



Building Imagination

**Suitable for Key Stage 3 and Key Stage 4
English, Media Studies, Art , Creative and Media,
Business Studies**

**Developed by Heather MacRae working with The Ideas
Foundation, City Learning Centre and staff and students
from Little Ilford School for
Stratford City Education Project**

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Building Imagination

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INTRODUCTION

The Stratford City Education Project (**SCEP**) is supported by Westfield, developers of Stratford City, a mixed business and retail outlet with over 250 shopping outlets.

SCEP aims to develop curriculum projects in schools that inspire young people to aspire to the professional career opportunities emerging within Stratford City in sectors such as business, finance and retail.

The key outcomes of a SCEP project are to ensure young people have an increased the awareness of:

- The regeneration of Stratford, in particular Stratford City, the Olympic Village and the Olympic Park
- The future employment opportunities that will be created over the next 10 years, in particular in construction, retail and in the commercial sector
- Opportunities in the world of work and related careers
- Their own potential and economic well being
- The skills and knowledge that will foster their employability skills through contact with employers

EVOLVING THE BRIEF

Building Imagination is based on a live brief set by the Stratford City Education Project (**SCEP**) to promote the Construction Awareness Mobile.

The Construction Awareness Mobile (**CAM**) is a vehicle that promotes the trades, technical and professional career pathways in the construction industry by allowing students to access modern methods of construction software. There was a clear business need to advertise CAM through a leaflet that could be sent to schools. The manager of SCEP and the driver / mobile trainer of the CAM introduced the concept of the mobile, and briefed the students on the CAM, its role and the need for the leaflet as part of a marketing campaign.

Therefore the leaflet had to:

- Be professional in its production values
- Be interesting
- Appeal to young people especially young female students
- Be acceptable to the funders
- Include photographs of CAM
- Be within budget

The Students

Students from Key Stage 3 worked in small project teams of 3 and used the employers as facilitators to help design an attractive leaflet.

They were encouraged to use generic skills such as:

- Team working
- Problem solving
- Proof reading

Students also had to phone up potential suppliers, research and obtain costings and present their ideas to others. Students worked as a design team – understanding the needs of a client, the nature of a brief, the professional equipment to generate high quality designs, the importance of clear English, the process of print costing, and the creative and technical skills involved in producing a leaflet.

The Employers

Paul Cannons (Manager of Stratford City Education Project) and Mohammad Nuruzzaman (Mobile Diploma Trainer Officer) were the clients for this brief. Students were helped to interpret the brief by:

- Michael Cockerham, a professional photographer who has a number of Newham clients. www.michaelcockerham.com.
- Lydia Thornley, a freelance design consultant www.thornley.co.uk who has a number of education and voluntary sector clients.
- Simon Mutter, a trainee copywriter and freelance arts tutor
- Anna Taylor, a professional events coordinator

TEACHER SECTION

1. Introduction

This resource was developed by the Ideas Foundation in partnership with the Stratford City Education Project, Little Ilford School, City Learning Centre, Newham 14-19 Team and with professional input from Lydia Thornley, Michael Cockerham and Simon Mutter. It shows a possible programme of workshops that can lead to the production of a leaflet.

The brief evolved from discussions between Little Ilford School and the Ideas Foundation and Stratford City Education Project. The initial intention was to create a photography project resulting in pop-up stands to promote Stratford City Education Projects. However, based on a more pressing business need, the decision was taken to ask the students to work on promotional leaflets which included taking photographs to promote the Construction Awareness Mobile (CAM) to young people and local schools.

The brief was launched to students through presentations by Paul Cannons, Manager Stratford City Education (14 -19 Pathways) and by students undertaking visits to CAM and meeting Mohammad Nuruzzaman (Mobile Diploma Training Officer) on board to gain hands on experience of CAM's potential.

2. Evaluation

The outcomes of the Project were:

- ▶ An employer led learning experience provided for young people in Little Ilford School that models employer engagement central to diploma learning.
- ▶ An opportunity for the Ideas Foundation to work with Stratford City Education Project and exchange management styles and resources.
- ▶ Further opportunities for the Ideas Foundation to pilot working with Key Stage 3 students.
- ▶ Successfully involving two employers with local interest in a Newham based project.
- ▶ Develop resources and materials that could be used by other schools and consortia members especially the artefact, project and campaign elements of the Creative & Media Diploma.
- ▶ Little Ilford staff gained experience of managing an extra-curricular project.
- ▶ Enhanced the skills level and industry insights for school staff
- ▶ Produced a professional quality leaflet for the client

3. Resources

The resources include an image gallery of images chosen by the students, examples of worksheets that formed the basis of the exercises, and the final designs.

4. Achievements

- ▶ The project had success in piloting a model of employer engagement working on a live brief.
- ▶ It created a final product that was well received and now used by the client.
- ▶ It has resulted in a project resource pack e.g. client briefing sheets, product costings sheets, process records, image gallery that can be used by teachers in Little Ilford and across the borough and UK wide.
- ▶ The Ideas Foundation now has a better understanding of the Key Stage 3 age group and their particular needs – especially in terms of learning styles.
- ▶ Two employers have deepened their relationship with Newham schools and have been invited to take part in future projects that will use some of the resources in a different context.
- ▶ Two members of Little Ilford staff have gained experience of managing and leading extra-curricular activities including processes for risk assessment, arranging travel and parental consent.
- ▶ A learning community has been established and new partnerships emerge between the City Learning Centre and the Ideas Foundation.
- ▶ Students who completed the project have gained excellent material to include in their portfolios. Their achievements will be celebrated in school and in public presentations.
- ▶ The client will provide students with certificates and thank you letters.

LEARNING POINTS

The learning points for employers, teachers and learners are as follows:

1. Time available needs to match the complexity of the brief

The initial brief and project concept changed as a result of business needs to a more complex, graphic design based, brief but with input from photographers and copywriters. The live brief and short deadlines meant that the programme was more intense and less experimental than had been originally intended. It would have been valuable to have had more introductory ideas and exploration sessions and workshops identifying what makes up good design prior to the launch of the brief.

2. Workshops need to be as interactive as possible

Due to time pressures, the first workshop session was very intense and involved with an introduction to the tutors, the brief, the client as well as research. The session was not as interactive as it could have been and some students were put off as they work best with shorter bursts of input interwoven with activities.

3. Professional designers and artists are an excellent source of advice on equipment and work samples

Both Michael Cockerham and Lydia Thornley provided invaluable insight into what equipment was needed to fulfil a professional standard brief. Michael was able to signpost the school to a supplier for high quality digital cameras at highly discounted prices. Lydia was able to identify paper stock books, print websites and other resources that were well used.

4. Professional vocabulary can be confusing

Schools and educationalists regularly use words such as 'drop down' days, Key Stage 3, kinaesthetic etc that can be confusing to external partners. Similarly, designers used phrases such as 'sign off', "thumbnails", "visuals", as part of their regular vocabulary. During the course of the project, employers and educationalists were able to share insights into their worlds and the words they use to reduce misunderstandings.

5. Online collaboration and information exchange was key to collaboration

All partners communicated regularly by email and text in order to keep each other informed and to share and revise resources. Although unorthodox, this often took place outside normal school hours and was key to the success of the final designs. In particular, in order to reach the deadline logos and artwork were sent as PDFs to the client for circulation.

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6. Never under estimate the quality of ideas that young people can produce.

Despite the complexity of the brief and the intensity of the workshops, the final designs and concepts were excellent and well received by the client. They provided a fresh insight into the brief and the final product for all concerned.

7. Local resources at the City Learning Centre are excellent

The City Learning Centre resources were used to provide access to *Indesign* and *Photoshop* for the students. Students were also able to access the web, and comic book design packages which were of industry standard. Facilities such as USB leads, memory card readers were available in abundance and meant that work and files could be transferred.

8. Numeracy and Literacy skills were integral

The project required students to use their literacy skills in an applied way. The copywriting required them to look at how to write persuasively, and the proofreading required spelling and grammar checks. The costing of the product required estimates, multiplication, division, and some measuring.

9. Budget for employer involvement

Both employers are highly sought after professionals who worked on a tutor rate for the project. The commitment of both employers was very high and both gave up other better paid work to act as facilitators. If their real costs had been factored in, the project would not have been financially viable.

10. Community of learning and reflection

This project was largely regarded as an 'action learning' project where students, teachers, employers and curriculum specialists were learning alongside each other. As the different partners got to know each other, there was a more open feedback on whether sessions went well or what could be improved. Each group had different but interrelated learning outcomes. This openness to share and to look at ways of improving the project gave it a wider value outside the individual student learning.

FEEDBACK

Student Voice

- ▶ We don't usually get to work so closely with people who do design and stuff for a living.
- ▶ Will I get paid for this if my design is chosen?
- ▶ Can I get a certificate for this to show what I've done?
- ▶ It's different from school; we're working in smaller teams and there are a lot more adults around.
- ▶ Can I get involved in more projects like this?

Teacher Voice

- ▶ I am definitely impressed! Can we perhaps get copies/certificates for the pupils that participated? I'm sure that they would like to see them.
- ▶ Just to let you know that in my opinion yesterday's session went well.
- ▶ These resources look great. They'll definitely be used by other teachers.
- ▶ I didn't know about things, like equipment hire or these sorts of facilities specialists for sourcing equipment
- ▶ These projects are great for shining a light on talent that we don't know exists in the students.

Client Voice

- ▶ What an engaged group of students - enjoyed working with them and look forward to seeing the results.
- ▶ It's always best to source talent from local young people who are so au fait with IT.
- ▶ What could be better than employing young people to reach other young people through these leaflet designs?

Employer Voice

- ▶ Absolutely brilliant – so pleased to have been involved!
- ▶ My diary is very full, but achieving the impossible is supposed to be my forte. If I have to create a few hours that don't exist - so be it. I agree that the students need to be made aware that there will be no room whatsoever for messing around.
- ▶ I've no experience in using interactive whiteboards and I'm Mac rather than PC-based - so if someone can load this for me when we have a classroom allocated, that would be a huge help.

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- ▶ Clients never normally see the stages of work prior to a design presentation, so while I can see how each idea could look as a leaflet, many clients can't. Designers work on several areas of a design at once and even when it's all pulled together, it often goes through several changes before we let a design near the client.
- ▶ Clarity of message is key to making a piece of communication effective... So, for instance, you could build one concept into another [the superhero building a mall, for instance, or the art being about creating your perfect environment] but if you try to go full-on with all three it becomes like a room-full of people shouting – you're not sure who to listen to first.
- ▶ This last session is going to be intense. Half an hour before the end, they need to have a visual good enough to present and to know how they will pitch their idea and if they've restructured the information – the reasons why [so steam coming off desks and no messing about, essentially!].

Project Manager's Voice

- ▶ This project provided as much learning for the adults as it did for the young people. It provides an excellent basis to develop further projects. We've learnt what works and doesn't; have some great resources and tools and most importantly relationships that will support future working partnerships.

KEY QUOTE

- ▶ There are times when you think ... oh dear, what have we started. This is getting complicated and I'm not sure what we'll achieve. **Those bleaker moments, usually at the start of the process, are dispelled as soon as you see the creative talent that the project unleashes among young people.**

WIDER DISSEMINATION

The resources will be available on the school's intranet and 14 -19 Newham secondary website.

Through existing teacher networks, events and through websites such as NEBP, Co-operative, 'Sussed' and the TES.

These resources are now being used by the providers within the project element of the 14-19 Creative & Media Diploma Level 2.

FUTURE USE - resources required

(a) In this pack:

- Hand out (1) Student questionnaire
- Hand out (2) Understanding the brief: client briefing checklist
- Hand out (3) Understanding the work of a designer and photographer:
Threadneedle case study
- Hand out (4) Planning for print production
- Hand out (5) Image gallery
- Hand out (6) Client copy
- Hand out (7) Final design ideas
- Hand out (8) Print quotes
- Hand out (9) Reviews

(b) Required for delivery

- Access to digital cameras
- Access to photoshop
- Access to Indesign
- Access to phones to obtain print quotes
- Access to client and client brief
- Access to paper samples
- Access to paper, pens
- Access to logos and style guidelines for funders

DELIVERY – Lesson Planning

Lesson 1

Begin with **Application/Skills Survey questionnaire** – this can be used again at the end of the workshops to review how skills have developed.

Task 1

- (a) Divide the class into teams of 2 - 3.
- (b) **What makes good design?** An introduction to what makes good design and photography using examples from practitioner tutors. From the leaflet invite students to work out target audience, key messages and purpose of publication, call to action.
- (c) **How do you become a designer/photographer?** Brief introduction to the work of a designer/photographer.

Task 2

- (a) **Personal brands** – provide blank business cards and ask students to create their own designs that provide basic contact information and express their personality
- (b) Invite each student to introduce themselves and present their business card to each other and prepare to present to clients.

Task 3

- (a) **An overview of the design process from brief through to final visual. Hand out (3)** The design process from start to finish.

Task 4

- (a) **Favourite image search as independent task – students look at an image and reflect on why it appeals to them.**

Lesson 2

Task 5

- (a) **Introduction to client and brief.** Students present business cards to clients. Use client briefing checklist to encourage students to gather and record information about client and needs.
- (b) **Students interview clients** to identify needs using client briefing checklist. Students encouraged to gather and record information.
- (c) **Research session** – students have an opportunity to visit Construction Awareness Mobile and find out what it does and its unique selling points.
- (d) Additional questions to client based on research visit.

Task 6

- (a) **Homework:** using the information from the client think of a strapline for the project and leaflet.

Lesson 3

Task 7

- (a) **Review of brief.** *Brainstorm key messages and the style of leaflet and types of photograph required.*
- (b) **Generate design ideas** for leaflet including different paper types, colours, format, folds. Handout showing different types of folds that can be achieved. Students look at paper sample books. Students asked to sketch out initial ideas and visuals.
- (c) **Students provided with short tuition session** on camera features – lens, focus. Work alongside professional photographer who models how he would take shots. Key aspects to be noted: people, backgrounds and settings, surfaces.

Lesson 4 - 6

Task 8

- (a) **Putting words and pictures together**
Invite students to review copy, identify any changes required and to begin to engineer how they would put pictures and words together using their leaflet format. Students should give special consideration as to where logos of funders should be placed. Ideally students should put words and pictures on paper first and then if possible transfer onto Indesign. Photographs can be edited and finished using Photoshop if available.
- (b) Production work can extend over two to three workshops if possible.

Lesson 7

Task 9

- (a) Use **Hand out (4)Print Specification** to revisit the original brief and the nature of the leaflet being produced (paper choice, quantities, colour, whether proofs are required, timescales for printing). Using print specification as a basis, ask students to phone or email selected printers for a quotation.
- (b) **Prepare costings** for client ready for presentation.

Lesson 9

Task 10

- (a) Use visuals, print quotations, and initial brief to **prepare presentation for final presentation.**

APPENDIX - Handouts

Handout (1) Application Form

Ideas Foundation working with Stratford City Education Partnership



Application Form

Contact details	
Name:	
Home address:	
Email address:	
Home phone:	
Mobile:	

About you
What subjects are you hoping to take next year?
What subjects are you best at?
What are your favourite subjects?
Why do you want to do this course?

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What are your hobbies and interests?

--

Please mark from 1-10 your skill in the following areas

Programme	1-10 (10 is high)	Comments / examples
Word		
PowerPoint		
Internet		
Photoshop		
Digital cameras		
Graphic Design		
Writing copy		
Proof reading		
Sourcing & using logos / images		
Use of fonts		
Team working		

How aware are you of routes into careers within photography and design?
(please circle)

Not aware	I know a bit	Very aware
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Have you met any graphic designers / photographers before?

Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
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Do you have any health, medication use or mobility issues that we should be aware of?	
Yes <input type="checkbox"/>	No <input type="checkbox"/>
If yes please give details below.	
Do you have a disability ? Yes <input type="checkbox"/> No <input type="checkbox"/>	
If so please ensure we are aware of your needs and can respond appropriately	

In respect of the data protection act and child protection, this form will remain confidential and only be available to those directly involved with the supervision of the student. Thank you.

Hand out (2) Client Briefing Checklist

Design for print
Briefing checklist

[questions about the bus]

Other notes

Client	
What is the item?	
What is it about?	
What is unique about the product or service this item is about?	
Who is it aimed at?	
What do you want your readers to do with the information?	
Who are your competitors?	
Why is it a piece of printed material and how will it be distributed?	
Are there any restrictions to size that we should be aware of? Leaflet dispensers? Envelopes? Postage? Other items this will be sent out with?	
Is there a brand that this needs to conform to? If so, can you give us brand guidelines for reference?	

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<p>Are there any funders or supporters whose logos need to appear on this item? If so, are there any fixed places on this item where their logos must be shown?</p>	
<p>Is your copy final? Do you need any help with writing or editing?</p>	
<p>Do you have existing pictures or would you like new pictures shot for this project? Are there any particular stories you would like your pictures to cover?</p>	
<p>Are there any cultural considerations we should bear in mind in design or photography [languages / ethnic mix of people]?</p>	
<p>What is your print quantity?</p>	
<p>Do you have an environmental policy we should bear in mind when selecting paper and printing method?</p>	
<p>Are there any budget restrictions we should consider in planning production?</p>	
<p>What is your timescale? Is it tied to a fixed launch or mailing date And will you be unavailable at any point in this schedule?</p>	
<p>What is your process for approving designs and signing off artwork?</p>	

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Other notes [questions about the bus]	

Hand out (3) Planning for Print Production
 Design for print
 Print specification for quoting

Project title:	
Format: Finished size and number of pages	
Colours:	
Artwork: The software the artwork will be provided in and the format of any accompanying files	
Stock [paper name and weight]:	
Proofs required:	
Quantity:	

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Schedule: Artwork ready	
Delivery required	
Any other information: e.g. budget restrictions, deadline it's essential to meet	


Hand Out (4) Understanding the Work of a designer - Threadneedle case study

Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

1
The brief:

Same format as last year
Poster+ leaflet
with new pictures.

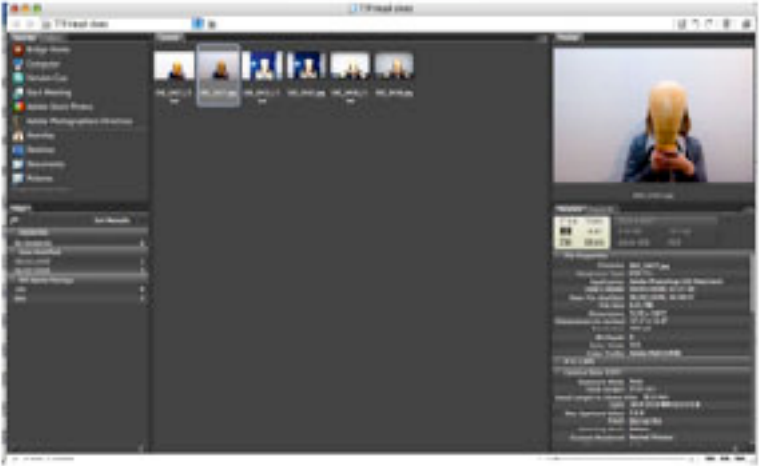
If this were a *new*
project I would present
three or four ideas
but this is a new
version of an existing
design so there's just
one layout.



Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

2
Jack at Mall Galleries
takes the pictures
and sends them to me
on CD.

I look at them in
Adobe Bridge.

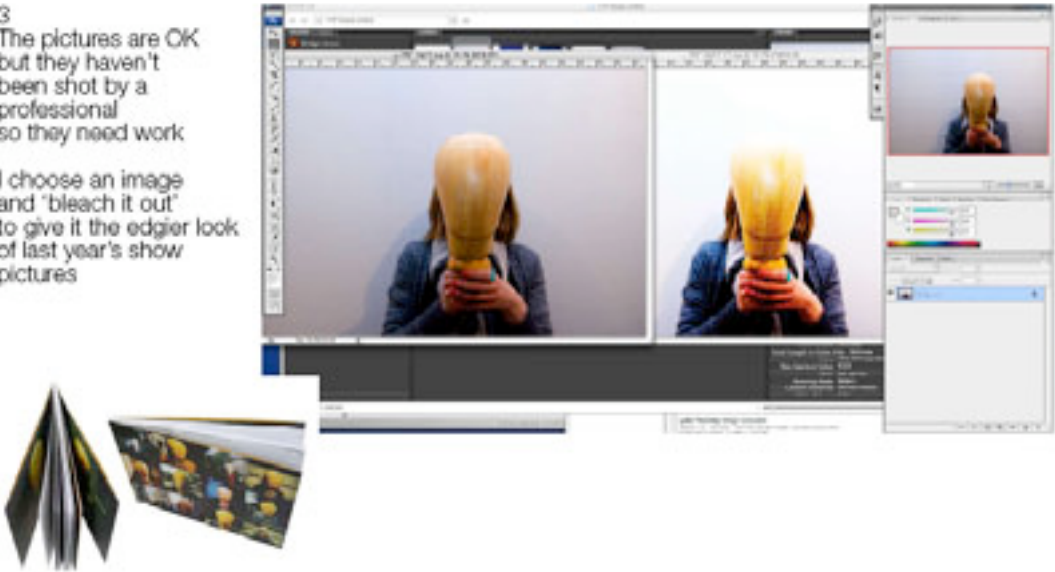


Building Imagination

Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

3
The pictures are OK
but they haven't
been shot by a
professional
so they need work

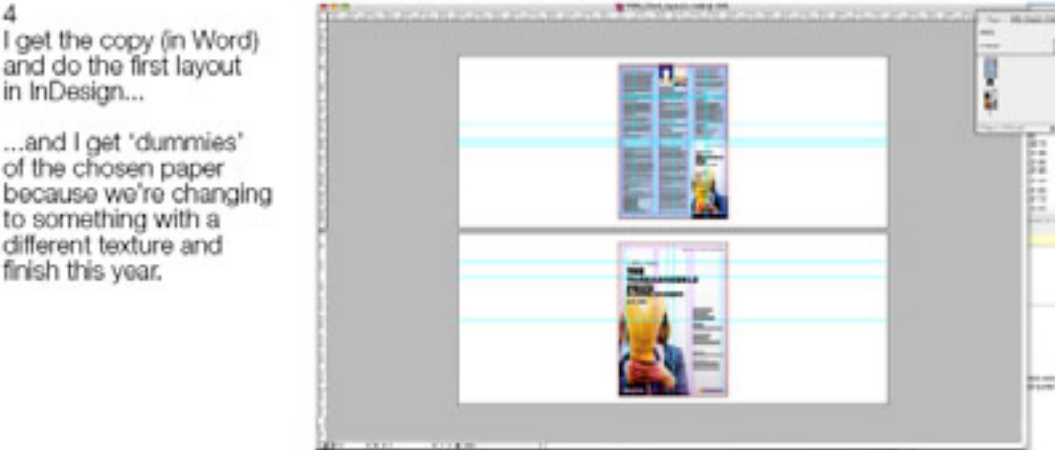
I choose an image
and 'bleach it out'
to give it the edgier look
of last year's show
pictures



Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

4
I get the copy (in Word)
and do the first layout
in InDesign...

...and I get 'dummies'
of the chosen paper
because we're changing
to something with a
different texture and
finish this year.



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Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

I have to consider text, images, logos and sponsor branding. And making things clear so that readers find all of the information that they need.

Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

5
I send the layout to my client, as a .pdf, via email, for comments.

I also get print quotes. For this client, it's important to specify recycled paper.

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Lydia Thornley project case study Mall Galleries Threadneedle Prize Call for Entries

6
Amendments come back.
One new picture
and some extra information.

What to Submit

The competition is a challenge for the best in contemporary painting and sculpture. The selection will be based on the quality of the work, as well as other factors such as originality and innovation. All work will enter a single category in the final award.

Works can be submitted in a range of media. Paintings, mixed media and sculpture, including small scale work, are all acceptable. For more information on the selection process, visit our website or contact the selectors.

Work must be completed and ready to exhibit by 1 January 2010, and be submitted. All entries should be submitted to the selectors.

The Selectors

Michael Goodwin, founding partner of Agnès Bonhoeffer Contemporary, curators of the 2009 Threadneedle Prize exhibition at London's Saatchi Gallery.

Andy Ross, artist and member of the Threadneedle Prize jury, founder of the award-winning gallery, Andy Ross.

Jack Mulvey, a collector and member of the Threadneedle Prize jury, founder of the award-winning gallery, Jack Mulvey.

John Mather, director of the 2009 Threadneedle Prize exhibition at London's Saatchi Gallery.

London's best art galleries and artists have been invited to submit their work to the prize.

Important Information on London Receiving & Collection

The winners have made special arrangements for receiving and collection of their work. The winners should be collected in the week ending 10 June 2010. All other works should be collected in the week ending 24 June 2010.

Key 2009 Dates

Registration Open	1 April
Registration Closes	1 June
Receiving Open (London Receiving)	10, 11, 12 June
Collection of Unsuccessful Work	18 & 19 June
Prize Open	1 September
Prize Closes	15, 16, 17 September
Prize Open	1 September
Prize Closes	15, 16, 17 September
Prize Open	1 September
Prize Closes	15, 16, 17 September

Contact Us

The Threadneedle Prize
Mall Galleries
27 The Quadrant, London EC4A 3DF
020 7552 2384
www.threadneedleprize.com

Lydia Thornley project case study Mall Galleries Threadneedle Prize Call for Entries

7
I ask my client to check and
'sign off' the artwork and it goes to
press on CD or via a web-based
file transfer service called FTP,
with production notes.

Production notes

Threadneedle Prize Call for Entries

Production notes 25.02.09

Please read these production notes, which are a summary of the artwork supplied against your specifications. We will not be responsible for any errors or omissions in the artwork supplied. All artwork is supplied as a PDF file.

Artwork

10 copies of the artwork (10 copies of the artwork, 10 copies of the artwork)

Files

10 copies of the artwork (10 copies of the artwork, 10 copies of the artwork)

Printing

10 copies of the artwork (10 copies of the artwork, 10 copies of the artwork)

Notes

Please see the Threadneedle Prize website for more information.

Lydia Thornley project case study
Mall Galleries Threadneedle Prize
Call for Entries

9

The first proof comes in to me, I check it, read it, make my comments and pass it over to my client, who adds comments and sends it to the printer.

Any changes come back to both of us via email, as a .pdf.

Next for this project, it's another proofing process: 'wet' [printed] proofs, which I've brought along.



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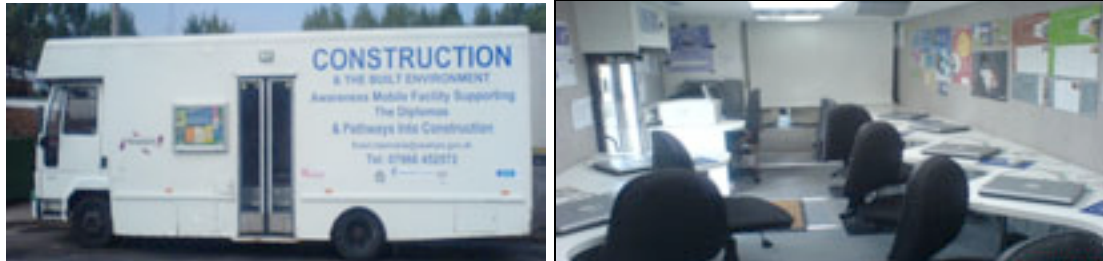
Hand out (4) Image Gallery



Hand out (5) Client Written Copy

“Construction Awareness Mobile” CAM

That can come to you and meet your educational requirement



Context

- CAM is based in the London Borough of Newham where there are over 25 regeneration projects that form part of the Thames Gateway transforming and revitalising East London. This has created a considerable demand careers within the Construction industry that will last for decades with some projects due to finish in 2025 or beyond.

Aims and Objectives

- Mobile resource to raise awareness among young people of the trade, technical and professional employment opportunities in Newham, the City and associated Olympic boroughs.
- Allow young people to practice the associated skills and qualities sought by employers through use of industry standard equipment and software and raise self esteem, aspirations and confidence
- Target under represented groups and counter negative stereotypes held by parents and the community concerning the industry e.g. target high achieving BEM girls schools with demonstration of modern methods of construction
- Deploy as a dedicated resource of high quality, credible industry related learning through delivery of key Units of the Diploma in Construction and the Built Environment

A flexible resource able to:

- support diploma courses delivering core units using AutoDesk Rivet Architecture software, Ms project,
- raising diploma awareness through road shows, support at School option evenings, parent’s evenings, and community events
- provide training on CSCS test, CLAiT interactive and Touch Typing.
- “Train the trainer” in all aspects of software aboard in context of Construction & Built Environment
- Integrate into Curriculum delivery eg one hour tailored lessons on site supporting pre GCSE or GCSE courses in D&T, ICT Geography

Levels of Training on Offer

- **Basic Introduction to AutoDesk Rivet**

Students will be able to explore software interface, changing doors, windows and roof etc.

- **Intermediate course**

Students will be able to learn how to design single dwelling or double storey building including internal partitions, doors, windows and staircase

- **Advanced**

Students will be able to learn how to add components to the building, land escaping, drawing rendering and walkthrough.

- **MS Project**

Students will be able to learn how to use Gantt chart

- And all levels of CLAiT and touch typing

Who can book it:

- Schools Colleges Training Providers and any organisation or employer for use by young people, Staff, Parents and employees.

Working with

- Across London Boroughs, including City of London, Southwark council and Paviers in close partnership with Construction Youth Trust, Newham EBP, the Building Crafts College, major developers such as Westfield, Construction Skills and City Fringe Partnership

Construction Awareness Mobile Contact for bookings

Mohammad Nuruzzaman, Mobile Diploma Training Officer,
cbemobile@newham.gov.uk,
Mobile: 07966 452 572,
Newham 14-19 and Economic Wellbeing,
Boardman House 3rd Floor, 64 Broadway,
Stratford, London E15 1NG

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Hand out (7) Sample Print Quotations

Print Estimates and Production Guidelines

Quote (1)

Why not 4 girlz £395

The art of building £525

(Plus VAT)

Quote (2)

1000 4 Colour A4 Gatefold to A5 & 210 x 210mm
Folding from corners to finished size of 148 x 148mm
Printed together on 150GSM Nine Lives 80
including all finishing £809.00

Digital proofs at £40.00 as previous.

Hand out (8) Review of Building Imagination Evaluation and Feedback 23.04.09

Partners

**London Borough of Newham 14-19 Team
Little Ilford School
City Learning Centre
The Ideas Foundation
Stratford City Education Project**

Background to the Project

This project challenged young people to put together a promotional leaflet to promote the Construction Awareness Mobile alongside professional designers and photographers. By working to live deadlines on a real brief students learnt about understanding a brief, client needs and budgets, interpreting copy, developing branding, taking and choosing photographs to include in the design, and using programmes such as Indesign and Adobe Photoshop.

Intended Outcomes at the Outset of the Project

- To provide an employer led learning experience for young people in Little Ilford School that models employer engagement central to diploma learning.
- To provide an opportunity for the Ideas Foundation to work alongside Stratford City Education Project and to provide an opportunity for exchange of project management styles and resources.
- To involve two employers with local interest in a Newham based project ... working with a different age group.
- To develop resources and materials that could be used by other schools and consortia members especially the artefact and campaign elements of the diploma.
- To provide Little Ilford staff with experience of managing an extra curricular project
- To enhance the skills level and industry insights for staff
- To produce a professional quality leaflet for the client

Achievements

- The project had success in piloting a model of employer engagement working on a live brief.

Building Imagination

- It created a final product that was well received by the client.
- It has resulted in a resource pack of resources e.g. client briefing sheets, product costings sheets, process records, image gallery that can be used by teachers in Little Ilford and across the borough and the country.
- Two employers now have a better understanding of the key stage 3 age group and their particular needs – especially in terms of learning styles.
- Two members of Little Ilford staff have gained experience of managing and leading extra curricular activities including processes for risk assessment, arranging travel and parental consent.
- The working relationships between the different partners worked well ... and overcame some initial difficulties caused by staff absence.
- Students who completed the project have gained excellent material to include in their portfolios. Their achievements will be celebrated in school and in public presentations.
- The client will provide students with certificates and thank you letters.

Learning Points

These are the learning points for employers, teachers and learners.

1. Time available needs to match the complexity of the brief

At the early stages of the project, the intention was to run a photography project leading to the creation of a pop up stand for the client, Stratford City Education Project. This brief would have involved a single employer and would have been reasonably straightforward and provided a direct match with the enthusiasm of the staff and students. The needs of the employer changed and the revised brief was to create a leaflet about the Construction Awareness Mobile. This involved photography, graphic design and copy writing skills working to an external deadline. The live and complex brief and the short deadlines meant that the programme was more intense and less experimental than had been originally intended ... with less emphasis on exploring ideas and exploring what good design is.

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2. Introductory workshops are key to student motivation

The initial workshop didn't take place due to a combination of staff illness and a school 'drop down day'. This gave the project a bit of a false start and added time pressures to an already tight programme. The first workshop session was therefore not as interactive as it could have been ... and some students were put off. Employer input is valuable but students in key stage 3 were not used to the level of intensity and the language used. Some of the students became restless. Short bursts of speech interwoven with activities worked best.

3. Professional designers and artists are an excellent source of advice on equipment and work samples

Both Michael Cockerham and Lydia Thornley provided invaluable insight into what equipment was needed to fulfil a professional standard brief. Michael was able to signpost the school to a supplier for high quality digital cameras at highly discounted prices. Lydia was able to identify paper stock books, print websites and other resources that were well used.

4. Professional vocabulary can be confusing

Schools and educationalists regularly use words such as 'drop down' day, key stage 3, kinaesthetic etc that can be confusing to external partners. Similarly, designers used phrases such as 'sign off', thumbnails, visuals, as part of their regular vocabulary. During the course of the project, employers and educationalists were able to share insights into their worlds and the words they use.

5. Online collaboration and information exchange was key to collaboration

All partners communicated regularly by email and by text in order to keep each other informed and to share and revise resources. This often took place outside normal school hours ... and although unorthodox was key to the success of the final designs. In particular, in order to reach the deadline logos and artwork were sent as PDFs to the client for circulation.

6. The quality of ideas that young people can produce is amazing

Despite the complexity of the brief and the intensity of the workshops, the final designs and concepts were excellent and well received by the client. They provided a fresh insight into the brief and the product for all concerned.

Building Imagination

7. Local resources at the City Learning Centre are excellent

The City Learning Centre resources were used to provide access to Indesign and Photoshop for the students. Students were also able to access the web, and comic book design packages which were of industry standard. Facilities such as USB leads, memory card readers were available in abundance and meant that work and files could be transferred.

10. Numeracy and Literacy Skills were integral

The project required students to use their literacy skills in an applied way. The copywriting required them to look at how to write persuasively, and the proofreading required spelling and grammar checks. The costing of the product required estimates, multiplication, division, and some measuring.

11. Budget for employer involvement

Both employers are highly sought after professionals who worked on a tutor rate for the project. The commitment of both employers was very high and both gave up other better paid work to act as facilitators. If their real costs had been factored in the project would not have been financially viable.

10. Community of learning and reflection

This project was largely regarded as an 'action learning' project where students, teachers, employers and curriculum specialists were learning alongside each other. As the different partners got to know each other, there was a more open feedback on whether sessions went well or what could be improved. Each group had different but interrelated learning outcomes. This openness to sharing and to look at ways of improving the project in future and to share the resources gives the project a wider value outside the individual student learning.

Student Voice <need to add more quotes – after students have seen the designs and received feedback from client>

- ▶ Will I get paid for this if my design is chosen?
- ▶ Can I get a certificate for this to show what I've done?
- ▶ It's different from school; we're working in smaller teams and there are a lot more adults around.
- ▶ Can I get involved in more projects like this?

Teacher Voice <Rumina and Suresh, do you want to add more comments, reflections>

- ▶ I am definitely impressed! Can we perhaps get copies/certificates for the pupils that participated? I'm sure that they would like to see them.
- ▶ Just to let you know that in my opinion yesterday's session went well.
- ▶ These resources look great. They'll definitely be used by other teachers.
- ▶ I didn't know about things like equipment hire or these sorts of facilities specialists for sourcing equipment
- ▶ These projects are great for shining a light on talent that we don't know exists in the students.

Client Voice

- ▶ What an engaged group of students - enjoyed working with them and look fwd to seeing the results.
- ▶ It's always best to source talent from local young people who are so au fait with IT.
- ▶ What could be better then employing young people to reach other young people through these leaflet designs.

Employer Voice

- ▶ Absolutely brilliant – so pleased to have been involved!
- ▶ My diary is very full, but achieving the impossible is supposed to be my forte. If I have to create a few hours that don't exist - so be it. I agree though that the students need to be made aware that there will be no room whatsoever for messing around.
- ▶ Suresh, I've no experience in using interactive whiteboards and I'm Mac rather than PC-based - so if someone can load this for me when we have a classroom allocated, that would be a huge help.
- ▶ Clients never normally see the stages of work prior to a design presentation so while I can see how each idea could look as a leaflet, many clients can't. Designers work on several areas of a design at once and even when it's all pulled together, it often goes through several changes before we let a design near the client.

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- ▶ Clarity of message is key to making a piece of communication effective... So, for instance, you could build one concept into another [the superhero building a mall, for instance, or the art being about creating your perfect environment] but if you try to go full-on with all three it becomes like a room-full of people shouting – you're not sure who to listen to first.
- This last session is going to be intense. Half an hour before the end, they need to have a visual good enough to present and to know how they will pitch their idea and if they've restructured the information, why [so steam coming off desks and no messing about, essentially!]

Project Manager's Voice

This project provided as much learning for the adults as it did for the young people. It provides an excellent basis to develop further projects. We've learnt what works and doesn't; have some great resources and tools and most importantly relationships that will support future working partnerships.

There are times when you think ... oh dear, what have we started. This is getting complicated and I'm not sure what we'll achieve. Those bleaker moments usually at the start of the process are dispelled as soon as you see the creative talent that the project unleashes among young people.

End Note

These resources are now being used by the providers within the project element of the 14-19 diploma Level 2.