The DRUM</b> Trainees have acquired skills in radio production to a level which has enabled them to develop their ideas in to a full radio programme. To use these skills they have to be able to use the studio to a high level of competency equivalent to industry standards. We have also had one of our trainees, Katy Fawcett, win sponsorship from Real Radio to attend a journalist course at Leeds University and gone on to be one of only 10 people picked nationally to go on to the ITN journalist course in 2007 out of 6,500 people.</p> <p><b>SHIFT</b> Young Muslim women and young adults with chaotic lifestyles developed their ideas and creativity into 3 short dramas. The skills training combined with the development of softer production skills such as team work and communication helped participants grow in confidence.</p>	<p><i>This has been done at a whole partnership level through the wide distribution of beneficiary questionnaires. The results of these will be a key part of the final, full evaluation report.</i></p>
	<p>Evidence of beneficiaries' independent career choice and business development</p>	<p><b>Commentary</b></p> <p><i>Case studies and responses to the beneficiary questionnaires, as well as monitoring information from the partners confirm that this has been the result of substantial range of the work that has been carried out. Beneficiaries have arrived at partners' courses and offers with firm ideas of their aspirations. These may not always have been validated and confirmed, but aside from those who use the learning to decide not to pursue careers in the creative industries, positive choices appear to have been made. Even in the cases where beneficiaries decided to walk away from the creative industries, these were largely positive decisions reflecting realistic views of career preferences, and often lifestyle preferences. The creative industries are very demanding.</i></p>	

	Beneficiaries competent and confident	<p><b>North West Vision and Media</b></p> <p>On the job training empowered trainees by improving self confidence, increasing relevant industry knowledge, improving industry contacts and providing insight into different working cultures and environments</p>	<p><i>Increasing self-confidence is one of the most important aspects of what partners have offered their beneficiaries – self confidence to pursue their aims – self-confidence to change them – self-confidence to work in demanding settings – self-confidence to work independently and often in some isolation. This has been the subject of specific questions in the beneficiary questionnaire.</i></p>
	Process learning through the DP	<p><b>Commentary</b></p> <p><i>The learning on empowerment has been processed through the DP – notably through those partners who formed the backbone of the regular partnership meetings. Sharing with others was less structured.</i></p>	
	Increasing employer awareness and recognition	<p><b>Commentary</b></p> <p><i>Partners have involved employers in different ways – in all cases these have been with the result of confirming the readiness and ability</i></p>	
	Ability and practice with networking	<p><b>Commentary</b></p> <p><i>This is another of the key sets of questions in the beneficiary questionnaires, and evidence from them and from their trainers and managers indicates that networking was seen to be a key learning issue for most of them, and that their understanding and competence in it was developed satisfactorily during their time with partners.</i></p>	

<p><b>Equal Opportunities</b></p>	<p>Systematic framework for DP: EO policies reflecting common high standards</p>	<p><b>North West Vision and Media</b>  All delivery was designed to address and ultimately breach a wide variety of accessibility barriers including economic, social, cultural, educational and professional. Specific interventions developed included:</p> <ul style="list-style-type: none"> <li>• offering training allowances</li> <li>• training awards to support travel, childcare and subsistence costs</li> <li>• access to counsellors, professional mentors and life coaches</li> <li>• offering disability and diversity training for partners, collaborators and trainees</li> <li>• develop host companies practical understanding of diversity &amp; equal opportunities agenda to encourage changes in mainstream recruitment methods and working practices</li> <li>• assessing talent and potential through activity based recruitment</li> <li>• pre-interview coaching for beneficiaries / host companies</li> <li>• NW regional demographic research conducted to support development of appropriate marketing and recruitment strategies</li> <li>• Muslim project: creating marketing leaflets in dual languages and advertising in non-traditional areas, including Asian supermarkets, community centres, libraries and restaurants.</li> </ul> <p><b>UK Film Council</b>  The project which has involved beneficiaries in every area of development from production to dissemination and showcasing has enabled new opportunities for women and diaspora communities in the following ways:</p> <p>(i) Opportunity to record and tell stories, memories &amp; histories giving voice to previously unheard ideas and experiences  (ii) Creation of new thinking of ways and methodologies to empower, train and support beneficiaries in development of previously unrecognised products.  (iii) Establishment of new development networks from communities to national institutions.  (iv) Development of new methods of dissemination and production, mentoring, editing, etc.  (v) Creation of new methods of bringing beneficiary work to market, and showcasing regionally and nationally particularly on-line.  (vi) Opening up of entirely new markets for beneficiaries with potential for business development in specific regional and national arenas.</p> <p><b>WAC</b>  We raised awareness in the industry of lack of opportunities for BME artists through publicity re closure of degree course with articles in the stage. We challenged Trinity whose qualifications do not reflect diversity and with LSC who funded us to keep the course open. We provided training and employment for a number of experienced artists who are now working in the HE sector as a result. We provided appropriate training for a significant BME students who are now working or in Higher Education aiming for a career in the industry. We supported our graduates in to work placements and internships thus enabling them to get first jobs.</p> <p><b>Sheffield</b>  Harmony Improving equality of opportunity is at the core of all our activities. 'Training the trainers' offered four women the opportunity to gain skills and paid work experience in an arena in which women are under-represented. The workshop series targeted women with low qualifications from disadvantaged areas of South Yorkshire, widening access to people who would not normally have the opportunity to participate in music and creative industries activities.</p>	<p><i>The Last Mile has been thoroughly compliant in terms of its EO policies.</i></p> <p><i>Policy frameworks have been developed and verified at partner level, and the results of this communicated to the DP.</i></p>
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	Systematic framework for DP: Appropriate EO references in all key documents	<p>Cumbria</p> <p>At the beginning of the programme the Music Management project had not been successful in attracting female beneficiaries. They have since devised a marketing strategy to target women only groups/activities or those with a high attendance of women and have increased their recruitment of female beneficiaries by 20%.</p> <p>The training and support was made available across Cumbria and has enabled beneficiaries living in remote areas of the North West to access professional training and development in the Creative Industry in Cumbria. The programme has not been successful in attracting minority ethnic groups but this reflects the indigenous population of Cumbria.</p> <p>NW Vision and Media Internal and external quality assurance policies and practices mapped against guidelines developed by independent trade organisations BECTU and PACT</p> <p><b>Sheffield</b></p> <p>CIQA Started the process of looking at the development of a common equal opportunities strategy for local training providers across the region. Forged a partnership with Sheffield Chamber of Commerce's BME Forum in staging a showcasing event for BME creatives in the CIQ, which relationship can continue to be built on to bring more BME creatives into the local network.</p>	
	Systematic framework for DP: regular information from partners and sub-projects		
	Systematic framework for DP: SMART targets		
	Best-practice and legal obligations: existence of key, documents and procedures		
	Best-practice and legal obligations: appropriate support and training for staff		
	Anti-discrimination: clear selection, conduct and grievance procedures		

	<p>Anti-discrimination: Staff and client training</p>	<p>An equal opportunities away day, coordinated by CIQA for the local partnership, uncovered tensions arising from different perceptions of the meaning and practice of 'equality'. On such a programme, these issues need to be tackled at the head of the project to clarify aims and objectives and achieve common understandings and goals before delivery begins.</p> <p><b>SHIFT</b>  SHIFT Last Mile addressed equality of access to training and thus ultimately accessing employment within the Creative and Media Industries through a 3 stage programme of delivery.  <b>Stage 1</b> enriched the e2e curriculum extending the benefit of Last Mile beyond the lifespan of the programme. This is an additional tool to engage and reintegrate post 16 young adults who often have chaotic lifestyles which are barriers to their entry into employment and engaged activity.  <b>Stage 2</b> offered young Muslim women and disengaged young adults Digital Video Production training leading to 3 ten minute dramas i.e. First Impressions; What Comes around Goes Around and The Bigger Picture. SHIFT worked with partners Youth Association of South Yorkshire and Roshni Asian Women's Resource Centre. These groups are targeted because for them entry into training or employment in the Creative and Cultural Industries needs a longer trajectory if they are to overcome cultural and personal barriers to entry.  <b>Stage 3</b> targeted People from Black and Ethnic Minority communities; women; Disabled people and men in job transition. The programme addressed barriers that people from these groups might experience through hands on skills training in digital video production along with mentoring and the development of individual learning plans. The programme addressed issues of employability by supporting individual creative development and then sign-posting that development to relevant opportunities. The programme combated discrimination in the work place through giving beneficiaries access to vocational and soft skills development and thus creating equality in the workplace. The diversity of the Stage 3 beneficiary group and organic development was particularly strong. This group bonded. And continue to support each other since Last Mile is finished.</p> <p><b>NW Vision and Media</b>  Delivering programme of outreach work, including offering careers guidance, business support and industry events within community venues  Delivering a series of industry discovery events where individuals gained the opportunity to meet and network with industry employers and programme makers</p>	<p><i>There was only one issue of complaint raised with the partnership and this did not involve beneficiaries. It was a matter of a remark made at sub-partners' meeting in Sheffield and was resolved by the local partnership itself in a way that reconciled the parties concerned and served to strengthen the links between the local partners.</i></p>
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<b>Last Mile Cross-cutting issues</b>	<b>Indicators agreed by partners</b>	<b>Commentary</b>
<p><b>Creative apprenticeship</b></p>	<p>Establish solid research background</p> <p><i>Rated by partners at 3.8 on a five point scale of importance</i></p>	<p><i>This aspect of the work has been conducted by the Institute of Education at London University, with some additional input from Demos. The Demos contribution was to scope the policy field in the early stages of the partnership. Institute of Education focused on research drawing from the evolving experience of selected partners, especially in Birmingham, Slough, WAC and North West Vision and Media. This was concentrated on the a selection of non-formal approaches, and on the concept of 'being apprenticed' in relation to businesses and organisations where more formal and time bound approaches were no feasible. It has explored the potential for flexible and learner-focused approaches in settings where learning needs, opportunities for experience, and ultimate portfolio careers are not fitted by more formal structures of apprenticeship. This work has been specifically excluded from the remit of this evaluation, though it is of course referred to at various points in the partners' input.</i></p>

	Engage media sub-sectors on vocational training <i>Rated by partners at 3.7 on a five point scale of importance</i>	<i>This has been done widely by partners, but was not a remit of the collective activity of the partnership.</i>
	Develop frameworks at partner level <i>Rated by partners at 3.3 on a five point scale of importance</i>	<i>Strong frameworks have been developed by the partners most concerned with this part of the activity: Slough, various Birmingham partners, WAC and North West Vision and Media</i>
	Work aligned with national occupational standards <i>Rated by partners at 3.5 on a five point scale of importance</i>	<i>This has been strongly delivered by WAC and Slough in the context of their Foundation degrees, and North West Vision and Media in the context of media apprenticeship. Most other partners have been active in helping beneficiaries progress through other courses related to national occupational standards.</i>
	Establish new working relationships between employers/HE/FE <i>Rated by partners at 3.3 on a five point scale of importance</i>	<i>This has been done with particular success by the Slough partners in relation to their Foundation Degree in Dance accredited by Thames Valley University. WAC is likely to be able to arrange validation of its own Foundation Degree with the same institution. Other partners have established and consolidated relationships with FE and HE institutions.</i>
	Engage industry accreditation bodies in dialogue <i>Rated by partners at 3.6 on a five point scale of importance</i>	<i>Both CC Skills and Skillset have been drawn into the partnership's work on apprenticeship, particularly through participation in the final dissemination conference, and in a prior event held in 2006 at the Institute of Education in London. The development of Skillset apprenticeships in the media industry have been a significant aspect of North West Vision and Media's work. In the case of CC Skills the results of the involvement have been less obviously significant.</i>
	Creation of clear professional routes <i>Rated by partners at 3.8 on a five point scale of importance</i>	<i>An important focus of partners' work has been to establish a series of professional routes, especially for beneficiaries pursuing portfolio or freelance careers. A great deal of progress has been made, and this will be the subject of further examination in the full version of this report.</i>
	Assess and generalise partners' experiences within the partnership <i>Rated by partners at 3.5 on a five point scale of importance</i>	<i>This has been done by exchange of experience and ideas at the regular partner meetings where each partner reported on progress and key issues, and there were discussions on the research work.</i>
<b>Mentoring</b>	Agreement on what is meant by mentoring – within sectoral context and specific objectives <i>Rated by partners at 2.9 on a five point scale of importance</i>	<i>This was not seen as a particularly high priority by the partnership, and was never done systematically.</i>
	Capture and describe diversity of what partners are doing <i>Rated by partners at 3.1 on a five point scale of importance</i>	<i>This has not yet been pursued by the partnership, but will be further examined in the full version of this report.</i>
	Partners and projects developing clear mentoring frameworks <i>Rated by partners at 3.3 on a five point scale of importance</i>	<i>There is evidence of this having been done in some cases, but it is clear that views of mentoring are still very different across the partnership, some seeing it as a far more formal service and commitment than others. This will be further examined in the full version of the report.</i>

<b>Last Mile Targets specified in application</b>	<b>Indicators developed with partners</b>		
<b>New kinds of business</b>	Businesses developed through Last Mile capacity-building  Businesses with new relationships between creatives and clients  Businesses developed through new groupings of creatives  Businesses exploiting newly-identified market opportunities  Businesses supported through mentoring/ master classes	<p><i>Much of the business generation in the Last Mile has been of sole traders and freelances rather than registered firms employing others. This is the nature of the sector. But the issues of sustainability are largely the same, and disciplines required are the same. There has been little opportunity to look in detail at the business impact of much of this advice, mentoring and support (some of it in the form of small amounts of capital), but studies have been done on three very different businesses supported by WAC in London, and they will be the subject of detailed reporting in the full version of this evaluation, when all data is available. It is likely that the result will confirm the fragility of very small businesses in the sector, but will also highlight the kinds of support that have made the most difference to short and medium-term survival.</i></p>	
<b>New support for (prospective) entrepreneurs</b>	Extending mentoring to creative firms, partnerships and freelances  Establishment of pools and networks of freelances  Activity to raise business awareness and confidence amongst target beneficiaries  New ways of opening up tendering processes to creative firms  Creation of businesses  Showcasing and making links with customers		
<b>New networks and marketing targets</b>	Creation of sector and sub-sector networks  Evidence of improved links between sub-sectors and community  Establishing new clusters of creative suppliers  Better exploitation of the arts education marketplace		<p><i>These networks have been widely established at partner levels where local networking has been a major feature of the support they have provided for beneficiaries. One of the ways in which all partners have strengthened the creative economy has been to create and support new networks and groups of creative suppliers. Some of these have been established around websites, others around existing local organisations and groupings.</i></p>

<b>New forms of training</b>	Research insights into creative apprenticeships	<p><i>This major aspect of the Last Mile's work has been conducted from the point of view of research by the Institute of Education of the University of London, with some assistance from Demos. Both of the sector skills councils for the creative industries – CC Skills and Skillset – have been involved in the work: CC Skills in discussions and the mainstreaming of the Last Mile's work, and Skillset in discussion and mainstreaming, and as a delivery partner of North West Vision and Media in respect of the media apprenticeship. The research work has focused on the issues and opportunities facing entrants to the creative industries who are not in parts of the sector served by larger employers and viable current apprenticeship schemes. It has identified the need for flexibility in terms of learning content, time spent and the relationship between apprentices, employers and those who provide learning. Fresh approaches to apprenticeship have come from the Birmingham Repertory Theatre, WAC, Slough, and North West Vision and Media whose North West Foundation Placement Scheme fulfilled many of the criteria identified by the partners as critical for a successful apprenticeship experience. The Institute of Education's reports will describe and analyse the experience of the wide range of beneficiaries and schemes they followed. This will focus in many ways less on the structures of apprenticeship schemes themselves, than on the idea of 'being apprenticed' from the point of view of individual entrants to a sector where employer support is necessarily limited by the small size of firms and lack of resources.</i></p>
	Identification of key elements for work-readiness in sector and sub-sectors	
	Employer/industry collaboration in design of new apprenticeship approaches	
	Developmental work in e- and m- learning	
	Benchmarking of current creative apprenticeship practice (UK/EU/world)	
<b>New pathways to employed status</b>	Demand side: Involving industry professionals in mentoring	<p><i>The impact and effectiveness of this aspiration will have to await review until a later date. Given the relatively informal structures around much local creative industry activity, the test of these pathways will be the extent to which the relationships and the mentoring which has characterised them survive a period when there is no further developmental money to sustain them. The test will in some cases be the extent to which creative businesses have seen what has been constructed by Last Mile partners as of value to themselves. However, it must be recognised even that in many cases where the value is acknowledged creative businesses will be reluctant to invest time, much less money, themselves. Thus there is evidence aplenty for the impact of the partners on beneficiaries, improving their capacity to direct themselves more surely towards opportunity, but much less for lasting change on the part of employers.</i></p>
	Demand side: Design and testing of new recruitment approaches	
	Demand side: Involving industry professionals in planning	
	Supply side: Positive action to address under-representation of selected groups	
	Supply side: Improving capacity of target beneficiaries	
	Supply side: Actions to increase confidence and capacity of target beneficiaries	

## Learning

Qualifications of beneficiaries at entry to Last Mile						
No quals	Below NVQ1	NVQ1	NVQ2	NVQ3	NVQ4	NVQ5
846 (35%)						
					339 (14.1%)	
				259 (10.8%)		252 (10.5%)
			204 (8.5%)			
		171 7.1%				
109 (4.5%)						

The profile of Last Mile beneficiaries not only responded to the broad profile of the creative industries, it also reflected its developmental needs in a very pronounced fashion.

The graphic below shows that the partnership significantly surpassed its target in respect of direct service to beneficiaries – a fact only partly explained by the expansion of the budget after the initial targets were set.

It also shows that whereas initial expectations were for male to exceed female beneficiaries, the reverse was true. There were twice as many women as men benefitting.

Whilst the targeted proportion of BME beneficiaries to others reduced somewhat, they remained at 63% of the much expanded beneficiary total.

Profile of beneficiaries and <b>actuals</b> against <b>targets</b> (these figures do not include those for Birmingham, which were not fully available at the time of the writing of this report – they are therefore understated)						
Total Number	Male	Female	BME	White British, Irish or other	Employed	Unemployed
2396						
<b>ACTUAL</b>						
			1651			
				1533		
						1298
	775				863	842*
<b>TARGET</b>	755					
			531			
	405					
			370			
				244		268
				169		

\* of whom 751 were self-employed or in SMEs

Amongst this cohort of 2,396 beneficiaries, it is notable that the average qualification level at entry of the female beneficiaries was somewhat lower than that of the males.

Average qualification levels at entry to Last Mile (those whose qualifications were not know were assumed to have none)		
	Male	Female
NVQ5/Postgraduate (or equivalent)		
NVQ4/Degree level (or equivalent)		
NVQ3 (or equivalent)		
NVQ2 (or equivalent)		
NVQ1 (or equivalent)		
Below NVQ1 (or equivalent)		
No qualifications		

Of course, the majority of those working in the creative industries are not themselves creative artists or performers. They provide the services and the support that enable them to place their work before the public. They also suffer from the lack of structure in apprenticeship, training and business development, and much of the work Last Mile partners have done in this regard has been concerned with them.

For them the issue of apprenticeship in the broadest sense of the term is of as much importance as it is to the artists themselves.

For this reason the Last Mile has devoted a good deal of its energy to addressing the whole issue of apprenticeship, or supported entry to the creative industries. This has been supported by the partnership's research activities led by the Institute of Education at London University. The Institute's activities are expressly excluded from this evaluation, but the support its work has provided to partners will be referred to. It has perhaps been most influential in enabling the partners to discuss the wide spectrum of ways in which entrants to the sector can 'be apprenticed' so as to enable them to learn from experienced professionals, to be mentored, and to commence their entry to work via placement and practical experience of their own.

This report brings together a range of evidence derived from the work of partners that relates to this subject, amongst which is the product of a specific impact evaluation of the North West Foundation Placement Scheme. This scheme was conducted by North West Vision and Media (formerly Media Training North West) with ITV Granada and a number of independent TV production companies in the North West. It demonstrated the effectiveness and the cost-effectiveness of a year long placement scheme designed to enable entrants from diverse ethnic backgrounds to get jobs in the TV industry, where the need for improved diversity has been repeatedly underlined.

This particular scheme, which recruited 19 beneficiaries, resulted in 12 of them securing immediate full-time employment at the end of the year. A further scheme is now underway, and the BBC has entered the partnership. Both of these schemes will be evaluated after the end of the Last Mile with a view to establishing the medium term impact of the approach, and, if possible presenting evidence of the financial return on investment of the work to set alongside the considerable non-financial benefits.

The Last Mile did not set itself targets for formal qualifications secured by its beneficiaries. Even so a good deal of information has been presented which shows that partners have been instrumental in enabling beneficiaries to secure a significant number and range of formal qualifications to set alongside the non-accredited learning that formed the bulk of the achievement.

Qualifications gained by beneficiaries with assistance of Last Mile			
NVQ2	NVQ3	NVQ4	NVQ5
	255		
143			
		73	
			23

**Examples of beneficiaries' and their trainers' and mentors' views of learning progress made during the North West Foundation Placement Scheme (placing BME beneficiaries in ITV in Manchester, and in other TV production companies – 12 out of 19 secured full time jobs)**

The trainees and trainers were close in their perceptions of progress on a 5 point scale made on key industry-related skills:

Industry skills	Understanding TV process		Knowledge of media networking opportunities		Ability to research effectively	
1						
		Trainers	Trainees	Trainers		Trainers
2	Trainees				Trainees	
3						
4						
5						

their perceptions of progress made in softer, communication skills were less consistent.

Personal skills	Face to face and telephone communication		Communication in groups and meeting		Written communication	
1						
2		Trainers		Trainers		Trainers
3	Trainees		Trainees		Trainees	
4						
5						

## Engagement and satisfaction

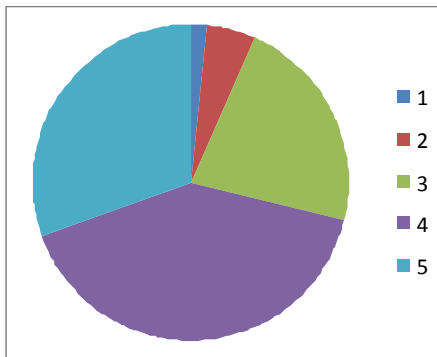
More than 10 per cent of all beneficiaries have responded to an evaluation questionnaire providing responses at all levels of this evaluation. The full results of this questionnaire, and complementary data from a group of trainers, mentors and managers will be fully reported on in the full version of this evaluation, once all the data has been fully analysed.

At this basic level of satisfaction, a partial analysis of the data and a series of key questions provides a clear insight into beneficiary satisfaction

**Questions about the quality of key benefits provided by Last Mile partners to beneficiaries (responses on a scaled of 1 – 5, with 1= poor and 5 = excellent)**

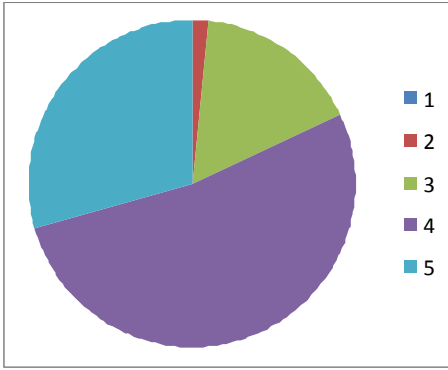
**An opportunity to become part of industry networks**

More than 60% rated the opportunity *good* or *excellent*.



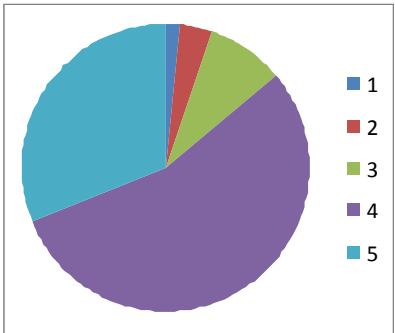
**An opportunity to improve my employability and job prospects**

More than 70% rated the opportunity *good* or *excellent*.



**Improved clarity about career options**

More than 80% rated the opportunity *good* or *excellent*.



**What do you expect to be doing in the next 3-6 months?**

<b>1: employed full time</b>	<b>25%</b>
<b>2: employed part-time</b>	<b>15%</b>
<b>3: in temporary employment</b>	<b>0%</b>
<b>4: in freelance employment</b>	<b>13%</b>
<b>5: self-employed</b>	<b>7%</b>
<b>6: in full-time education</b>	<b>17%</b>
<b>7: in part-time education</b>	<b>9%</b>
<b>8: in voluntary work</b>	<b>8%</b>
<b>9: unemployed</b>	<b>2%</b>
<b>10: other</b>	<b>6%</b>

