

## Appendix 6

### Impact summary report: Fusion Futures (pilot) in partnership with Barbican Creative Learning

- **Alignment to the Cultural and Creative Learning Goals, Aims and Outcomes**

#### CCLS Goal 2

'Pupils in the Family of Schools have clear and delineated access routes into further opportunities in cultural and creative sectors, and talented pupils have the 'next steps' to develop their interests and skills'

#### CCLS Goal 4

'CML partners offer a learning programme to the Family of Schools for fusion skills'

#### CCLS Goal 5

'Learners at all stages have exposure to professionals working in the creative and cultural industries including dancers, musicians, writers, designers, makers and the range of production and post production entrepreneurs and creatives'

- **Summary of the project including highlighting any significant changes from the original Action Plan**

An off-shoot from a Fusion Prize submission in 2019, Fusion Futures utilises the workshop capabilities of artists and creatives to give young people key employability skills. Pandemic restrictions created capacity for the programme's now Project Lead to further research and develop the programme during 2020, and convene artist-industry partnerships in 2021 to deliver a pilot programme to six school cohorts in summer 2021.

Through partnering an art-form/creative practitioner with industry representatives, Fusion Futures empowers young people with core skills in communication, collaboration and creativity through arts-based workshops so that they can practise and feel more confident to approach future study, employment and life challenges

The framework for the pilot was four workshops that moved through the core skills in turn: (1) Introduction, including the work of industry partner; (2) Communication and Openness; (3) Collaboration and Teamwork; (4) Creativity and Problem Solving. The fourth involved the industry partner returning to set real-world workplace challenges as part of a Challenge Day. The first three took place on-campus, with the Challenge Days planned to be off-campus at either the Barbican or Museum of London, but Covid-19 meant that this was only achievable for one school.

#### *Working with three delivery partners*

The Fusion Futures pilot brought together three delivery partners, Culture Mile Learning, Barbican Creative Learning and Foundation for Future London, each offering either funding or in-kind project management support. Working in this way allowed the programme to attend to shared success factors across the partners, enhancing capacity and impact with a shared pool of resources. Each was able to make artist recommendations and nominate schools for participation in order to satisfy a partner's own local KPIs. The project has benefited significantly from the expertise of Barbican Creative Learning, particularly the methodology and learning from its Careers Rewired project.

### *Exploring skills using artists/creatives*

Although the programme lead convened the artist-industry partnerships and defined the key influences, goals and desired outcomes based on CML's core principle – that cultural and creative learning is an effective way to develop fusion skills – the three experienced creative/art-form practitioners were given autonomy to design and deliver their Fusion Futures workshop series. By doing this, the pilot programme utilised and tested the expertise of the three practitioners.

### *Involving industry partners to expose creative careers*

Each industry partner contributed to the delivery of the Introductory and Challenge Day workshops in order to firmly demonstrate and situate the programme's core skills as being in-demand within the world of work. Involvement of industry partners also helps school achieve the eight Gatsby Benchmarks for good careers provision, specifically:

- Benchmark 4 – Linking curriculum learning to careers
- Benchmark 5 – Encounters with employers and employees

The Artist-Industry partnerships were:

- Spoken word artist Adisa the Verbalizer with representatives from architects Hawkins\Brown.
- Autograph Gallery's education lead Ali Eisa partnered with Chloe Cross and Daisy Rylance from video content platform The Smalls.
- Creative careers specialist Torri Stewart alongside Josh Thomas, a senior music producer.

Further descriptions of each partnership can be found on page 7 of the attached Reflect and Plan document.

<b>Proposed cost</b>	£20k project budget – increased to £22k £6K added for evaluation £5k raised from Foundation for Future London £3k contributed by Barbican Creative Learning + significant in-kind staff time
<b>Actual cost (include breakdown)</b>	Research and development (not included in total): In-kind project lead time circa 0.5 FTE for 14 months (valued at £23,885)  Design: 3 artist-industry partnerships £4,275  Delivery: 6 school cohorts £11,100  Evaluation: Evaluations from 3 artists £3,000 External evaluator £3,000  Project management costs 0.5 FTE August 2021-end March 2022 £13,882  TOTAL: £35,257
<b>Delivery period</b>	May-July & Sept 2021
<b>What outputs/activities were delivered?</b>	

- The programme delivered a series of 4 workshops to 90 students between the ages of 13 to 18 years across 6 schools within key target boroughs of Barking and Dagenham, Newham, Southwark, Islington and Waltham Forest. City of London Academy Highbury Grove and City of London Academy Southwark were two of the participating schools.
- 3 artist-industry partnerships were convened to develop the workshop content and deliver the programme each to 2 schools. These 3 workshop series can now also be used in subsequent years.
- 18 teachers took part in an online CPD session in March 2021 around the theme of Fusion Skills and Fusion Thinking.
- 1 school attended the Museum of London for their Challenge Day. The remaining 5 schools had cultural representatives from either CML, Barbican or both attend their on-campus Challenge Day.

Adjustments responding to Covid-19:

- Only 1 of the Challenge Days happened at a cultural venue.
- Some cohorts experienced the programme content condensed into 2 workshop days to help schools with scheduling issues.
- The ideal cohort was 15-25 participants – student absences meant this was sometimes lower. Although some larger cohorts meant that the desired minimum of 90 students across the 6 cohorts was still achieved.
- Delivery with one school was postponed until September 2021 due to facilitator illness.

**Have the target outcomes been met, and how have they been measured?**

Outcome	Measurement/Evidence (e.g. results, pupil survey responses, etc.)	What has been the impact?
Increased fluency in core (fusion) skill 1: <b>Communication and openness</b> , (including an openness to diversity of thought and experience).	<ul style="list-style-type: none"> <li>- Teacher and artist focus groups</li> <li>- Workshop observation notes</li> <li>- Participant interview transcripts</li> <li>- External evaluator analysis</li> </ul>	<p>Skills estimating tool by teacher observations:            100% of students showed an increase in ability            20% achieved Good            60% achieved Very Good            20% reached Mastery            100% of those who were Getting Started made improvement to a higher category</p> <p>Teachers, artists and observers all reflected on increasing confidence levels in the pupils' communication and self-expression as the programme progressed. For most of the students this moved from open sharing about thoughts, feelings and personal experiences towards more critical listening, thinking and speaking as they engaged in project and campaign-based work while being open to and engaging with others points of view</p> <p>Openness of self and others:  <i>'I didn't really know the other students as much as I do now. But when we were in their talking about identity and the posters [...] It was a learning experience for everyone, because you</i></p>

		<p><i>got to know new people, plus you got to know more about yourself, in a way.'</i> Participant</p> <p>Confidence to talk: <i>'[my fellow student] was very much like I don't want to talk in front anyone. ...later on she was getting involved in the discussions and she seemed more confident. I think the stuff like this really does improve your confidence in speaking.'</i> Participant</p>
<p>Increased fluency in core (fusion) skill 2: <b>Collaboration and teamwork.</b></p>	<ul style="list-style-type: none"> <li>- Teacher and artist focus groups</li> <li>- Workshop observation notes</li> <li>- Participant interview transcripts</li> <li>- External evaluator analysis</li> </ul>	<p>Skills estimating tool by teacher observations: 100% of students showed an increase in ability 20% achieved Good 70% achieved Very Good 10% reached Mastery 100% of those who were Getting Started made improvement to a higher category</p> <p>The sessions helped students progress from pair and individual work to higher levels of collaboration and teamwork by the Challenge Day where the students contributed to group and team discussions and supported one another as part of their projects. Trust and relatedness within the group was an important foundation for this. In some school settings where pupils were less used to working with each other, progression towards higher levels of collaboration and teamwork took longer. (External evaluator analysis)</p> <p><i>'I'm proud of how understanding everyone was [...] these sessions forced us to talk about [issues] and find solutions.'</i> Participant</p> <p><i>'There was a bit of a revelation here one student was saying this in response to a vulnerability another student had revealed. I think they were trying to say look, I'm also vulnerable. They were showing very good leadership by being supportive.'</i> Teacher</p>
<p>Increased fluency in core (fusion) skill 3: <b>Creativity and problem solving.</b></p>	<ul style="list-style-type: none"> <li>- <i>teacher and artist focus groups</i></li> <li>- <i>workshop observation notes</i></li> <li>- <i>participant interview transcripts</i></li> <li>- <i>external evaluator analysis</i></li> </ul>	<p>Skills estimating tool by teacher observations: 100% of students showed an increase in ability 40% achieved Good 50% achieved Very Good 10% reached mastery 100% of those who were Getting Started made improvement to higher category</p> <p>Good and higher levels of creativity and problem-solving were observed across the</p>

		<p>sessions. Teachers, artists and observers all saw strong progression in this area. Though each school had a slightly distinct journey in this skill area and one teacher noted that students' levels of creativity started from an unusually low base because of the atmosphere surrounding the pandemic, and therefore that improvement was great to see. (External evaluator analysis)</p> <p><i>'Creativity went off the scale. They went outside the box, big time.'</i> Abbie Almond, Teacher, Sydney Russell School</p>
<p>Awareness of creative careers pathways and employers.</p> <p>Awareness of the application of the core skills within creative careers.</p>	<ul style="list-style-type: none"> <li>- Teacher and artist focus groups</li> <li>- Workshop observation notes</li> <li>- Participant interview transcripts</li> <li>- External evaluator analysis</li> </ul>	<p>The sessions opened pupils' eyes to new possibilities in creative careers. The teachers reflected that pupils become more aware of their creative skills and new pathways in their lives and future careers. For teachers, this was one of the most significant impacts of the programme. Fusion Futures might be better suited for older pupils in Year 11 and 12 who are starting to think and talk about careers after education. (External evaluator analysis)</p> <p><i>'Having taken such a workplace-focused approach, it was great that many of the young people said the programme had made them see the world of work differently. Some felt they could better prepare themselves for the workplace (and in fact, asked for more of our content to help them do so!), whilst others said they would now consider a creative career, where they wouldn't have before. I definitely felt that the subject matter was better received by our older group (Year 12). They were super invested as soon as they heard that this programme might give them an edge in the workplace and were able to maintain their focus with less oversight.'</i> (Extract from artist post-programme reflective evaluation)</p> <p>Participants can make informed career choices and set future goals after interacting with industry professionals.</p> <p>Participants have experience of workplace tasks and challenges. <i>'[Industry partner] has given me quite a few skills to work on.'</i> Participant</p>

		<p><i>'[industry partner] was there supporting us [...] to elaborate on our ideas and make them more in depth.'</i> Participant</p> <p><i>'For most things in work you get deadlines ...the pressure [of the challenge day] is good because sometimes you need that pressure.'</i> Participant</p>
<p><b>How has the project improved wider educational outcomes, e.g. wellbeing, confidence, aspiration, etc.?</b></p>		
<p><i>'What you did was amazing. It was a huge asset to a school.'</i> Teacher</p> <p><b>Personal Impact – Self-awareness and identity</b>  The artists inspired pupils to explore how they saw and related to themselves, others and the world around them. This was an important foundation for the workshops and the development of the core skills through the sessions. (External evaluator analysis)</p> <p>[What's changed for the pupils?] <i>'Much greater understanding of and openness to the complexity of their own identities (and of their classmates) and confidence to explore, experiment with and express those creatively and talk about them.'</i> - Observer reflection, Sir George Monoux College, Session 3.</p> <p><i>'From this session, I have figured out that there is so much more to your identity. [...] So, the photos we took...at first glance you see a random pair of trainers – but, what it represents to me [is different] to other people and what they see from it.'</i> Participant, George Monoux College</p> <p><b>Personal Impact – Enjoyment, joy and positive engagement</b>  Observation and feedback show that the vast majority of students enjoyed taking part in the sessions. The artists and industry partners' passion, energy, inspiration and leadership/facilitation skills, combined with the design of the sessions around real-world industry projects and campaigns, created a learning context for the students that was purposeful, fresh and distinct ('not like school'). (External evaluator analysis)</p> <p>Overcoming usual barriers.  Even for students who are not typically vocal or engaged, the impact was observed.  <i>'...[student] does not always speak verbally. But you can normally tell by the body language if they are okay or not. Yeah. There was a lot of smiling. [Student] got quite relaxed and was collaborating in their own particular way.'</i> Louisa Cunningham, Teacher, George Monoux College</p> <p><b>Personal Impact – Confidence and self-expression</b>  Teachers, observers, artists and industry partners observed improvements in students' confidence and self-expression as the sessions progressed. Teachers observed vulnerable students, more reserved students, and students who had been less engaged in school, coming out of their shells and engaging positively in the sessions. (External evaluator analysis)</p> <p><i>'The biggest thing for me was seeing the students grow in their confidence. Many of the pupils in the group would not usually offer their ideas or speak in front of others. Every student spoke. We saw a big growth in their confidence. [...] It wasn't just about their confidence to open up and share their own ideas, but also feeling confident enough to do that, feeling confident in their relationships with others, and to work with pupils they wouldn't normally work with.'</i>  Sam Berrand, Teacher, Dagenham Park Church of England School</p>		

*'I am proud of [student name]...She has stepped up...stepped up to being the person in the videos, even though I can tell she is cringing at it and she is not very confident in the pictures and videos – but she has still stepped up.'* Interview respondent, The Sydney Russell School

**Personal impact – Aspiration**

*'For me the biggest thing was probably the awareness of those creative options that are out there. I find with our pupils that they get stuck in this idea that you're either going to be a doctor or a lawyer or teacher. They don't always understand that there are millions of different options and ways of doing things. That's particularly what I wanted to achieved.'* Fran Holdich, Teacher, City of London Academy Southwark

**Social Impact – Relationships**

*'I learned new things – I knew nothing about one of the people on my table, even though I've sat on the table for a year...we were all listening to each other's ideas, critiquing and going with it. That was good.'* Interview respondent, Sir George Monoux College

**Social Impact – Self-awareness and identity**

*'[...] when we were in there talking about identity and the posters – you got to know new people, plus you got to know more about yourself, in a way.'* Interview respondent, The Sydney Russell School

**Educational Impact – Understanding creativity and problem solving**

*'They moved from looking for the answer to a realisation that their creativity is the answer; to 'I am the answer.'* Adisa, programme artist

**Educational Impact – Empowered learners and change-makers**

*'...[the students] have been quite spoon fed in education, and by their parents and everything. But there was this realisation ...about the bigger picture and the problems that need to be solved. I think before they hadn't even realised they were problems – they were just gonna tell someone and someone else was gonna deal with it...'* Frances Holdich, Teacher, City of London Academy Southwark

*'They've started the year in serious business and completely out of their comfort zone. Language, articulating yourself, and point of view – the work that Adisa does to help students look at the world a bit more metaphorically – and just to start generating themselves in how they're going to be in their future is probably one of the most powerful ways you can start a two year BTEC course.'*  
-Ella James, Teacher, City of London Academy Highbury Grove

*'We are going to start a BTEC course in the new term. The first unit is planning the school's Christmas concert and they will have a budget. The Fusion Futures programme fits really well with what we're doing. I'm hoping that they [the group of pupils that Josh and Torri worked with] hold onto this new confidence over the summer and we can kick off where we left off. I can see this having a really positive and big impact on their BTEC work.'* Sam Berrand, Teacher, Dagenham Park Church of England School

**Innovation Impact**

The Fusion Futures methodology utilises artists and industry partners to demonstrate and explore how skills in communication, collaboration and creativity can help to tackle challenges and ultimately improve employability.

An accessible method/tactic for tackling new challenges.

*'The programme gives an easy and accessible way to practise the knowledge sharing process. No prior, or domain specific knowledge is required to engage in the method used. Self-concept is personal to each individual, and arts-based elements focus on simulating the knowledge sharing process rather than the creation of an artistically valid product. Jamie Hannon, Project Lead and postgraduate researcher*

#### **Were there any unexpected benefits?**

**Educational Impact** – Academic and personal 'readiness' and wellbeing post-lockdown. After a year of home schooling and pupils being away, teachers valued the opportunity for pupils to be in a room together again, learning creatively. The teachers commented on how much they valued the real-world industry experience perspective of the artists and industry partners. They talked of the value of the students being better prepared (creatively and personally) for what's next in their course/curriculum. They see how they can now engage with the group as a whole and with specific vulnerable pupils who were less engaged. (External evaluator analysis)

#### **Cultural Impact**

Hawkins\Brown industry partners using Adisa's poetry techniques in their professional work including in their pitches to clients.

*'[...] talking about ideas in a creative way was really enjoyable. [...] It's also been nice to hear and think about how the public might describe architecture. People don't always have a way to express themselves.'* Praneeet and Anna, Industry Partner, Hawkins\Brown

The spill over effects of the programme on the industry partners were not a direct consideration, and it is encouraging to know that their own practice benefited from their participation.

#### **Will the outputs/activities continue?**

Delivery to 10 schools is planned during 2022. This will include the 6 schools from the pilot and an additional 4 schools. It is the aim that those 4 new schools be a mix of City of London academies and schools within FFL's target boroughs of Hackney, Newham, Tower Hamlets and Waltham Forest (these may overlap).

For the 4 new schools, 2 new artist-industry partnerships will be sought. These will primarily be fostered through an event hosted at the Good Growth Hub in the Queen Elizabeth Olympic Park (QEOP), east London with support from London Legacy Corporation (LLDC) and FFL. Its aim is to attract industry representatives and artists from within and around the QEOP.

The expansion of the programme into 2022 represents a strengthening of the collaborative relationship between the three key programme partners, CML, Barbican and FFL. FFL will fund a proportion of the programme and Barbican will offer in-kind support and opportunities to link with their teacher CPD programme Teacher Lab. CML and Barbican are committed to continuing to work collaboratively to further hone the model and expand the reach of the programme.

#### **What would you change if you were to repeat this project?**

In 2022 we will return to the 6 schools and enhance the programme as a two-year programme for each new school allowing for progression within the school to be fostered and measured. The pilot was approached in a reflexive manner, taking the expert input of the artists, industry partners, teachers and students at all stages. Using this knowledge, the programme methodology for 2022 will be centred on three themes from which the exploration of skills will be allowed to emerge: (1) Exploration of Self; (2) Making Connections; (3) Imagining the Future.



Another aim for 2022 that arose from the evaluation conversations is to more firmly involve each school's careers lead to make sure that the impact can 'reverberate' for the participants and 'echo' to other students in the school. Consultation sessions with the 6 schools in early 2022 will define what is expected of each school in this respect.