

Creative & Cultural Skills:

Assessing the return on investment, evaluation and impact of the Young Apprenticeships Programme

September 2011

Research publication notices

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Introductory Comments from Jim Clifford

Creative & Cultural Skills

The Young Apprenticeship Programme has introduced young people to the world of work alongside the national curriculum. It has allowed young people to explore their interests in more detail and prepare them for work.

Creative & Cultural Skills have recognised the value of this programme and sought to evaluate it.

The results are striking with a net economic gain per cohort of 95 young people (cohort 3) on the performing arts programme of some £748,000 over a ten year period.

Central funding for the Young Apprenticeship Programme has now ceased but this study will assist in developing, and finding funding, for alternatives. Indeed projections forward for continuing provision at a much lower level show gains of £1.3 million over a ten year period.

These figures for the evaluations reflect feedback from stakeholders and learners in the focus groups and wider research to the effect that these programmes are highly beneficial.

Following the work by new economics foundation over the past decade, and latterly the Scottish Enterprise-sponsored work, the Social Return on Investment methodology has been published in a Cabinet Office paper. Leading commentators and researchers, including nef, New Philanthropy Capital, SROI Network, and ourselves and Cass Business School recognise that, although there are some issues to be ironed out, this as a practical and workable solution to demonstrating social impact. Others, including the CSJ's influential paper on Outcome Based Government, have recognised the worth and soundness of SROI, and are amongst the many seeking to enhance its use. With such a need to focus on this during times of cuts in public funding, and increased social pressures, this is needed now more than ever. It is rightly described by NPC in their recent position statement as "an incredibly useful tool."

The methodology used in this research project, and indeed the majority of similar projects we are undertaking, is Action Research, also known as Action Science. This allows the organisation to be supported by the researcher in learning about itself. In this context, it gathers quality information, from those that best understand it, building in relevant, validated third party data, and giving the organisation the knowledge to be able to embed it in its performance monitoring systems: all in one go. It works, and delivers results cost-effectively.

SROI can become a process-driven exercise in which the answer emerges as a function of the process. It can also suffer from the use of financial proxies that have a poor correlation with the outcomes they attempt to measure, or are based on over-enthusiastic assumptions, and a lack of robustness in linking outcomes to the activities in which they originate. This is not the case here. The evaluations have been developed with real thought, care and prudence, and are soundly based on validated underlying data, with conservative assumptions where such are necessary. It fairly represents the very valuable contribution of the Young Apprenticeship Programme to sector employers and others, and to the wider UK economy in the fields evaluated.

This is a carefully-constructed, conservative, informed and exciting piece of work that adds to our understanding of social impact. I look forward it both informing the ongoing development of the SROI methodology.

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Jim Clifford is Head of Non-Profit Advisory Services at Baker Tilly. He was the lead author of the Social Impact protocol for Sector Skills Councils, published earlier in 2010, as well as of influential reports on Domestic Adoption and fostering, the Women's Community Projects, the Princess Royal Trust for Carers, and North Lanarkshire Lesiure. He is undertaking research into evaluative protocols for transactional decision making (linking Social Impact with conventional valuation and brand valuation) with Professors Palmer and Harrow at Cass Business School's Centre for Charity Effectiveness, where he is a Visiting Fellow. He is also an independent trustee and director of the Centre for Public Scrutiny.

Foreword by Creative & Cultural Skills

The education system is in a period of flux – the way people pursue Higher Education is changing, while the coalition Government is re-evaluating the role of culture in schools. Meanwhile, many creative and cultural organisations are experiencing changes to their funding.

It is important that, more than ever, Creative & Cultural Skills is at the forefront of thinking on the provision of skills into the industry. Is the education system providing the appropriate progression routes through to careers in the creative and cultural industries? How can apprenticeships provide a more matched-up system between the development of young people and entry into the creative industries?

This evaluation of the Young Apprenticeship Programme is hugely important. Creative & Cultural Skills believes there could be potential to grow the programme into a pre-Apprenticeship route for our Apprenticeship programme, which caters for post-16s. While the future of the Young Apprenticeship Programme is uncertain, establishing its value is vital for the young people participating, employers and funders alike.

Creative & Cultural Skills welcomes this report by Baker Tilly and Education and Employers Taskforce. It will further our understanding of the suitability of the Young Apprenticeship Programme in preparing young people for Apprenticeships at 16+ and its ability to build the soft skills required in young people to progress into the world of work. We also welcome further research into how the programme can bring economical and social value to employers and Government stakeholders.

Catherine Large
Joint CEO, Creative & Cultural Skills

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Definitions of Terms

The following definitions apply throughout this document, unless the context requires, otherwise:

| Term | Definition |
|----------------------------|---|
| CA | Creative Apprenticeship |
| Creative & Cultural Skills | Creative & Cultural Skills (Creative and Cultural Industries Ltd) |
| DfE | Department for Education |
| NEET | Not in Education Employment or Training |
| NSA | National Skills Academy |
| SFA | Skills Finding Agency |
| SROI | Social Return on Investment |
| SSA | Sector Skills Assessment 2010 |
| SSC or SSC's | Sector Skills Council(s) |
| YA | Young Apprentice |
| YAP | Young Apprenticeship Programme |
| YPLA | Young People's Learning Agency |

1. Executive summary and key findings

Background

Overview of Creative & Cultural Skills

1.1 Creative & Cultural Skills is the sector skills council for the UK's creative and cultural industries, including craft, cultural heritage, design, literature, music, performing arts and visual arts. Founded in 2004, we were granted a new licence from Government to operate in January 2010. Our goal is to enable the creative and cultural industries to reach their economic potential through relevant skills and training. Creative & Cultural Skills is a company limited by guarantee, and a charity with a trading subsidiary, the National Skills Academy which operates with its own board of directors. For further information, please visit www.ccskills.org.uk, www.nsa-ccskills.org.uk.

Young Apprenticeship Programme

1.2 The Young Apprenticeship Programme (YAP) is a course of study available to young people aged 14 to 16. It is delivered through partnerships between schools and Further Education colleges and work-based training providers. The YA programme has the following objectives for all young people to:

- ▶ Pursue approved vocationally-related qualifications at Level 2 with the opportunity to achieve level 1 during the programme
- ▶ Have appropriate and extended experience of work with a suitable employer
- ▶ Have extended experience of work which contributed directly to the coursework of the chosen qualification
- ▶ Prepare for and be offered clear possible progression routes to an Apprenticeship after 16.¹

1.3 YAPs are available in selected English local authorities in thirteen subject areas. Two Young Apprenticeship Programmes are delivered of relevance to the creative and cultural sectors:

- ▶ Performing Arts
- ▶ Art and Design

Scope and purpose of this study

1.4 Creative & Cultural Skills wishes to evaluate the impact of the YAP and identify the feasibility of extending a YAP type programme to higher levels. The key areas addressed are:

Evaluation

- ▶ What value/usefulness is the YAP (including the model) to employers and learners (the social and financial returns on investment)?
- ▶ What type of activities does the employer feel gives the learner the most valuable experience of their workplace?

¹ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Executive Summary*. YPLA, | 8

- ▶ Is there an alternative model which would better serve the needs of 14-16 year olds interested in exploring the world of work?
- ▶ Employer views on the relevance/suitability of the Young Apprenticeship qualification used in the programme, what others are more suitable?

Impact

- ▶ What the YAP has delivered on in terms of value for money?
- ▶ What, if the programme were to be expanded, kind of impact could it have by providing impact comparisons with the impact of Creative Apprenticeships?

1.5 Since the commissioning of this report, the DfE have confirmed that there will not be funding for new YA programmes. Funding will be available in 2011-12 and 2012-13 for existing YAs.

1.6 This report includes:

- ▶ An overview of social impact and other methodologies used in this work
- ▶ An analysis of the activities and outcomes of the above programmes and centres
- ▶ An overview of how those outcomes may be measured using financial proxies
- ▶ An overview of the results of the evaluation
- ▶ A detailed presentation of the models and assumptions used in the evaluation
- ▶ A qualitative assessment of the effectiveness and impact of the YAP from surveys and focus groups
- ▶ Qualitative assessment of the feasibility of extending the YAP to level 3

1.7 During the course of the work, information and explanations from Creative & Cultural Skills has been relied upon, including:

- ▶ The nature, outcomes and beneficiaries of their activities
- ▶ The assumptions used in evaluating the impact of their services

1.8 Where possible, assumptions from Creative & Cultural Skills have been validated based on independent data or data extracted from Creative & Cultural Skills' management information systems. Nevertheless, Creative & Cultural Skills is responsible for making the assumptions used in this report, and has confirmed that they are, to the best of their knowledge and belief, accurate and reasonable.

Approach and methodologies

1.9 Detail on the approaches and methodologies used in the course of this work is provided in section 3 of this report.

1.10 We have undertaken a survey of employers and providers and have used focus groups and focused interviews of providers and employers that deliver or have experience of YAPs. The data used in this study has been derived from the following sources:

- ▶ Literature reviews (see bibliography at Appendix E)

- ▶ Surveys of employers and providers
- ▶ Focus groups of stakeholders including providers, employers and local authority
- ▶ Interviews with providers and employers
- ▶ Data supplied by Creative & Cultural Skills

1.11 This report also uses Social Return on Investment (“SROI”) as a tool for the evaluation of the economic and social gains achieved by the Creative Apprenticeship. The SROI methodology has been developed in order to help organisations to “...[measure and quantify] the benefits they are generating” (per Lawlor, Neizert & Nicholls writing in the SROI guide, 2008)². This approach was piloted in the UK through the Measuring What Matters programme during 2002 and has evolved since then as further work has been done to develop the framework around it.

1.12 It is increasingly being seen as an “incredibly useful tool”³ by a number of organisations and key commentators within the Third and Public sectors in the push to measure and evaluate social impact.

1.13 There are three ‘bottom line’ aspects of social return:

- ▶ Economic: the financial and other effects on the economy, either macro or micro
- ▶ Social: the effects in individuals’ or communities’ lives that affect their relationships with each other
- ▶ Environmental: the effects on the physical environment, both short and long term

1.14 Further detail on SROI is included in section 4 of this report.

Evaluation of the YAP and impact assessment

Historical evaluation of the YAP

1.15 In this exercise, a smaller number of key assumptions have been identified. We have worked with Creative & Cultural Skills to develop a prudent result at a high level, based to the greatest extent possible on original or third party validated research. It has been considered important to present a more defensible, prudent analysis than one which is overly complicated and risks overstatement.

1.16 Our analysis of the economic and social return of the YAP includes:

- ▶ An evaluation of the gain in productivity associated with improved training and skills among YAPs

1.17 Detailed descriptions of the assumptions used in these analyses are included in section 4 and Appendix A

1.18 For the third cohort of 95 YAPs (those who began their programme in 2006)⁴ on the performing arts programme the economic gain from increased productivity once in employment is £748,000 over a ten year period. This is after deductions for:

- ▶ Deadweight: the gain that would have occurred in any case

² Nicholls, J., Lawlor, E., Neizert, E. & Goodspeed, T. (2009), A guide to Social Return on Investment, London, Cabinet Office

³ Cops, J. and Heady, L. 2010. *Social Return on Investment: Position Paper, April 2010*. London. NPC. From www.philanthropycapital.org

⁴ Cohort size and outcome data was not readily available for other years

- ▶ Alternative attribution: the gain that is attributable to other parties
- ▶ Displacement: economic damage directly caused by the intervention (in this case displacement includes incremental costs of funding a qualification that did not previously exist in the sector).

1.19 In common with most SROI evaluations, it is not practicable or cost-effective to evaluate every aspect of the effect of the area of work under review. This relates often to the wider well-being and less proximate benefits from the YAP. It also includes some gains for which the evidence was felt to be too insubstantial to allow robust analysis. Hence the areas of work shown above may not reflect full evaluations of benefits including:

- ▶ Economic gains achieved from increasing the diversity of the workforce in the sector. In particular, potential gains achieved by re-engaging learners who would otherwise become NEET at age 18+ has been excluded from this study
- ▶ Gains arising from a thriving creative and cultural industry in other sectors. For example, a thriving creative sector may have an impact in attracting tourists to the UK
- ▶ The wider impact on the well-being of learners who benefit from a non-academic route to a job in their chosen sector.

1.20 The value of these outcomes would be incremental to the value found in this study. Hence the evaluations shown above are lower than the full value of the outcomes potentially generated by the YAP.

Forecast gains from future expansion of the YAP

1.21 We have used a variant of the model shown at Appendix A to project a further five years of YAP delivery (on the basis that certain schools we are aware of plan to finance YAPs from their own resources going forward). For this purpose, it is assumed that the numbers of YAPs will be reduced significantly, as not all schools will be in a position to or will wish to fund that YAP in this way. The assumed numbers of completions used are:

- ▶ Year 1: 20
- ▶ Year 2: 30
- ▶ Year 3: 40
- ▶ Year 4: 45
- ▶ Year 5: 50

1.22 All other assumptions have been kept as shown in the historical evaluation model shown in Appendix A.

1.23 The forecast learner numbers shown above equate to a return to broadly 50% of the learner numbers for cohort 3. Numbers are forecast to reduce due to funding cuts. Some providers appear to be seeking to continue to deliver the programme despite the reduction in funding; hence some learners are expected in future years, but at a lower level.

1.24 The table below shows the net gains for the cohort joining the scheme over each of the next five years and the restatement of these gains to their present values (i.e. restating them to their value in today's terms – see Appendix B on Discounted Cash Flow Methodology):

| | Discount rate | Net gain evaluated (£) | Present value of net gain (£) |
|---|---------------|------------------------|-------------------------------|
| Year 1 net gain | 3.5% | 157,041 | 151,730 |
| Year 2 net gain | 3.5% | 235,561 | 219,899 |
| Year 3 net gain | 3.5% | 314,082 | 283,284 |
| Year 4 net gain | 3.5% | 353,342 | 307,917 |
| Year 5 net gain | 3.5% | 392,602 | 330,560 |
| Adjusted present value of net gain | | | 1,293,390 |

Sensitivity analysis

- 1.25 Whilst the assumptions used in this study have been based to the greatest extent possible on data from original or third party research, there are certain areas in which assumptions have been made in the absence of data. Such assumptions have derived from discussions with Creative & Cultural Skills.
- 1.26 We have performed a sensitivity analysis in respect of key assumptions to the models, the detail of which is shown in section 4. The conclusion from this analysis is that even if certain key assumptions to each of the models were materially overstated, the gains from the YAP would still significantly exceed the costs of funding the project.

Qualitative assessment of the effectiveness and impact of the YAP

- 1.27 The review provided some evidence to show that the introduction of the YAP contributed to improving diversity within the creative and cultural sector in terms of social class and ethnicity, particularly through enabling relevant work experience.
- 1.28 Evidence gathered from a number of sources shows that pupils undertaking the YAP achieved well.
- 1.29 Young people interviewed clearly enjoyed the YAP.
- 1.30 There is a high level of progression from the YAP to other learning programmes. However, progression to employment or a full apprenticeship at 16 is low and this is discussed further under expansion. In general, the low level of progression to an apprenticeship is because employers were unlikely to take on 16 year olds; it is not a reflection of the YAP.

Feasibility of expanding the YAP to higher level

- 1.31 Support from employers, expressed within the review process, for the development of a new qualification was overwhelming. 90% employers surveyed agreed that the development of a form of the YAP to include 16-19 year olds, where young people would be educated at school or college but typically spend two days per week on work experience, was a good idea. The overwhelming support is notable

as employers responding agreed by a two to one margin that BTEC and NVQ level 3 qualifications do offer suitable preparation for the workplace.⁵

1.32 There was a strong view that there would be demand from young people. In discussion, participants highlighted developments likely to underpin demand:

- ▶ The assumed assessment by UCAS of the BTEC National in Performing Arts (L3) at an equivalence of 2 'A' levels was likely to increase interest in qualifications wider than a single 'A' level
- ▶ The increase in HE tuition fees influencing growing numbers of young people to explore L3 provision with strong vocational progression routes
- ▶ The latent demand for an alternative to the high costs of stage school attendance

1.33 Focus groups considered the desirable content of a Level 3 YAP. Stakeholders highlighted the following perceived gaps in alternative L3 provision:

- ▶ Entrepreneurialism/arts leadership (as delivered through Arts Award) including training in being proficient in working freelance
- ▶ Extended work experience (which should be managed in a way that allows young people to articulate and demonstrate what they have learned and achieved through it)
- ▶ Employability skills
- ▶ Combining technical skills/vocational learning and broader skills of relevance to the sector within the same course of study
- ▶ Project management
- ▶ Transferable skills
- ▶ Advocates among employers to increase employer participation

1.34 The review suggested that employers would be willing to consider involvement in a Level 3 YAP. The review highlighted a strong view across all stakeholders, including employers and young people, that work-based apprenticeships had not proved to be suitable, in meaningful numbers, for young people between 16 and 19. YPLA records show negligible progression from Young Apprenticeships onto apprenticeships at 16+. Qualitative responses given in the review employer survey highlighted the difficulties of micro-sized employers in taking on apprentices, citing both financial constraints and instabilities and lack of staff resource to provide suitable training and support. The survey, however, did suggest an interest in recruiting 16-19 year olds. Indeed, 48% of respondents claimed to have recruited 16-19 year olds over the previous two years, although not specifically to apprenticeships.

1.35 Consequently, any consideration of extension of the YAP style of provision to Level 3 requires course developers to give close regard to the characteristics of the creative and cultural industries, understanding what is possible to achieve through continuation of existing practice alongside a full consideration of new and alternative approaches to securing extended work experience placements and systematic engagement of employers in course delivery.

⁵ Employers are uncertain as to the suitability of the Creative and Media Diploma and divided on the usefulness of 'A' levels.

1.36 The Government has recognised generic obstacles preventing SMEs from effectively engaging with schools and colleges to provide work experience for 16-19 year olds and is considering “how local employers could be reimbursed.”⁶ Further information is expected in the autumn of 2011.

⁶ DFE (2011), *Wolf Review of Vocational Education – Government Response*.

2. Introduction

Overview of Creative & Cultural Skills

- 2.1 “Creative & Cultural Skills is the sector skills council for the UK’s creative and cultural industries, including craft, cultural heritage, design, literature, music, performing arts and visual arts. Founded in 2004, we were granted a new licence from Government to operate in January 2010. Our goal is to enable the creative and cultural industries to reach their economic potential through relevant skills and training. Creative & Cultural Skills is a company limited by guarantee, and a charity with a trading subsidiary, the National Skills Academy which operates with its own board of directors. For further information, please visit www.ccskills.org.uk, www.nsa-ccskills.org.uk”

National Skills Academy

- 2.2 The National Skills Academy for Creative & Cultural is a network of creative and cultural employers and organisations, freelancers, training providers and industry trade associations working together to develop, improve and recognise the skills of people working in the sector. There are 20 Founder Colleges in the network.
- 2.3 The Skills Academy opened in April 2009. It works at both a national and local level, bringing together industry professionals across the country to recognize, develop and improve skills opportunities for those entering the creative and cultural sector and those already employed within it. The NSA aims to provide a single, collective standard for skills development in the sector, responding to a predicted need for 30,000 skilled backstage workers by 2017. A lot of the activity is at the local level with employers working with their local Skills Academy Founder College or Industry Member.
- 2.4 The Skills Academy operates within England but is working with bodies in Wales, Scotland and Northern Ireland.
- 2.5 In addition to the network, the Skills Academy is developing a physical presence in South Essex. This is being constructed and will house training that cannot currently be delivered nationally because of restrictions in existing theatre training and performance spaces. The building will include facilities for equipment testing, large scale live music and theatre performances, CAD studio, lighting and audio-visual studios, recording studio, and band rehearsal space alongside a large central space. It is due to open in 2012.
- 2.6 The Skills Academy has established an Apprenticeship Training Service to bring together employers, young people and colleges. The Apprenticeship Training Service (ATS) can support employers through different stages of the recruitment process: from understanding apprenticeships and exploring the possibility of taking one on, right through to recruitment.
- 2.7 The ATS can also employ Apprentices on behalf of employers. This offers reassurance for companies facing uncertain futures and a solution to recruitment freezes. It also gives small employers the chance to share an Apprentice.

Creative Apprenticeships

- 2.8 At present, the National Skills Academy for Creative and Cultural is responsible for the delivery of creative apprenticeships (CAs) for Creative & Cultural Skills in England. CAs were launched in England in September 2008 and are now operating across the UK.
- 2.9 The Creative Apprenticeship consists of vocational qualifications at level 2 or 3 and a theory-based qualification at level 2 or 3 covering a range of occupation specific pathways.
- 2.10 The apprenticeship frameworks have been updated to meet the requirements of the Specification of Apprenticeship Standards for England (SASE) and the Specification of Apprenticeship Standards for Wales (SASW).
- 2.11 The frameworks available at levels 2 (intermediate) and 3 (advanced) are highlighted in the table below:

| Framework | Pathways | |
|---|---|---|
| | L2 | L3 |
| Community Arts | Community Arts Administration | Community Arts Management |
| Costume and Wardrobe | Costume and Wardrobe Support | Costume and Wardrobe |
| Cultural and Heritage Venue Operations | Cultural Heritage | Cultural Heritage |
| | Cultural and Heritage Venue Operations | Cultural and Heritage Venue Operations |
| Design | Design Support | Design |
| Live Events and Promotions | Live Events and Promotion | Live Events and Promotion |
| Music Business | Music Business Support | Music Business Record Label |
| Technical Theatre | Lighting Sound & Stage | Lighting Sound & Stage |
| Jewellery | Jewellery, Silversmithing & Allied Trades | Jewellery, Silversmithing & Allied Trades |

Young Apprenticeship Programme

- 2.12 The Young Apprenticeship Programme (YAP) is a course of study available to young people aged 14 to 16. It is delivered through partnerships between schools and Further Education colleges and work-based training providers. The YA programme has the following objectives for all young people to:
- ▶ Pursue approved vocationally-related qualifications at Level 2 with the opportunity to achieve level 1 during the programme
 - ▶ Have appropriate and extended experience of work with a suitable employer
 - ▶ Have extended experience of work which contributed directly to the coursework of the chosen qualification
 - ▶ Prepare for and be offered clear possible progression routes to an Apprenticeship after 16.⁷
- 2.13 YAPs are available in selected English local authorities in thirteen subject areas. Two Young Apprenticeship Programmes are delivered of relevance to the creative and cultural sectors:

⁷ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Executive Summary*. YPLA, | 16

- ▶ Performing Arts
- ▶ Art and Design

2.14 Two public reviews have been published of generic YAP provision, by Ofsted in 2007 and by the YPLA in 2010. Both have highlighted success of the YAP in providing an engaging and enjoyable learning experience, good achievement and high progression rates. The current review of YAP provision in the creative and cultural sectors has identified similarly positive outcomes.

Scope and purpose of this report

2.15 Creative & Cultural Skills wishes to evaluate the impact of the YAP and identify the feasibility of extending a YAP type programme to higher levels. The key areas addressed are:

Evaluation

- ▶ What value/usefulness is the YAP (including the model) to employers and learners (the social and financial returns on investment)?
- ▶ What type of activities does the employer feel gives the learner the most valuable experience of their workplace?
- ▶ Is there an alternative model which would better serve the needs of 14-16 year olds interested in exploring the world of work?
- ▶ Employer views on the relevance/suitability of the Young Apprenticeship qualification used in the programme, what others are more suitable?

Impact

- ▶ What the YAP has delivered on in terms of value for money?
- ▶ What, if the programme were to be expanded, kind of impact could it have by providing impact comparisons with the impact of Creative Apprenticeships?

2.16 Since the commissioning of this report, the DfE have confirmed that there will not be funding for new YA programmes. Funding will be available in 2011-12 and 2012-13 for existing YAs.

2.17 Nonetheless, Creative & Cultural Skills has considered it appropriate to continue with the evaluation. Creative & Cultural Skills is aware that some schools may fund new places from non-targeted school funds.

2.18 This report includes:

- ▶ An overview of social impact and other methodologies used in this work
- ▶ An analysis of the activities and outcomes of the above programmes and centres
- ▶ An overview of how those outcomes may be measured using financial proxies
- ▶ An overview of the results of the evaluation
- ▶ A detailed presentation of the models and assumptions used in the evaluation
- ▶ A qualitative assessment of the effectiveness and impact of the YAP from surveys and focus

groups

- ▶ Qualitative assessment of the feasibility of extending the YAP to level 3

Reliance on work by Creative & Cultural Skills

2.19 During the course of the work, information and explanations from Creative & Cultural Skills has been relied upon, including:

- ▶ The nature, outcomes and beneficiaries of their activities
- ▶ The assumptions used in evaluating the impact of their services

2.20 Where possible, assumptions from Creative & Cultural Skills have been validated based on independent data or data extracted from Creative & Cultural Skills' management information systems. Nevertheless, Creative & Cultural Skills is responsible for making the assumptions used in this report, and has confirmed that they are, to the best of their knowledge and belief, accurate and reasonable.

3. Concepts and methodologies used

Introduction

- 3.1 The review has considered and identified new evidence related to the value/usefulness of the YAP in the creative and cultural sectors.
- 3.2 The outcomes of the review are expressed in both qualitative terms and in numerical terms in the evaluation of social return on investment.
- 3.3 The research behind these outcomes is based on:
 - ▶ Literature reviews (see bibliography at Appendix D)
 - ▶ Surveys of employers, schools, providers and young people enrolled on YAs
 - ▶ Focus groups of stakeholders including providers, employers and local authority
 - ▶ Focus group with young people studying the YA in performing arts
 - ▶ Data supplied by Creative & Cultural Skills

Surveys

- 3.4 Separate surveys were produced for each of:
 - ▶ Employers
 - ▶ Providers
 - ▶ Young people
 - ▶ Schools

Employers

- 3.5 Creative & Cultural Skills distributed links to an electronic survey to its database of employers. The survey responses were independent of Creative & Cultural Skills and sent to Education and Employers Taskforce.
- 3.6 Details of the questions and an analysis of responses are included at Appendix C.

Providers

- 3.7 Baker Tilly distributed links to an electronic survey to the list of YA providers provided by Creative & Cultural Skills. Given the limited size of the YAP, this was a small data set. The survey responses were independent of Creative & Cultural Skills and sent to Education and Employers Taskforce.
- 3.8 Details of the questions and an analysis of responses are included at Appendix C.

Young people

- 3.9 Creative & Cultural Skills does not hold a database of young people on the YAP. Baker Tilly distributed

links to an electronic survey to the YA providers and asked them to forward it to their YAs. The survey responses were independent of Creative & Cultural Skills and sent to Education and Employers Taskforce.

- 3.10 Details of the questions and an analysis of responses are included at Appendix C. There was a low response but comments are supplemented by and supported by the young people's focus group.

Schools

- 3.11 Creative & Cultural Skills does not hold a database of schools involved in the YAP. Baker Tilly distributed links to an electronic survey to the YA providers and asked them to forward it to their partner schools. The survey responses were independent of Creative & Cultural Skills and sent to Education and Employers Taskforce

- 3.12 Details of the questions and an analysis of responses are included at Appendix C. There was a low response but comments reinforce those made by providers and young people.

Focus groups

- 3.13 Two focus group meetings of providers, employers and local authorities were held. In these groups we explored:

- ▶ The aims of apprenticeships in the creative and cultural sector, for example a more diverse workforce, growing the business through training staff
- ▶ The impact of different delivery mechanisms, in particular the National Skills Academy
- ▶ Links between foundation degrees and apprenticeships
- ▶ Feasibility of establishing higher level apprenticeships (levels 4,5 and 6)
- ▶ Feasibility of establishing a qualification similar to the YAP at level 3
- ▶ How well the current model for apprenticeships works for industry and whether there are other suitable models
- ▶ Social return on investment of the YAP and Creative Apprenticeships

- 3.14 The emphasis in this report is on the YAP. A separate report will be produced on the Creative Apprenticeships.

Social return on investment

- 3.15 The methodologies for the evaluation of social return on investment are set out in section four.

4. Evaluation of the economic benefit of the Young Apprenticeship programme using Social Return on Investment (“SROI”)

Background to SROI methodology

- 4.1 Social Return on Investment (“SROI”) is a form of economic cost/benefit analysis, which considers broader outcomes in society rather than focusing only on the direct profit or cash flows associated with a project.
- 4.2 The SROI methodology has been developed in order to help organisations to “...[measure and quantify] the benefits they are generating” (per Lawlor, Neizert & Nicholls writing in the SROI guide, 2008)⁸. This approach was piloted in the UK through the Measuring What Matters programme during 2002 and has evolved since then as further work has been done to develop the framework around it.
- 4.3 It is increasingly being seen as an “incredibly useful tool”⁹ by a number of organisations and key commentators within the Third and Public sectors in the push to measure and evaluate social impact.
- 4.4 There are three ‘bottom line’ aspects of social return:
- ▶ Economic: the financial and other effects on the economy, either macro or micro
 - ▶ Social: the effects in individuals’ or communities’ lives that affect their relationships with each other
 - ▶ Environmental: the effects on the physical environment, both short and long term
- 4.5 A review of academic work and practical examples of SROI in use by the Third and publicly-funded sectors suggests that the measures fall into three patterns:
- ▶ Economic gain created: this is typically seen where there is an impact on earnings capacity or productivity
 - ▶ Wastage avoided: this is typically seen where an intervention results in a saving either in the cost of another intervention or in a consequential cost (e.g. introducing a preventative intervention to reduce or save the cost of a later ‘cure’). This may also be seen in either the removal of the need for or an increase in the effectiveness of another intervention
 - ▶ Alternative sourcing cost (where an essential product or service is delivered significantly below the commercial market rate for such products/services)
- 4.6 Further support for SROI’s adoption by the third sector has been seen in the recent report ‘Outcome-Based Government’, published by the Centre for Social Justice (“CSJ”)¹⁰. This report considers the need

⁸ Nicholls, J., Lawlor, E., Neizert, E. & Goodspeed, T. (2009), A guide to Social Return on Investment, London, Cabinet Office

⁹ Capps, J. and Heady, L. 2010. *Social Return on Investment: Position Paper, April 2010*. London. NPC. From www.philanthropycapital.org

¹⁰ Brien, S., 2011, *Outcome-Based Government*, London, Centre for Social Justice

to link funding of interventions with the expected outcomes (and their associated value). It suggests that funding should be focused on those interventions that are likely to achieve the highest value outcome: “Improving life outcomes should be the ultimate goal of a government’s social policy: if policy makers can better identify failing initiatives, and shift spending toward programmes that effectively deliver sustainable, long-term outcomes, the social and financial returns to society and the public sector will be very great indeed.”

4.7 CSJ strongly advocates a shift towards evidence-based government, in which funding decisions are based on clear, high quality evidence of impact value, with SROI cited as a “more rigorous approach to performance management while attempting to capture the social and environmental impacts of public spending.”

4.8 Overall, it is felt that SROI is a vital tool to provide the Third and publicly-funded Sector with a means to evaluate its wider contribution to Society. However, there are several issues to consider when applying this, that are worthy of mention:

- ▶ SROI, as it is typically presented, tends to ignore the risks associated with the benefits generated. In the course of our work on this project, we have consulted with two focus groups, specialist staff at Creative and Cultural Skills and referred to other research studies in order to focus on the achievable benefit created, and to build in reductions to assumptions to account for risks, where necessary
- ▶ A robust SROI analysis must consider the proximity of the benefit created to the actions of the organisation that is seeking to claim ownership of that benefit. The aim of this study is to focus only on outcomes that are directly attributable to the Young Apprenticeships programme. To the greatest extent possible, we have obtained evidence to support such outcomes either from focus groups, questionnaires or other research studies
- ▶ SROI is typically presented as a ratio of the value of the benefits achieved per pound spent to achieve those benefits. This may be useful internally to each organisation as a measure of performance relative to prior periods. However, the use of this ratio to compare organisations is inherently flawed due to sector and organisation-specific factors that reduce the level of comparability between organisations. Hence, the results of this report are not presented in the form of a ratio
- ▶ There is a danger that organisations seeking to evaluate their impact using SROI may create calculations that are extremely granular to the extent that they become open to accusations of ‘spurious accuracy’. In this exercise, a smaller number of key assumptions have been identified and used to develop a prudent result at a high level. It is considered important to present a more defensible, prudent analysis than one which is overly complicated and risks overstatement
- ▶ SROI does not take account of the interrelationship of Social Impact and brand value. By creating greater Social Impact, the recognition and perceived quality of the Young Apprenticeship programme or an associated organisation’s brand is likely to improve, thus increasing the value of that brand. A stronger brand may enhance the social impact of the programme. Historical evidence of good outcomes for learners on the Yong Apprenticeship programme is indicative that these courses do, indeed, have a well-recognised ‘brand’ in the sector

Sources of evidence used in this evaluation

- 4.9 In the course of this study we have obtained evidence from the following sources
- ▶ Surveys of employers, providers and learners
 - ▶ A review of secondary research sources (which are cited in the footnotes of this report)
 - ▶ Data provided by Creative and Cultural Skills
 - ▶ Certain assumptions have been made by staff at Creative and Cultural Skills
- 4.10 To the greatest extent possible, inputs used in the SROI evaluation are based on data, primary research findings or externally verified research. Where no data exist, Creative and Cultural Skills have provided us with assumptions that are, to the best of their knowledge and belief, reasonable. Where material, these are highlighted in this report, and the sensitivity of the results to their accuracy is tested in the sensitivity analysis. Neither Baker Tilly nor Education and Employers' Taskforce are responsible for the assumptions used in the evaluation shown in this report.

Scope and purpose of the SROI evaluation

- 4.11 This study considers the historical benefits achieved by the Young Apprenticeships programme by reference to the incremental gains achieved by learners compared to other qualifications available at ages 14 to 16. This incremental gain is set against the incremental cost of delivering the Young Apprenticeship programme compared to other qualifications (principally by reference to the cost of GCSEs).
- 4.12 In addition to the historical evaluation, Creative and Cultural Skills has requested that a forecast be prepared in relation to the Young Apprenticeship programme. In light of recent changes in funding for the programme, this is prepared on the basis that focus group evidence suggests that some schools may continue to fund delivery from their own resources.
- 4.13 This section includes an overview of the outcomes identified for use in the models, commentary on the key assumptions used for the models and an overview of the results of the historical and forecast evaluations.
- 4.14 The detailed evaluation models used in this study are included at Appendix A.

Overview of outcomes achieved and summary of evidence

Improved performance of learners:

- 4.15 NFER's evaluation of the outcomes for Cohort 3 of the Young Apprenticeship programme¹¹ highlights that:
- ▶ 93% of learners that commenced the programme achieved the associated qualification in the Performing Arts

¹¹ Golden, S., O'Donnell, L. & Brenton, T. (2010), Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3, London, Young People's Learning Agency

- ▶ 91% of Performing Arts YAs achieved five or more GCSEs at grades A* to C (64% achieved five or more GCSEs at these grades including English and Maths)
- 4.16 This performance is significantly better than average for the wider population highlighted by NFER:
- ▶ Among the wider population 64% of learners achieve at least five GCSEs at grades A* to C
 - ▶ 48% achieve at least five GCSEs at these grades including English and Maths
- 4.17 This evidence of improved qualification outcomes in other areas of study may be explained by:
- ▶ The use of the performing arts YA by some schools as part of their ‘Gifted and Talented’ programme (suggesting that some learners on the programme may have exceptional academic ability)
 - ▶ Feedback from focus groups that have included YAs highlights that they believe that the YAP has improved their performance in other subjects, principally due to increased motivation to study
- 4.18 NFER’s work also shows that learners with lower levels of prior attainment achieved outcomes significantly in excess of the results that might have been predicted based on that prior performance. A similar effect was noted among YAs that commenced, but did not complete, the programme. This highlights that achievement on the YAP is better than would be expected from alternative qualifications.
- 4.19 In order to ensure that this study maintains a prudent view of the outcomes achieved, learners that did not complete the course of study have been excluded from the evaluation.

Progression to further education

- 4.20 NFER’s study shows that 100% of Performing Arts YAs went on to further education or training post 16. This study also shows that performance at higher level qualifications among YAs was enhanced compared to others (YAs were found to achieve on average 94 points more than equivalent learners that had not undertaken the YA at Level 4).
- 4.21 These findings are supported by the findings of our focus group with YAs, of whom 100% planned to continue into further education (either at the YAP provider college or other institutions). 73% of the group planned to undertake a further qualification linked to performing arts.
- 4.22 It is broadly accepted by various research studies that higher level qualifications are likely to result in greater wage premia for learners once they enter the workforce: the premium for an Apprenticeship at Level 3 has been found¹² to attract a wage premium of 7% over an employee whose highest qualification remained at level 2, with a further 10% premium for completing both an Apprenticeship and NVQ Level 3 qualification. In the early years of employment (i.e. for employees under 26 years of age), the premia are inflated further.

¹² McIntosh, S. (2007), A Cost-Benefit Analysis of Apprenticeships and Other Vocational Qualifications, London, Department for Education and Skills

- 4.23 By increasing the proportion of learners that progress to higher level qualifications, the YAP is likely to be facilitating such premia. Further gains are likely to be achieved by enhancing the quality as well as the quantity of outcomes at higher levels in this way.

Informed career choices and real-world experience

- 4.24 Our YA focus group highlighted that many had made a clear choice as to whether they wished to pursue a career in performing arts or another sector, with over 85% having chosen performing arts as a career route at this stage. All of the YAs in the group felt that the programme had enabled them to make an informed choice, and that they would have been less well equipped to do so by alternative qualifications. The primary reason for choosing to move away from performing arts was a desire to work in a more predictable/stable sector.
- 4.25 The practical work experience element of the YA was felt by the YAs we interviewed to be really useful in developing:
- ▶ A broader view of the skills needed to put on a performance
 - ▶ A better commercial view of the sector
 - ▶ Improved communication and networking skills (in particular, several YAs had used the contacts developed during the YA to obtain further work experience or paid employment in the sector)
 - ▶ Increased independence (there was a sense that the autonomy of being in college, rather than the more constrained school environment, had allowed some of the YAs to thrive)
 - ▶ Perseverance (the YAs felt that the programme had given them the attitude and confidence needed to enter the sector, knowing that it will be challenging but that they can overcome if they make effective use of the skills they have learned)
- 4.26 These skills are likely to be of value in any sector that YAs may progress into, and as such we do not distinguish in this study between those that go on to work in performing arts and those that move to other sectors. This is consistent with provider feedback during focus groups that these skills were felt to be transferable and of significant value to employers in any sector.

Enhanced productivity

- 4.27 Employers responded to a survey and attended focus groups/interviews. From their responses it is clear that YAs make a contribution to the employer with which they are placed during the programme (50% of employers agreed or strongly agreed this was the case, whilst only 8% disagreed).
- 4.28 Feedback from focus groups and surveys suggests that they would be expected to be more productive when they enter employment due to their experience and broader understanding of the sector than employees that have undertaken alternative qualifications (75% of survey respondents indicated that they agree that the YA provides a good preparation for young people that wish to work in the creative industries).

- 4.29 For the purposes of this study, it is assumed that the enhanced ‘contribution’ of YAs to employers manifests itself in terms of increased productivity. This may be justified from provider feedback in focus groups that YAs are better equipped to be versatile in the sector. An example of this was that providers would expect YAs to be self-starters: rather than only seeking work through auditions they might use the broader skills they have gained to put on their own show to ensure that they remain active in work.
- 4.30 For the purposes of this study, it is implicitly assumed that an employer is unlikely to ‘pay away’ a wage premium to a member of staff merely because they are qualified to a higher level (although this is clearly a key factor). Employers will, either explicitly or implicitly, consider the performance of individual employees when setting wage levels and in so doing will take account of their contribution to the business (i.e. their productivity relative to other employees of a similar level). It is therefore assumed that wage premia are a proportionate reward for increased productivity (i.e. the proportionate wage premium is assumed to be broadly consistent with the proportionate gain in productivity compared to a broader average).
- 4.31 The Department for Business Innovation and Skills (“BIS”) published findings of the wage premia associated with vocational qualifications at Levels 2 and 3¹³ range from 4% for a provider-based NVQ Level 2 to 16% an Apprenticeship Level 2 and 18% for an Apprenticeship Level 3.
- 4.32 This is, to some extent, contradicted by our survey findings which show that 62.5% of respondents did not believe there was a difference in wages for Apprentices. Given the relatively low sample size (8 employers answered this specific question), we have placed greater reliance on the work published by BIS.

¹³ Beaven, R., May-Gillings, M., Wilson, R., Bosworth, D. (2011) Measuring the Economic Impact of Further Education, London, Department for Business Innovation and Skills

Mapping outcomes measured

4.33 The diagram below shows a map of the activities undertaken in the Young Apprenticeship programme to the outcomes associated with them, the beneficiaries and the identified form that such gain takes for each:

| Activity | Primary outcomes | Secondary outcomes | Beneficiary |
|---|--|---|---|
| <p>Classroom based teaching related to YAP – typically one day College release per week from school</p> | <p>Improved quantity and quality of qualifications achieved by learners at Level 2</p> <p>Improvement in performance for coterminous qualifications undertaken</p> | <p>Enhanced attainment at further qualifications (principally at level 3 or 4)</p> <p>Learners are believed to be more productive upon entry to the sector</p> | <p>Employers:</p> <ul style="list-style-type: none"> Enhanced productivity results in increased profitability <p>Learners:</p> <ul style="list-style-type: none"> Learners with higher level/grade qualification than they would otherwise have completed may expect a premium on their earnings. Learners that have gained broad practical experience of the sector and that have realistic expectations of what will be required of them are likely to see some premium on their earnings. |
| <p>At least 50 days practical work experience with employers in the sector</p> | <p>Above average rates of learners proceed to further qualifications (principally at level 3 followed by level 4 for some in FE institutions)</p> <p>Enhanced attainment at further qualifications (principally at level 3 followed by level 4 for some)</p> | <p>Learners that choose to move to other sectors benefit from practical experience of the workplace environment, and are therefore likely to be more productive</p> <p>Learners may achieve a wage premium upon entry to the sector</p> | <p>The State</p> <ul style="list-style-type: none"> Enhanced corporate and individual earnings result in increased tax receipts A thriving creative and cultural sector may have wider effects such as increasing the attractiveness of the UK as a tourist destination (not measured) YAP may offer access to creative industries to learners from disadvantaged backgrounds (not measured) |
| <p>Other qualifications (typically GCSEs) are completed in school</p> | <p>Practical experience of work in the sector builds networks and delivers a well-rounded view of the reality of work in the sector – learners are thus able to make an informed choice</p> | <p>Enhanced productivity and wages results in increased corporate profits and individual earnings, therefore resulting in increased tax receipts for the State</p> | |

Financial proxies used

- 4.34 The diagram above highlights that the Young Apprenticeship Programme has an immediate effect on attainment and progression to further qualifications among learners. This in turn has been shown to have an effect on their wages compared to other employees. It is assumed in this study that such wage premia reflect wider productivity gains observed by employers in relation to learners from the Young Apprenticeship programme.
- 4.35 There are three key elements of financial gain to consider:
- ▶ Wage premia for learners upon entry to the workforce (and thereafter)
 - ▶ Corporate profitability increases achieved
 - ▶ Increased taxation receipts for the State on corporate profits and employee earnings
- 4.36 These three aspects of gain are combined within the additional productivity generated by employees:
- ▶ Wage premia are paid out of incremental profitability
 - ▶ Tax is paid on profits remaining after costs are deducted from this productivity
 - ▶ Corporate profits may be expected to increase as a result of incremental productivity
- 4.37 Rather than using three separate models for each of these gains (which would risk double-counting of the gain), we have used a combined model that considers the wider impact on productivity implied from various research sources over a period of ten years (an initial uplift of 6% to 8% for two years followed by an uplift of 1.5% to 2% over a further eight years).
- 4.38 Supporting evidence for the outcomes shown above and the assumptions used in the models is provided below.

Key assumptions used

- 4.39 In order to ensure that the evaluations shown in this study present a prudent view of the economic gain achieved, we have used the following key assumptions as to the quantum and duration of the productivity gain from the Young Apprenticeships programme:
- ▶ It is assumed that all Young Apprentices progress to a further course of study (in line with NFER's findings discussed above). In the absence of empirical data on the further progression of learners, it is assumed that 75% enter the workforce at age 19, and 25% go on to Higher Education for a further three years
 - ▶ We have evaluated a productivity uplift over a maximum period of ten years only (rather than assuming a lifetime uplift). This is split into an initial period of high uplift (two years during which the enhanced practical experience of the sector benefits a learner, but after which an equivalent learner may be expected to have caught up their effectiveness in their role to a similar level), followed by an eight year period of modest uplift (to reflect the ongoing benefits of broader knowledge of the sector: an equivalent learner may catch up in a role, but will lack this wider experience)
 - ▶ We have used lower productivity uplift assumptions than those found in other research (6% to 8%

for the initial two year gain period followed by 1.5% to 2% for the remaining eight years of the model). This compares to lifetime wage premia identified by BIS of up to 18% for a Level 2 or Level 3 vocational qualification

Assumed deductions for deadweight and alternative attribution

- 4.40 The purpose of this exercise is to evaluate the Young Apprenticeship programme as a whole (rather than any one party's contribution to it). On that basis, there is no need for a deduction for alternative attribution. The value derived from the model used in this study is therefore attributable to all parties involved in devising and delivering the Young Apprenticeship programme.
- 4.41 Given the feedback of Young Apprentices and providers who took part in our focus group session that the programme had made a significant difference to them compared to the alternatives that were available, it does not appear that a significant deduction for deadweight is required. A deduction of 10% for deadweight has been made to reflect the 'risk' that a learner might otherwise access similar practical experience of the sector of their own volition. This appears to be reasonable in light of the feedback from learners that the quality of teaching and the course content (which they would not otherwise be able to access) is fundamental to the benefits of the programme compared to alternative qualifications.
- 4.42 Displacement is accounted for in the model with the deduction of the incremental cost of delivering the Young Apprenticeship programme compared to the equivalent cost of GCSE qualifications.

Conclusion on historical impact of YAPs

- 4.43 The table below highlights key assumptions used in the evaluation model. A detailed analysis of the assumptions used and the workings of the model is included at Appendix A:

| | Assumption | Evaluated gains £ |
|--|------------|----------------------|
| Number of Yas (Cohort 3 data used pending updates from YPLA) | 95 | |
| Proportion entering the workforce at age 16 | 0% | |
| Proportion entering the workforce after further qualification | 75% | |
| Proportion entering the workforce after Higher Education | 25% | |
| Initial productivity uplift due to YAP - age 16 | 6.0% | |
| Initial productivity uplift due to YAP post further qualification | 8.0% | |
| Initial productivity uplift due to YAP post Higher Education | 8.0% | |
| Duration of initial uplift (years) | 2 | |
| Subsequent productivity uplift due to YAP - age 16 | 1.5% | |
| Subsequent productivity uplift due to YAP post further qualification | 2.0% | |
| Subsequent productivity uplift due to YAP post Higher Education | 2.0% | |
| Duration of subsequent uplift (years) | 8 | |
| Discount rate used | 3.5% | |
| Cost of delivery per YA (£) | 1,600 | |
| Deduction for deadweight | 10% | |
| Net Present Value of economic gain | | 748,282 |

4.44 Detailed results of the evaluation are shown at Appendix A. This study highlights a net gain per cohort of YAs on the performing arts programme of c£748k over a ten year period (after deducting the incremental costs of delivering the YAP). This highlights that there has historically been a significant economic gain associated with the YAP.

4.45 This evaluation is based on a set of assumptions that are, to the greatest extent possible, based on data or externally verified research. Where assumptions have been required but without such researched data on which to base them (in particular the proportion and duration of productivity gains), these have been based on a reasonable and prudent judgement by Creative & Cultural Skills.

Forecasting the future economic impact of YAPs

4.46 We have used a variant of the model shown at Appendix A to project a further five years of YAP delivery (on the basis that certain schools we are aware of plan to finance YAPs from their own resources going forward). For this purpose, it is assumed that the numbers of YAPs will be reduced significantly, as not all schools will be in a position to or will wish to fund that YAP in this way. The assumed numbers of

completions used are:

- ▶ Year 1: 20
- ▶ Year 2: 30
- ▶ Year 3: 40
- ▶ Year 4: 45
- ▶ Year 5: 50

- 4.47 All other assumptions have been kept as shown in the historical evaluation model shown in Appendix A.
- 4.48 The forecast learner numbers shown above equate to a return to broadly 50% of the learner numbers for cohort 3.
- 4.49 The table below shows the net gains for each of the five years and the restatement of these gains to their present values (i.e. restating them to their value in today’s terms – see Appendix B on Discounted Cash Flow Methodology):

| | Discount rate | Net gain evaluated (£) | Present value of net gain (£) |
|---|---------------|------------------------|-------------------------------|
| Year 1 net gain | 3.5% | 157,041 | 151,730 |
| Year 2 net gain | 3.5% | 235,561 | 219,899 |
| Year 3 net gain | 3.5% | 314,082 | 283,284 |
| Year 4 net gain | 3.5% | 353,342 | 307,917 |
| Year 5 net gain | 3.5% | 392,602 | 330,560 |
| Adjusted present value of net gain | | | 1,293,390 |

Conclusion on forecast economic benefit of YAP

- 4.50 The analysis above shows that a net gain (in present value terms) of c£1.3 million is forecast to occur based on the assumptions set out above, in the event that the performing arts YAP continues (albeit on a smaller scale) for five further cohorts of learners.
- 4.51 As is described earlier in this section, for each cohort of learners, there is a benefit over a ten year period in incremental productivity achieved. This gain occurs in the hands of employers (increased profitability), learners (wage premia received) and the State (tax receipts on corporate profits and employment income). There are expected to be additional benefits in the lives of the learners in terms of increased confidence, self-worth, well-being and longer-term life chances that have not been evaluated in this study. There can also be expected to be knock-on effects in the lives of others, for example where the learner is able to influence or support others in the workplace.
- 4.52 Deductions for deadweight, alternative attribution and displacement are as described earlier in this section for the historical evaluation.

Unevaluated gains

- 4.53 As is noted on the diagram shown at §4.33, we have not evaluated gains arising from:
- ▶ The impact of the YAP on ensuring that the UK has a thriving creative industry, which might result in gains for other sectors including, amongst others, tourism
 - ▶ The value of access to the creative industries offered by the YAP to learners from disadvantaged backgrounds
 - ▶ Productivity achieved by the learner during their work experience. Given that opinion was divided as to the extent to which learners were productive in their placement (50% of employers surveyed agreed, 42% expressed no opinion and 8% disagreed), it was felt to be prudent to exclude this from our analysis
- 4.54 Any economic gains associated with the above areas would be incremental to the gains shown in the evaluations above.

Sensitivity analysis

- 4.55 The evaluations shown in this section are subject to two key assumptions:
- ▶ The quantum of the productivity uplift; and
 - ▶ The duration of the productivity uplift.
- 4.56 The table below shows the impact of a 50% reduction in each of these assumptions, compared to the 'base case' model results shown earlier in this section and in detail at Appendix A:

| | Historical evaluated gain £ | Forecast evaluated gain £ |
|--|-----------------------------------|---------------------------------|
| Base case | 748,282 | 1,293,390 |
| Reduce productivity gain by 50% | 292,421 | 505,000 |
| Reduce productivity gain duration by 50% | 328,748 | 567,954 |

- 4.57 The table above highlights that even in the event that a substantially lower productivity gain or gain duration occurred, a net gain is still achieved (after deducting the incremental costs of the YAP compared to other qualifications). On this basis the conclusion that the YAP achieved an economic gain substantially greater than the cost of funding it would not be materially altered.

5. Qualitative assessment of the effectiveness and impact of the YAP

The review process

- 5.1 The review has considered and identified new evidence related to the effectiveness of Young Apprenticeship Programmes (YAPs) in the creative and cultural sector. Data informing this report is primarily derived from:
- ▶ Four surveys of:
 - Employers
 - Schools
 - Providers, including FECs
 - Young people enrolled on YAPs
 - ▶ Three focus groups with:
 - Young people, studying the YAP in Performing Arts (one group)
 - Stakeholders, including providers, FECs, employers and local authority representatives (two groups)
- 5.2 Data was supplemented by discussions with policy officials (DfE and YPLA) and stakeholders (FECs, schools and employers).

Diversity

- 5.3 The review process provided some evidence to show that the introduction of the YAP contributed in meaningful ways to improving diversity within the creative and cultural industries in terms of social class and ethnicity, if not in terms of gender. Data from the YPLA shows a good gender balance in Art and Design enrolments, but a greater imbalance in Performing Arts than is the case with entrants to GCSE Drama.
- 5.4 Participants in the second stakeholder focus group felt strongly that the YAP was making an effective contribution to improving the social diversity of the creative industry workforce through enabling relevant work experience through the programme. Participants highlighted the industry norm of young people gaining footholds in the industry through unpaid volunteering. Young people varied considerably in the extent to which they were able to afford to undertake such positions and access social networks of ultimate economic value through them. The YAP allowed young people from a wider range of backgrounds to gain useful first experiences in the industry. Access to entry level paid employment in the industry was described as fierce with graduates often willing to work for low wages or without payment to gain essential experience.¹⁴

¹⁴ Focus group with stakeholders, May 11 2011

- 5.5 In the absence of comprehensive data on YAP entrant profile, it is impossible to confirm the value of the YAP in increasing the ethnic diversity of the potential creative and cultural workforce. Evidence gathered within the review, however, does suggest that the YAP can serve to increase diversity: the two schools responding to the review survey (which collectively had 34 pupils enrolled) stated that 20% of pupils currently studying on creative and cultural YAPs were from ethnic minority backgrounds.
- 5.6 With regard to gender balance, data from the YPLA shows a balanced recruitment to the Art and Design YAP, but an imbalance in recruitment to the Performing Arts YAP.
- 5.7 Young Apprenticeships participants in creative and cultural YAPs – proportions of male and female participants in four cohorts. YPLA data.¹⁵

Art and Design

| | 05-07 | 06-08 | 07-08 | 08-09 | Mean |
|--------|-------|-------|-------|-------|------|
| Female | 51% | 65 | 46 | ** | 54 |
| Male | 49 | 35 | 54 | ** | 46 |

** Data not reported due to low numbers

Performing Arts

| | 05-07 | 06-08 | 07-08 | 08-09 | Mean |
|--------|-------|-------|-------|-------|------|
| Female | 70% | 79 | 68 | 78 | 74 |
| Male | 30 | 21 | 32 | 22 | 26 |

- 5.8 In contrast, 39% of young people completing GCSE Drama in 2008 were male.¹⁶

Achievement

- 5.9 National guidance encourages schools to consider YAP provision as appropriate for middle and higher level achievers. Data from the YPLA suggests that school adhere to the guidance, on the whole, as the typical YAP pupil has been assessed in an equivalent of 13 GCSEs by end of key stage four.¹⁷

Young Apprentices enjoyed and engaged well in the YAP

- 5.10 Evidence gathered within the review suggested that pupils enrolled on the Creative and Cultural YAPs were achieving well. Representatives of schools and colleges all felt that young people were achieving well on the programme. In the review focus group with young people, all felt that they worked hard on their YAP studies with individuals citing ways in which the teaching style and content positively influenced learning in other courses of study. The results affirm the conclusion of Ofsted reviewers in 2007 that, following inspection of 66 different partnerships delivering YAPs (none though in creative and

¹⁵ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Final Report*. YPLA, 30-31

¹⁶ 15% of those completing GCSE Performing Arts in 2008 were male.

¹⁷ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Final Report*. YPLA.

cultural sectors) that teaching “motivated students, captured their interest and developed their study skills. It also helped to ensure that students achieved well.”¹⁸

5.11 Young people interviewed expressed in their high regard for the YAP. As one Performing Arts student stated:

“If school was like this, I’d love it”¹⁹

5.12 Quantitative data confirms that pupils are achieving well on the YAP, with evidence to suggest that participation on the programme had enabled achievement levels above expectations drawn on attainment at key stage three.²⁰ Learners on YAPs in Performing Arts and Art and Design achieved particularly well. Data published by YPLA in 2010 showed:

- ▶ The overwhelmingly majority of pupils enrolling on Creative and Cultural YAPs attained qualifications at a higher level than the typical YAP learner

5.13 93% of Performing Arts and 85% of Art and Design pupils in the cohort which began their studies in September 2006 achieved a (Level 1 or Level 2) qualification within their YAP. As a composite award, pupils are assessed across a range of qualifications of varying sizes. Performing Arts pupils collectively attained 95, and Art and Design pupils 59 different qualifications. By contrast, 81% of all YAP pupils achieved a qualification by the end of the programme.

Creative and cultural YAP pupils achieve well at level 2

5.14 91% of Performing Arts and 83% of Art and Design pupils in the same cohort achieved 5 or more GCSEs, graded A*-C or equivalent, above the average of all YAP pupils of 78% and the average for young people in schools where YAPs were offered, but who did not participate in the programme at 61%. 64% of Performing Arts pupils achieved 5 GCSEs graded A*-C Including English and Maths compared to 41% of Art and Design pupils, compared to average for all YAP pupils of 43% and for young people in schools where YAPs were offered, but who did not participate in the programme at 45%.

5.15 The relatively poor performance of Art and Design pupils in securing English and Maths GCSEs and composite character of the YAP where multiple qualifications are attained have been seen as weaknesses of the programme. The Wolf Review argues:

[Unpublished] DfE evaluations show that participants increased the number achieving 5 GCSE A*-C, compared to matched samples – but this was done through the ‘equivalent’ qualifications they took as part of their programme, rather than because of a positive wash-back on their school-based GCSEs. Moreover, YA participation had a significant negative impact on the likelihood of a YA passing maths and English GCSE at A*-C.²¹

¹⁸ Ofsted (2007), *The Young Apprenticeships programme 2004-07: an evaluation*

¹⁹ Focus Group with young people, Stratford upon Avon, May 11 2011

²⁰ “Young people who participated in the YA programme ... achieved more points in their eight highest grades achieved (15 points) than might have been predicted given their prior attainment and other background characteristics. This figure is greater (26 points) when restricted to pupils embarking on and completing the programme.” NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Executive Summary*. YPLA, 7

²¹ DfE (2011), *Review of Vocational Education – the Wolf Report*, 110

- 5.16 YPLA data provides inconclusive evidence on the relationship between YAP participation and attainment of English and Maths GCSEs: whereas 43% of all YAP pupils (including those discontinuing before final assessments) achieved English and Maths, against school averages of 45%, 48% of pupils who enrolled on and completed their YAP achieved these GCSEs.²²
- 5.17 Young People, to some extent, echoed the concerns of Alison Wolf, on the value of the qualifications comprising their YAP. They doubted that universities and employers would believe that the BTEC Performing Arts, the primary qualification undertaken within the programme, was genuinely the equivalent of four GCSEs.

Progression

- 5.18 Young Apprentices interviewed overwhelmingly planned to stay in education after 16 with many progressing to learning programmes related to the creative and cultural industries without narrowing options to consider unrelated courses of study. Stakeholders and YPLA data confirm that the decision to stay on is typical of the Performing Arts cohort, but raise concerns over the successful progression of Art and Design pupils. There is wide agreement that the YAP provided an effective insight into the creative and cultural working worlds and evidence that the programme had proved effective in allowing some pupils to secure entry level employment opportunities in the industries. The YAP has not proved to be an effective pathway into post-16 apprenticeships.
- 5.19 Performing Arts Young Apprentices overwhelmingly progress successfully onto continuing 16+ education, often choosing to study subjects related to their YAP
- 5.20 All young people interviewed, enrolled on the Performing Arts YAP, expressed an intention to stay on in education after year 11 and this is very much in keeping with other evidence. YPLA data tracking the cohort of 60 learners commencing their studies in 2006 found that 100% of pupils progressed to further education or training after year 11, against an average of 95% for all sectors. None of the 2006 cohort progressed onto a work-based apprenticeship at 16.²³ Qualitative evidence from surveys and focus groups, suggested that former Performing Arts pupils overwhelmingly remained in education with a higher proportion than might be expected choosing to study at the partner Further Education College. A minority would be expected to progress to stage school. Stakeholder focus groups and respondents to the providers and schools surveys estimated that the overwhelming majority (95-100%) of Young Apprentices would remain in full-time education. It was widely agreed that the YAP provided an effective preparation for continuing study at level 3 in areas related to the performing arts, but did not limit educational or career choices.²⁴
- 5.21 YPLA data suggests that a significant minority of Art and Design Young Apprentices may not continue onto education or training at 16.
- 5.22 YPLA data reveals a significant concern over the progression of Art and Design Young Apprentices. Tracking the cohort of 38 young people who commenced the YAP in 2006, just 68% progressed to

²² NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Final Report*. YPLA, 11

²³ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Final Report*. YPLA, 20

²⁴ Focus group with stakeholders, April 14 2011

further education or training. While a matter of concern, it is likely that this low progression rate exaggerated due to incomplete destination data. Programme level data, relevant to destinations across all YAPs offered in 2006/08, shows that 33% of those young people known not to have progressed to further education or training were unemployed, in a job without training or with unknown training levels. Destination data was unknown for 67% of the remainder of this group. The YPLA found that none of the 38 Art and Design pupils progressed onto a work-based apprenticeship at 16.²⁵

- 5.23 The creative and cultural YAPs have not provided progression directly onto Creative Apprenticeships, but have provided young people with effective preparations for future careers in creative and cultural industries
- 5.24 The review has found that young people enrolled on creative and cultural YAPs very rarely progress onto Creative Apprenticeships at 16. By contrast, YPLA data shows that across all YAPs approximately 20% of pupils progressed to work-based apprenticeships at 16. While progression levels are higher than national averages (6%), they are considerably below the YAP target of 50%.
- 5.25 For reasons discussed below, there is reason to believe that the distinctive character of the creative and cultural industries has historically prevented large scale employer demand for Creative Apprentices aged 16-19. However, there is evidence to suggest that the Young Apprenticeship Programme has served to prepare pupils well for progression into employment at 16.
- 5.26 The employer survey showed:
- ▶ 75% of 12 respondents with direct experience of engagement in the YAP agreed or strongly agreed (33%) that the YAP provided a good preparation to young people to work in the creative and cultural industries – 8% disagreed.
 - ▶ 50% of the 12 respondents agreed or strongly agreed (17%) that the Young Apprentice had contributed positively to their enterprise – 8% disagreeing
 - ▶ 25% of the 12 respondents had offered employment (on either a paid full-time or part-time basis) to the Young Apprentice within their enterprise and in each case the job offer was accepted.
 - ▶ 56% of the 9 respondents who had not offered employment agreed that if a job had been available, they would have offered it to the Young Apprentice – 44% disagreeing
- 5.27 The results tally with qualitative responses from providers and schools; and with testimony from the focus group with young people where 19% of the 16 Performing Arts pupils confirmed that they had secured relevant employment within the creative and cultural industries.
- ▶ One pupil had met a local producer through a student production undertaken within the YAP and had been promised employment over the forthcoming summer
 - ▶ One had undertaken work experience at a theatre, had been encouraged to consider gaining more experience in lighting and had arranged with the lighting technician to return to undertake unpaid voluntary work with a view to paid work being offered after she had reached age 16

²⁵ NFER (2010), *Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3. Final Report*. YPLA, 20

- ▶ One had taught drama in a children’s nursery as part of her work experience placement and had subsequently been offered regular paid employment (two days a week) to begin after completion of Year 11
- 5.28 The testimonies demonstrate the means by which participation in the YAP has created relationships with employers which have led directly to entry-level employment relevant to future career aspirations.
- 5.29 The Ofsted thematic review of 2007 provides further endorsement of the means by which participation in the Young Apprenticeships Programme has demonstrated to participating employers the potential value of direct recruitment of former pupils at 16.
- 5.30 Employers saw the programme in a positive light. They considered that it benefited students because they:
- ▶ Saw relevance in their school studies to the world of work
 - ▶ Sampled various aspects of the industry before committing themselves to full-time employment in it
 - ▶ Understood the progression routes post-16 leading to a career in the vocational area
 - ▶ Gained experience and training in real working environments
 - ▶ Developed an understanding of how the industry works
 - ▶ Gained a detailed insight into the high levels of technical skills required in some vocational areas
 - ▶ Developed skills and attributes which made them more employable, including a willingness to learn, interpersonal skills through working with adults in the work place, communication skills, teamworking, good timekeeping and attendance.
- 5.31 Employers also identified benefits in the programme for their own organisations. In young apprentices they saw young people who were developing the skills and aptitude to progress in their industry. The young apprentices would join the labour market with desirable skills and an understanding of different aspects of the vocational area. These would enable them to make a fuller contribution to an organisation when they entered full-time employment. Employers in some vocational areas saw the programme as a means of introducing more able students to vocational areas which they might not otherwise have considered. Some employers also used the programme for assessing and recruiting potential employees. Young apprentices have gained employment as a result of successful work placements.²⁶
- 5.32 This review endorses the view that the YAP has served to encourage and enable employers in the creative and cultural sectors to consider direct employment of young people under the age of 18. However, the programme has failed, for reasons distinctive to the creative and cultural industries, to create systematic direct progression into creative apprenticeships at 16.
- 5.33 The Creative and Cultural Young Apprenticeships have offered a distinctive learning pathway which is largely considered to be a more effective preparation for the industries than rival qualifications

²⁶ Ofsted (2007), *The Young Apprenticeships programme 2004-07: an evaluation*, 12-13.

5.34 Qualitative responses from providers and employers highlighted extended work experience and the intensive involvement of industry professionals in the delivery of the YAP as distinctive elements of the programme explaining its success with learners. Focus group stakeholder participants described a range of initiatives to engage employers to give young people a rounded and realistic insight into industry providing useful information of real value in supporting successful ultimate progression into the industry:

“The fifty days work experience makes it unique. It allows students to engage with the industry in a meaningful way. It gives them the opportunity to get a realistic view of the industry and that’s especially important for an industry that is ‘starry’ and is often misunderstood. Achieving the employer engagement we want can be difficult though.”

“They [industry professionals] reinforce the messages that teaching staff give them: that they got to put in the work. It just doesn’t happen by itself. They help to keep the students grounded. They give them the reality.”²⁷

5.35 While the BTEC Level 2 Performing Arts Diploma was generally regarded highly, participants felt it crucially lacked extensive and strategic use of employer engagement. Young people interviewed certainly valued the industry exposure which they had obtained within their course of study, but suggested that work experience was atypical of generic YAP delivery: supplementing 10 days school-mediated work experience with a range of workplace visits, pupil productions and part-time working. The approach stands in contrast to the typical YAP experience of extended work experience being undertaken with a single employer on the basis of one day a week over the school year. The distinction may be explained by the distinctive character of creative and cultural employers, but may also suggest non-optimal approaches to delivery requiring further investigation.

5.36 Young people interviewed were unimpressed by the GCSE Drama and polling showed agreement across providers, schools and employers that GCSEs and ‘A’ levels provided relatively poor preparations for the creative and cultural industries. The Diploma in Creative and Media and National Vocational Qualifications were more highly regarded, but neither was seen as an obvious rival to the YAP.²⁸

5.37 *There was general agreement that the Creative and Cultural YAPs had been satisfactorily delivered overall with some concerns identified over the level of employer engagement.*

5.38 The review identified no systematic unhappiness with the delivery of the creative and cultural YAPs. Based, as they are, on a relatively complex partnership arrangement involving schools, FECs, training providers and employers, such a response is to be valued. Stakeholder surveys tested perceptions of relations between partners and found no distinct pattern of dissatisfaction. Responses highlighted some concerns over the appropriateness of funding for the YAP, but it was not seen as a significant problem. Stakeholders recognised that effective information sharing had been an issue in early delivery years, but felt that innovations had significantly resolved difficulty in recording and communicating pupil data.

²⁷ Focus groups with stakeholders, May 11 2011 and April 14 2011

²⁸ Focus group with young people, May 11 2011; Focus groups with stakeholders, May 11 2011 and April 14 2011

5.39 Qualitative data does suggest that a delivery difficulty with the YAP has been the engagement of employers. Survey and focus group responses from schools and colleges stated that engaging employers was a challenge, and was a particular problem with regard to micro sized employers. While a very high 64% of employers surveyed claimed to have heard of the Young Apprenticeship Programme, some 41% of employer respondents disagreed with the statement (17% disagreeing strongly) that “it is easy for enterprises like ours to become involved with the Young Apprenticeship Programme.” Of those involved, however, generally good relationships with schools and training providers were reported.²⁹

6. Assessment of feasibility of the YAP to be extended to higher levels

Extension of the YAP to Level 3

6.1 Creative & Cultural Skills has sought views on the desirability of providing a new learning programme similar in design to the Young Apprenticeship at Level 3. Overwhelmingly, employers, schools, colleges and young people consulted would support such an innovation. Stakeholders also largely felt that the NSA and Creative & Cultural Skills would be well placed to develop and oversee any such new programme/qualification. The development of such a new programme/qualification would be in line with current government policy.

Support for a 'Level 3 YAP'

6.2 Support from employers, expressed within the review process, for the development of a new qualification was overwhelming. 90% employers surveyed agreed that the development of a form of the YAP to include 16-19 year olds, where young people would be educated at school or college but typically spend two days per week on work experience, was a good idea. The overwhelming support is notable as employers responding agreed by a two to one margin that BTEC and NVQ level 3 qualifications do offer suitable preparation for the workplace.³⁰

6.3 Contributions from employer representatives in stakeholder focus groups highlighted a number of reasons why employers would engage. As one respondent argued:

“Employers would look on a qualification like this favourably. There are lots of employers who would love to take on a Creative Apprentice, but simply are not in a financial position to take one on. ...they could sponsor [though] – would that be the right word? – a level 3 student on a predominantly academic programme and could offer significant work experience in all sorts of different areas. I could see a level 3 young apprenticeship being a really good route into a Creative Apprenticeship after 18.”³¹

6.4 Schools, colleges and other providers considering the question also expressed enthusiasm for the innovation and interest in helping to deliver it. Focus group participants argued that a school/college based programme with extensive work experience would fill a gap in provision and offer something better than existing qualifications.

“Young people would be very interested in something which was more than a BTEC.”

6.5 There was a strong view that there would be demand from young people. In discussion, participants highlighted developments likely to underpin demand:

- ▶ The assumed assessment by UCAS of the BTEC National in Performing Arts (L3) at an equivalence of 2 'A' levels was likely to increase interest in larger qualifications

³⁰ Employers are uncertain as to the suitability of the Creative and Media Diploma and divided on the usefulness of 'A' levels.

³¹ Focus Group with stakeholders, May 11 2011

- ▶ The increase in HE tuition fees influencing growing numbers of young people to explore L3 provision with strong vocational progression routes
- ▶ The latent demand for an alternative to the high costs of stage school attendance

6.6 Participants in the review focus group with young people showed signs of scepticism about what new a L3 programme could offer. Three-quarters, however, stated that if such a course existed they would give it serious consideration. Stakeholders also felt that there would be demand certainly from current L2 YAP cohorts and potentially from greater numbers of young people.

The content of a 'Level 3 YAP'

6.7 Focus groups considered the desirable content of a Level 3 YAP. Stakeholders highlighted the following perceived gaps in alternative L3 provision:

- ▶ Entrepreneurialism/arts leadership (as delivered through Arts Award) including training in being proficient in working freelance
- ▶ Extended work experience (which should be managed in a way that allows young people to articulate and demonstrate what they have learned and achieved through it)
- ▶ Employability skills
- ▶ Combining technical skills/vocational learning and broader skills of relevance to the sector within the same course of study
- ▶ Project management
- ▶ Transferable skills
- ▶ Advocates among employers to increase employer participation

6.8 Young people also considered the proposal and suggested desired learning content:

- ▶ A significant focus on television acting and production
- ▶ A significant focus on gaining practical experience of initiating, directing and managing productions
- ▶ A significant opportunity to gain as much practical experience in performance as possible (as drama schools demanded extensive experience)
- ▶ Provision which was even more realistic than the L2 programme

Delivering a 'Level 3 YAP'

6.9 Stakeholders identified moreover a number of key elements which would need to be in place for a Level 3 YAP to be successful:

- ▶ Name should not include 'apprentice/apprenticeship' – otherwise would be confused with work-based learning
- ▶ The programme framework underpinning the L2 YAP could not be simply extended to L3 with new content – it would need to be completely re-thought
- ▶ Funding would need to be at an appropriate level and fit within funding methodology (funding cap)

- ▶ An enthusiastic and committed Awarding Body in place
- ▶ Appropriate UCAS points
- ▶ An award (not a programme) which brings together elements across a programme of study without being too prescriptive (Participants felt that the structure of the Diploma (with its three component parts of Principle Learning, Generic Learning and Applied and Specialist might offer an attractive model)

6.10 The review suggested that employers would be willing to consider involvement in a Level 3 YAP. The review highlighted a strong view across all stakeholders, including employers and young people, that work-based apprenticeships had not proved to be suitable, in meaningful numbers, for young people between 16 and 19. YPLA records show negligible progression from Young Apprenticeships onto apprenticeships at 16+. Qualitative responses given in the review employer survey highlighted the difficulties of micro-sized employers in taking on apprentices, citing both financial constraints and instabilities and lack of staff resource to provide suitable training and support. The survey, however, did suggest an interest in recruiting 16-19 year olds. Indeed, 48% of respondents claimed to have recruited 16-19 year olds over the previous two years. However, recruitment at this age was seen to be difficult with 57% claiming to have found it difficult, a much higher proportion than in the case of older workers. Given industry characteristics, where SME and micro enterprises are disproportionately represented compared to other industrial sectors, these employer responses suggest conservative recruitment assumptions are dominant in the industry.³² Employers which have had direct experience of pupils on the level 2 YAP have demonstrated that they have seen it as an appropriate preparation for the industry with a majority of those involved being willing to offer paid employment to pupils they encountered.

6.11 Asked what would encourage them to become involved in supporting a young apprenticeship:

- ▶ 55% of employers stated that they simply needed to be aware
- ▶ 21% cited less bureaucracy
- ▶ 56% cited the need for a financial payment

6.12 The mean figure for payment for provision of a 50 day work experience placement was given at £2,360. In qualitative statements, many cited constraints on involvement due to the size of their enterprise:

“Like many arts organisations, we are a very small team and finding time to look after an apprentice to make sure that they find it a useful experience would be very difficult. Extra money would not really help; it’s our staff time which is stretched, and office which only has enough desks for us!”

6.13 While the employer survey revealed structural constraints on the ability of employers to offer extended work experience, it did not show a lack of connection, or unwillingness to work, with schools and colleges. Fully 85% of employers stated that they already work with schools to some extent in support of work related learning.

³² The Wolf Report suggests that employers increasingly assume, given significant rises in staying on and HE progression rates over last generation, that young people available for work between 16 and 19 are almost by definition less able than their peers who have continued in education.

- 6.14 Consequently, any consideration of extension of the YAP style of provision to Level 3 requires course developers to give close regard to the characteristics of the creative and cultural industries, understanding what is possible to achieve through continuation of existing practice alongside a full consideration of new and alternative approaches to securing extended work experience placements and systematic engagement of employers in course delivery.
- 6.15 The Government has recognised generic obstacles preventing SMEs from effectively engaging with schools and colleges to provide work experience for 16-19 year olds and is considering “how local employers could be reimbursed.”³³ Further information is expected in the autumn of 2011.

Alignment with government policy

- 6.16 The proposal to offer a Level 3 version of the YAP in subjects related to the creative and cultural industries aligns very well with current government thinking. The recommendations of the Wolf Review of Vocational Education have been accepted in full by governments. It can be expected, therefore, that:
- ▶ Resources to enable direct experience of the workplace to supplement educational experiences will be focused on the 16-19 age group (rather than the 14-16 age group) as these are young people who are closer to entry into the labour market
 - ▶ Work experience between ages of 16 to 19 will be of central importance in supporting young people from education into work
 - ▶ Work-based training routes for young people aged 16 to 19 which are seen as having failed historically and will be reinvented and supplemented by high quality school/college-based learning pathways which offer extensive workplace experiences within broad programme of studies (which do not overspecialise)
 - ▶ 16-18 funding will be reviewed
 - ▶ Level 1 provision will be reviewed, considering how work experience and internships can support progression
- 6.17 The Wolf Report provides clear guiding principles of relevance to development of new Level 3 provision. It also suggests that thought should be given to considering Level 1 provision. However, it also represents the start of a reform process which will gain considerable momentum through 2011-12 with new detail emerging on the policy and funding infrastructure for future delivery over this period.
- 6.18 It is mandatory that all apprentices are employed. Whilst young people (post 16) may previously have been able to follow a programme led apprenticeship, this is no longer possible. However, the government has announced a new pathway programme of a pre-apprenticeship scheme to encourage more young people into apprenticeships. 10,000 places may be available in the scheme. It may be that a level 3 YAP could link into this programme.

Overseeing development of a Level 3 YAP

- 6.19 There was general agreement across review participants that the National Skills Academy (NSA) and Creative & Cultural Skills would be the appropriate bodies to oversee development of a new learning

³³ DFE (2011), *Wolf Review of Vocational Education – Government Response*.

programme at level 3. Those aware of the work of the NSA were very positive on its capacity to provide effective leadership. The breadth and depth of relationships with employers and industry professionals and good relations with leading FE Colleges were cited as primary reasons for this support.

Appendices

A. Detailed evaluation calculations

Detailed evaluation model

The table below shows the detailed evaluation model used in this analysis:

| | Assumption | Calculation | Evaluated gains £ |
|--|------------|-------------|----------------------|
| Number of YAPs | 95 | | |
| Proportion that achieve a gain | 100% | 95 | |
| Proportion entering the workforce at age 16 | 0% | - | |
| Proportion entering the workforce after further qualification | 75% | 71 | |
| Proportion entering the workforce after Higher Education | 25% | 24 | |
| Years delay before workforce entry - age 16 | - | | |
| Years delay before workforce entry - post further qualification | 3 | | |
| Years delay before workforce entry - post Higher Education | 6 | | |
| Average sector productivity (£) | 23,690 | | |
| Initial productivity uplift due to YAP - age 16 | 6.0% | | |
| Initial productivity uplift due to YAP post further qualification | 8.0% | | |
| Initial productivity uplift due to YAP post Higher Education | 8.0% | | |
| Therefore annual gain - age 16 | | - | |
| Therefore annual gain - post further qualification | | 135,033 | |
| Therefore annual gain - post Higher Education | | 45,011 | |
| Duration of initial gain (years) | 2 | | |
| Discount factor | 3.5% | | |
| Annuity factor - age 16 (includes delayed entry) | | 1.900 | - |
| Annuity factor - post further qualification (includes delayed entry) | | 1.713 | 231,368 |
| Annuity factor - post Higher Education (includes delayed entry) | | 1.545 | 69,560 |
| Subsequent productivity uplift due to YAP - age 16 | 1.5% | | |
| Subsequent productivity uplift due to YAP post further qualification | 2.0% | | |
| Subsequent productivity uplift due to YAP post Higher Education | 2.0% | | |
| Therefore annual gain - age 16 | | 33,758 | |
| Therefore annual gain - post further qualification | | 45,011 | |
| Therefore annual gain - post Higher Education | | 45,011 | |
| Duration of initial gain (years) | 8 | | |
| Discount factor | 3.5% | | |
| Annuity factor - age 16 (includes delayed entry) | | 6.417 | 216,624 |
| Annuity factor - post further qualification (includes delayed entry) | | 5.788 | 260,510 |
| Annuity factor - post Higher Education (includes delayed entry) | | 5.220 | 234,965 |
| Therefore total gain | | | 1,013,026 |
| Deadweight | 10% | | (101,303) |
| Alternative attribution | 0% | | - |
| Total gain due to YAP | | | 911,723 |
| Assume £1600 incremental cost per YA start (assuming a completion rate of 93%) | | | 163,441 |
| Therefore Net gain | | | 748,282 |

The rationales for inputs and assumptions used are discussed below:

- ▶ Number of YAs: this equates to the number of YAs that completed the programme in cohort 3 of the performing arts YAP per NFER³⁴.
- ▶ Proportion that achieve a gain: based on focus group and survey feedback, and the conclusions of externally validated research discussed earlier in this section, it appears to be reasonable to conclude that all learners that complete a YA will go on to achieve some level of gain due to the completion of the YAP.
- ▶ Destinations of YAs: based on the NFER's study of cohort 3 and results of our focus group with YAs, 100% of YAs in performing arts went on to some form of further training, it is assumed that none will immediately enter employment. No evidence was available on further destinations of learners post 19. It is assumed that 25% will go on to study at a Higher Education institution after completing a further qualification at age 16 to 18.
- ▶ Delay before entry to workforce: depending on the destination of learners, there would be a delay before any productivity uplift is realised. For immediate entry post completion of the YAP there is no delay, rising to six years (i.e. three years for a Further Education qualification and three years to complete a course of Higher Education). This delay is taken into account for the purposes of discounted cash flow methodology used in this model (see Appendix [x]).
- ▶ Initial productivity uplift: it is assumed (based on NFER's findings for cohort 3 YAP outcomes) that completion of a YAP will augment the quality of outcomes from further qualifications (i.e. the level of uplift attributable to the YAP will increase with further training). In order to ensure a prudent evaluation is produced that does not over claim benefits, we have used relatively low assumptions for productivity uplifts of 6% to 8% (depending on learner destination) for a period of two years. Creative & Cultural Skills has assumed that another learner would catch up to a similar level of effectiveness as the YA in a particular role within two years.
- ▶ Subsequent productivity uplift: after the initial two year period, the YA is assumed to continue to benefit from a broader awareness of the sector and from the skills and attitude that has been taught during the YAP that ensures they will be proactive within an organisation. Creative & Cultural Skills has assumed that other learners will not catch up these skills as quickly (given that they may not be part of a day-to-day role), and as such has assumed that an uplift of 1.5% to 2% is achieved for a further eight years (i.e. ten years of gain in total).
- ▶ Approach to discounted cash flow modelling: a detailed description of discounted cash flow modelling is shown at Appendix B. The approach taken in this model consists of the use of an annuity factor (the factor by which a constant cash flow is multiplied to derive its present value over a specified period). The annuity factor is then multiplied by a discount factor to reflect the extent of delay before the cash flows in question will arise (based on the delay associated with the destinations of the learners in question).
- ▶ Deadweight: the findings from NFER indicate that many of the YAP learners achieve better outcomes than others that do not complete this programme. This suggests that the YAP is a key factor in the achievement of the gains modelled in this study. However, we note that at least one provider we contacted uses the YAP as part of its 'Gifted and Talented' programme, and as such it is perceived to be likely that these learners may have achieved similar outcomes in any case. A deduction of 10% is felt by Creative & Cultural Skills to be a reasonable reflection of this issue.

³⁴ Golden, S., O'Donnell, L. & Brenton, T. (2010), Evaluation of the Young Apprenticeships Programme: Outcomes for cohort 3, London, Young People's Learning Agency

- ▶ **Alternative Attribution:** the scope of this work is to consider the gains associated with the YAP as a whole (i.e. we do not focus on the role of any one party, but rather focus on the gains achieved by the YAP as a whole). On this basis, no deduction for alternative attribution is required for this study.
- ▶ **Displacement:** We understand that there is an additional cost associated with the YAP compared to alternative qualifications (principally GCSEs). There appears to be a wide range of funding amounts per learner at GCSE level, as funding is not fixed but dependent upon other factors including the performance of the school in question. For the purposes of this evaluation, it is assumed that there is an incremental cost of £1600 per YA associated with the delivery of the programme. This is consistent with the upper end of the range of costs for the YAP identified from a review of provider websites (a range of £500 to £1,600). This amount is multiplied by the total number of YAs that commence the programme (assuming a completion rate of 93% in line with the NFER study findings for cohort 3).

In the context of the wage premia found by BIS' study in March 2011, it is felt reasonable to conclude that the above analysis provides a prudent reflection of the economic benefits of the YAP in the creative and cultural industries.

B. Discounted Cash Flow methodology

Our analysis takes into account, where necessary, the premise that the value of money changes over time. The value of future cash flows is subject to the risk that those cash flows will not in fact occur for any number of reasons.

For the purposes of this report, the use of prudent assumptions is felt to be reflective of any risks associated with the likelihood of benefits actually flowing to the stakeholder concerned. This leaves the risk that the value of the benefit will fluctuate due to economic factors that are beyond the control of the organisation or stakeholder. This can be measured using a long term average rate of inflation. Where necessary a discount rate of 3.5% has been used, which equates to the average rate of inflation in the UK measured over the past twenty years, per the Bank of England. It is also consistent with the discount rate typically used by the UK Government for project appraisal (for projects lasting for between 0 and 30 years)³⁵.

For benefits only during the year in which they are funded no discounting is used as both the funding and the benefit are released during the year and the timings are therefore already matched.

Where a benefit occurs in a future year, the value of the benefit is multiplied by a discount factor to allow comparison with the cost of funding. The discount factor is calculated using the formula below:

Where:

- ▶ 'DF' is the discount factor by which a future benefit is multiplied to restate it in current terms
- ▶ 'r' is the discount rate used
- ▶ 't' is the time, stated in years, between the date at which value is measured and the date at which the benefit is achieved

To measure benefits that occur at a fixed value over a period of time, Creative & Cultural Skills was asked to assume that any future benefits occur in the form of a constant annuity over a fixed period. The expected annual cash flow is then multiplied by an annuity factor to give the value in present day terms of the benefit. The annuity factor is calculated using a modified discount formula, as shown below:

Where:

- ▶ 'AF' is the factor by which a constant annuity is multiplied in order to obtain the present value of that annuity over a given period of time;

³⁵ Lowe, J., 2008, Intergenerational wealth transfers and social discounting: Supplementary Green Book guidance, London, HM Treasury
| 52

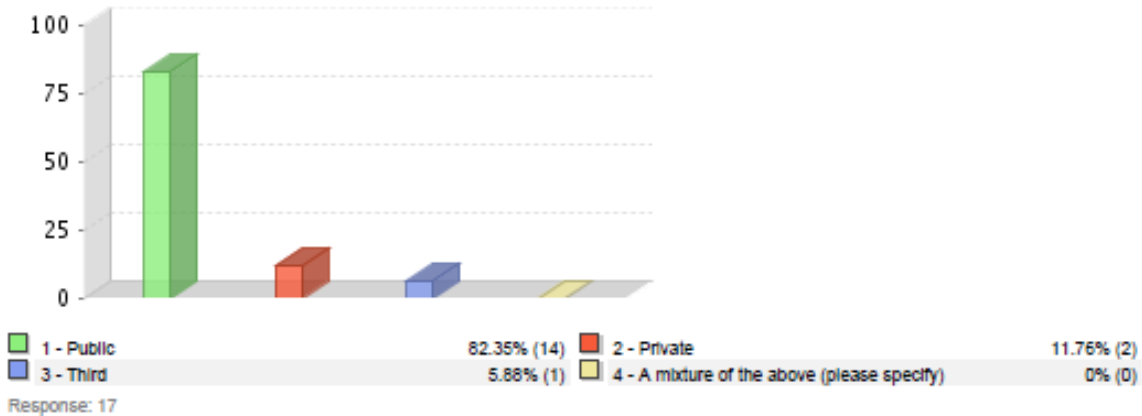
- ▶ 'r' is the discount rate used; and
- ▶ 't' is the number of years the annuity is expected to occur over.

Where an annuity is to be deferred for a number of years (e.g. a project is being developed now but the savings will not be realised for several years), an annuity factor is used to calculate the present value of the incremental benefits in the future which is then multiplied by a discount factor to restate it in present day terms.

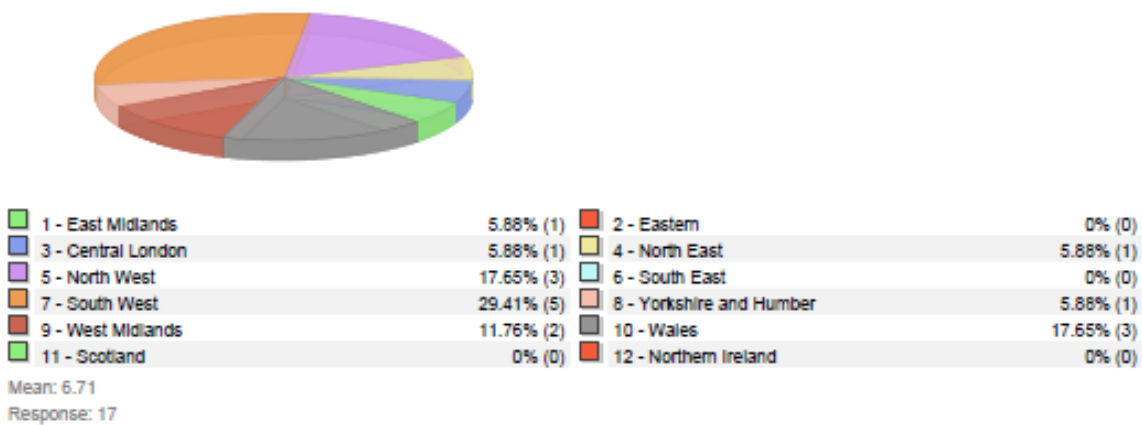
C. Surveys

Creative & Cultural Skills - Providers Survey April 2011

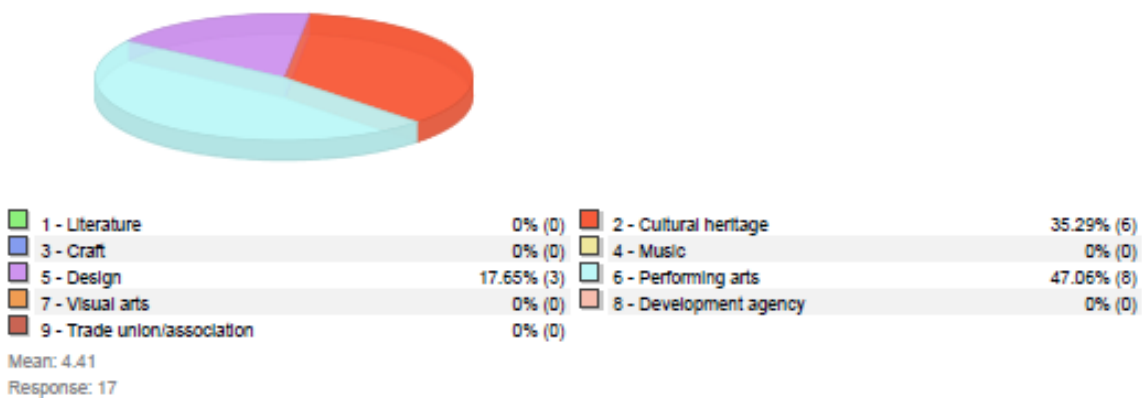
Your organisation's sector:



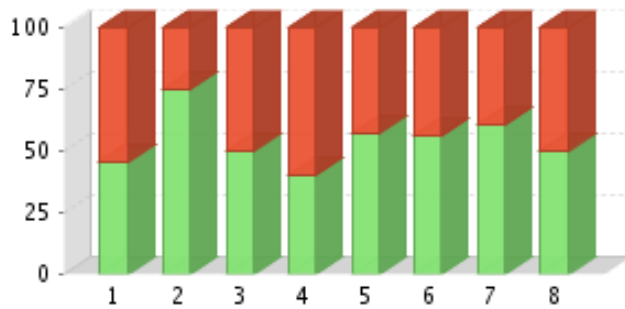
Where is your organisation's main location?



Which of the following areas related to the creative and cultural industries do you provide training in?



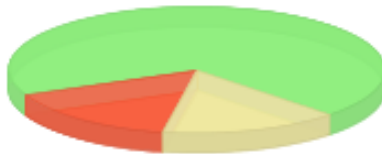
Which creative apprenticeships do you offer or plan to offer, and at which levels?



| | Level 2 | Level 3 |
|---------------------------|------------|------------|
| 1 Live Events & Promotion | 45.45% (5) | 54.55% (6) |
| 2 Music Business | 75% (3) | 25% (1) |
| 3 Technical Theatre | 50% (7) | 50% (7) |
| 4 Costume & Wardrobe | 40% (2) | 60% (3) |
| 5 Cultural Heritage | 57.14% (8) | 42.86% (6) |
| 6 Community Arts | 55.56% (5) | 44.44% (4) |
| 7 Design | 60% (3) | 40% (2) |
| 8 Jewellery | 50% (1) | 50% (1) |

Response: 13

How many learners have completed these apprenticeships since you began offering them?



| | | | |
|-----------|------------|-----------|------------|
| 1 - 0-5 | 69.23% (9) | 2 - 5-10 | 15.38% (2) |
| 3 - 10-15 | 0% (0) | 4 - 15-20 | 15.38% (2) |

Mean: 1.62

Response: 13

How many learners are currently studying for an apprenticeship with you?

| | |
|--------------------|------|
| Average | 8.07 |
| Highest | 26 |
| Lowest | 0 |
| Standard Deviation | 7.16 |

Response: 14

Of these, what percentage are male and female?

| | Male | Female |
|--------------------|--------|--------|
| Average | 46.92% | 53.08% |
| Highest | 100% | 100% |
| Lowest | 0% | 0% |
| Standard Deviation | 26.71 | 26.71 |

Response: 12

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Were you able to fill all the places you had on offer for apprenticeships?



■ 1 - Yes 76.92% (10)
 ■ 2 - No, fell a little short 23.08% (3)

■ 3 - No, fell a lot short 0% (0)

 Mean: 1.23

 Response: 13

**Why do you think there was a lack of demand from learners?
(tick all that apply)**



■ 1 - Too few learners are interested in the subject areas 0% (0)
 ■ 2 - Teaching staff are unenthusiastic about the apprenticeships 0% (0)

■ 3 - Too few learners are interested in this style of learning 0% (0)
 ■ 4 - Placements are not available with employers 100% (3)

 Response: 3

If it were possible, would you have liked to offer more apprenticeship places than ended up being available?



■ 1 - Yes, a couple more places 55.56% (5)
 ■ 2 - Yes, 5-10 more places 22.22% (2)

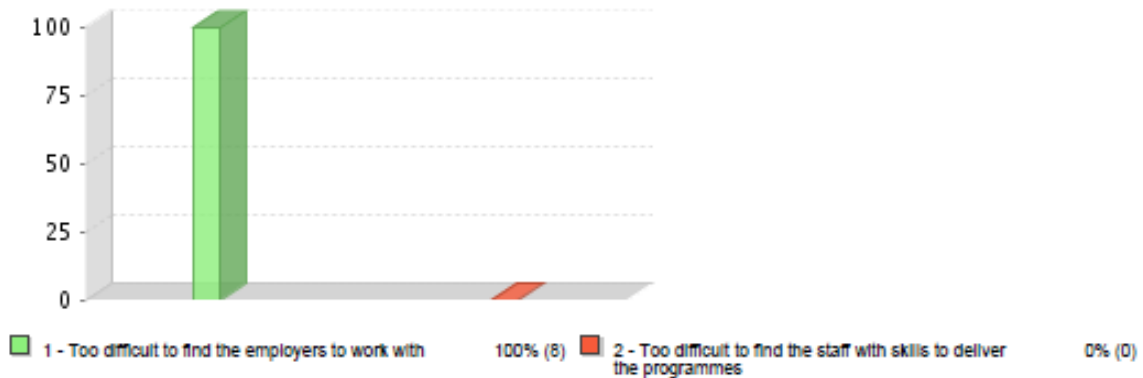
■ 3 - Yes, 10+ places 22.22% (2)

 Mean: 1.67

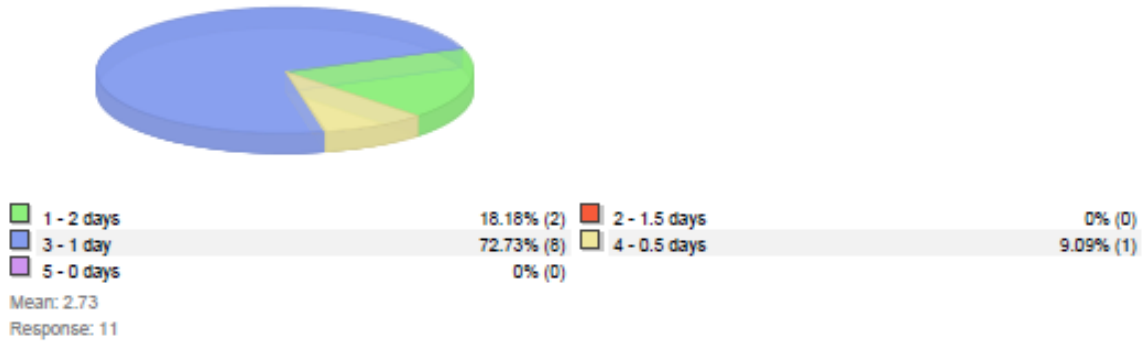
 Response: 9



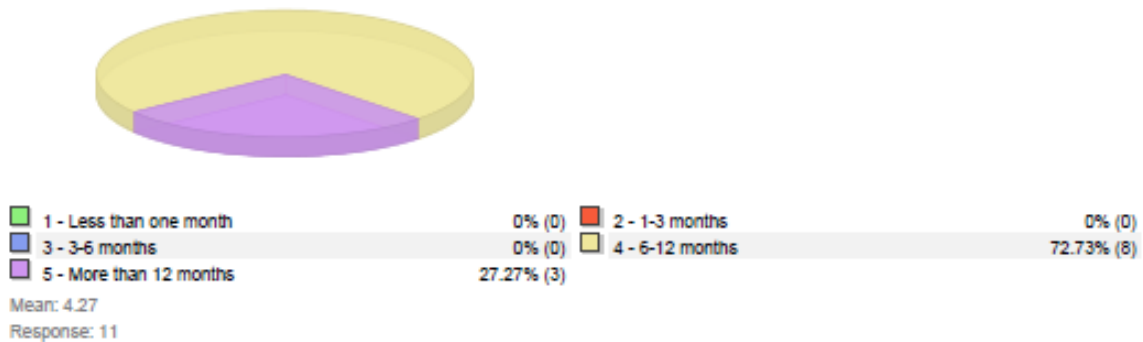
Were there any practical reasons that stopped you from offering more places?
(tick all that apply)



Thinking about the creative apprentices you have worked with over the last couple of years, on average how much time per week did/does the apprentice spend with you as part of their training?



Typically, how long was/is their time with you?



Of the creative apprentices you have worked with since you started to be involved in the programme, what percentages have:

| | Completed their apprenticeship | Left without completing the apprenticeship | Are still undertaking their apprenticeship |
|--------------------|--------------------------------|--|--|
| Average | 27.27% | 9.27% | 63.36% |
| Highest | 75% | 25% | 100% |
| Lowest | 0% | 0% | 0% |
| Standard Deviation | 32.35 | 9.62 | 38.66 |

Response: 11

Of those learners who have now completed their creative apprenticeships, so far as you are aware what percentages:

| | Progressed into employment with an employer where they had served part or all of their apprenticeship | Progressed into employment in the creative and cultural industries - but with a new employer | Progressed into employment in an area unrelated to the creative and cultural industries | Progressed into further study in a field related to creative and cultural industries | Progressed into further study in an unrelated field | Progressed to other positive outcomes | Became NEET |
|--------------------|---|--|---|--|---|---------------------------------------|-------------|
| Average | 40.4% | 15.8% | 27.8% | 4.8% | 4.8% | 3% | 0% |
| Highest | 70% | 50% | 100% | 14% | 14% | 15% | 0% |
| Lowest | 0% | 0% | 0% | 0% | 0% | 0% | 0% |
| Standard Deviation | 25.51 | 19.83 | 41.7 | 6.72 | 6.72 | 6.71 | 0 |

Response: 5

Overall, would you agree that creative apprenticeships provide good preparation to young people for working in the creative and cultural industries?



| | | | |
|--------------------------------|-----------|--------------|------------|
| 1 - Strongly disagree | 0% (0) | 2 - Disagree | 0% (0) |
| 3 - Neither agree nor disagree | 8.33% (1) | 4 - Agree | 41.67% (5) |
| 5 - Strongly agree | 50% (6) | | |

Mean: 4.42

Response: 12

How would you rate your relationship with the employer attended by the apprentice?



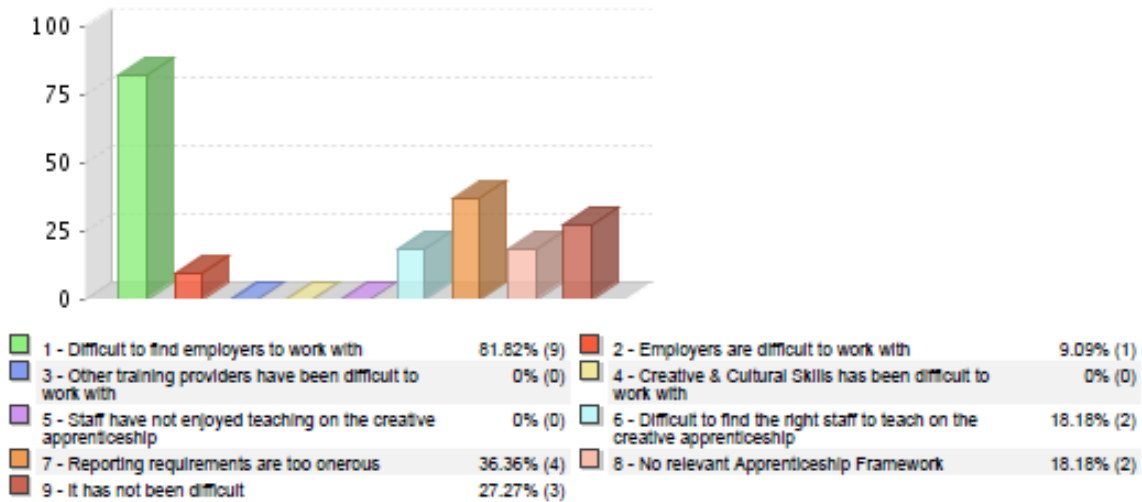
| | | | |
|------------------|------------|----------|------------|
| 1 - Very good | 72.73% (8) | 2 - Good | 27.27% (3) |
| 3 - Satisfactory | 0% (0) | 4 - Poor | 0% (0) |
| 5 - Very poor | 0% (0) | | |

Mean: 1.27

Response: 11

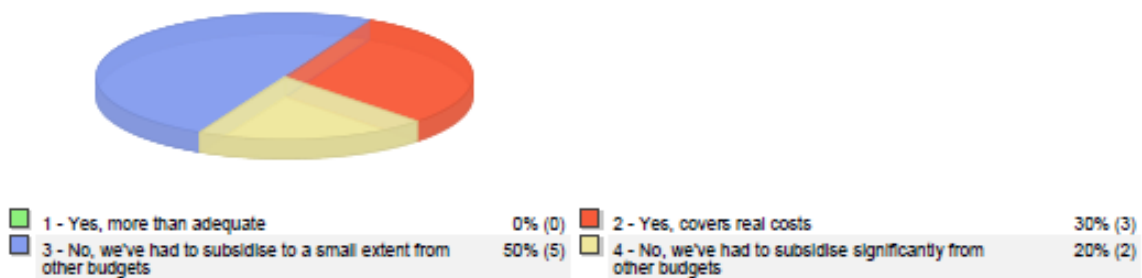
Delivering the Creative Apprenticeship

If there have been difficult elements to the delivery of Creative Apprenticeships, which would you say most apply?
(please choose up to 3)



Response: 11

Would you say that the funding to deliver creative apprenticeships has been at an appropriate level?



Mean: 2.9

Response: 10



All things considered, how easy would you say it has been to be involved in the Creative Apprenticeships programme?



| | | | |
|--------------------------------|---------|--------------------|---------|
| 1 - Very easy | 0% (0) | 2 - Easy | 60% (6) |
| 3 - Difficult | 40% (4) | 4 - Very difficult | 0% (0) |
| 5 - Neither easy nor difficult | 0% (0) | | |

Mean: 2.4
Response: 10

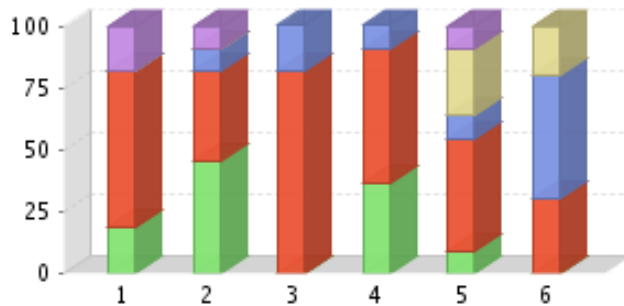
If you had the option, would you offer creative apprenticeships on an ongoing basis?



| | | | |
|---------------------------------------|------------|---------------------------------------|------------|
| 1 - Yes, with similar learner numbers | 36.36% (4) | 2 - Yes, with greater learner numbers | 63.64% (7) |
| 3 - Yes, with lower learner numbers | 0% (0) | 4 - No | 0% (0) |
| 5 - Not sure | 0% (0) | | |

Mean: 1.64
Response: 11

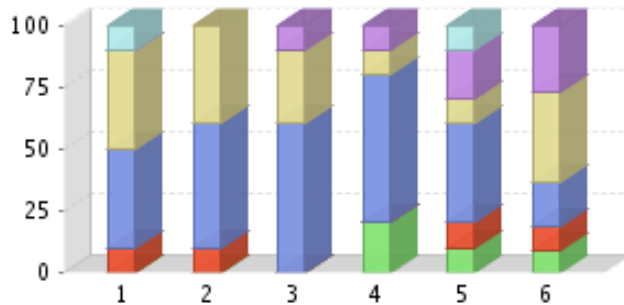
There are other vocational qualifications available that may also equip individuals for the workplace. How well do you think that these qualifications prepare them?



| | Very well | Well | Poorly | Very poorly | Not sure |
|-------------------------------|------------|------------|------------|-------------|------------|
| 1 Post-graduate qualification | 18.18% (2) | 63.64% (7) | 0% (0) | 0% (0) | 18.18% (2) |
| 2 Degree | 45.45% (5) | 36.36% (4) | 9.09% (1) | 0% (0) | 9.09% (1) |
| 3 BTEC | 0% (0) | 81.82% (9) | 18.18% (2) | 0% (0) | 0% (0) |
| 4 NVQ | 36.36% (4) | 54.55% (6) | 9.09% (1) | 0% (0) | 0% (0) |
| 5 Creative & Media Diploma | 9.09% (1) | 45.45% (5) | 9.09% (1) | 27.27% (3) | 9.09% (1) |
| 6 A-Levels | 0% (0) | 30% (3) | 50% (5) | 20% (2) | 0% (0) |

Response: 11

Compared to the Creative Apprenticeship, how well do you think those same qualifications prepare young people for the workplace?

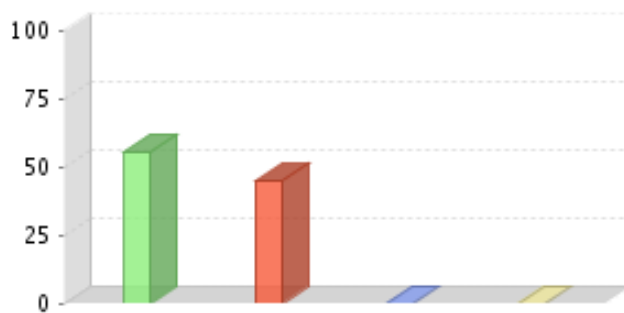


| | Much better | Better | Similar | Worse | Much worse | Not sure |
|-------------------------------|-------------|-----------|------------|------------|------------|----------|
| 1 Post-graduate qualification | 0% (0) | 10% (1) | 40% (4) | 40% (4) | 0% (0) | 10% (1) |
| 2 Degree | 0% (0) | 10% (1) | 50% (5) | 40% (4) | 0% (0) | 0% (0) |
| 3 BTEC | 0% (0) | 0% (0) | 60% (6) | 30% (3) | 10% (1) | 0% (0) |
| 4 NVQ | 20% (2) | 0% (0) | 60% (6) | 10% (1) | 10% (1) | 0% (0) |
| 5 Creative & Media Diploma | 10% (1) | 10% (1) | 40% (4) | 10% (1) | 20% (2) | 10% (1) |
| 6 A-Levels | 9.09% (1) | 9.09% (1) | 18.18% (2) | 36.36% (4) | 27.27% (3) | 0% (0) |

Response: 10

Thinking about the best preparations for entry into employment in the creative and cultural industries, what would you see as the best balance between workplace and classroom experience for 16-19 year olds?

Classroom : Work-based

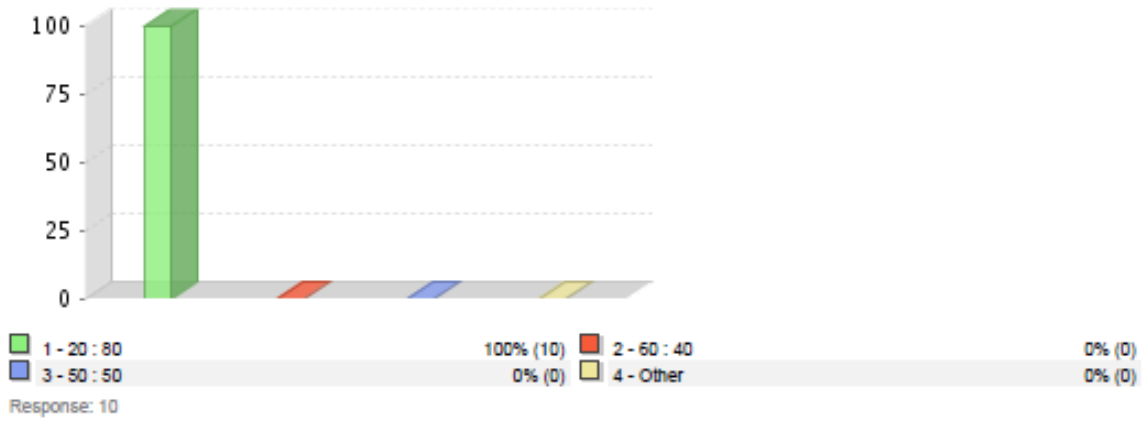


| | | | |
|-------------|------------|-------------|------------|
| 1 - 20 : 80 | 55.56% (5) | 2 - 60 : 40 | 44.44% (4) |
| 3 - 50 : 50 | 0% (0) | 4 - Other | 0% (0) |

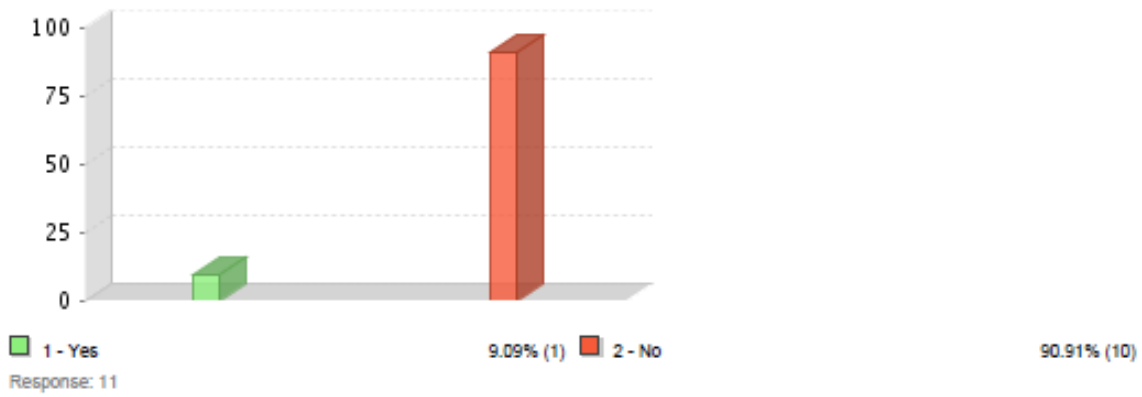
Response: 9

What would you see as the best balance between workplace and classroom experience for adults?

Classroom : Work-based

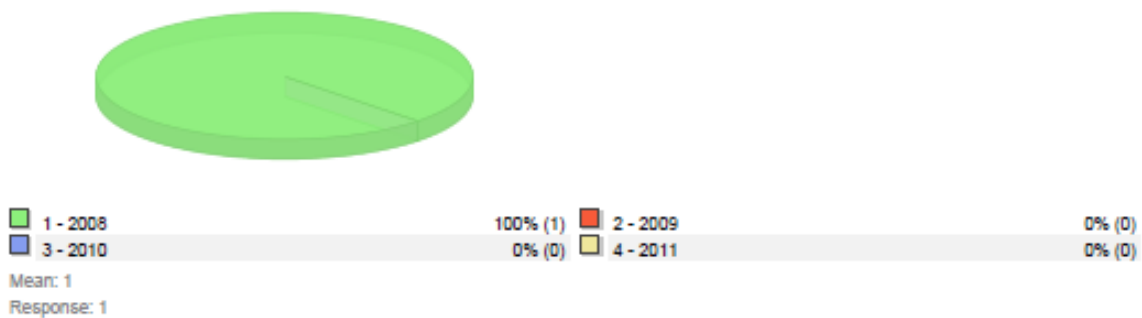


Have you had any involvement in the Young Apprenticeships programme, either currently or previously?



Young Apprenticeships

When did you begin delivering the Young Apprenticeship (YA) in creative and cultural skills?



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How many young people have completed a YA with you since you began offering it?



| | | | |
|-----------|----------|-----------|--------|
| 1 - 0-5 | 0% (0) | 2 - 6-10 | 0% (0) |
| 3 - 11-20 | 0% (0) | 4 - 21-30 | 0% (0) |
| 5 - 31-40 | 0% (0) | 6 - 41-50 | 0% (0) |
| 7 - 50+ | 100% (1) | | |

Mean: 7
Response: 1

How many learners are currently studying for a YA with you?

| | Year 10 | Year 11 |
|--------------------|---------|---------|
| Average | 20 | 15 |
| Highest | 20 | 15 |
| Lowest | 20 | 15 |
| Standard Deviation | 0 | 0 |

Response: 1

What percentage of learners are male and female?

| | Year 10 - Male | Year 10 - Female | Year 11 - Male | Year 11 - Female |
|--------------------|----------------|------------------|----------------|------------------|
| Average | 20% | 80% | 26% | 74% |
| Highest | 20% | 80% | 26% | 74% |
| Lowest | 20% | 80% | 26% | 74% |
| Standard Deviation | 0 | 0 | 0 | 0 |

Response: 1

Were you able to fill all the places you had on offer for YAs?



| | Yes | No, fell a little short | No, fell a lot short | Mean |
|-------------------|--------|-------------------------|----------------------|------|
| 1 Current Year 11 | 0% (0) | 0% (0) | 0% (0) | 0 |
| 2 Current Year 10 | 0% (0) | 0% (0) | 0% (0) | 0 |

Response: 0

**Why do you think there was a lack of demand from learners?
(tick all that apply)**



- 1 - Parents are uncomfortable with the YA 0% (0)
- 2 - Too few learners are interested in the subject areas 0% (0)
- 3 - Teaching staff are unenthusiastic about the YA 0% (0)
- 4 - Too few learners are interested in this style of learning 0% (0)
- 5 - Too few learners are willing to take the risk on a new programme as they don't know what universities or employers will think about it 0% (0)

Response: 0

If it were possible, would you have liked to offer more YA places than ended up being available?

- 1 - Yes, a couple more places 0% (0)
- 2 - Yes, 5-10 more places 0% (0)
- 3 - Yes, 10-20 places 0% (0)
- 4 - Yes, 20-30 places 0% (0)
- 5 - 30+ places 0% (0)

Response: 0

**Were there any practical reasons that stopped you from offering more places?
(tick all that apply)**



- 1 - Too difficult to find the employers to work with 0% (0)
- 2 - Too difficult to find the staff with skills to deliver the programmes 0% (0)
- 3 - Capacity limits with delivery partners, e.g. colleges, other training providers 0% (0)

Response: 0

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On average, how much time per week did/does the YA spend with you as part of their training?



| | | | |
|------------|----------|--------------|--------|
| 1 - 2 days | 0% (0) | 2 - 1.5 days | 0% (0) |
| 3 - 1 day | 100% (1) | 4 - 0.5 days | 0% (0) |
| 5 - 0 days | 0% (0) | | |

Mean: 3
Response: 1

Typically, how long was/is their time with you?



| | | | |
|-------------------------|----------|-----------------|--------|
| 1 - Less than one month | 0% (0) | 2 - 1-3 months | 0% (0) |
| 3 - 3-6 months | 0% (0) | 4 - 6-12 months | 0% (0) |
| 5 - More than 12 months | 100% (1) | | |

Mean: 5
Response: 1

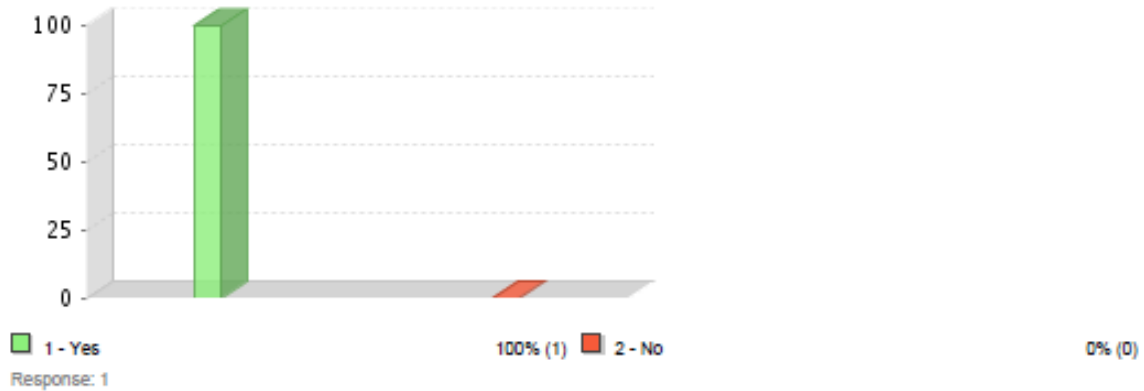
Overall, would you agree that YAs provide good preparation to young people for working in the creative and cultural industries?



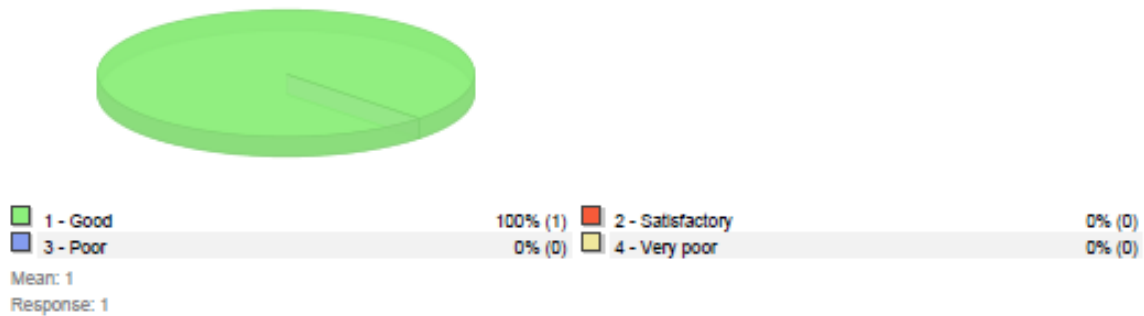
| | | | |
|--------------------------------|----------|--------------------|--------|
| 1 - Strongly disagree | 0% (0) | 2 - Disagree | 0% (0) |
| 3 - Agree | 100% (1) | 4 - Strongly agree | 0% (0) |
| 5 - Neither agree nor disagree | 0% (0) | | |

Mean: 3
Response: 1

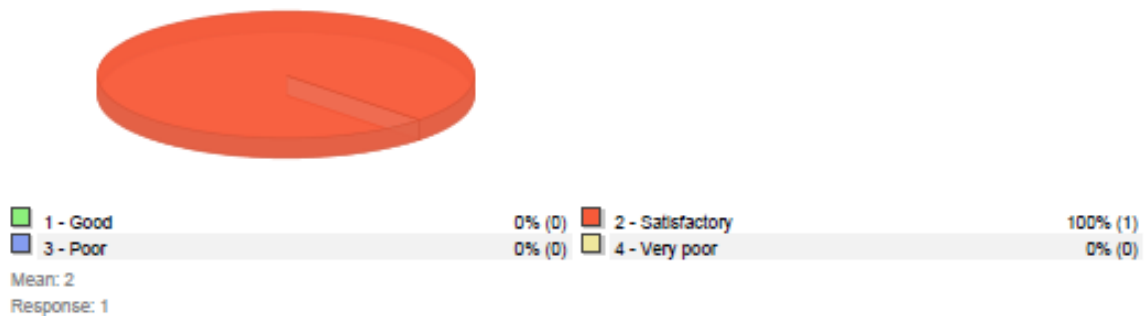
There is some thinking about expanding the programme to include 16-19 year olds, where young people would be educated at school or college but typically spend at least 2 days per week on work experience. Do you think this would be a good idea?



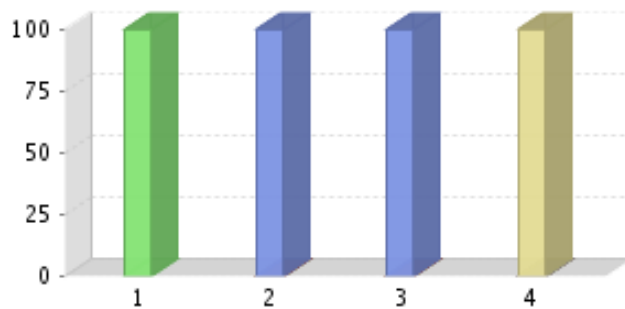
How would you rate your relationship with the employer attended by the YA?



How would you rate your relationship with the school attended by the YA?



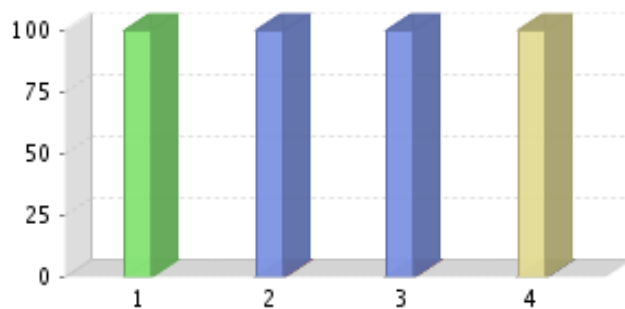
There are other vocational qualifications available to young people aged 14-16. How well do you think that these qualifications prepare young people for the workplace?



| | Very well | Well | Poorly | Very poorly |
|----------------------------|-----------|--------|----------|-------------|
| 1 BTEC | 100% (1) | 0% (0) | 0% (0) | 0% (0) |
| 2 NVQ | 0% (0) | 0% (0) | 100% (1) | 0% (0) |
| 3 Creative & Media Diploma | 0% (0) | 0% (0) | 100% (1) | 0% (0) |
| 4 GCSE | 0% (0) | 0% (0) | 0% (0) | 100% (1) |

Response: 1

When compared to the Young Apprenticeship, how well do you think those same qualifications prepare them for the workplace?

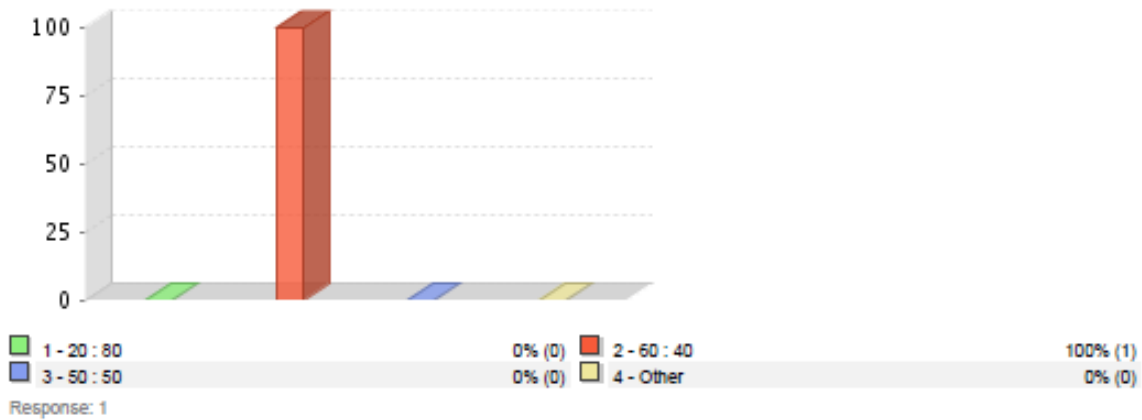


| | Much better | Better | Similar | Worse | Much worse |
|----------------------------|-------------|--------|----------|----------|------------|
| 1 BTEC | 100% (1) | 0% (0) | 0% (0) | 0% (0) | 0% (0) |
| 2 NVQ | 0% (0) | 0% (0) | 100% (1) | 0% (0) | 0% (0) |
| 3 Creative & Media Diploma | 0% (0) | 0% (0) | 100% (1) | 0% (0) | 0% (0) |
| 4 GCSE | 0% (0) | 0% (0) | 0% (0) | 100% (1) | 0% (0) |

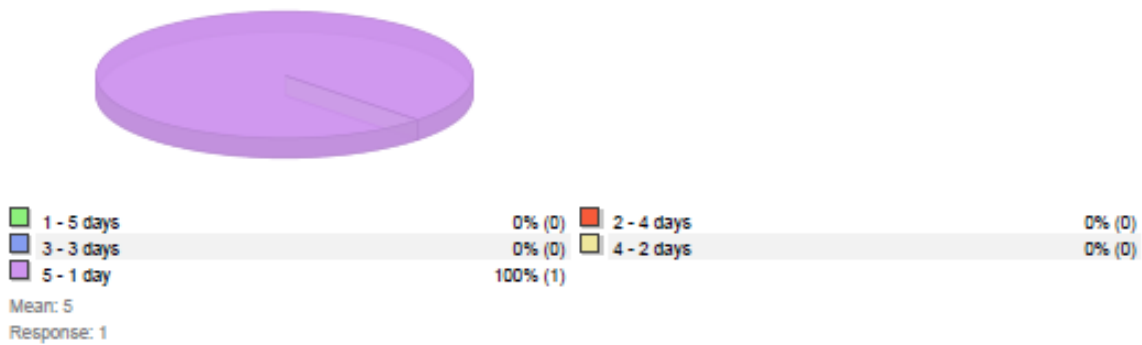
Response: 1

What would you see as the best balance between workplace and classroom experience for 14-16 year olds?

Classroom : Work-based

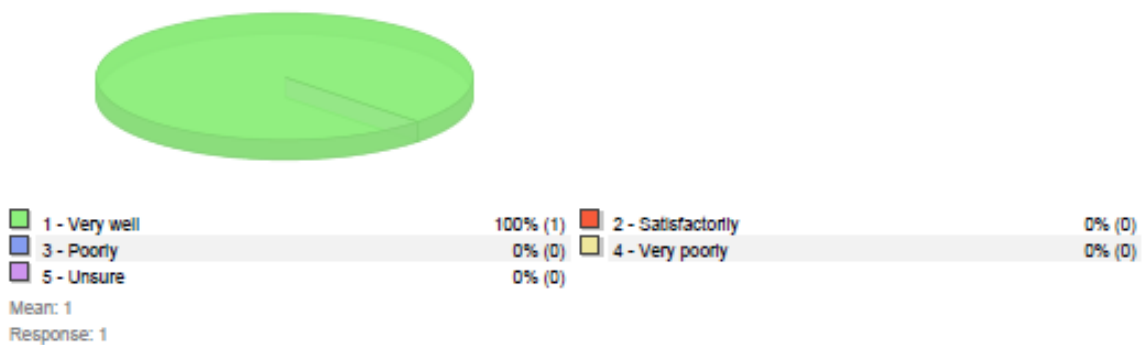


On average, how much time per week did/does the YA spend in your workplace?



Learning and progression of learners

Thinking generally, how well are learners achieving on YAs?



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**Do you know what former YA learners tend to do after the end of year 11?
What proportions would you say:
(to total 100%)**

| | Leave full time education to go into any work | Leave full time education to go into work in an area related to their YA | Continue in full-time education studying subjects related to their YA | Continue in full-time education studying other subjects | Become NEET | Not known |
|--------------------|---|--|---|---|-------------|-----------|
| Average | 0% | 0% | 40% | 60% | 0% | 0% |
| Highest | 0% | 0% | 40% | 60% | 0% | 0% |
| Lowest | 0% | 0% | 40% | 60% | 0% | 0% |
| Standard Deviation | 0 | 0 | 0 | 0 | 0 | 0 |

Response: 1

Are you aware of any former Young Apprenticeship learners who left school to go into an apprenticeship?



1 - Yes 0% (0) 2 - No 100% (1)

Mean: 2

Response: 1

Roughly how many learners would you say took this route?



| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15+ | Mean |
|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|------|
| 1 Creative and cultural skills related apprenticeship | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0 |
| 2 Apprenticeship not related to creative and cultural skills | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0% (0) | 0 |

Response: 0

To what extent does the YA enhance the learning outcomes from subsequent qualifications? i.e. in your view, will former young apprentices achieve better in the qualifications they study after the age of 16 because of the preparation the young apprenticeship has given them?

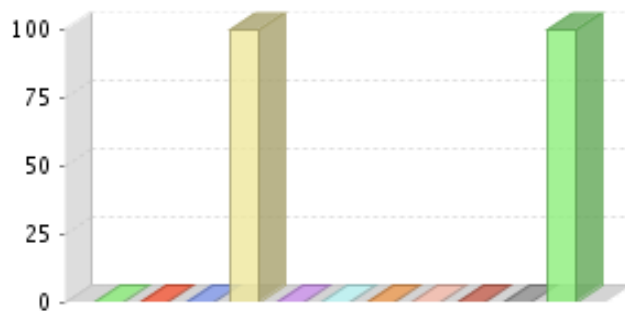


| | | | |
|-----------------------------|----------|-------------------------|--------|
| 1 - Significant Improvement | 100% (1) | 2 - Slight Improvement | 0% (0) |
| 3 - Worse | 0% (0) | 4 - Significantly worse | 0% (0) |
| 5 - No effect | 0% (0) | | |

Mean: 1
Response: 1

Delivering the YA

If there have been difficult elements to the delivery of YAs, which would you say most apply? (please choose up to 3)



| | | | |
|---|----------|---|----------|
| 1 - Difficult to find employers to work with | 0% (0) | 2 - Difficult to find schools to work with | 0% (0) |
| 3 - Employers are difficult to work with | 0% (0) | 4 - Schools are difficult to work with | 100% (1) |
| 5 - Other training providers have been difficult to work with | 0% (0) | 6 - CCS has been difficult to work with | 0% (0) |
| 7 - The YA programme doesn't integrate well with the school timetable | 0% (0) | 8 - Staff have not enjoyed teaching the YA | 0% (0) |
| 9 - Difficult to find the right staff to teach the YA | 0% (0) | 10 - Reporting requirements are too onerous | 0% (0) |
| 11 - It has not been onerous | 100% (1) | | |

Response: 1



Would you say that the funding to deliver YAs has been at an appropriate level?



| | | | |
|---|----------|---|--------|
| 1 - Yes, more than adequate | 0% (0) | 2 - Yes, covers real costs | 0% (0) |
| 3 - No, we've had to subsidise to a small extent from other budgets | 100% (1) | 4 - No, we've had to subsidise significantly from other budgets | 0% (0) |

Mean: 3
Response: 1

All things considered, how easy would you say it has been to be involved in the YA programme?



| | | | |
|--------------------------------|--------|--------------------|----------|
| 1 - Very easy | 0% (0) | 2 - Easy | 100% (1) |
| 3 - Difficult | 0% (0) | 4 - Very difficult | 0% (0) |
| 5 - Neither easy nor difficult | 0% (0) | | |

Mean: 2
Response: 1

If you had the option, would you offer the YA on an ongoing basis?



| | | | |
|---------------------------------------|----------|---------------------------------------|--------|
| 1 - Yes, with similar learner numbers | 0% (0) | 2 - Yes, with greater learner numbers | 0% (0) |
| 3 - Yes, with lower learner numbers | 100% (1) | 4 - No | 0% (0) |
| 5 - Unsure | 0% (0) | | |

Mean: 3
Response: 1

A similar programme at Level 3

There has been some discussion that a learning programme with similar characteristics to the Creative & Cultural Skills YA should be made available at Level 3 for learners aged 16 to 19. What do you think of the idea?



| | | | |
|-----------------------------------|----------|--------------------------|--------|
| 1 - It would be an excellent idea | 100% (1) | 2 - It's a good idea | 0% (0) |
| 3 - It's a bad idea | 0% (0) | 4 - It's a terrible idea | 0% (0) |

Mean: 1
Response: 1

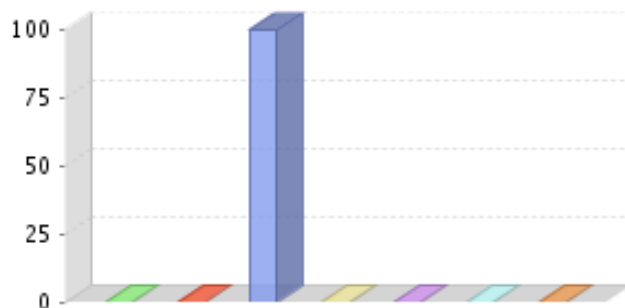
Do you think that there would be demand for learners for such a programme?



| | | | |
|--|----------|---|--------|
| 1 - Yes, a lot more than is currently the case for Level 2 | 100% (1) | 2 - Yes, a little more than is currently the case for Level 2 | 0% (0) |
| 3 - Not much more than is currently the case for Level 2 | 0% (0) | 4 - Very little or none | 0% (0) |

Mean: 1
Response: 1

What might prevent you from becoming involved?
(tick all that apply)

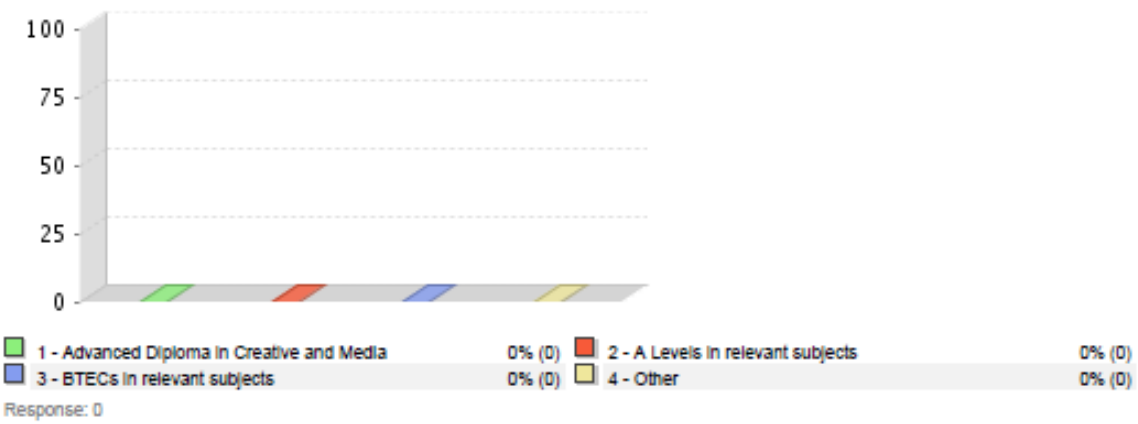


| | | | |
|---|----------|---|--------|
| 1 - Lack of learner demand | 0% (0) | 2 - Lack of teacher/tutor/trainer expertise | 0% (0) |
| 3 - Suspicion that funding would be inadequate to work with | 100% (1) | 4 - Concern over progression pathways for learners to work with | 0% (0) |
| 5 - Expect it would be too difficult to find employers to work with | 0% (0) | 6 - Expect it would be too difficult to find schools to work with | 0% (0) |
| 7 - Other suitable qualifications are already available and work well | 0% (0) | | |

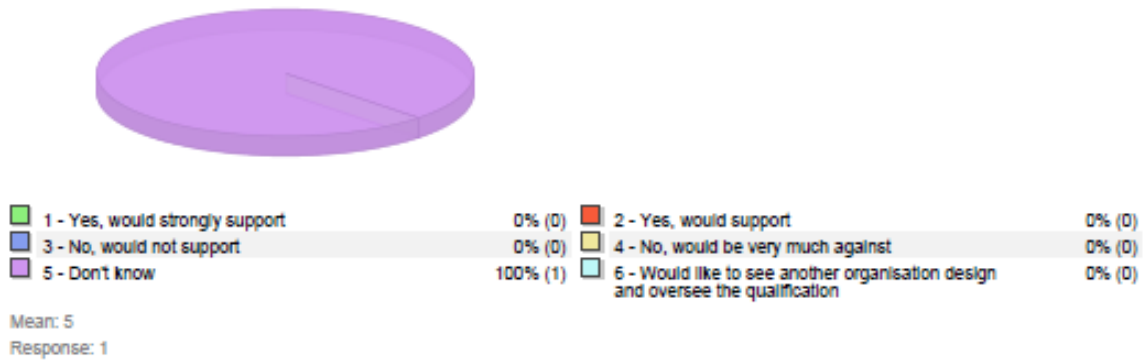
Response: 1

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What qualifications did you have in mind?



If such a new programme were made available, do you think that Creative & Cultural Skills and the National Skills Academy would be a suitable organisation to design and oversee the qualification?

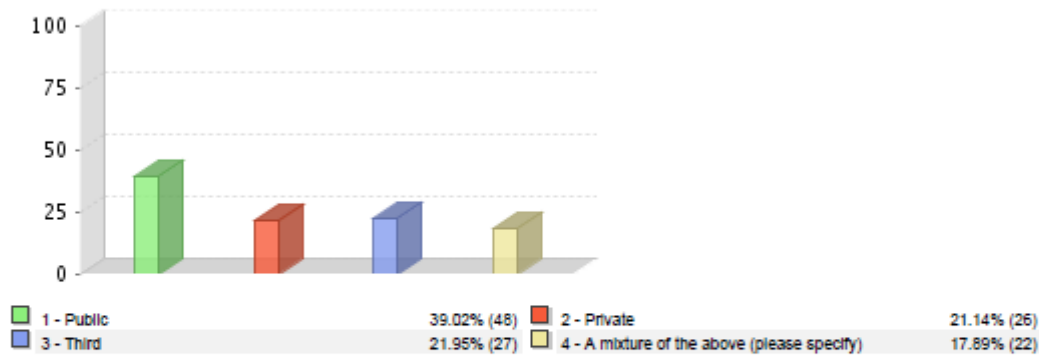


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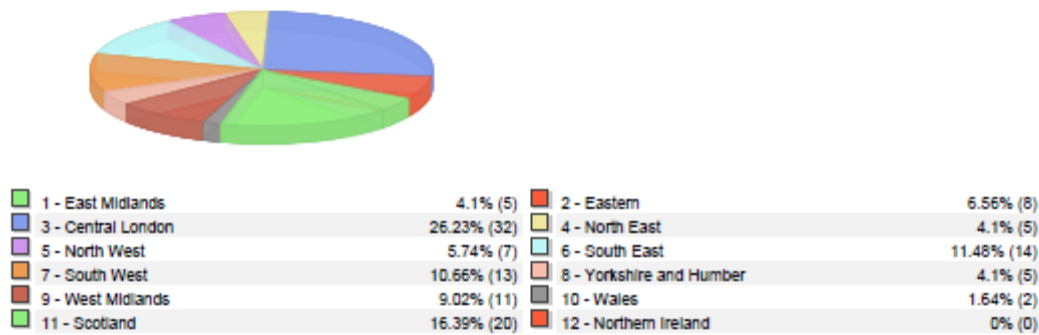
Creative & Cultural Skills -Apprenticeships March 2011

Your organisation's sector:



Response: 123

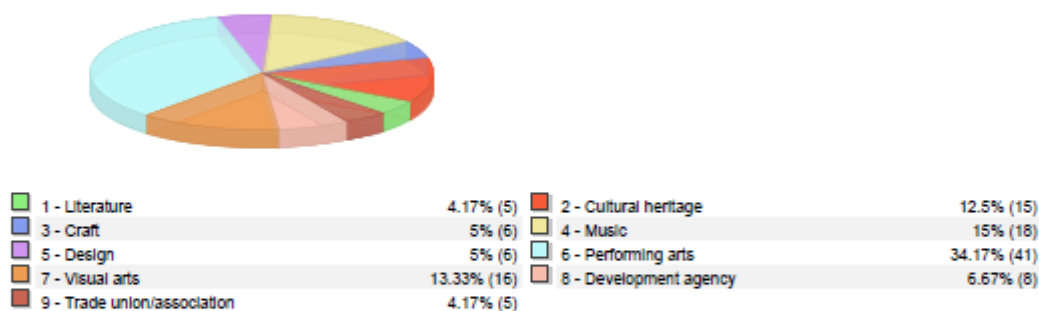
Where is your organisation's main location?



Mean: 5.95

Response: 122

Which of the following areas related to the creative and cultural industries do you operate in?



Mean: 5.18

Response: 120

Annual total income:

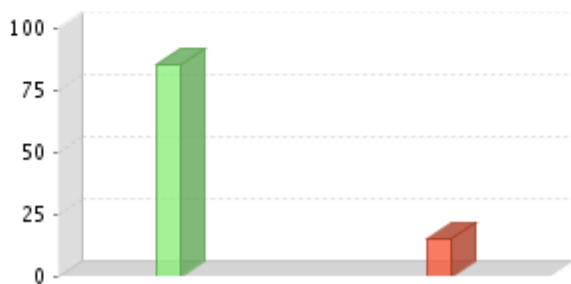


| | | | |
|--------------------|-------------|-------------------------|-------------|
| 1 - £0 - £250,000 | 28.18% (31) | 2 - £250,001 - £500,000 | 10.91% (12) |
| 3 - £500,001 - £1m | 10.91% (12) | 4 - £1m - £5m | 21.82% (24) |
| 5 - £5m - £25m | 16.36% (18) | 6 - > £25m | 11.82% (13) |

Mean: 3.23

Response: 110

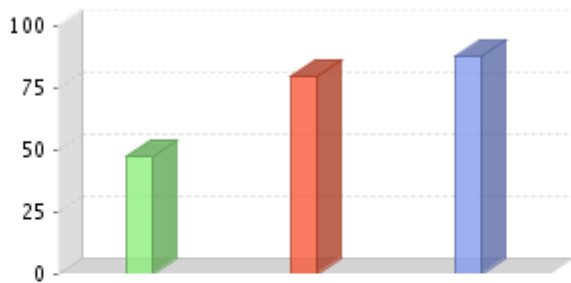
Has your organisation recruited staff in the last two years?



| | | | |
|---------|--------------|--------|-------------|
| 1 - Yes | 85.25% (104) | 2 - No | 14.75% (18) |
|---------|--------------|--------|-------------|

Response: 122

Did you recruit in the following age groups?

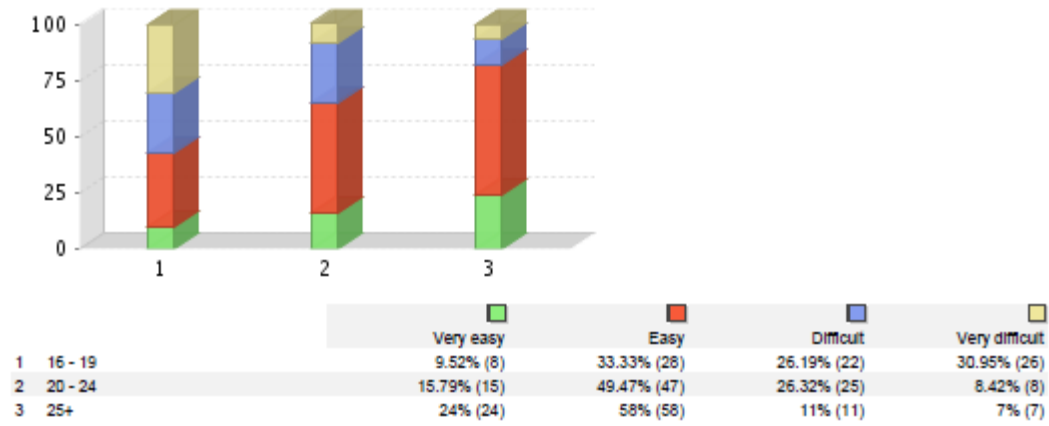


| | | | |
|-------------|-------------|-------------|-------------|
| 1 - 16 - 19 | 47.57% (49) | 2 - 20 - 24 | 79.61% (82) |
| 3 - 25+ | 87.38% (90) | | |

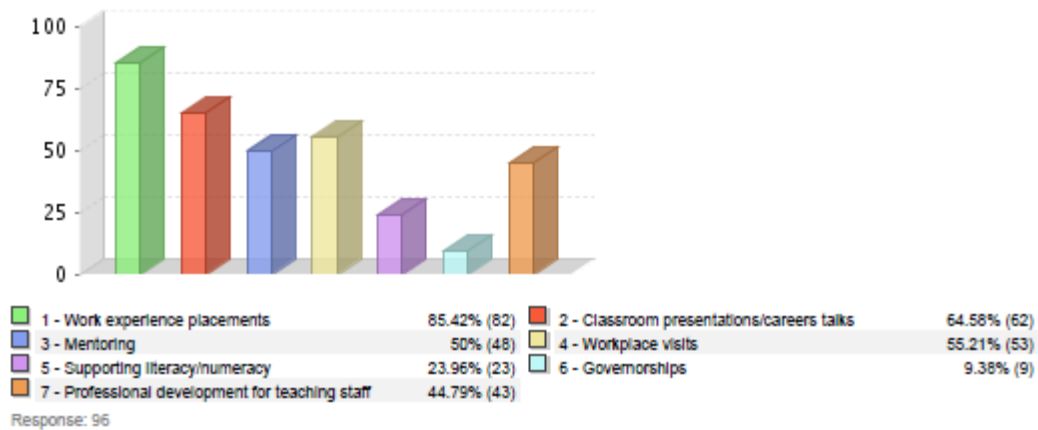
Response: 103

www.clicktools.com

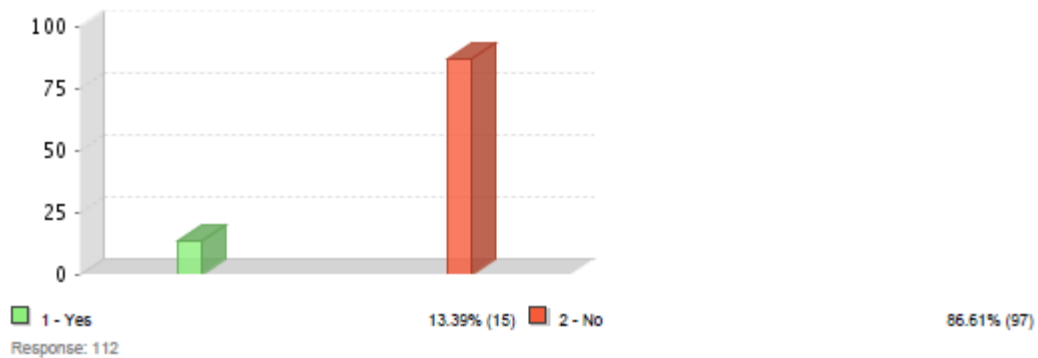
How easy or difficult do you find it to recruit the right people in the following age groups for your enterprise?



Does your organisation or its employees offer any of these education-related activities?

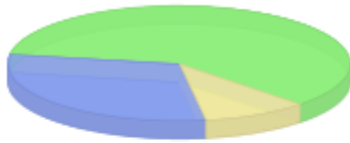


Have you had any involvement in the Young Apprenticeships programme, either currently or previously?



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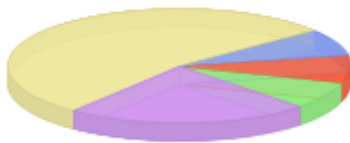
On average, how much time per week did/does the YA spend with you on their work experience placement?



| | | | |
|------------|---------|--------------|---------|
| 1 - 2 days | 60% (6) | 2 - 1.5 days | 0% (0) |
| 3 - 1 day | 30% (3) | 4 - 0.5 days | 10% (1) |
| 5 - 0 days | 0% (0) | | |

Mean: 1.9
Response: 10

Typically, how long was/is their placement with you?



| | | | |
|-------------------------|------------|-----------------|------------|
| 1 - Less than one month | 7.69% (1) | 2 - 1-3 months | 7.69% (1) |
| 3 - 3-6 months | 7.69% (1) | 4 - 6-12 months | 53.85% (7) |
| 5 - More than 12 months | 23.08% (3) | | |

Mean: 3.77
Response: 13

Overall, would you agree that young apprenticeships provide good preparation to young people for working in your industry?

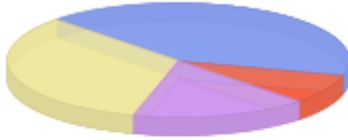


| | | | |
|--------------------------------|------------|--------------|------------|
| 1 - Strongly disagree | 0% (0) | 2 - Disagree | 8.33% (1) |
| 3 - Neither agree nor disagree | 16.67% (2) | 4 - Agree | 41.67% (5) |
| 5 - Strongly agree | 33.33% (4) | | |

Mean: 4
Response: 12

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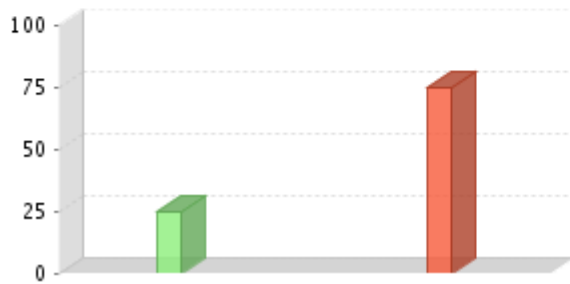
Would you agree that having a YA has contributed positively to your enterprise?



| | | | |
|--------------------------------|------------|--------------|------------|
| 1 - Strongly disagree | 0% (0) | 2 - Disagree | 8.33% (1) |
| 3 - Neither agree nor disagree | 41.67% (5) | 4 - Agree | 33.33% (4) |
| 5 - Strongly agree | 16.67% (2) | | |

Mean: 3.58
Response: 12

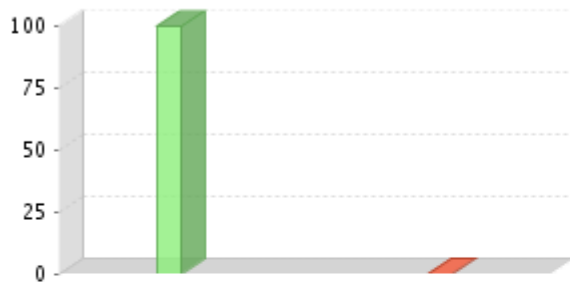
Have you offered employment (on a paid full-time or part-time basis) to someone on a YA with your organisation (whether or not it was accepted)?



| | | | |
|---------|---------|--------|---------|
| 1 - Yes | 25% (3) | 2 - No | 75% (9) |
|---------|---------|--------|---------|

Response: 12

If you offered a job to a YA, did they accept it?

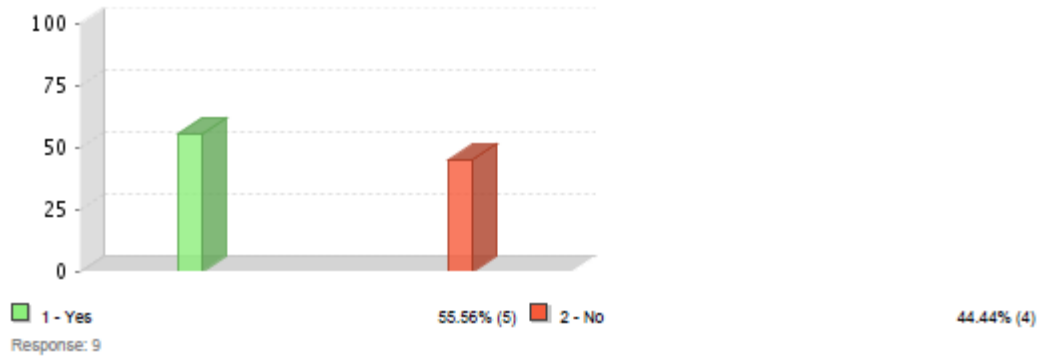


| | | | |
|---------|----------|--------|--------|
| 1 - Yes | 100% (3) | 2 - No | 0% (0) |
|---------|----------|--------|--------|

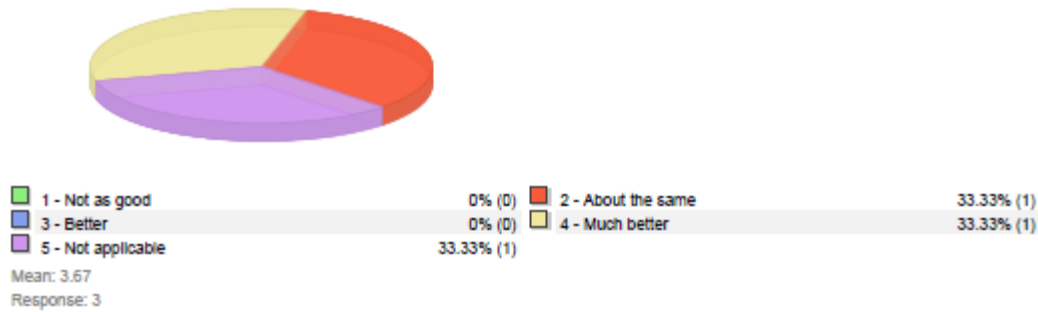
Response: 3

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If a job had been available, do you think you would have offered it to the YA?

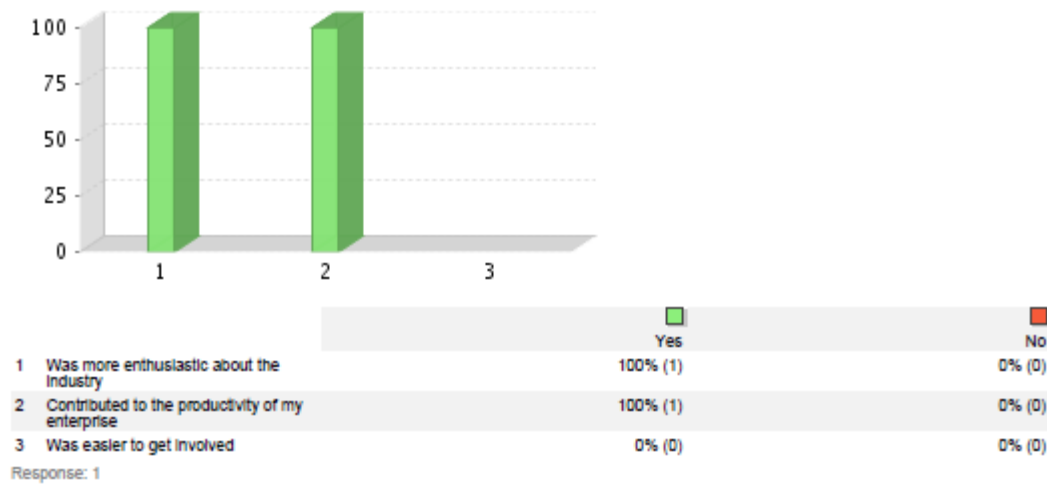


If you have hosted other work experience placements for 14-16 year olds in the past, how did/do you find the YA compares?



If the YA compared well, please tell us how.

The YA:



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How would you rate your relationship with the training provider attended by the YA?



| | | | |
|--------------------|---------|------------------|---------|
| 1 - Good | 30% (3) | 2 - Satisfactory | 30% (3) |
| 3 - Poor | 20% (2) | 4 - Very poor | 0% (0) |
| 5 - Not applicable | 20% (2) | | |

Mean: 2.5
Response: 10

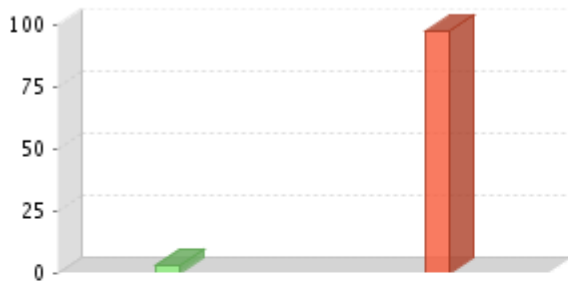
How would you rate your relationship with the school/college attended by the YA?



| | | | |
|--------------------|---------|------------------|---------|
| 1 - Good | 40% (4) | 2 - Satisfactory | 20% (2) |
| 3 - Poor | 20% (2) | 4 - Very poor | 10% (1) |
| 5 - Not applicable | 10% (1) | | |

Mean: 2.3
Response: 10

Have you taken on employees who have previously gained a YA, whether gained at your organisation or not?

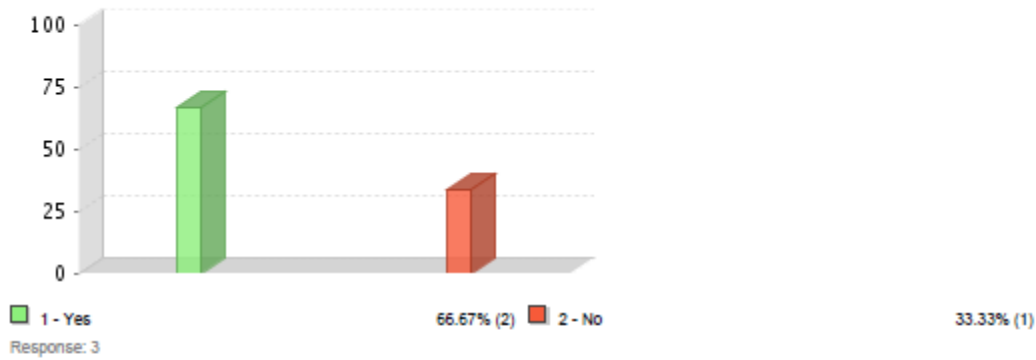


| | | | |
|---------|-----------|--------|-------------|
| 1 - Yes | 3.16% (3) | 2 - No | 96.84% (92) |
|---------|-----------|--------|-------------|

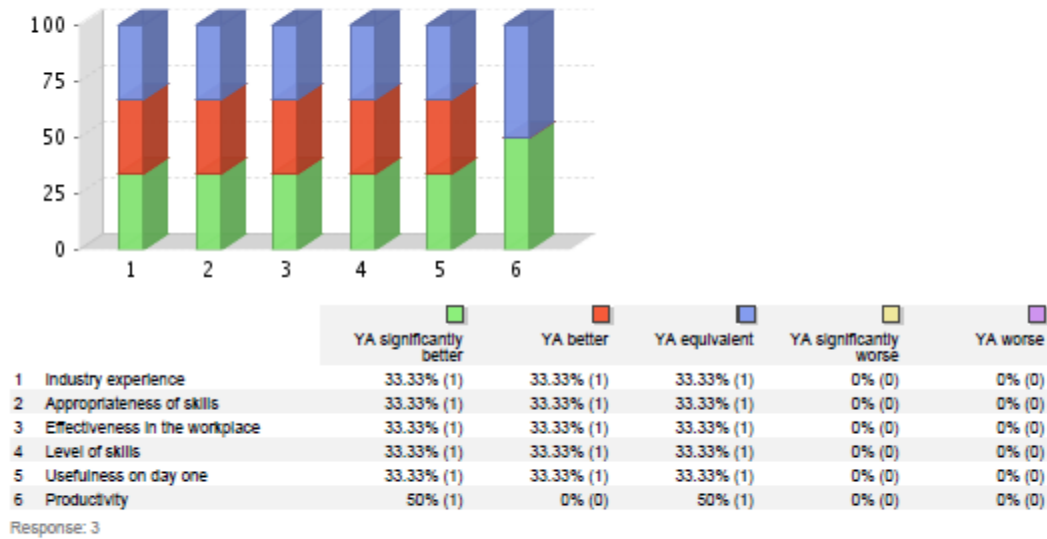
Response: 95

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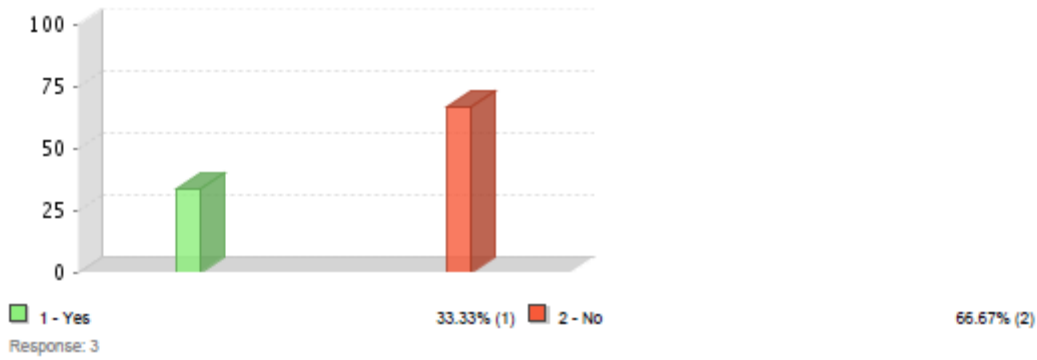
Was your decision influenced by the candidate gaining a YA? If so, what made the difference?



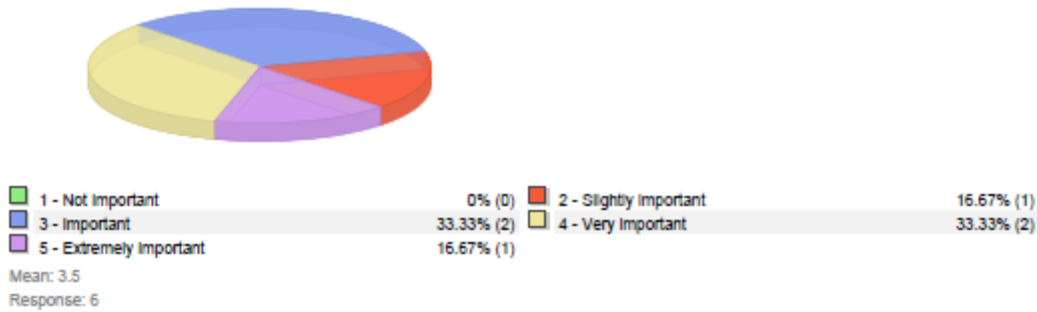
Please rank your experience of YA compared to new employees of a similar age without YA for the following attributes:



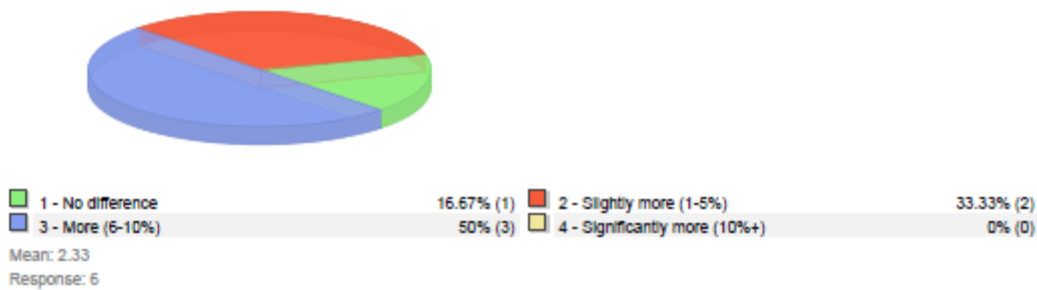
Did the YA need significantly less training than new employees without a YA?



Compared to other recruits of a similar age, how important is it to you to retain a recruit with a YA?

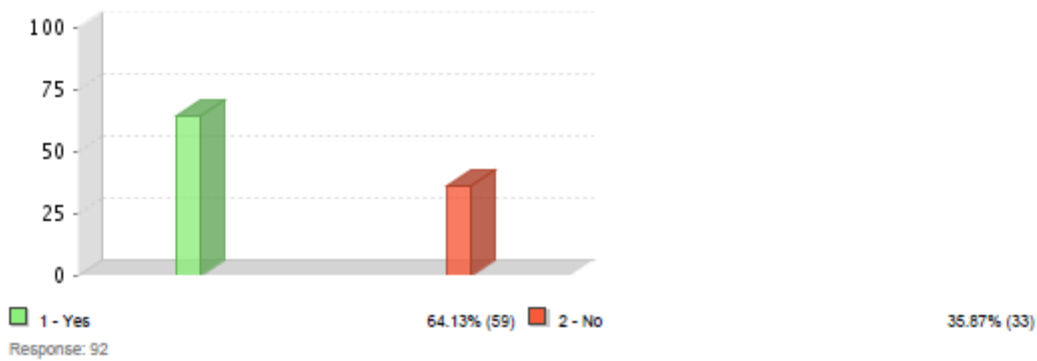


In your view, do you think the former YA is currently paid more or less than someone of similar age?

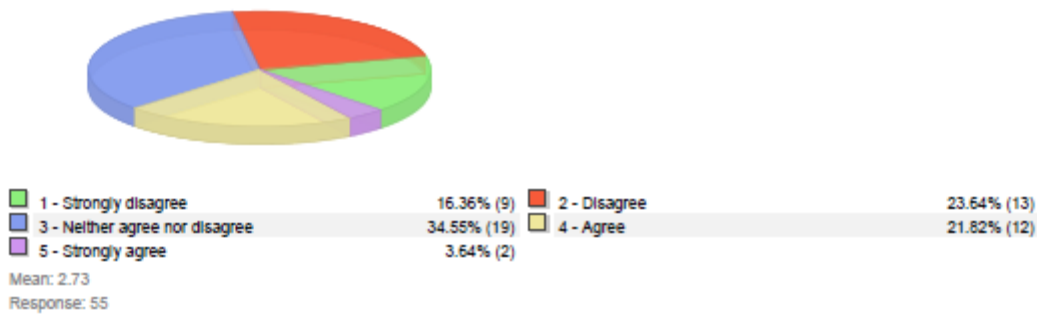


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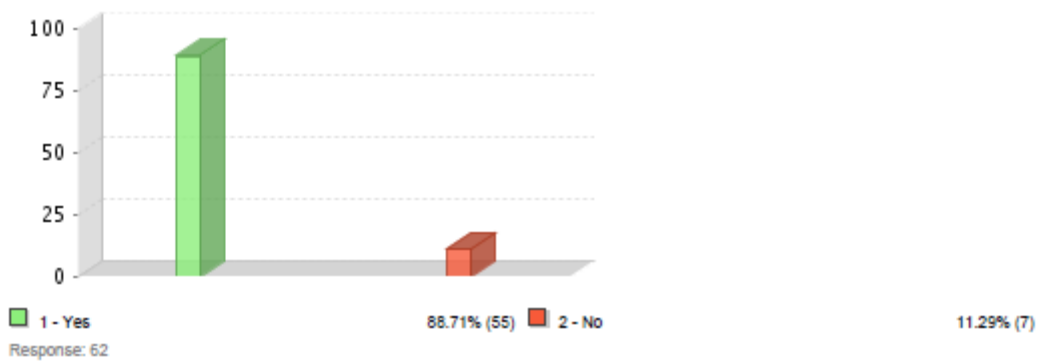
Have you heard of the Young Apprenticeships programme in the creative and cultural industries?



How far do you agree with the statement 'It is easy for enterprises like ours to become involved with the Young Apprenticeships programme?'

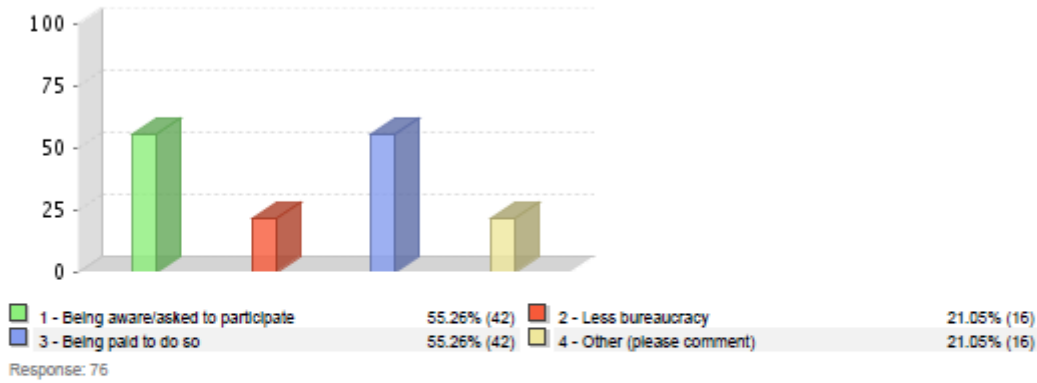


There is some thinking about expanding the programme to include 16-19 year olds, where young people would be educated at school or college but typically spend at least 2 days per week on work experience. Do you think this would be a good idea?



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Is there anything that would encourage you to take part in the YA programme?

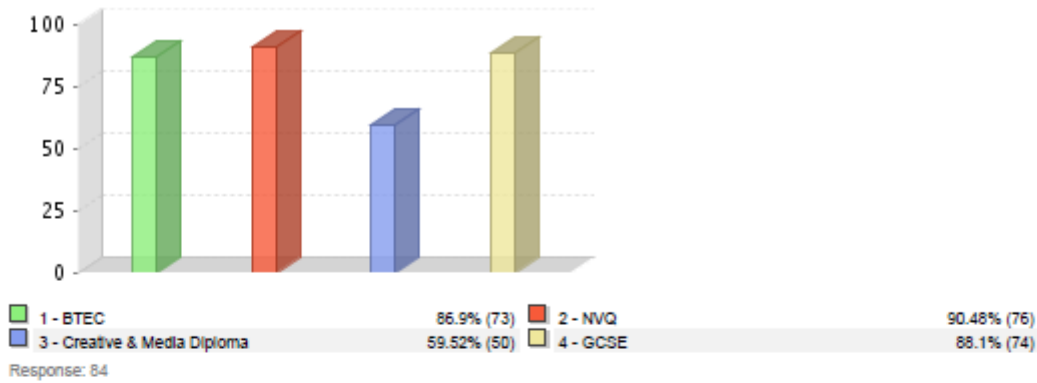


What amount would you say is reasonable (typically for 50 days of work experience over a year)?

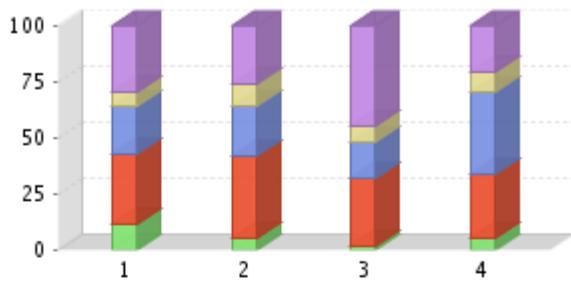
| | |
|--------------------|----------|
| Average | 2,360 |
| Highest | 5,000 |
| Lowest | 150 |
| Standard Deviation | 1,277.61 |

Response: 25

Are you aware of other vocational qualifications available to young people aged 14-16 that may also equip them for the workplace?



How well do you think that these qualifications prepare young people for a workplace like yours?

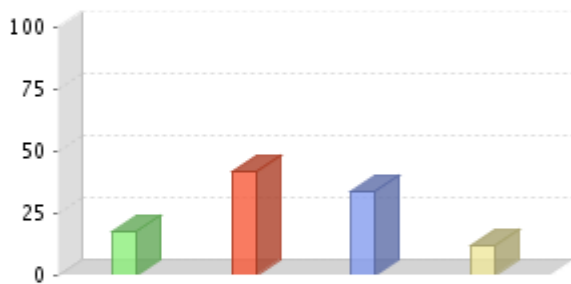


| | Very well | Well | Poorly | Very poorly | Not sure |
|----------------------------|------------|-------------|-------------|-------------|-------------|
| 1 BTEC | 11.25% (9) | 31.25% (25) | 21.25% (17) | 6.25% (5) | 30% (24) |
| 2 NVQ | 4.94% (4) | 37.04% (30) | 22.22% (18) | 9.88% (8) | 25.93% (21) |
| 3 Creative & Media Diploma | 1.37% (1) | 30.14% (22) | 16.44% (12) | 6.85% (5) | 45.21% (33) |
| 4 GCSE | 4.94% (4) | 28.4% (23) | 37.04% (30) | 8.64% (7) | 20.99% (17) |

Response: 83

What would you see as the best balance between workplace and classroom experience for 14-16 year olds?

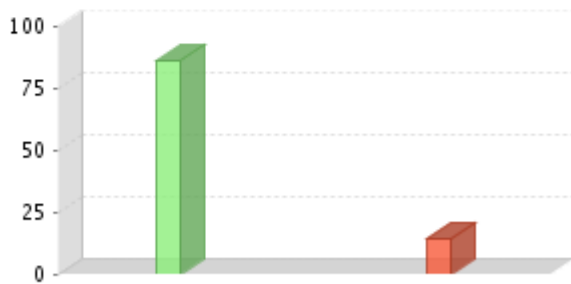
Classroom : Work-based



| | | | |
|-------------|-------------|-------------|-------------|
| 1 - 20 : 80 | 17.24% (15) | 2 - 60 : 40 | 41.38% (36) |
| 3 - 50 : 50 | 33.33% (29) | 4 - Other | 11.49% (10) |

Response: 87

Have you heard of the Creative Apprenticeships programme in the creative and cultural industries?

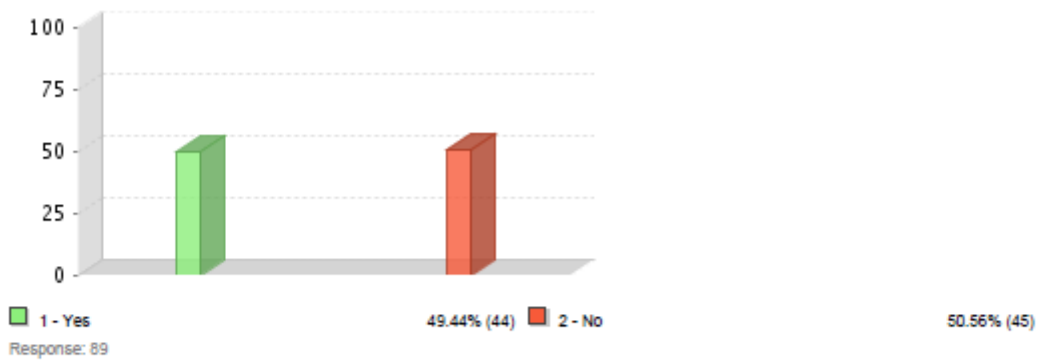


| | | | |
|---------|-------------|--------|-------------|
| 1 - Yes | 85.58% (89) | 2 - No | 14.42% (15) |
|---------|-------------|--------|-------------|

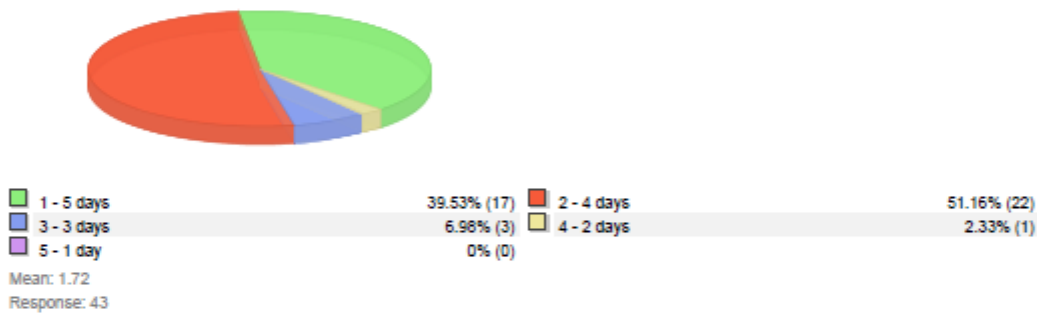
Response: 104

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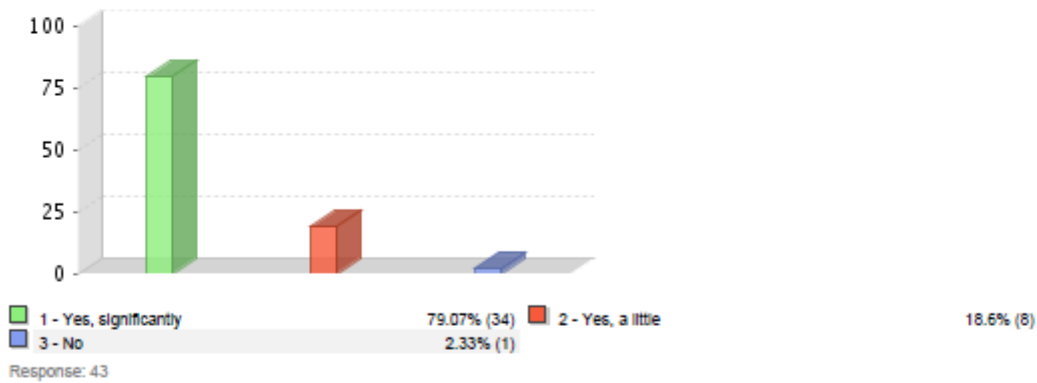
Have you employed a creative apprentice either currently or previously?



On average, how much time per week did/does the creative apprentice spend in your workplace?

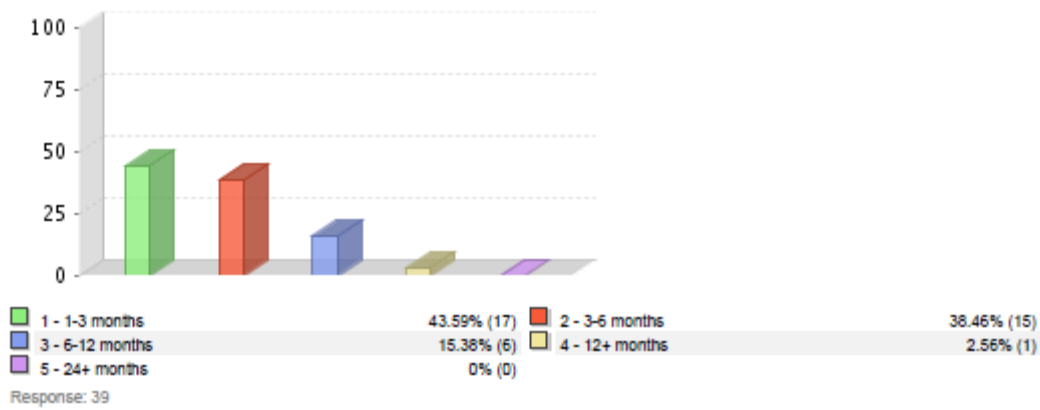


Was the creative apprentice able to contribute to the workplace and become a net asset to your enterprise?

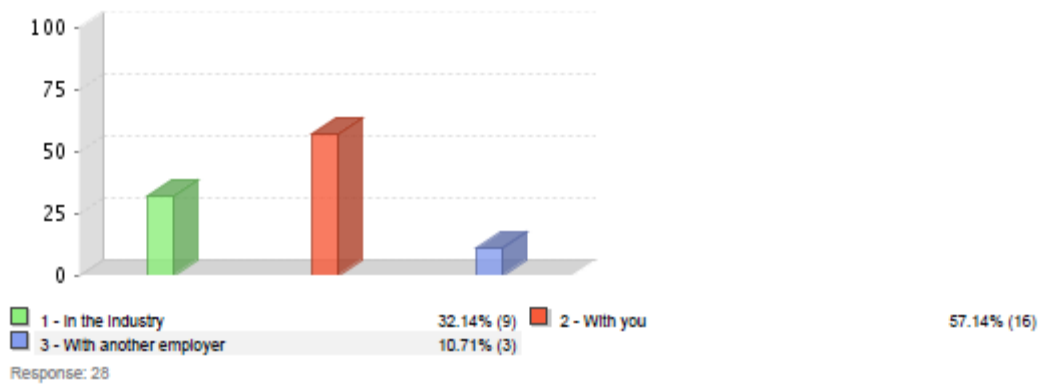


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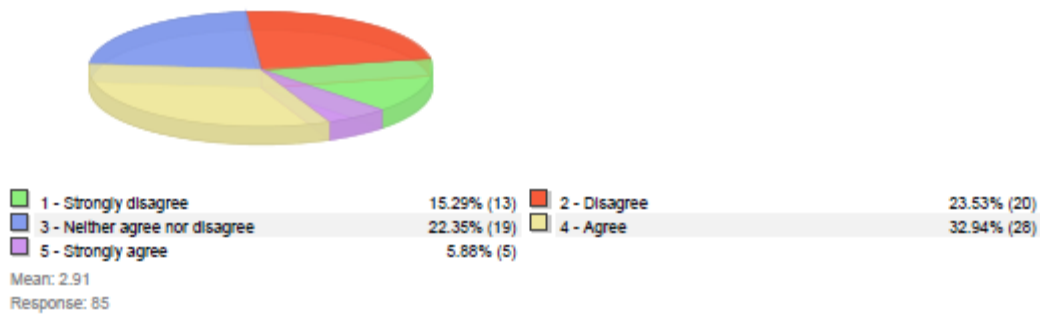
If the apprentice was an asset to your enterprise, after how long were the benefits seen?



Did the creative apprentice continue in employment after they finished their apprenticeship:

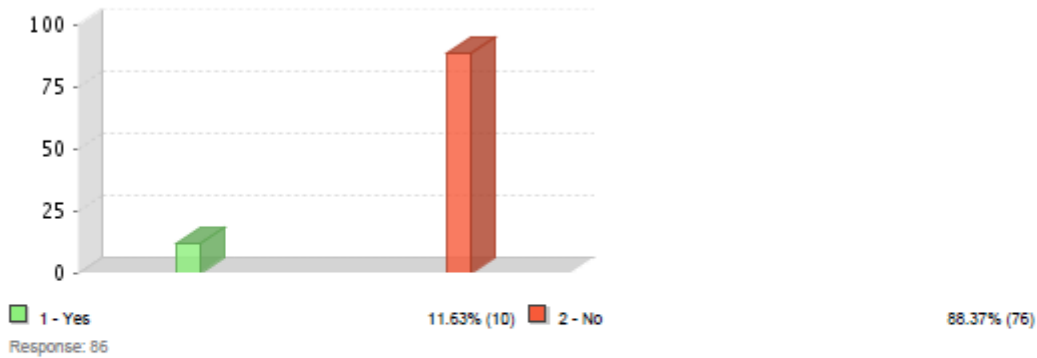


How far do you agree with the statement 'It is easy for enterprises like ours to become involved with the Creative Apprenticeships programme?'

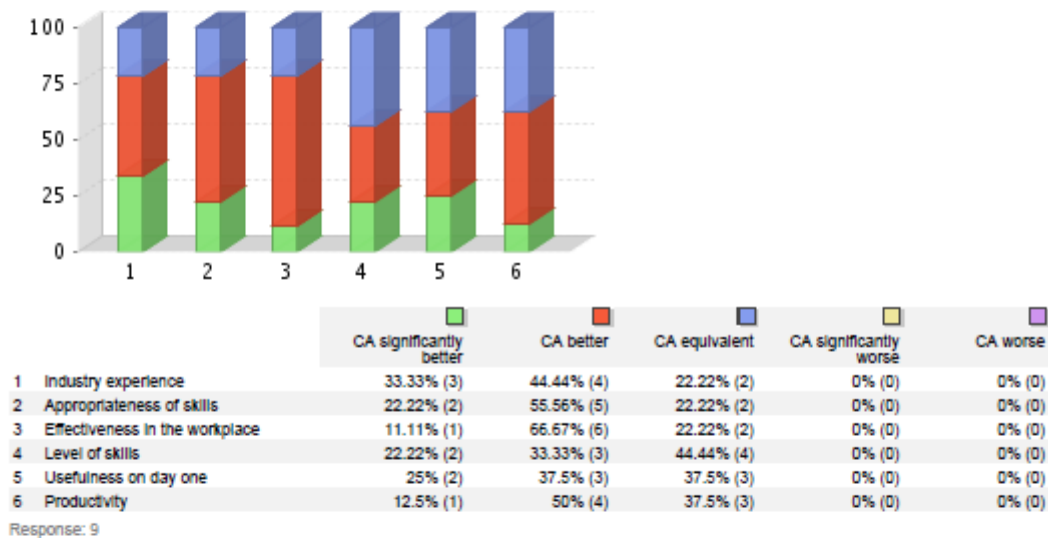


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Have you taken on employees who have previously gained a creative apprenticeship, whether in your organisation or not?

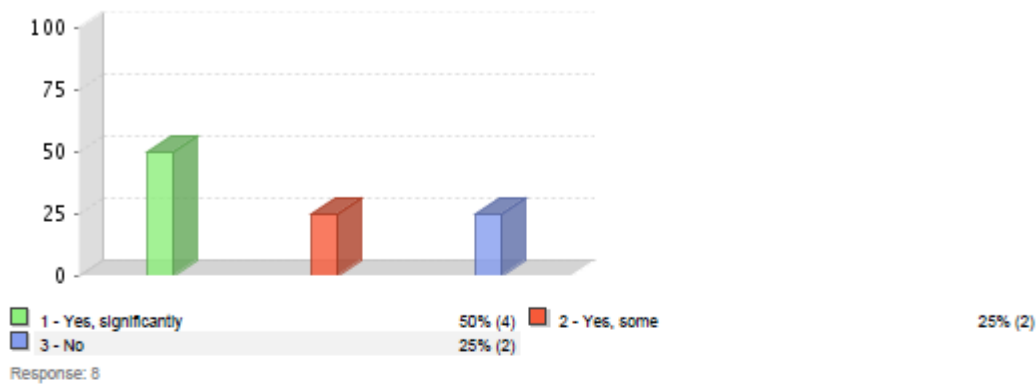


Please rank your experience of a creative apprentice (CA) compared to new employees of a similar age without the apprenticeship, for the following attributes:

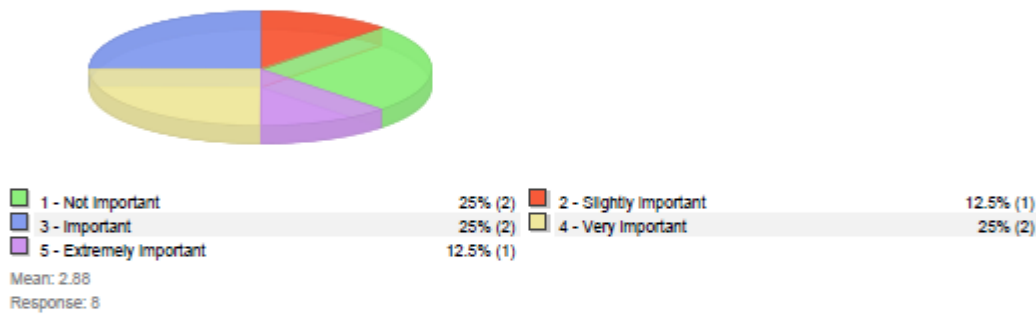


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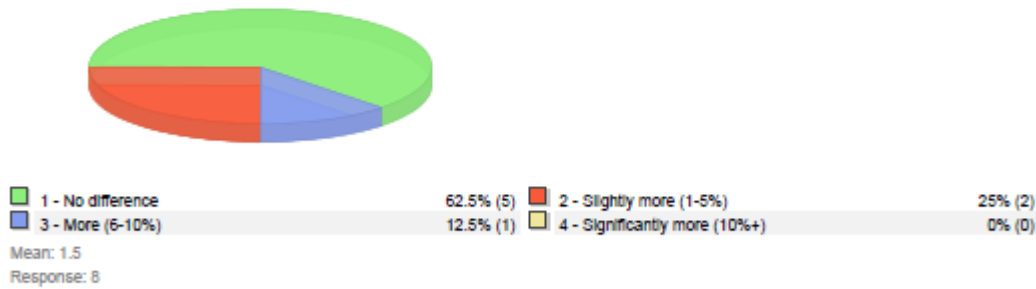
Did the creative apprentice need less training than new employees without an apprenticeship?



Compared to other recruits of a similar age, how important is it to you to retain a recruit with an apprenticeship qualification?

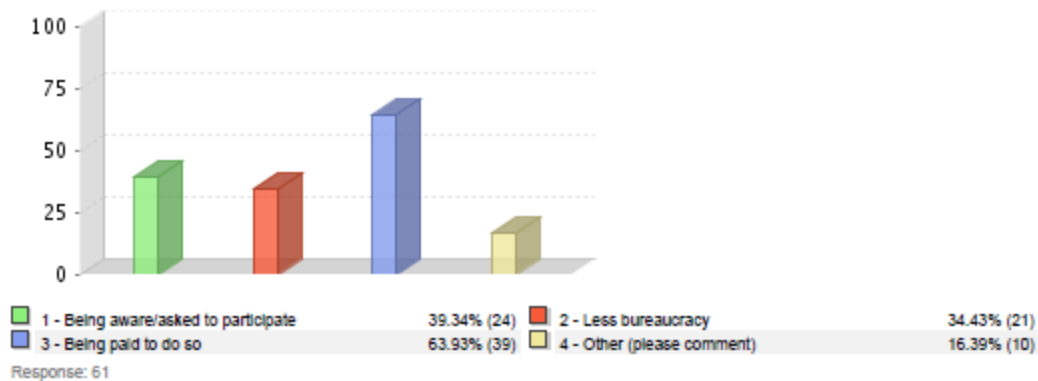


Thinking about the age of the former apprentice, would you say that they earn about the same, less or more than others of similar age?



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Is there anything that would encourage you to take part in the creative apprenticeships programme?

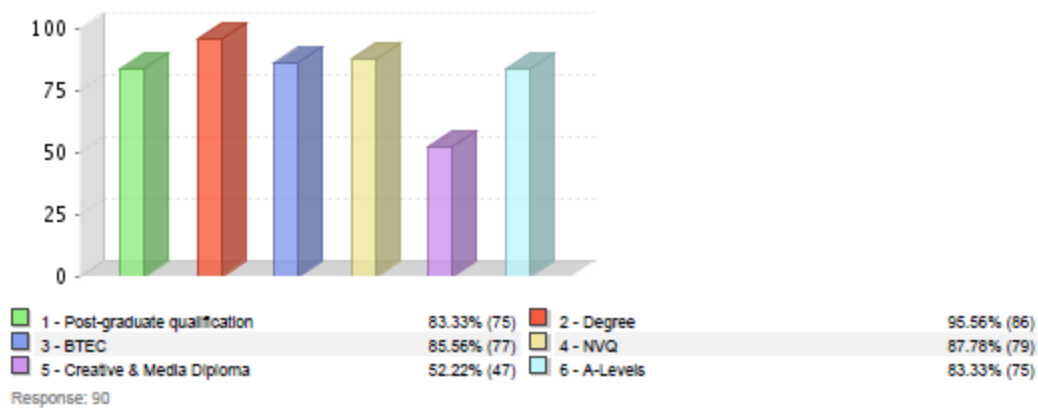


What amount would you say is reasonable?

| | |
|--------------------|----------|
| Average | 6,465.38 |
| Highest | 20,000 |
| Lowest | 200 |
| Standard Deviation | 4,811.48 |

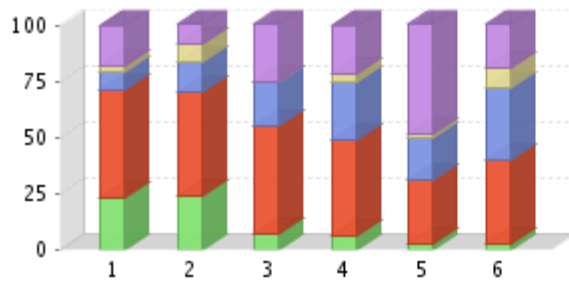
Response: 26

Are you aware of other vocational qualifications available to young people aged 16-19 that may also equip them for the workplace?



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How well do you think that these qualifications prepare young people for a workplace like yours?

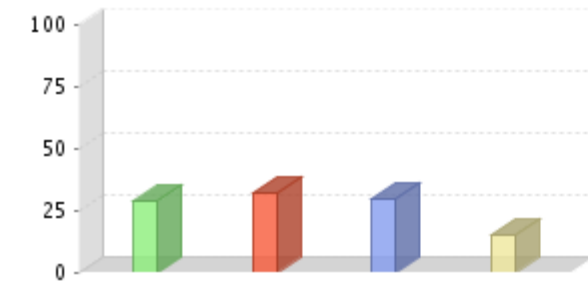


| | Very well | Well | Poorly | Very poorly | Not sure |
|-------------------------------|-------------|-------------|-------------|-------------|-------------|
| 1 Post-graduate qualification | 23.26% (20) | 47.67% (41) | 8.14% (7) | 2.33% (2) | 18.6% (16) |
| 2 Degree | 24.18% (22) | 46.15% (42) | 13.19% (12) | 7.69% (7) | 8.79% (8) |
| 3 BTEC | 7.23% (6) | 48.19% (40) | 19.28% (16) | 0% (0) | 25.3% (21) |
| 4 NVQ | 6.1% (5) | 42.68% (35) | 25.61% (21) | 3.66% (3) | 21.95% (18) |
| 5 Creative & Media Diploma | 2.7% (2) | 28.38% (21) | 18.92% (14) | 1.35% (1) | 48.65% (36) |
| 6 A-Levels | 2.41% (2) | 37.35% (31) | 32.53% (27) | 8.43% (7) | 19.28% (16) |

Response: 89

In your opinion, what would you say the best balance between workplace and classroom experience is for young people aged 16+?

Classroom : Work-based



| | | | |
|-------------|-------------|-------------|-------------|
| 1 - 20 : 80 | 28.41% (25) | 2 - 60 : 40 | 31.82% (28) |
| 3 - 50 : 50 | 29.55% (26) | 4 - Other | 14.77% (13) |

Response: 88

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D. Focus Group Meetings

Representatives of three further education colleges, one local authority and two employers were involved across the two meetings. They were recruited through the organisation links of the review team and Creative and Cultural Skills. Two of the colleges had direct experience of provision (covering some current 30 pupils in all) on the young apprenticeship programme (YAP) (performing arts route). They led discussion of experience of existing provision. All participants engaged in discussion concerning potential provision of a YAP style learning programme at level 3 (L3).

Aim and objectives of the YAP

The YAP is used for various purposes by schools. In some cases it is used as part of a Gifted and Talented programme (although it was felt that in this context it might match better with an A Level or BTEC qualification). Some schools use the YAP as an alternative route to the sector for learners that are less academically inclined.

Whilst many learners were believed likely to choose a career in the creative industries following completion of the YAP, it was felt that participation did not limit career choices. There was some evidence of learners successfully transferring to Further Education programmes related to other sectors.

Providers believe that the 50 days work experience element of the YAP achieves enhanced practical knowledge and experience of the industry. Some employers felt that the work experience element of the YAP could serve, to some extent, as a recruitment tool.

Providers reported that the YAP has proved to be a useful tool in supporting an early career decision, to enhance the development of personal skills, many of which are transferrable to other sectors.

Time allocated to the YAP

Providers felt that the pressure on schools to achieve GCSE results restricted the amount of release time for the YAP programme. Many providers found that the required time to deliver the YAP could be structured into a single day (on the basis that the duration of that day is extended to the equivalent of 1.5 normal school days).

Typically, in this industry, learners complete the 50 days work experience required by the YAP during school holidays and weekends.

Experience of the YAP

Enjoyment and achievement. The YAP was seen as a distinctive course of study which was greatly enjoyed by pupils. They responded well to the learning style and enjoyed mixing with pupils from other schools. There was a strong view that pupils had achieved very well on the YAP with a shared perception that their success in that programme had led to better than expected performance across other level 2 (L2) subjects.

“It’s not easy, but is easier for them because they enjoy it so much.”

“A significant proportion have achieved very well. They are very happy students.”

“90% of them do better on their other courses because of the YAP”

Work-related learning. The learning experience was felt to suit “certain students” very well. The primary reason why the YAP was considered to be so successful was the inclusion of 50 days work experience and close working with industry professionals. Participants described a range of initiatives to work with industry professionals to give young people a rounded and realistic insight into the industry providing useful information of real value in supporting successful ultimate progression into the industry.

“The fifty days work experience makes it unique. It allows students to engage with the industry in a meaningful way. It gives them the opportunity to get a realistic view of the industry and that’s especially important for an industry that is ‘starry’ and is often misunderstood. Achieving the employer engagement we want can be difficult though.”

“They [industry professionals] reinforce the messages that teaching staff give them: that they have got to put in the work. It just doesn’t happen by itself. They help to keep the students grounded. They give them the reality.”

“It [employer engagement] shows them the range of different roles and jobs involved, so that they can have informed views of the world, so they can have informed views of the future and how to get there.”

“It gives them self-discipline.”

“As an employer, I am interested in people who have the experience, who know how the sector works, regardless of qualification. I think the YAP sets them on the right path. Whatever they do later in life, it will do them well. I can only see it as an advantage. You’re going to be ahead, whatever you do later on.”

“The work experience really enriches the learning. It’s the bells and whistles on top of whatever else they do.”

Participants were aware of a number of pupils who had secured paid part-time employment in the industry whilst studying on the YAP. Many undertook paid part-time employment (e.g. supporting dance workshops for children) for reasons unrelated to their enrolment on the YAP. Of these, participants felt that a number had progressed to more senior roles (e.g. leading sessions) as a result of their experience on the YAP.

Diversity. Participants felt strongly that the YAP was making an effective contribution to supporting the development of a more diverse workforce in the creative industries. The vital importance of practice experience, often gained through unpaid volunteering was noted. Young people varied considerably in the extent to which they could afford to undertake such position and possess social networks which enabled them. The YAP allowed young people from a wider range of backgrounds to gain useful first experiences in the industry. Access to entry level paid employment can be very difficult as competition is frequently fierce from graduates willing to work for a low wage or for free as an intern.

Improvements to the YAP

Participants recognised the need for closer, more effective and efficient working between colleges and partner schools, notably in terms of exchanging information concerning pupil progression and described and welcomed initiatives to improve the data flow.

YAP as preparation for working in the creative industries

There was strong support for the view that the YAP had given pupils a great insight into the creative professions.

Progression from the YAP

High levels of progression were reported with most pupils staying in education, either in school sixth form or further education college (FEC). A majority were continuing in study related to the performing arts. Those going onto FEC were felt to have easier transitions as they had studied there for one day a week over the YAP.

Practical issues for delivery of the YAP

The high proportion of employers with five or fewer employees in the sector results in a restricted pool of employers that are able to take on an apprentice. As a result, some providers fed back that they found it difficult to place YAPs. In order to overcome this some providers are now seeking to establish apprentice sharing schemes (whereby an apprentice is shared by several employers).

Demand for the YAP is high with many providers reporting that the course was over-subscribed.

Extending the YAP at L3

All participants considered the desirability and feasibility of offering a course like the YAP (school/college-based and with heavy employer engagement/work related learning) at level 3. There was widespread support for the concept if designed and delivered appropriately.

In light of the Wolf report, several providers felt that a YAP at L3 would need to run alongside other options including English and/or Maths at A Level.

Providers reported that a YAP at L3 might bridge the gap between the existing YAP and the Creative Apprenticeship. This was particularly relevant in the area of performing arts, as employers are reluctant or unable to take on Apprentices under the age of 18.

Such age restrictions might be limiting factors on the development of a YAP at L3, as placing learners with employers for work experience may prove difficult in the context of performing arts. There was some experience of learners progressing to private stage schools.

Demand. Participants felt that there would be demand from colleges, employers and young people for such a course of study:

“Employers would look on a qualification like this favourably. There’s lots of employers who would love to take on a Creative Apprentices, but simply are not in a financial position to take one on. Financial pressures are too great. But they could sponsor – would that be the right word? – a level 3 student on a predominantly academic programme and could offer significant work experience in all sorts of different areas. I could see a level 3 young apprenticeship being a really good route into a Creative Apprenticeship after 18.”

“It would give employers chance to get a taste of what having an apprentice might be like without committing. I think we’d see more of them taking on Creative Apprentices.”

“It’s definitely a good idea. So many companies in our world employ fewer than 5 staff. There is real interest in apprenticeships, but people just can’t commit. They are working on 6 months planning cycles. It’s too big an investment, but they could do this.”

“If the BTEC National is designated by UCAS next year as being worth two 2 ‘A’ levels, there will definitely be a gap which needs filling.”

The rise in tuition fees was expected to increase the increase of young people in L3 provision designed to enable progression into the labour force at 18.

Desirable content. Participants highlighted gaps in current L3 provision which a new course of study could close:

- ▶ Entrepreneurialism/arts leadership (as delivered through Arts Award) including training in being working freelance
- ▶ Extended work experience (which should be managed in a way that allows young people to articulate and demonstrate what they have learned and achieved through it)
- ▶ Employability skills
- ▶ Combining technical skills/vocational learning and broader skills of relevance to the sector within the same course of study
- ▶ Project management
- ▶ Transferable skills
- ▶ Advocates among employers to increase employer participation

“It would be a great opportunity. We could hook learners with the performance element and then teach all the back stage skills needed by most small arts companies.”

It was recognised that YAPs were not all going to be employed as performers and need project management and other strands to the course.

“Young people would be very interested in something which was more than a BTEC.”

“BTECs are good and much better than they used to be, but alongside them, it would be great to create something which ensures that a person has connections with industry and gets to understand the complexities, mechanics and machinations of the industry, and understand the performance and technical side” (General strong agreement)

“Most practitioners are self-employed. There’s a massive and important gap there. How we teach young people to be employable, to generate their own work, to run their own businesses.”

“All employers in receipt of any public funding should be required to do apprenticeships. It would be a huge lever.”

“It could be fantastic.”

Alternative provision. It was felt that Creative Apprenticeships were only really available to young people aged

18 or over. Many graduates of the YAP currently progressed to a L3 BTEC in the Performing Arts. That qualification, however, was perceived to be overly narrow.

Delivering a L3 'YAP'. Participants highlighted a number of elements which would need to be in place for a L3 'YAP' to be successful:

- ▶ Name should not include 'apprentice/apprenticeship' – otherwise would be confused with work-based learning
- ▶ The programme framework underpinning the L2 YAP could not be simply extended to L3 with new content – it would need to be completely re-thought
- ▶ Funding would need to be at an appropriate level and fit within funding methodology (funding cap)
- ▶ An enthusiastic and committed Awarding Body in place
- ▶ Appropriate UCAS points
- ▶ An award (not a programme) which brings together elements across a programme of study without being too prescriptive (Participants felt that the structure of the Diploma (with its three component parts of Principle Learning, Generic Learning and Applied and Specialist might offer an attractive model)

“You would have to throw it all up in the air and start all over again. There needs to be an audit of what is delivered at the moment with a gap analysis and then create an altogether different beast.” (General agreement)

NSA as delivery agent. There was support for National Skills Academy as an appropriate organisation for developing a L3 framework due to the impressive extent and variety of employer connections enjoyed by the NSA and its track record in supporting the Creative Apprenticeship.

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F. Context

Review of Vocational Education – The Wolf Report

Introduction

In 2010 the Secretary of State for Education asked Professor Alison Wolf to review pre-19 vocational education. The purpose of the review was to consider how vocational education for 14-19 year olds could be improved and thereby promote successful progression into the labour market and into higher education and training routes.

Professor Wolf's report was published in March 2011.

The report highlights some of the ways in which the current system is failing young people and makes a number of recommendations. These recommendations have implications for the future of sector skills councils and their role in design of qualifications.

The Coalition Government issued its response to the report in the week commencing 9 May 2011. The Coalition Government accepted all of the recommendations and set out in outline how it intended to address them.

Creative & Cultural Skills should give consideration to the report and the response in designing any new qualifications or programmes.

Key findings

Vocational education is very wide and encompasses many different types of courses, skills and forms of teaching. With such variety in types of course there is inevitably variety in quality and benefit to young people.

It is reported that many 16 and 17 year olds churn in and out of education and short term employment. They are churning between the two in an attempt to find progression or a permanent job. The review estimates that at least 350,000 16-19 year olds get little or no benefit from the post-16 education system. A key reason given is the number of low level vocational qualifications which have little or no labour market value.

Emphasis is placed on the need for maths and English GCSEs and an entitlement to funding for these qualifications to age 24 will be introduced. Where young people do not have these qualifications, availability will need to be built in alongside other programmes.

The value of apprenticeships is recognised and also of work experience. Interestingly, the statutory duty to provide every young person at key stage 4 (14-16 year olds) with work related learning will be removed. A greater emphasis will be placed on work experience at age 16-19.



General labour market skills are required by all young people. Albeit it is acknowledged that there are fewer jobs available for 16 and 17 year olds.

Comments pertinent to level 2 Young Apprentice Programme

In their response, the Coalition Government has stated that it wants the vast majority of 14-16 year olds to be taught an academic core, which can then be supplemented by a vocational element. Young people should not be allowed to specialise too soon.

The vocational qualifications offered should be valuable, respected and support progression to further learning and skilled jobs. They will not necessarily be elements of the Qualifications and Credits Framework; that framework being designed with adults in mind.

Perverse incentives to deliver inappropriate qualifications due to use in performance tables and funding methodologies will be removed. The equivalency based performance tables will be ended and schools should choose the most appropriate qualification for each young person, whether or not they are recognised in performance tables.

Features of preferred qualifications are:

- ▶ Rigorous assessment, including a percentage of external assessment
- ▶ Provide good progression opportunities to level 3
- ▶ Be in subjects that are recognised by employers and higher education
- ▶ Offer rigour, breadth and depth
- ▶ Be of an appropriate size to complement the academic core for the majority of students

Particular mention is made of a commitment to a specialisation like drama.

The value of college education for pre-16s is noted and also the possibility of further studio schools.

There is much here that fits with the current level 2 Young Apprentice Programme of a vocational qualification and relevant work experience alongside an academic core within the national curriculum.

Comments pertinent to level 3 Young Apprentice Programme

It is acknowledged that learning up to age 18 should provide breadth and keep options open alongside specialisation. Accordingly, consideration will be given to adapting and supplementing apprenticeship frameworks to provide a broader programme. A programme similar to the YAP at level 3 thus seems a real possibility.

The 16-19 funding formula is to be reviewed which may facilitate a YAP type programme.