# CAMBRIDGE JUNCTION'S

# TAKE TWO

# 2021-2025

## EVALUATION REPORT: APPENDICES

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## APPENDICES:

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# APPENDIX 1     GLOSSARY OF TERMS

**Alternative Provision (AP)** Education arranged for students who cannot attend mainstream schools due to exclusion, illness, or other reasons. AP settings offer tailored support for young people with complex needs or barriers to learning.

**Artist-Facilitator** A professional artist who leads creative projects, supporting participants' learning and engagement through arts-based activities. In Take Two, artist-facilitators co-designed and delivered filmmaking and other creative sessions.

**Bronze Arts Award** A nationally recognized qualification for young people, equivalent to GCSE grades 3–1, that celebrates achievement in the arts and supports progression to further study or employment.

**Co-creation** A collaborative process where all participants – young people, facilitators, teachers –

are equal partners in shaping the content, direction, and outcomes of a project, not just contributors to a pre-set plan.

**Collaboration** A process where individuals or groups work together towards shared goals, valuing each participant's contributions and fostering mutual respect. In the Take Two context, collaboration refers not only to teamwork among young people but also to the co-creation between facilitators, teachers, and participants. This collaborative ethos was central to the programme's success, enabling responsive project design, shared ownership, and authentic learning experiences for all involved.

**Complex Needs** A term used to describe individuals who have multiple, interrelated challenges that require a high level of support across various aspects of daily life and learning. These needs often include a combination of mental health issues, physical disabilities, sensory impairments, communication difficulties, cognitive challenges, and social or emotional barriers. Because these needs overlap and interact uniquely for each individual, they require personalised, often multidisciplinary support approaches. In education, young people with complex needs may face significant barriers to engagement, requiring tailored, trauma-informed, and scaffolded creative learning interventions to support their development and wellbeing.

**Creative Agency** The capacity and opportunity for individuals to make choices, express themselves, and influence the creative process and outcomes.

**Creative Learning** An approach where arts and cultural activities are intentionally used to develop understanding, knowledge, and skills, often emphasizing curiosity, risk-taking, and reflection.

**Creative Ownership** A sense of pride and responsibility that comes from having meaningful input and control over creative work or projects.

**Facilitator** An individual who guides and supports a group's learning or creative process, often focusing on enabling participation, reflection, and collaboration.

**Filmmaking Intensive** A project format involving a series of in-depth, multi-session workshops where young people conceive, plan, and produce short films, typically over 10+ sessions

**Inclusive Design** Inclusive design is a human-centred approach to creating products, services, environments, or learning experiences that intentionally consider the full range of human diversity – including differences in ability, language, culture, gender, age, and other characteristics – to ensure they are usable, accessible, and welcoming for as many people as possible, especially those who are often excluded or face barriers. Inclusive design recognises that people have unique and varying needs and that there is no one-size-fits-all solution, so it seeks to provide multiple ways for people to access and engage, often through co-design and collaboration with diverse users so everyone can participate confidently and independently (Design Council, 2006).

In the context of Take Two, accessibility and equity are embedded from the start, reflected in the tailored, scaffolded, and trauma-informed approaches used to engage young people with complex needs. This included co-creation with young people and education partners, flexible session delivery, and creating safe, supportive spaces where diverse abilities and experiences were respected and valued.

**Industry Day** A structured event offering young people insight into creative careers, including workshops, venue tours, and Q&A sessions with professionals.

**Neurodiverse/Neurodivergent** Describes individuals whose neurological development and functioning differ from what is considered typical, including conditions such as autism, ADHD, and dyslexia.

**Open Access Programme** Arts activities or groups that are open to all young people, regardless of background or ability, often with subsidized or bursary places to ensure accessibility.

**Participatory Arts** Artistic activities in which participants are actively involved in the creative process, rather than being passive recipients or audience members.

**Pedagogy** The theory and practice of teaching and learning – particularly as it relates to young people. Pedagogy encompasses the methods, strategies, and approaches educators use to facilitate learning, taking into account how young people learn best, the curriculum content, and the learning environment. In the context of Take Two and creative learning, pedagogy refers to the intentional, evidence-based practices – such as co-creation, scaffolding, trauma-informed approaches, and collaborative learning – that are designed to meet the diverse and complex needs of young people. Effective pedagogy is adaptive, learner-centred, and reflective, supporting both academic and personal development through inclusive, creative, and participatory methods.

**Scaffolding / Scaffolded Learning** An educational technique where tasks and learning experiences are broken down into manageable stages, with support and structure provided by facilitators or teachers. As learners gain skills and confidence, this support is gradually reduced, enabling greater independence. In Take Two, scaffolding was especially important for neurodiverse learners and those with low confidence, allowing them to participate at their own pace and build up to more complex creative tasks.

**SEND (Special Educational Needs and/or Disabilities)** A legal term describing children and young people who have learning difficulties or disabilities that make it harder for them to learn than most others of the same age.

**Specific Needs** Refers to particular, identifiable challenges or requirements that a learner may have which impact their ability to access education in a conventional way. These can include sensory impairments, attachment issues, physical disabilities, learning difficulties, or emotional and behavioural issues. Specific needs are often addressed through targeted adaptations or accommodations within settings to ensure inclusion and effective learning. In the context of alternative provision and creative learning, understanding and responding to specific needs is essential for designing appropriate activities and supports that enable participation and progression.

**Taster Project** A short, introductory creative project (typically 2–3 sessions) designed to give participants a first experience of an art form or activity.

**Total Arts Film Festival** An annual event at Cambridge Junction where young people's films are showcased, celebrating their achievements and providing a public platform for their creative work.

**Trauma-Informed Practice** An approach that recognizes the prevalence and impact of trauma on individuals, particularly young people, and seeks to create safe, supportive environments that avoid re-traumatization. Trauma-informed practice involves being sensitive to signs of trauma, prioritizing emotional safety, building trust, and adapting activities to individual needs. In the Take Two programme, facilitators' trauma-informed, adaptive approaches were highlighted as key to engaging young people with complex mental health needs and histories of exclusion.

**Work Experience** Opportunities for young people to gain practical experience in a workplace setting, developing skills and understanding of potential career paths.

Also – in relation to different 'levels' of design and the structure of Take Two:

**Programme** A coordinated, long-term initiative made up of multiple related projects and activities, managed together to achieve broad strategic outcomes and organisational benefits. In the context of Take Two, the programme refers to the entire multi-year creative learning initiative delivered by Cambridge Junction, encompassing all filmmaking projects, workshops, industry days, and additional opportunities provided to young people across several educational settings. Programmes are typically adaptable in scope and designed to deliver sustained impact over time.

**Project** A specific, time-limited set of activities with defined objectives, usually focused on producing a particular output or outcome. Projects are the building blocks of a programme. In Take Two, a project most often refers to a distinct filmmaking intensive or taster, delivered over a set number of sessions (e.g., 2–3 sessions for a taster, 10–20 for an intensive), culminating in a completed film or creative product. In Take Two this also includes additional projects delivered by visiting companies, to which Take Two schools were able to invite their students. At their best, projects are tailored to the needs of each cohort and setting.

**Session** An individual workshop, or session within a project, where participants engage in planned activities under the guidance of facilitators or teachers. Sessions are the smallest unit of delivery, typically lasting a few hours, and may focus on skills development, creative exploration, filming, editing, or reflection. The number and structure of sessions vary depending on the project's aims and the participants' needs.

# APPENDIX 2    Evaluation Approach

Evaluation work took place between December 2024 and May 2025 and involved extensive review of all materials produced over the course of the project – for all activities covered by the Paul Hamlyn Foundation grant, and others that fell under the wider Take Two programme. Additional primary data was collected via interviews with 6 practitioners; observation of one filmmaking session; discussion with the programme leads at Cambridge Junction; and in-depth analyses of secondary data:

## INTERVIEWS

Interviews ran for around 40-60 minutes, depending on interviewees' availability. The sample comprised 6 of a possible 24 practitioners, and included:

- 3 Artist / Facilitators
- 2 School Leads
- Total Arts lead

Interviews were undertaken via zoom or teams, recorded and structured around a set of key discussion topics. For artists/facilitators, these sought to build an understanding of:

- Their own journey into creative facilitation
- Their experience of working with Cambridge Junction; comparative to other spaces
- Surprising / unexpected outcomes (for them and participants)
- Areas for replication / improvement

For school leaders, the focus was on developing a picture of:

- The shape of the programme as delivered for their cohorts, and how it developed over time
- How the relationship between their setting and Cambridge Junction emerged
- Their experience of working with Cambridge Junction; comparative to other spaces
- Areas of good practice / for improvement

For the lead of Total Arts, the discussion was framed around the following:

- An overview of Total Arts and its relationship with Cambridge Junction
- How Total Arts has developed over the years
- The nature of the Film Festival and its function as part of Take Two
- Key components of a Total Arts session / project

**Once transcribed, interviews were treated to a form of thematic analysis** alongside wider analyses of data sets produced by the project team, with a specific focus on:

- What worked well, and less well, in terms of project delivery
- The intended, unexpected & long-term impacts on participants, partners, and facilitators
- How Take Two serves as a model for Cambridge Junction's approach to Creative Learning
- Areas for improving or extending provision

## Anonymity & Confidentiality

Interviewees are anonymous in the report. No young people have been identified.

## Additional Primary Data collection:

- 2 in-depth, in-person background sessions with Creative Learning team
- Extra 2 meetings online with the team for clarification purposes
- Observation of half-day filmmaking session in January 2025 with St. Peters Cabin

## DOCUMENTARY ANALYSIS

A review of the following documentary records was undertaken to provide context and greater insight into how Take Two was approached, managed and delivered. The Paul Hamlyn Report and Act One Evaluation were particularly helpful in gauging how Take Two has developed.

- Business Planning documents for Cambridge Junction
- Paul Hamlyn Foundation interim report
- ACT ONE Evaluation documents
- Take Two Case Studies August 2022
- Background information on CJ's relationship with participating schools
- Contracts for a handful of the projects delivered
- Workshop plans and lesson content for the 2 industry day events
- Minutes form catch-up meetings with partners
- Websites: Among others - Cambridge Junction; Olive Academies Report June 2021;  Total Arts Film Festival; Fest 2 Fest / Outcast Festival; DJ Academy; Democratic Set Film

## SECONDARY DATA SETS

The following were provided by Cambridge Junction and included in the analysis:

## 1. Monitoring Data:

Table 1: Number and Type of Data Sets across Take Two

| MONITORING DATA | Red Balloon | | | | Cabins | | | | Olive Academy | | | | Pilgrim | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 |
| **No. Projects** | 1 | 1 | 1 | | 2 | 4 | 2 | 2 | 1 | 1 | 1 | | 3 | 3 | 2 | |
| Observational Metric: Engagement | | 1 | 1 | | | | 1 | tbc | | 1 | 1 | | 3 | 3 | 2 | |
| Delivery data - contact sessions/hours and number of artists | 1 | 1 | 1 | | 2 | 4 | 2 | | 1 | 1 | 1 | | 3 | 3 | 2 | |
| Attendance information – No. participants & contact hours/sessions | 1 | 1 | 1 | | 2 | 4 | 2 | | 1 | 1 | 1 | | 3 | 3 | 2 | |
| Partner data on changes in attendance / behaviour at school ie 'Readiness to Learn' | | | Yes | | | | | | | | Yes | | | | | |
| Student Referral sheet (triggers, demographic information, access needs) | | 1 | 1 | | | | 1 | tbc | | | | | | 3 | 2 | |

- **Operational data** about the number of projects, sessions, participants and artists worked was collected for ALL 24 projects undertaken. Attendance was collected in all cases – and recorded in a variety of ways – most notably in the course of observational data collection.

  *For the sake of this evaluation report, the data sources listed above were compared to and collated with figures reported in several places, most notably: a partner interaction tracking document; the Interim report for the Paul Hamlyn Foundation; Case study reports on years 1 and 2 of the project; summaries descriptions of the projects posted online; and summary data collated from participant feedback forms.*

- **Engagement ratings were collected and recorded in the Observational matrix** for 13 of the 24 projects. One project was delivered in January 2025 (with St. Peters) – after the other filmmaking projects had taken place – by which point the member of the Creative Learning team who held repsonsibilty for tracking engagement across every project had left.

  *Data was treated to basic, statistical analysis – looking only at engagement ratings for individual participants from the first session of a project compared to the last. Where projects involved just 2 to 3 sessions, the change in ratings holds only minimal statistical significance.*

- **Student referral forms** were introduced into the second year of provision following work with the evaluation consultant, and for partners working with young people with significant additional need or challenges. These were sought before projects began to support planning and the design of sessions, where artist-facilitators or the Creative Learning team did not manage to visit young people on school grounds in advance of the first session (as happened with Red Balloon in the first year). Forms were collected for 8 of the 23 cohorts. *They did not significantly inform the evaluation.*

- **For two projects** – Red Balloon in 2021/22 and Olive AP Academy in 2023/4 – teachers provided additional data on their young people's engagement at school during the period of the filmmaking projects – highlighting improvements in behaviour and/or attendance as, they suggest, a result of participating in Take Two. *This data was included in the setting-specific discussions in Section B.*

## 2.  Evaluative Data:

- **Feedback from participants for each project or activity**

Table 2: Number & Type of Data Sets collected in relation to filmmaking intensives & Additional Opportunities

| Opportunities to collect feedback: Filmmaking Projects | Red Balloon | | | | Cabins | | | | Olive Academy | | | | Pilgrim | | | | TOTALS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | |
| No. Projects | 1 | 1 | 1 | | 2 | 4 | 2 | 2 | 1 | 1 | 1 | | 3 | 3 | 2 | | 24 |
| No. Young People | 15 | 15 | 12 | | 19 | 46 | 19 | 18 | 7 | 9 | 14 | | 11 | 15 | 9 | | 209 |
| No. Artists - all projects | 2 | 2 | 2 | | 1 | 5 | 4 | 4 | 3 | 3 | 3 | | 2 | 2 | 2 | | 35 |
| COMPLETED Young Person Feedback Survey (self-completion or in-person) | | | 7 58% | | | 4 9% | 9 47% | | | 7 78% | 5 36% | | | 3 20% | | | 35 17% |
| COMPLETED Artist-facilitator Feedback Forms | | 2 100% | | | | 1 20% | * | | | | 3 100% | | 2 100% | 1 50% | | | 9 26% |
| Teacher Feedback - survey + / or otherwise (no total sample available) | 3 | 2 | 1 | | 3 | 1 | | | | 1 | 1 | | 3 | | | | 15 |
| Other captured YP feedback (aggregated unless no. stated) | Y | Y | | | | Y | | | 3 | 5 | | | | | | | 24 |

*These were all from the same project, on which there were 14 participants - more correctly totally 29% response rate

| Additional opportunities to collect feedback | Red Balloon | | | | Cabins | | | | Olive Academy | | | | Pilgrim | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 | 2021/2 | 2022/3 | 2023/4 | 2024/5 |
| **Shows** | 2 | 6 | | 1 | 2 | 2 | | 1 | | | 1 | | | | | |
| **YP Attendees** | 30 | 40 | | 4 | 55 | 43 | | | | | 13 | | | | | |
| **Feedback Collected** | N | Y | | N | N | N | | N | | | N | | | | | |
| **Projects** | 2 | 3 | 1 | 2 | 1 | 3 | | 1 | 2 | | 1 | 1 | | | | 1 |
| **YP Participants** | 30 | 12 | 15 | 9 | 11 | 41 | | 20 | 8 | | 5 | 5 | | | | 1 |
| **Feedback Collected** | N | N | N | N | N | Y | N | N | N | | N | N | | | | N |

- **Young People: Filmmaking Tasters / Intensives**

  A range of **survey instruments** were employed to collect feedback from young people about their experience on the filmmaking projects. During the first year of delivery, each questionnaire sought in the most part to collect roughly the same information: using a series of scaled closed questions to assess indicators such as: prior involvement in similar projects; enjoyment, attainment of new skills, and increased confidence and interest in the arts; and then a number of open questions seeking further information around what they liked or disliked about the project. Over time, the framing of questions shifted slightly, and the scales used tightened up (moving from a yes/no/maybe to a standard 5-point Likert scale). Surveys were completed either by young people themselves in the final session or at school, or in conversation with the Creative Learning team.

  **Completed forms were collected across 9 of 24 projects,** from 35 young people out of a total possible sample (across all 24 projects) of 209 (17%). This proportion rises to 30% when considering the total number of young people on *just* those 9 projects. These response rates are impressive considering the type of learners each education partner works with, and that form-filling / officious-sounding tasks such as completing a survey (no matter how its delivery is 'softened' up) is exactly the opposite of what the filmmaking projects seek to provide.

  *These surveys comprised one of the most significant sources of secondary data for this evaluation – particularly the qualitative comments.*

- **Young People: Additional activities (Shows and participatory projects)**

  Feedback was gathered from young people following their attendance at shows and/or their participation in additional workshops or projects – but *only* for 2 events: the Virtual Industry Day attended by & St. Peters Cabin in March 2023; and Red Balloon, following attendance at the Mapping Gender performance in November 2022. These comprise aggregated / anonymised comments (so there is no count for numbers of respondents); but still provided useful insight into what the young people got out of these events.

  *With young person feedback for only two of a possible 25 additional activities (involving 342 young people), this evaluation relies on anecdotal comments from other participants to assess the impact of these opportunities – namely those from the Creative Learning team, teachers, and artist/facilitators, the Most Significant Change stories, and in interviews.*

- **Artist/Facilitators & Teachers: Filmmaking Tasters / Intensives**

  Similar in format to the feedback forms used for young people, questionnaires were collected from artist/facilitators on 5 of 24 projects – totalling 9 completed forms (from a possible 35 – if adding up all the artists working across all the projects). This constitutes a response rate of 26% - which, whilst quite low, should be seen in the context of an ongoing, iterative and highly responsive system of feedback loops and co-reflection between facilitators and the Creative Learning team.

  From teachers, a total of 15 completed forms were collected at 8 points over the three years – comprising feedback on what actually amounts to 14 (60%) of the 24 projects delivered. *This evaluation draws upon both the qualitative comments recorded in these forms, and responses to the multiple-choice questions (seeking respondents' perspectives on how the project impacted young people in the same terms as those listed above i.e. enjoyment, increased interest in the arts; skill development; confidence etc.*

- **Informal Comments collated between 2021-2024 from:** Facilitators; Participants; Teachers Attendees to TAFF 2022 & 2023; participants to the Virtual Industry Day; attendees at the Mapping Gender Performance. These were normally anonymised and without any identifying data.

3. **Most Significant Change (MSC) Stories**

12 of 13 MSC accounts were available for analysis. These were included in the thematic analysis and quoted directly from in Section B and C. Where appropriate, authors have been named (with permission). Stories were collected from|:

- o   3 x Artist-facilitators
- o   1 x CJ Take-Two Coordinator
- o   1 x CJ Total Arts manager, and 1 x long-term participant
- o   1 x filmmaking Intensive Participant
- o   5 x Teachers from participating schools

## ANALYSIS & MATTERS OF RELIABILITY

Detailed analysis of data for each of the four partners was undertaken, providing for each setting:
- An Outline of Activity Delivered in each academic year
- Summary Outcomes & Feedback including:
  - o   Attendance figures
  - o   Engagement & observed changes in participants
  - o   Key Outcomes for the young people
- A Discussion of Process & Management – in terms of how Take Two was managed and delivered from the perspective of facilitators and teachers in the setting
- Setting-/Cohort- Specific Matters, including how projects were run / managed, and how they were revised year on year

Basic **statistical analysis** was undertaken where data allowed – but without exception, the significance of any results should be treated with caution due to the very small sample sizes, and the incomparability of so many of the **survey instruments** employed (ie the questions themselves were often phrased differently from 1 cohort to the next,

(Personal) Professional judgments were made throughout in order to align question variables from 1 survey to the next (ie "Participants had fun" was coded to "Participants enjoyed themselves" which were coded to "I had fun" and several others). In addition to standard warning about respondent bias when interpreting questions, the matter of researcher bias is also more prevalent here than is generally expected when dealing with quantitative, closed measures. Whilst surveys were in many case undertaken with participants by a member of the creative Learning team, there is also the matter of how respondents understand the ratings of 1 to 5. Some questions were discounted due to there being unreliable measures (ie "I have never done a project like this before" often elicited strongly disagree answers, which then contradicts other anecdotal evidence).

The observational data was treated to only very minimal statistical analysis – primarily a measure of change from the first to the last session attended by participants against each of the 9 indicators. The results here are interesting at best, but largely unreliable. A global picture of each cohort provides some value when looking at the anecdotal comments about group and individual

behaviour – and this is integrated into the discussion on outcomes and impacts. Further analysis could be undertaken across the whole sample, but with so many variables impacting the results (number of sessions attended, number of participants, observer bias, context), they would similarly be of limited significance. The observer comments on the other hand *were* incredibly useful, and lent weight and detail to teacher and facilitator accounts. The observational metric is of use on a daily, operational basis to support delivery, but for the purposes of this evaluation, they have only been used to support top level identification of themes and to provoke analytical questions.

A form of **thematic analysis** was employed to identify patterns across the wealth of qualitative data provided. This was compared with and gave context to quantitative data from the feedback surveys and observational reports.

The Dovetail platform was employed to a limited degree to help identify top level themes emerging from qualitative data. All text entered to the platform was anonymised and is retained on the evaluator's harddrive (i.e. it does work in the same way as big data models like Chat GPT). It was used to support initial thematic analysis, before the data was then treated to manual coding.

## DATA SOURCES INCLUDED IN THIS ANALYSIS BY SETTING:

**Table 3: Data sources included in the analysis by setting**

| OLIVE ACADEMY | | |
|---|---|---|
| **2021/22** | **2022/3** | **2023/4 (+ 2024/5)** |
| Participant Feedback 2022 (n=3 of 4) <br> 4 films <br> Case Study | Participant Feedback 2023 (n=5 of 7) <br> Teacher Survey 2023 w/ 1 teacher <br> Partnership Agreement <br> 2 films | Multiple Choice Participant Feedback 2024 <br> School Attendance + Behavioural Survey <br> Teacher Survey 2024 x 1 <br> Facilitator Survey 2024 x 3 <br> 2 films |
| **PILGRIM PATHWAYS** | | |
| **2021/22** | **2022/3** | **2023/4 (+ 2024/5)** |
| Facilitator Feedback x 2 <br> 3 Films <br> Partnership Agreement | Pupil Referral Form <br> Teacher Survey 2023 x 3 <br> Facilitator Feedback x 1 <br> Participant Feedback 2023 (n=3) <br> 3 films <br> Partnership Agreement | Pupil Referral Form <br> 2 films |
| https://pilgrim.cambs.sch.uk/our-centres <br> https://www.junction.co.uk/creative-learning/take-two/pilgrim-pathways-school/ | | |
| **RED BALLOON** | | |
| **2021/22** | **2022/3** | **2023/4 (+ 2024/5)** |
| Teacher Survey 2021 x 3 <br> Teacher Testimonial x 1 <br> Participant feedback 2021 comments x 1 <br> 1 film <br> Case study | Referral Form 2022 <br> Partnership Agreement 2022 <br> Participant Case Study 2022 x 1 <br> Transcript of Interview w/ 2 participants <br> Facilitator Survey x 2 <br> Participant feedback comments x 2 <br> 2 films | Referral Form 2024 <br> Teacher Survey 2024 x 1 <br> Participant Survey responses collated 2024 x 1 <br> Partnership Agreement 2024 <br> 1 film |
| <ul><li>'Readiness to Learn' data</li><li>'Mapping Gender' participant feedback</li><li>Red Balloon Facebook post following Shlomo workshops</li><li>https://www.junction.co.uk/community/current-projects/back-to-back-theatre-democratic-set/ 2022-2023</li></ul> | | |
| **CABINS** | | |
| **2021/22** | **2022/3** | **2023/4 (+ 2024/5)** |
| | General feedback March 23 <br> Teaching Survey x 3 <br> Facilitator Survey x 1 <br> Participant Survey collated feedback <br> Partnership Agreement <br> 1 film | Participant Feedback comments x 2 Oct. 2023 <br> Partnership Agreement <br> Partnership Survey collated info <br> 1 film |

## APPENDIX 3     SUMMARY OUTCOMES – ALL SETTINGS

**Table 4: Summary of Activities – All Settings**

| | Total YP involved | Film Projects | | | | Participation in other workshops | | Visits to Extra Shows (excl. TAFF) | | TAFF Attendance | Arts Award |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | YP | #Projects | #Sessions | #Films | YP | #Projects | YP | #Outings | | |
| **2021/22** | **103** | 52 | 7 | 46 | 8 | 49 | 5 | 85 | 6 (1 show) | 49 | 14 |
| **2022/23** | **74** | 63 | 7 | 49 | 10 | 53 | 6 | 83 | 8 (5 shows) | 34 | 21 |
| **2023/24** | **57** | 54 | 6 | 51 | 8 | 25 | 3 | 13 | 1 (1 show) | 39 | 14 |
| **2024/25** | **23** | 18 | 2 | 8 | 2 | 15 | 3 | 24 | 2 (2 shows) | tbc | 0 |
| **TOTALS** | **257** | **187** | **22** | **154** | **24+ 4 docs** | **152** | **17** | **205** | **17 (9 shows)** | **122** | **49** |

# APPENDIX 4    Summary of Activities by Setting

## A.    Red Balloon

**Table 5: Red Balloon – Summary of Activities**

| | Unique YP involved | Film Projects | | | Other Workshops or Projects | Extra Shows | TAFF Attendance | Arts Award |
|---|---|---|---|---|---|---|---|---|
| **2021/22** | 30 | 15 YP (13 sessions) | Desree & Peter Harmer | 1 film | 2 Projects / 30 YP | 2 outings / 30 YP | 26 | 14 |
| **2022/23** | 26 | 15 YP (11 sessions) | Natty & Farrah Dryden | 3 films | 3 Projects / 12 YP | 6 outings / 40 YP | 12 | |
| **2023/24** | 15 | 12 YP (10 sessions) | Liv Ello & Albert Mensah | 1 film | 1 Project / 15 YP | | 21 | |
| **2024/25** | | | | | 2 Projects / 9 YP | 1 outing / 4 YP | tbc | |
| **TOTAL** | 71 | 42 YP / 34 sessions) 5 films | | | 66 YP across 8 projects | 74 YP across 9 outings | 59 | 14 |

- 71 young people aged 12-17 engaged over three years

- Filmmaking projects: Involving 42 learners across three cohorts; delivered in 10 half-day sessions over 2 weeks; Producing 5 films

    o 2021: Mockumentary, 15 participants, 14 achieved Bronze Arts Award.

    o 2022: 3 Music videos, 15 participants

    o 2023/24: Mockumentary promotional video, 12 participants

- 8 extra projects at Cambridge Junction involving 66 young people – incl.:

    o 2021: The H2 Dance project with Fest en Fest, with a performance at Outkast Festival; 1 young person joined the Junction Youth Company

    o 2022: Beatboxing workshop with SK Shlomo; the filming of Democratic Set experimental community project with Back-to-Back Theatre Company.

    o 2024: Juggling workshop with Gandini; Another workshop with SK Shlomo

- 9 different shows attended by a total of 74 young people, incl:

    o 2021 & 2022: Junction Christmas Shows

    o 2022: Mapping Gender by Anders Duckworth and Kat Austen

    o 2021, 2022 & 2023: 59 young people in total attended a Total Arts Film Festival

    o 2024: Gandini 'Heka'; SK Shlomo 'BREATHE'

## B.   Olive AP Academy

**Table 6: Olive Academy – Summary of Activities**

| | No. of Unique YP involved | No. Film Projects | | | Participation in other Projects | Visits to Shows | TAFF | Arts Award |
|---|---|---|---|---|---|---|---|---|
| | | | Olive AP | | | | | |
| 2021/22 | 7 | 7 YP (20 sessions) | Dom & Fahd & Jas Pitt | 1 film + 1 BHS | 2 projects / 8 YP | | 7 | |
| 2022/23 | 9 | 9 YP (20 sessions) | HighRise Theatre + Jas Pitt | 1 film + 1 BHS | | | 5 | 7 |
| 2023/24 | 14 | 14 YP (20 sessions) | Desree, Dauda & Albert | 2 films + 1 BHS | 1 project / 5 YP | 1 outing / 13 YP | 2 | 14 |
| 2024/25 | 5 | | | | 1 project / 5 YP | | tbc | |
| TOTAL | 35 | 30 / 60 sessions | 7 films | | 18YP across 4 projects | 13 YP across 2 outings | 14 | 21 |

- 35 year 11 students engaged over four years

- Annual Filmmaking intensives: each spanning 20 sessions; involving 30 young adults in total – 21 of whom achieved the bronze Arts Award
    - 2022: 1 Music Video & 1 Behind-the-Scenes documentary; 7 young people
    - 2023: 1 film plus 1 behind-the-scenes documentary; 9 young people; 7 achieved Bronze Arts Award
    - 2024: 2 films + 1 behind-the-scenes documentary; 14 young people – all of whom achieved their Bronze Arts Award

- Additional creative opportunities:
    - 2022: 1 student joined the Beats, Trials & Tribulations music project
    - 2023: 13 visited Cambridge Junction for a cinema trip
    - 2022-2024: 5 students joined & continue to attend Rewind DJ Academy weekly
    - 14 returned despite having already graduated from school, to attend a Total Arts Film Festival (2022, 2023, 2024)

## C.    Pilgrim Pathways

**Table 7: Pilgrim Pathways – Summary of Activities**

| Pilgrim | | | | |
|---|---|---|---|---|
| | No. of Unique YP involved | No. Film Projects | | Participation in other Projects |
| 2021/22 | 11 | 11 YP across 3 projects (9 sessions) | Tink + Peter 3 film | |
| 2022/23 | 15 | 15 YP across 3 projects  (9 sessions) | Tink + Jas - 3 films | |
| 2023/24 | 9 | 9 YP across 2 projects (8 sessions) | Tink + Jas 2 films | |
| 2024/25 | | | | 1 project / 1 YP |
| TOTAL | 35 | 35 / 26 sessions | 8 films | 1 YP across 1 project |

- A total of 35 individual learners aged 9-17 involved in taster projects delivered in the settings themselves. A total of 8 films were produced, collating individual animations.

    o 2022: three taster projects (3 sessions each), with Croft (4 learners), Darwin (4 learners) and Phoenix (3) – 11 young people in total.

    o 2023: three projects (3 sessions each) with Croft (5), Darwin (6) & Phoenix (4) – 15 young people in total

    o 2024: two projects (4 sessions each) with Croft (a group of 4) and Darwin (5), following the closure of the Phoenix unit. One participant from this cohort went on to become a regular member of the Junction Youth Choir.

## D.    St. Peters & other Autism Cabins

**Table 8: Pilgrim Pathways – Summary of Activities**

| | No. of Unique YP involved | No. Film Projects | | Participation in other Projects | Visits to Shows | TAFF Attendance | Arts Award |
|---|---|---|---|---|---|---|---|
| **Cabins** | | | | | | | |
| **2021/22** | 55 | 19 YP across 2 projects (4 sessions) | Peter 2 films | 1 projects / 11 YP | 2 Outings / 55 YP | 16 | |
| **2022/23** | 24 | 24 across 2 projects (9 sessions) | St. Peters – Liv Ello + Claire Nolan; 1 Tasters- Peter Harmer- Total 1 films | 3 Projects / 41 YP | 2 outings / 43 YP | 17 | 14 |
| **2023/24** | 19 | 19 YP across 2 projects (13 sessions) | Liv+ Claire - 2 films | 1 project / 5 YP | | 16 | |
| **2024/25** | 18 | 18 YP across 2 Projects (8 sessions) | Liv+ Claire - 2 films | | 1 outing / 20 YP | tbc | |
| **TOTAL** | 116 | 80 / 33 sessions | 8 films | 57 YP across 4 activities | 118 YP across 3 outings | 49 | 14 |

- 116 young people participanted from across: St. Peters School (2021, 2022 & 2024); Comberton Village College (2021/2); and Melbourn Village College (2022/23 & 2023/24).

- Filmmaking Projects: 80 young people involved in 8 projects

  - 2021/2: Two Taster projects (2 sessions each), with St. Peters and Comberton Cabins, involving 19 young people in total; producing 2 films in total.

  - 2022/3: One Taster project (3 sessions) with 10 young people from Melbourn College, producing 1 film; One Intensive (6 sessions) with 14 learners from St. Peters, producing 1 film who all achieved Arts Awards. Melbourn was supported by a paid Mentor from Total Arts.

  - 2023/4: Two intensives (4 sessions each) with 2 groups of 8 learners from St. Peters, producing 2 films; one taster project with 3 learners from Melbourn

  - 2024/5: Two intensives (4 sessions each) with 2 groups of 9 learners from St. Peters, producing 2 films

- Additional creative opportunities – involving 57 young people in total.

  - 2022/3: 9 from St. Peters participated in the filming of Democratic Set by Back 2 Back Theatre; 43 from St. Peters & Comberton cabins joined a Nutcracker workshop; 15 from St. Peters attended a creative Virtual (online) Industry Day

  - 2023/4: 5 from St. Peters attended an SEN Industry Day at Cambridge Junction

- Attendance at shows – 118 young people across 3 shows

  - 2021 & 2024: Total attendance of 35 from St. Peters to the Christmas show

  - Total attendance of 49 across one of the Total Arts Fim Festivals (2022, 2023, 2024)

# APPENDIX 5     Monitoring Evaluation & Operational Data Sources

**Table 9:  Data Capture at each touchpoint across the Take Two programme 2021-2025**

| DATA SOURCES / INTENDED OUTCOMES (+ data sources additional to this) | St. Peters Mar 2022 | Comberton Mar 2022 | St. Peters Mar 2023 | Comberton Apr 2023 | Castle Apr 2023 | Melbourn Apr 2023 | St. Peters Oct. 2023 | Melbourn Nov. 2023 | St. Peters Jan. 25 | Sep-Dec 2021 | Sep-Dec 2022 | May-24 | Jan-22 | Jan-23 | Jan-24 | Croft July 2022 | Darwin July 2022 | Phoenix July 2022 | Croft July 2023 | Darwin July 2023 | Phoenix July 2023 | Croft July 2024 | Darwin July 2024 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **Cabins** | | | | | | | | | **Red Balloon** | | | **Olive AP** | | | **Pilgrim** | | | | | | | |
| **Creative Outcomes** | | | | | | | | | | | | | | | | | | | | | | | |
| Creative work (films) | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 3 | 1 | 2 | 2 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Accompanying Evaluation documentaries | | | | | | | | | | | | | 1 | 1 | 1 | | | | | | | | |
| YP Feedback Comments on Outputs | No data recorded. Collected informally during sessions | | | | | | | | | | | | | | | | | | | | | | |
| Feedback from peers and partner artists | Not formally. Nothing recorded. Not clear if tools were developed for this | | | | | | | | | | | | | | | | | | | | | | |
| Feedback from attendees at TAFF | Some informal comments from TAFF attendees xxxxx | | | | | | | | | | | | | | | | | | | | | | |
| **Monitoring / Demographic & Engagement Data** | | | | | | | | | | | | | | | | | | | | | | | |
| Delivery data - contact sessions/hours and number of artists | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Student Referral sheet (triggers, demographic information, access needs) | Unclear | | | | | Y | Unclear | | | Y | Y | | Unclear | | | | | | | | Yes | | Yes |
| Attendance information – No. participants & contact hours/sessions | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Baseline self-reporting – in sessions | No data recorded. Collected informally during sessions | | | | | | | | | | | | | | | | | | | | | | |
| Check ins on a sessional basis | | | | | | | | | | | | | | | | | | | | | | | |
| Observational Metric: Engagement | X | X | X | X | X | X | X | X | | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| Video interviews | Undertaken with Young People + Artists on various projects, as part of the documentary being made | | | | | | | | | | | | | | | | | | | | | | |
| Voice recordings / online evaluation forms | | | | | | | | | | | | | | | | | | | | | | | |
| **Education partners** | | | | | | | | | | | | | | | | | | | | | | | |
| Kick off meeting | Presumably. Minutes not provided as part of this process. | | | | | | | | | | | | | | | | | | | | | | |
| Briefings with CJ ahead of sessions | | | | | | | | | | | | | | | | | | | | | | | |
| Debrief / Session review to monitor progress and adjustments necessary | | | | | | | | | | | | | | | | | | | | | | | |
| Partner data on changes in attendance / behaviour at school ie 'Readiness to Learn' | | | | | | | | | | X | | | X | | | | | | | | | | |
| Informal conversations with Staff | Some informal comments | | | | | | | | | | | | | | | | | | | | | | |
| **Concerning Artists on Projects** | | | | | | | | | | | | | | | | | | | | | | | |
| Kick off meeting | Presumably. Minutes not provided as part of this process. | | | | | | | | | | | | | | | | | | | | | | |
| Contract agreement | | | | | | | | | | | | | | | | | | | | | | | |
| Gather access riders and triggers/considerations | | | | | | | | | | | | | | | | | | | | | | | |
| Briefing with partner ahead of sessions | Presumably So | | | | | | | | | | | | | | | | | | | | | | |
| Debrief at end of each session | Informally. | | | | | | | | | | | | | | | | | | | | | | |
| Informal conversations | Artists report being in regular contact with the CJ team. | | | | | | | | | | | | | | | | | | | | | | |
| Artist facilitator feedback forms | **See Below** | | | | | | | | | | | | | | | | | | | | | | |
| **Cambridge Junction's Creative Learning team** | | | | | | | | | | | | | | | | | | | | | | | |
| Daily debriefs during delivery; bi-weekly team meeting; monthly with staff team | Most Significant Change Training | | | | | | | | | | | | | | | | | | | | | | |
| Informal conversations & iterative practice | Yes | | | | | | | | | | | | | | | | | | | | | | |
| **For Reporting to funders & sponsors** | **See Evaluation Outputs Table** | | | | | | | | | | | | | | | | | | | | | | |

**Table 10: Participant Evaluation Data Sources**

| Participant Evaluation Data Sources - Filmmaking Projects | St. Peters Mar 2022 | Comberton Mar 2022 | St. Peters Mar 2023 | Comberton Apr 2023 | Castle Apr 2023 | Melbourn Apr 2023 | St. Peters Oct. 2023 | Melbourn Nov. 2023 | St. Peters Jan. 25 | Sep-Dec 2021 | Sep-Dec 2022 | May-24 | Jan-22 | Jan-23 | Jan-24 | Croft July 2022 | Darwin July 2022 | Phoenix July 2022 | Croft July 2023 | Darwin July 2023 | Phoenix July 2023 | Croft July 2024 | Darwin July 2024 | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| YP Feedback Survey (self-completion or in-person) | | | 4 | | | | 9 | | | | | 7 | | 7 | 5 | | | | | Y 3/15 | | | | 35 |
| Artist-facilitator Feedback Forms | | | 1 | | | | | | | | 2 | | | | 3 | 2 | | | | Y 1/2 | | | | 9 |
| Teacher Feedback - survey + / or otherwise | | | 3 | | | | 1 | | | 3 | 2 | 1 | | 1 | 1 | 3 | | | | | | | | 12 |
| Other captured YP feedback comments | | | Y | | | | | | | Y | Y | | 3 | 5 | | | | | | | | | | |

| Additional opportunities to collect feedback | Cabins 2021/2 | 2022/3 | 2023/4 | 2024/5 | Red Balloon 2021/2 | 2022/3 | 2023/4 | 2024/5 | Olive Academy 2021/2 | 2022/3 | 2023/4 | 2024/5 | Pilgrim 2021/2 | 2022/3 | 2023/4 | 2024/5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Shows | 2 | 2 | | 1 | 2 | 6 | | 1 | | | 1 | | | | | |
| YP Attendees | 55 | 43 | | | 30 | 40 | | 4 | | | 13 | | | | | |
| Feedback Collected | N | N | | N | N | Y | | N | | | N | | | | | |
| Projects | 1 | 3 | | 1 | 2 | 3 | 1 | 2 | 2 | | 1 | 1 | | | | 1 |
| YP Participants | 11 | 41 | | 20 | 30 | 12 | 15 | 9 | 8 | | 5 | 5 | | | | 1 |
| Feedback Collected | N | Y | N | N | N | N | N | N | N | | N | N | | | | N |

**Table 11: Total Survey Responses - Average ratings per setting for Young Person Engagement**



Note:

Where columns are in dark grey - no responses were sought / made available from those participant groups.

Where cells are light grey - the question was either not asked (in some form) or respondents did not answer it.

No two survey instruments were identical - where questions were framed in slightly different ways, or short answers provided to open questions which were similar, they have been group together.

# APPENDIX 6     OUTCOMES PER SETTING

## A.    Red Balloon

**Table 12 Red Balloon Activity Timeline + Total Attendance 2021-2024**

| Red Balloon Timeline | | | | | |
|---|---|---|---|---|---|
| **2021/22** | **Activity** | **Date** | **No. YP** | **No. Sessions** | **Hours** |
| | Filmmaking Intensive | Sep-Dec 2021 (13 x half-day) | 15* | 13 | 26* |
| | Xmas show | 9th Dec 2021 | 25 | 1 | 2 |
| | Xmas show | 15th Dec 2021 | 5 | 1 | 2 |
| | Fest en Fest & H2 dance (H2 funded) | 22 Apr-27 May 2022 (6 x 2-hrs) | 14 | 6 | 2 |
| | Outcast Festival for H2 Dance Project | 29th April 2022 | 14 | 1 | 6 |
| | TAFF Day Screening | 29th June 2022 | 20 | 1 | 1,5 |
| | TAFF Workshop | | 26 | 1 | 1,5 |
| | TAFF Evening | | 6 | 1 | 3 |
| | Bronze Art Award | July 22 | 14 | 1 | |
| **2022/3** | **Activity** | **Date** | **No. YP** | **No. Sessions** | **Hours** |
| | Intensive | Sept – Dec 2022 (10 x 1/2 day) | 15* | 10 | 20 |
| | Democratic Set w/ Back to Back Theatre | 2nd Nov 2022 | 8 | 1 | 1 |
| | Screening of H2 dance film | 23rd Nov 2022 | 5 | 1 | 2 |
| | Mapping Gender performance | 23rd Nov 2022 | 5 | 1 | 2 |
| | Christmas Show | 8th Dec 2022 | 25 | 1 | 2 |
| | Christmas Show | 20th Dec 2022 | 1 | 1 | 2 |
| | Screening of Democratic set | 23rd Jan 2023 | 2* | 1 | 1 |
| | Participation in JYC | Throughout Jan 2023 | 1* | | |
| | Workshop with SK Shlomo | 16th March 2023 | 3* | 1 | 2* |
| | JYC Performance - Performance | 14th + 15th April 2023 | 1* | 2 | 2* |
| | JYC Performance - Audience | 14th + 15th April 2023 | 4* | 2 | 2* |
| | TAFF Screening | 21st June 2023 | 8 | 1 | 1,5 |
| | TAFF Evening | 21st June 2023 | 4 | 1 | 3 |
| **2023/4** | **Activity** | **Date** | **No. YP** | **no. sessions** | **Hours** |
| | Intensive | May (10 half days) 2024 | 12 | 10 | 20 |
| | TAFF Screening School | 20th Jun 2024 | 15 | 1 | 1,5 |
| | TAFF Workshop | 20th Jun 2024 | 15 | 1 | 2 |
| | TAFF Evening | 20th Jun 2024 | 6 | 1 | 3 |
| **2024/25** | **Activity** | **Date** | **No. YP** | **no. sessions** | **Hours** |
| | BREATHE Workshop | 10th Oct 2024 | 5 | 1 | 5,5 |
| | Gandini Workshop + Show | 01-Feb | 4 | 1 | 2 |

**Table 13 Red Balloon Filmmaking Session Attendance 2022-2024**

| Filmmaking Projects - Attendance | Red Balloon 22 | Red Balloon 23 | Red Balloon 24 | Total |
|---|---|---|---|---|
| **Total YP** | 14 | | 12 | **26** |
| **No. Sessions** | 13 | | 10 | **20** |
| **Average Attendance** | 71% | | 78% | **74%** |
| 100% | 0% | | 50% | **23%** |
| 60-90% | 79% | | 25% | **54%** |
| 40-50% | 21% | | 17% | **19%** |
| Less than 50% | 0% | | 8% | **4%** |

**Table 14 Red Balloon Filmmaking Intensives - Average Engagement Ratings 2022 & 2024**

| Average Rating across all sessions attended - Red Balloon 2022 | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
| 1 | 4,0 | 4,2 | 4,0 | 4,3 | 4,0 | 4,2 | 3,8 | 4,3 | 3,8 |
| 2 | 3,9 | 4,1 | 4,3 | 4,1 | 3,9 | 4,1 | 4,0 | 4,1 | 3,7 |
| 3 | 2,0 | 2,2 | 3,0 | 2,6 | 2,6 | 1,6 | 3,2 | 3,2 | 1,8 |
| 4 | 2,7 | 3,3 | 3,4 | 2,9 | 3,1 | 3,3 | 3,4 | 3,9 | 2,3 |
| 5 | 4,4 | 4,0 | 4,3 | 4,6 | 4,4 | 4,2 | 3,9 | 4,2 | 4,3 |
| 6 | 3,0 | 3,3 | 3,6 | 3,3 | 3,3 | 3,6 | 3,9 | 4,3 | 3,6 |
| 7 | 3,3 | 3,5 | 3,6 | 3,6 | 4,1 | 3,9 | 4,4 | 4,3 | 3,0 |
| 8 | 3,3 | 3,1 | 3,4 | 3,2 | 3,7 | 3,1 | 3,1 | 3,1 | 3,3 |
| 9 | 3,8 | 3,7 | 4,0 | 3,8 | 3,8 | 4,0 | 4,3 | 4,7 | 4,2 |
| 10 | 4,7 | 4,3 | 4,6 | 4,3 | 4,4 | 4,8 | 4,5 | 4,8 | 4,3 |
| 11 | 3,7 | 4,1 | 4,2 | 4,1 | 4,0 | 4,6 | 3,9 | 4,7 | 4,0 |
| 12 | 2,5 | 4,0 | 3,5 | 4,0 | 3,5 | 4,3 | 3,8 | 4,5 | 2,5 |
| 13 | 2,5 | 3,0 | 3,0 | 3,0 | 3,3 | 3,3 | 3,8 | 4,3 | 2,8 |
| 14 | 3,8 | 3,4 | 4,0 | 3,7 | 4,0 | 3,9 | 3,7 | 4,0 | 3,8 |

| Average Rating across all sessions attended - Red Balloon 2024 | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
| 1 | 3,0 | 3,4 | 3,5 | 3,1 | 3,6 | 3,5 | 4,0 | 4,4 | 3,3 |
| 2 | 4,3 | 3,4 | 4,1 | 3,9 | 4,3 | 3,9 | 4,4 | 4,6 | 4,5 |
| 3 | 3,3 | 4,2 | 4,0 | 4,2 | 4,5 | 4,5 | 4,2 | 4,3 | 3,8 |
| 4 | 3,4 | 4,4 | 4,0 | 4,2 | 3,6 | 3,6 | 4,2 | 4,4 | 4,0 |
| 5 | 4,1 | 4,0 | 4,4 | 4,4 | 4,5 | 4,5 | 4,5 | 4,5 | 4,4 |
| 6 | 4,5 | 4,4 | 4,0 | 4,0 | 3,5 | 3,9 | 4,4 | 4,1 | 4,5 |
| 7 | 3,3 | 4,0 | 3,4 | 3,6 | 3,6 | 3,8 | 3,9 | 4,0 | 3,6 |
| 8 | 4,1 | 4,6 | 4,9 | 3,9 | 4,1 | 4,3 | 4,5 | 4,5 | 4,4 |
| 9 | 2,4 | 2,7 | 2,6 | 2,7 | 2,9 | 2,9 | 3,3 | 4,1 | 2,1 |

**Table 15 Red Balloon Filmmaking Intensives - Observational Ratings 2022 & 2024**

Due to limited or no data available for certain individual students, the figures presented in the table below relate to only 14 of the 15 Young people in 2022/23, and 9 of the total cohort of 12 for 2024.

| Red Balloon 2021/2 and 2023/4 - Observational Ratings - Total (n=23) | | | | |
|---|---|---|---|---|
| Indicator | Total YP showing *Improvements* from 1st to last | | Average Rate of Change across all students | No. YP showing a decline |
| | No. YP showing increase | Average Rate of positive change | | |
| Confidence | 21 (91%) | 1,52 | 1,52 | 0 |
| Engagement w Peers | 13 (57%) | 1,71 | 1,14 | 1 |
| Engagement w Adults | 19 (83%) | 2,00 | 1,57 | 2 |
| Motivation | 17 (74%) | 2,06 | 1,52 | 1 |
| Challenging Themselves | 19 (83%) | 2,00 | 1,62 | 2 |
| Teamwork | 17 (74%) | 1,94 | 1,48 | 0 |
| Resilience | 13 (57%) | 2,25 | 1,10 | 4 |
| Managing Emotions | 17 (74%) | 1,93 | 1,24 | 2 |
| Expressive Communication | 21 (91%) | 1,95 | 1,81 | 1 |

**Table 16 Red Balloon Filmmaking Intensives Participant Engagement – Survey Responses ALL**

| PROJECT | Red Balloon 2021 | Red Balloon 2022 | | Red Balloon 2024 | |
|---|---|---|---|---|---|
| RESPONDENTS | Teachers | Teachers | Facilitators | Teachers | Young People |
| Total number involved | no data | no data | 2 | no data | 12 |
| Number of Survey Respondents | 3 | 2 | 2 | 1 | 7 |
| Participants had Fun / Enjoyed themselves / I had fun / I enjoyed it | 5,00 | 5,00 | | 5,00 | 4.6 |
| Participants Grew in Confidence   My confidence has improved | 4,67 | 5,00 | 4,00 | 5,00 | 3.0 |
| Participants were proud of their work / I am proud of what I achieved/ film | | | 4.5 | | 4.0 |
| Participants improved engagement with artists as the project went on | | | 4.5 | | |
| Participants stepped out of their comfort zones / I Challenged myself | 5,00 | 5,00 | 4.5 | 5,00 | |
| There was a positive change in the participants | | | 4,00 | | |
| Increased Group Engagement / I built new/stronger relationships / I made Friends | | 4.75 | | 4,00 | 3.1 |
| Participants Developed New Skills / I learnt new skills | | | | | 3.6 |
| Participants learnt New Soft Skills | 5,00 | 5,00 | | 5,00 | |
| Participants learnt New Technical Skills | | 4.5 | | 4,00 | |
| The participants found a new way to express themselves | | 5,00 | | 4,00 | |
| I've never done a project like this before | | | | | 3.9 |
| I'd like to do again | | | | | 3.9 |
| Participants have an increased Interested in the Arts / I am interested in finding more ways to get involved in the arts | | 4.5 | | 4,00 | 3.3 |
| I felt Safe | | | | | 4.1 |

**Table 17 Red Balloon Filmmaking Intensives Planning & Management – Survey Responses Teacher & Facilitators**

| | Red Balloon 2022 | | Red Balloon 2024 | |
|---|---|---|---|---|
| | TEACHERS | FACILITATORS | TEACHERS | FACILITATORS |
| Total number involved | | 2 | | |
| Number of Survey Respondents | 2 | 2 | 1 | |
| I have enjoyed working on / facilitating this project. | | 5.0 | | |
| I felt informed about students' needs prior to the project | 5 | 4.5 | 5 | |
| I felt well supported by CJ throughout the project. | 4.75 | 5 | 5 | |
| I would like to work on a project like this again. | 3.5 | 5 | 5 | |
| My needs were met | 5 | | 5 | |
| There was useful and strong communication during & between sessions. | 5 | | | |
| I felt well supported, informed and prepared throughout the project | | 4.5 | 5 | |

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## B.   Olive AP Academy

**Table 18 Olive Academy Activity Timeline + Total Attendance 2021-2025**

| Olive AP Academy Timeline | | | | | |
|---|---|---|---|---|---|
| | **Activity** | **Date** | **No. YP** | **No. Sessions** | **Hours** |
| **2021/22** | Filmmaking Intensive | 10-21 Jan. 2022 (20 x 1/2 days) | 7* | 20 | 2 |
| | BT&T | Feb-22 | 1 | | |
| | TAFF screening | 28th Jun 2022 | 7 | 1 | 1,5 |
| | TAFF Workshop | 28th Jun 2022 | 7 | 1 | 1,5 |
| | **Activity** | **Date** | **No. YP** | **no. sessions** | **Hours** |
| **2022/23** | Intensive | 9 - 27 Jan 2023 (20 x 1/2 day) | 9 | 20 | 2 |
| | Arts Award Delivery | 23/25/26 Jun 2023 | 7 | 3 | 6 |
| | TAFF Day Screening | 21st June 2023 | 3 | 1 | 1,5 |
| | TAFF Evening | 21st June 2023 | 2 | 1 | 3 |
| | **Activity** | **Date** | **No. YP** | **no. sessions** | **Hours** |
| **2023/24** | DJ Workshop | 12th Oct - 13 Dec 2023 | 4 | 6 | 3 |
| | Intensive | Jan 2024 (20 x 1/2 days) | 14 | 20 | 2 |
| | DJ Workshop | 25th Jan - 15th Feb 2024 | 5 | 4 | 3 |
| | Cinema Trip | 29th Feb 2024 | 13 | 1 | 2 |
| | DJ Workshops | 14th March - 18th July 2024 | 5 | 12 | 3 |
| | Art Awards Delivery | May-24 | 14 | | |
| | TAFF screening | 21st June 2024 | 2 | | |
| **2024/25** | **Activity** | **Date** | **No. YP** | **no. sessions** | **Hours** |
| | DJ Workshops | Sep 2024-July 2025 | 5 | 12 | 3 |

**Table 19 Olive Academy Filmmaking Session Attendance 2023 & 2024**

| Olive 2023 & Olive 2024 Attendance | | | |
|---|---|---|---|
| **Total YP** | **No. Projects** | **Total No. Sessions** | **Average Attendance** |
| 23 | 2 | 18 | 88.50% |

**Table 20 Olive Academy Filmmaking Sessions – Improvements in Observational Ratings 2022 & 2024**

| Olive AP Academy Observational Ratings – 2022/23 and 2023/24 | | | | |
|---|---|---|---|---|
| **n=23** | **No of YP reported to have demonstrated an improvement from their 1st to last sessions** | | **Average change for those reported to have demonstrated an improvement** | **Average Change across Whole Sample** | **Number of YP reported to demonstrate a decline** |
| Confidence | 17 (74%) | 74% | 1,30 | 1,30 | 0 |
| Engagement w Peers | 13 (56%) | 57% | 1,54 | 0,74 | 3 |
| Engagement w Adults | 12 | 52% | 1,23 | 1,13 | 1 |
| Motivation | 10 | 43% | 1,50 | 0,52 | 6 |
| Challenging Themselves | 10 | 43% | 1,50 | 0,26 | 8 |
| Teamwork | 10 | 43% | 1,46 | 0,48 | 4 |
| Resilience | 11 | 48% | 1,43 | 0,48 | 4 |
| Managing Emotions | 16 (70%) | 70% | 0,67 | 0,52 | 2 |
| Expressive Communication | 15 (65%) | 65% | 1,13 | 1,13 | 0 |

**Table 21 Olive Academy Filmmaking Intensives - Average Engagement Ratings 2022 & 2024**

|  | Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 3,1 | 3,7 | 3,3 | 2,8 | 2,9 | 3,0 | 3,0 | 3,8 | 3,0 |
| 2 | 4,8 | 4,8 | 4,5 | 4,0 | 4,0 | 4,3 | 3,8 | 4,8 | 4,8 |
| 3 | 2,7 | 2,0 | 3,0 | 2,3 | 2,5 | 1,8 | 2,2 | 3,4 | 3,1 |
| 4 | 4,1 | 4,4 | 4,4 | 4,0 | 3,8 | 4,2 | 4,0 | 4,4 | 4,3 |
| 5 | 3,6 | 3,4 | 3,9 | 2,8 | 3,2 | 2,9 | 3,0 | 3,9 | 3,6 |
| 6 | 2,6 | 2,7 | 3,6 | 2,1 | 2,3 | 1,1 | 1,9 | 3,1 | 3,0 |
| 7 | 4,4 | 3,7 | 4,7 | 3,1 | 3,4 | 3,3 | 3,3 | 4,3 | 4,3 |
| 8 | 4,6 | 5,0 | 4,6 | 4,0 | 3,9 | 3,9 | 3,9 | 4,8 | 4,9 |
| 9 | 2,9 | 2,8 | 3,4 | 2,6 | 2,5 | 2,6 | 2,5 | 3,5 | 3,4 |
| 1 | 3,6 | 4,7 | 4,0 | 3,1 | 3,6 | 2,9 | 3,4 | 3,6 | 3,9 |
| 2 | 3,7 | 5,0 | 4,3 | 3,4 | 3,4 | 3,3 | 3,6 | 4,3 | 4,6 |
| 3 | 3,5 | 4,3 | 3,9 | 3,4 | 3,6 | 3,6 | 3,6 | 3,9 | 4,0 |
| 4 | 3,9 | 4,7 | 3,9 | 3,3 | 3,6 | 3,6 | 3,7 | 4,3 | 4,0 |
| 5 | 3,1 | 4,3 | 3,9 | 3,6 | 3,9 | 3,6 | 3,6 | 4,1 | 3,6 |
| 6 | 2,3 | 4,0 | 3,0 | 3,3 | 3,3 | 2,8 | 4,0 | 5,0 | 2,8 |
| 7 | 3,1 | 4,3 | 3,6 | 3,5 | 3,5 | 3,4 | 3,4 | 3,8 | 3,5 |
| 8 | 4,9 | 5,0 | 5,0 | 4,9 | 4,8 | 4,9 | 4,9 | 5,0 | 5,0 |
| 9 | 3,4 | 3,6 | 3,6 | 3,4 | 3,5 | 3,3 | 3,6 | 3,8 | 3,5 |
| 10 | 4,9 | 4,9 | 5,0 | 4,3 | 4,1 | 4,1 | 4,0 | 4,1 | 4,9 |
| 11 | 4,1 | 4,8 | 4,0 | 3,4 | 3,4 | 3,5 | 3,6 | 3,5 | 4,5 |
| 12 | 2,8 | 3,4 | 3,4 | 3,0 | 3,1 | 2,9 | 3,0 | 3,6 | 3,3 |
| 13 | 4,0 | 4,7 | 4,4 | 4,4 | 4,4 | 4,4 | 4,9 | 5,0 | 4,3 |
| 14 | 4,9 | 5,0 | 4,9 | 4,8 | 4,6 | 4,5 | 4,3 | 4,9 | 5,0 |

**Table 22 Olive Academy Filmmaking Intensives Planning & Management – Survey Responses Teacher & Facilitators**

|  | Olive 2023 | | Olive 2024 | |
|---|---|---|---|---|
|  | TEACHERS | FACILITATORS | TEACHERS | FACILITATORS |
| Total number involved | 1 |  | 1 | 3 |
| Number of Survey Respondents | 5 |  |  | 3 |
| I have enjoyed working on / facilitating this project. | 4.5 |  | 5 | 5 |
| I felt informed about students' needs/ considerations prior to the project | 4 |  | 3.4 |  |
| I felt well supported by CJ throughout the project. |  |  | 4 |  |
| I would like to work on a project like this again. |  |  | 3 |  |
| There was useful and strong communication during and between sessions. |  |  | 4 |  |
| I felt well supported, informed and prepared throughout the project | 5 |  |  | 4.5 |
| This project developed my facilitation skills | 5 |  |  | 4.5 |

**Table 23 Olive Academy Filmmaking Intensives Participant Engagement – Survey Responses ALL 2022 & 2024**

| PROJECT | Olive 2023 | | Olive 2024 | | |
|---|---|---|---|---|---|
| RESPONDENTS | Teachers | Young People | Teachers | Facilitators | Young People |
| Total number involved | No data | 9 | No data | 3 | 14 |
| Number of Survey Respondents | 1 | 7 | 1 | 3 | 6 |
| Participants had Fun / Enjoyed themselves / I had fun / I enjoyed it | | 4,29 | 5,00 | | 4,80 |
| Participants Grew in Confidence / My confidence has improved | 4,00 | 3,43 | 5,00 | 4,33 | 4,50 |
| Participants were proud of their work / I am proud of what I achieved/ the film | | 4,07 | | 4,67 | 3,80 |
| Participants improved engagement with artists as the project went on | 4,00 | | | 4.67 | |
| Participants stepped out of their comfort zones / I challenged myself | 5,00 | 3,43 | | | |
| There was a positive change in the participants | 4,00 | | | | |
| Increased Group Engagement / I built new/stronger relationships with others in school / I made Friends | 4,00 | 4,07 | 3,40 | | 2,20 |
| Participants Developed New Skills / I learnt new skills | | 4,07 | | | 4.4 |
| Participants learnt New Soft Skills | | | 5,00 | | |
| Participants learnt New Technical Skills | | | 5,00 | | |
| Participants found a new way to express themselves | | | 5,00 | | |
| I've never done a project like this before | 5,00 | | | | |
| I'd like to do again | | 4,29 | | | 4,50 |
| Participants have an increased Interested in the Arts /  I am interested to get further involved in the arts | | | 5,00 | | 3,00 |
| I Felt Safe | | | | | 4,20 |

## C.   Pilgrim Pathways

**Table 24 Pilgrim Pathways Activity Timeline + Total Attendance 2021-2025**

| | Activity | Date | No. YP INDIV | no. sessions | Hours |
|---|---|---|---|---|---|
| **2021/22** | Intensive - Croft | 18 -22 July 2022 | 4 | 3 | 2 |
| | Intensive - Darwin | 18 -22 July 2022 | 4 | 3 | 2 |
| | Intensive - Phoenix | 18 -22 July 2022 | 3 | 3 | 2 |
| | **Activity** | **Date** | **No. YP INDIV** | **no. sessions** | **Hours** |
| **2022/23** | Intensive - Croft | 17 - 21 July 2023 | 5 | 3 | 2 |
| | Intensive - Darwin | 17 - 21 July 2023 | 6 | 3 | 2 |
| | Intensive - Phoenix | 17 - 21 July 2023 | 4 | 3 | 2 |
| | **Activity** | **Date** | **No. YP INDIV** | **no. sessions** | **Hours** |
| **2023/24** | Intensive -  Croft | Jul-24 | 4 | 4 | 2 |
| | Intensive - Darwin | Jul-24 | 5 | 4 | 2 |
| | Youth Choir | Sep-24 | 1 | | |

**Table 25 Pilgrim Pathways Filmmaking Intensives Attendance ALL 2022 - 2024**

| Overall Attendance | Pilgrim 2022 | Pilgrim 2023 | Pilgrim 2024 | TOTAL |
|---|---|---|---|---|
| Total YP | 11 | 15 | 9 | **35** |
| No. Sessions p/ group (in total) | 3 (9 in total) | 3 (9 in total | 4 – 5 (9 in total) | **15** |
| Average Attendance | 100% | 75% | 69% | **82%** |
| **100%** | 11 (100%) | 7 (47%) | 4 (44%) | **22 (63%)** |
| **40-70%** | 0 | 5 (33%) | 4 (44%) | **9 (26%)** |
| **Under 40%** | 0 | 3 (20%) | 1 (11%) | **4 (11%)** |

**Table 26 Pilgrim Pathways Filmmaking Intensives Observed Improvements 2022 - 2024**

| Observational Ratings - Total (n=31) | | | | |
|---|---|---|---|---|
| **Indicator** | Improvements observed from 1st session attended to last | | Average Rate of Change across all students | No. YP showing a decline |
| | **No. YP** | **Average Rate of change** | | |
| **Confidence** | 23 | 74% | 1,70 | 1,26 | 0 |
| **Engagement w Peers** | 18 | 58% | 1,39 | 0,71 | 1 |
| **Engagement w Adults** | 22 | 71% | 1,74 | 1,23 | 2 |
| **Motivation** | 19 | 61% | 1,58 | 0,84 | 2 |
| **Challenging Themselves** | 19 | 61% | 1,53 | 0,84 | 1 |
| **Teamwork** | 19 | 61% | 1,16 | 0,55 | 2 |
| **Resilience** | 14 | 45% | 1,43 | 0,48 | 3 |
| **Managing Emotions** | 12 | 39% | 1,58 | 0,52 | 3 |
| **Expressive Communication** | 21 | 68% | 1,52 | 0,87 | 3 |

**Table 27 Pilgrim Pathways Filmmaking Intensives Average Observation Rating ALL 2022 - 2024**

### Average Rating across all sessions attended - Pilgrim Pathways 2021/22

|   | Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 1.3 | 2.3 | 2.3 | 2.0 | 2.3 | 2.0 | 2.7 | 3.0 | 2.3 |
| 2 | 4.7 | 4.0 | 4.7 | 4.7 | 4.7 | 4.3 | 5.0 | 5.0 | 4.7 |
| 3 | 4.7 | 3.7 | 4.7 | 4.7 | 4.7 | 3.7 | 4.7 | 4.7 | 4.7 |
| 4 | 3.3 | 3.7 | 3.7 | 3.3 | 3.7 | 2.7 | 4.3 | 4.7 | 3.3 |
| 1 | 3.7 | 3.7 | 3.7 | 3.3 | 3.7 | 3.7 | 3.0 | 3.7 | 3.3 |
| 2 | 3.0 | 2.3 | 3.0 | 3.0 | 3.0 | 2.0 | 4.0 | 4.7 | 2.3 |
| 3 | 3.0 | 3.0 | 2.7 | 3.0 | 3.7 | 3.0 | 3.7 | 5.0 | 3.7 |
| 4 | 3.3 | 3.0 | 2.7 | 3.0 | 3.0 | 2.3 | 3.0 | 5.0 | 2.7 |
| 1 | 3.3 | 4.7 | 3.3 | 3.3 | 3.7 | 4.7 | 3.7 | 5.0 | 4.3 |
| 2 | 2.7 | 4.0 | 3.0 | 3.3 | 2.7 | 4.7 | 3.0 | 4.7 | 3.0 |
| 3 | 3.7 | 2.7 | 3.3 | 3.3 | 3.7 | 2.3 | 4.0 | 5.0 | 4.0 |

### Average Rating across all sessions attended - Pilgrim Pathways 2022/23

|   | Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 |
| 2 | 5.0 | 3.5 | 5.0 | 5.0 | 5.0 | 1.0 | 5.0 | 5.0 | 5.0 |
| 3 | 5.0 | 2.0 | 4.7 | 5.0 | 5.0 | 1.3 | 5.0 | 5.0 | 4.0 |
| 4 | 3.3 | 1.7 | 2.7 | 3.3 | 3.3 | 1.0 | 3.7 | 4.0 | 2.0 |
| 5 | 4.0 | 1.7 | 4.3 | 3.7 | 3.7 | 1.3 | 4.0 | 4.0 | 4.3 |
| 1 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 4.0 | 5.0 | 5.0 | 5.0 |
| 2 | 5.0 | 5.0 | 5.0 | 4.0 | 4.0 | 3.0 | 5.0 | 5.0 | 5.0 |
| 3 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 4.0 | 5.0 | 5.0 | 5.0 |
| 4 | 4.5 | 5.0 | 4.0 | 5.0 | 4.0 | 4.5 | 5.0 | 5.0 | 4.5 |
| 5 | 3.0 | 4.3 | 3.3 | 4.0 | 4.0 | 2.0 | 4.0 | 5.0 | 4.3 |
| 6 | 5.0 | 5.0 | 5.0 | 4.7 | 5.0 | 4.3 | 4.3 | 4.7 | 5.0 |
| 1 | 3.0 | 1.0 | 3.0 | 4.0 | 5.0 | 2.0 | 4.5 | 4.0 | 3.0 |
| 2 | 3.5 | 1.0 | 4.0 | 4.0 | 5.0 | 2.5 | 5.0 | 4.0 | 3.5 |
| 3 | 4.3 | 2.7 | 4.3 | 3.7 | 5.0 | 1.3 | 4.0 | 4.0 | 4.3 |
| 4 | 4.0 | 2.3 | 4.0 | 4.0 | 4.3 | 1.3 | 4.3 | 4.3 | 4.0 |

### Average Rating across all sessions attended - Pilgrim Pathways 2023/24

|   | Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communication |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 2.0 | 2.5 | 3.0 | 3.0 | 2.5 | 1.0 | 2.5 | 1.5 | 2.0 |
| 2 | 3.2 | 2.6 | 4.0 | 4.0 | 3.6 | 2.4 | 3.2 | 3.6 | 2.8 |
| 3 | 4.7 | 4.7 | 4.7 | 5.0 | 5.0 | 3.7 | 4.3 | 5.0 | 4.7 |
| 4 | 3.0 | 2.6 | 4.2 | 4.0 | 3.6 | 2.8 | 3.2 | 3.4 | 3.4 |
| 1 | 2.0 | 2.5 | 1.0 | 2.5 | 2.5 | 3.0 | 1.0 | 3.0 | 2.5 |
| 2 | 1.0 | 1.0 | 2.0 | 1.0 | 4.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| 3 | 4.0 | 3.0 | 4.0 | 4.0 | 4.5 | 1.0 | 4.0 | 4.0 | 3.5 |
| 4 | 3.0 | 2.3 | 3.3 | 3.0 | 3.5 | 1.0 | 3.0 | 3.8 | 3.5 |
| 5 | 4.0 | 3.0 | 3.0 | 2.8 | 4.0 | 1.3 | 3.8 | 3.0 | 3.0 |

**Table 28 Pilgrim Pathways Filmmaking Intensives Surveys All Respondents ALL 2022 – 2023 – Participant Engagement**

| PROJECT | Pilgrim 2021/22 | | | Pilgrim 2022/23 - Croft | | |
|---|---|---|---|---|---|---|
| RESPONDENTS | Teachers | Facilitators | Young People | Teachers | Facilitators | Young People |
| Total number involved | | 2 | | no data | 2 | 3 |
| Number of Survey Respondents | | 2 | | 3 | 1 | 3 |
| Participants had Fun / Enjoyed themselves / I had fun | | | | 4,67 | | 3,67 |
| Participants Grew in Confidence   My confidence improved | | 4,00 | | 4,67 | 5,00 | 2,50 |
| Participants were proud of their work / I am proud of what I achieved/ the film | | 4,50 | | | 5,00 | 3,33 |
| Participants improved engagement with artists as project went on | | 4,00 | | | 5,00 | |
| Participants stepped out of comfort zones / I challenged myself | | 4,50 | | | | |
| There was a positive change in the participants | | 4,00 | | | 5,00 | |
| Increased Group Engagement / I built new/stronger relationships with others in school / I made Friends | | | | 4,67 | | 2.67 |
| Participants learnt New Soft Skills<br>Participants learnt New Technical Skills<br>The participants found a new way to express themselves | | | | 4,67<br>5,00<br>4,67 | | |
| I've never done a project like this before | | | | | | 2,67 |
| I'd like to do again | | | | | | 4,00 |
| Participants have increased Interest in the Arts / I am interested in finding ways to get involved in the arts | | | | 4,00 | | 3,33 |
| I felt Safe | | | | | | 3,67 |

**Table 29 Pilgrim Pathways Filmmaking Intensives Practitioner Surveys – Planning + Management**

| | Pilgrim 2021/22 | | Pilgrim 2022/23 Croft | |
|---|---|---|---|---|
| | TEACHERS | FACILITATORS | TEACHERS | FACILITATORS |
| Total number involved | | 2 | | 2 |
| Number of Survey Respondents | | 2 | 3 | 1 |
| I have enjoyed working on / facilitating this project. | | 4.5 | 5 | 5.0 |
| I felt informed about students' needs prior to the project | | 4.5 | 4.67 | 5.0 |
| I felt well supported by CJ throughout the project. | | 4.5 | | 5 |
| I would like to work on a project like this again. | | 4.5 | 4.67 | 5 |
| My needs were met | | | 5 | 5 |
| There was useful and strong communication during & between sessions. | | | | 5 |
| I felt well supported, informed & prepared throughout the project | | | | 4.5 |

## D.   St. Peters & Other Autism Cabins

**Table 30 Cabins Timeline & Attendance**

| | Activity | Date | No. YP INDIV | no. sessions | Hours |
|---|---|---|---|---|---|
| **2021/22** | St. Peter's Christmas Show | 9th Dec 2021 | 15 | 1 | 2 |
| | Comberton Christmas Show | 9th Dec 2021 | 40 | 1 | 2 |
| | St. Peter's Film Taster (Funded Separately) | 7th + 10th Mar 2022 | 12 | 2 | 2 |
| | Comberton Film Taster (Funded Separately) | 1st + 8th Mar 2022 | 7 | 2 | 2 |
| | St. Peter's TAFF Workshop | 28th Jun 2022 | 11 | 1 | 1.5 |
| | St. Peter's TAFF Screening | 28th Jun 2022 | 11 | 1 | 1.5 |
| | Comberton TAFF Screening | 28th Jun 2022 | 5 | 1 | 1.5 |
| | **Activity** | **Date** | **No. YP INDIV** | **no. sessions** | **Hours** |
| **2022/23** | St. Peter's Democratic Set | 2nd Nov 2022 | 9 | 1 | 1 |
| | St. Peter's Christmas Show | 14th Dec 2022 | 17 | 1 | 2 |
| | St. Peter's Christmas Workshop | 14th Dec 2022 | 17 | 1 | 2 |
| | Comberton Christmas Show | 15th Dec 2022 | 26 | 1 | 2 |
| | St. Peter's Virtual Industry Day | 3rd-20th March 2023 | 15 | 5 | 1 |
| | St. Peter's Intensive | 31st March – 19th May 2023 | 14* | 6 | 2 |
| | Melbourn Film Taster | 24th, 25th, 26th April 2023 | 10* | 3 | 2 |
| | St. Peter's TAFF Screening | 20th June 2023 | 14 | 1 | 1.5 |
| | St. Peter's TAFF Evening | 20th June 2023 | 3 | 1 | 3 |
| | **Activity** | **Date** | **No. YP INDIV** | **no. sessions** | **Hours** |
| **2023/24** | St. Peter's Bronze Arts Award | Sep-23 | 14 | ? | ? |
| | St. Peter's Intensive | Oct-23 | 16 | 4 | 3 |
| | Melbourn Film Taster | 4th-6th Nov 2023 | 3 | 5 | 2 |
| | St. Peter's TAFF Screening | 21st Jun 2024 | 16 | 1 | 2 |
| | SEN Industry Day | 01-Nov | 5 | | |
| | **Activity** | **Date** | **No. YP INDIV** | **no. sessions** | **Hours** |
| **2024/25** | St. Peter's Christmas Show | 12th Dec 2024 | 20 | 1 | 2 |
| | St. Peter's Intensive | Jan-25 | 18 | 4 | 3 |

**Table 31 Cabins Filmmaking Intensives Average Observation Ratings 2023**

| | Confidence | Engagement w Peers | Engagement w Adults | Motivation | Challenging Themselves | Teamwork | Resilience | Managing Emotions | Expressive Communicatio |
|---|---|---|---|---|---|---|---|---|---|
| | Average Rating across all sessions attended - St. Peters Spring 2023 | | | | | | | | |
| 1 | 4,4 | 4,6 | 4,8 | 4,6 | 4,6 | 4,4 | 4,2 | 4,8 | 5,0 |
| 2 | 4,3 | 4,7 | 4,7 | 4,7 | 4,7 | 4,3 | 4,3 | 4,7 | 4,7 |
| 3 | 2,4 | 2,0 | 3,6 | 2,4 | 2,4 | 2,0 | 3,0 | 3,4 | 3,0 |
| 4 | 3,4 | 4,2 | 4,2 | 4,4 | 4,4 | 4,2 | 4,4 | 4,4 | 3,4 |
| 5 | 5,0 | 5,0 | 5,0 | 4,8 | 4,8 | 4,2 | 4,6 | 4,6 | 5,0 |
| 6 | 4,4 | 4,4 | 4,2 | 4,4 | 4,0 | 3,8 | 4,0 | 4,4 | 4,8 |
| 7 | 3,0 | 4,3 | 3,5 | 4,0 | 4,3 | 4,0 | 4,0 | 4,5 | 3,5 |
| 8 | 4,4 | 3,8 | 4,6 | 4,6 | 4,4 | 3,6 | 4,6 | 4,6 | 4,6 |
| 9 | 4,0 | 4,6 | 4,6 | 4,6 | 4,6 | 4,6 | 4,6 | 4,6 | 4,2 |
| 10 | 5,0 | 4,5 | 4,8 | 4,8 | 5,0 | 4,5 | 4,8 | 4,8 | 5,0 |
| 11 | 4,5 | 4,3 | 4,3 | 4,3 | 4,3 | 4,0 | 4,0 | 4,3 | 5,0 |
| 12 | 4,8 | 4,4 | 4,4 | 4,0 | 4,2 | 4,4 | 4,0 | 4,0 | 4,8 |
| 13 | 4,4 | 4,4 | 4,6 | 5,0 | 4,6 | 4,4 | 4,4 | 4,6 | 5,0 |
| 14 | 2,6 | 3,6 | 3,8 | 3,4 | 3,0 | 3,8 | 3,8 | 4,0 | 3,0 |

**Table 32 Cabins Filmmaking Intensives Observed Improvements 2023**

| Indicator | Observational Ratings Spring 2023 (n=14) | | | | |
|---|---|---|---|---|---|
| | Improvements observed from 1st session attended to last | | Average Rate of Change across all students | No. YP showing a decline |
| | No. YP | Average Rate of change | | |
| Confidence | 11 | 79% | 1,64 | 1,29 | 0 |
| Engagement w Peers | 12 | 86% | 1,17 | 0,93 | 1 |
| Engagement w Adults | 9 | 64% | 1,00 | 0,57 | 1 |
| Motivation | 6 | 43% | 1,17 | 0,29 | 3 |
| Challenging Themselves | 7 | 50% | 1,14 | 0,57 | 0 |
| Teamwork | 8 | 57% | 1,25 | 0,71 | 0 |
| Resilience | 10 | 71% | 1,30 | 0,93 | 0 |
| Managing Emotions | 7 | 50% | 1,14 | 0,50 | 1 |
| Expressive Communication | 7 | 50% | 1,14 | 0,57 | 0 |

**Table 33 Cabins Filmmaking Intensives Survey Responses ALL 2023 – Participant Engagement**

| PROJECT | Cabins: St. Peters - Mar. 2023 | | | Cabins: St. Peters - Oct. 2023 | | |
|---|---|---|---|---|---|---|
| RESPONDENTS | Teachers | Facilitators | Young People | Teachers | Facilitators | Young People |
| Total number involved | no data | 2 | 14 | no data | | 16 |
| Number of Survey Respondents | 3 | 1 | 9 | 1 | | 9 |
| Participants had Fun / Enjoyed themselves / I had fun / I enjoyed it | 5,00 | | 4,67 | 5,00 | | 4,56 |
| Participants Grew in Confidence / My confidence has improved | 4.67 | 5,00 | 3,78 | 5,00 | | |
| Participants were proud of their work / I am proud of what I achieved/ the film | | 5,00 | | 5,00 | | 4,22 |
| Participants improved engagement with artists as the project went on | | 5,00 | | | | |
| Participants stepped out of their comfort zones / I Challenged myself | | 4,00 | 3,67 | | | |
| There was a positive change in the participants | | 5,00 | | | | |
| Increased Group Engagement / I built new/stronger relationships with others in school / I made Friends | | | | 5,00 | | 2,56 |
| Participants learnt New Soft Skills | 4,33 | | | 4,00 | | |
| Participants learnt New Technical Skills | 4,67 | | | 4,00 | | |
| The participants found a new way to express themselves | 4,67 | | | 5,00 | | |
| I've never done a project like this before | | | 2,89 | | | 2,22 |
| I'd like to do again | | | 4,44 | | | 4,67 |
| Participants have an increase Interested in the Arts / I am interested in finding more ways to get involved in the arts | 4,00 | | | 5,00 | | 3,00 |
| I felt Safe | | | | | | 4,00 |
| I enjoyed working with the professionals | | | 4,33 | | | |

**Table 34 Cabins Practitioner Survey Responses 2023 – Planning & Management**

| | Cabins: St. Peters - Mar. 2023 | | Cabins: St. Peters - Oct. 2023 | |
|---|---|---|---|---|
| | TEACHERS | FACILITATORS | TEACHERS | FACILITATORS |
| Total number involved | | 2 | | 1 |
| Number of Survey Respondents | 3 | 1 | | |
| I have enjoyed working on / facilitating this project. | 4.67 | 5.0 | | 5 |
| I felt informed about students' needs/ considerations prior to the project | | 5.0 | | 5 |
| I felt well supported by CJ throughout the project. | | 5 | | 5 |
| I would like to work on a project like this again. | | 5 | | 5 |
| My needs were met | | 5 | | |
| There was useful and strong communication during and between sessions. | | 5 | | 5 |
| I felt well supported, informed and prepared throughout the project | | 4.5 | | |
| This project developed my facilitation skills | | | | |

# APPENDIX 7     A FRAMEWORK FOR LEARNING

Still in draft form, the framework will provide a set of clear commitments to guide a way of working at each level of co-creation; Parternships & Programme Design; Project Design; Session Delivery.



**Ill. 1: A Framework for Learning**

## PARTNERSHIP & PROGRAMME DEVELOPMENT

Embodied in a Theory of Change (as illustrated below), Take Two demonstrates that an integrated programme of creative engagement, delivered over an extended period, and when made relevant, accessible and empathetic, can be transformative for young people facing significant barriers.
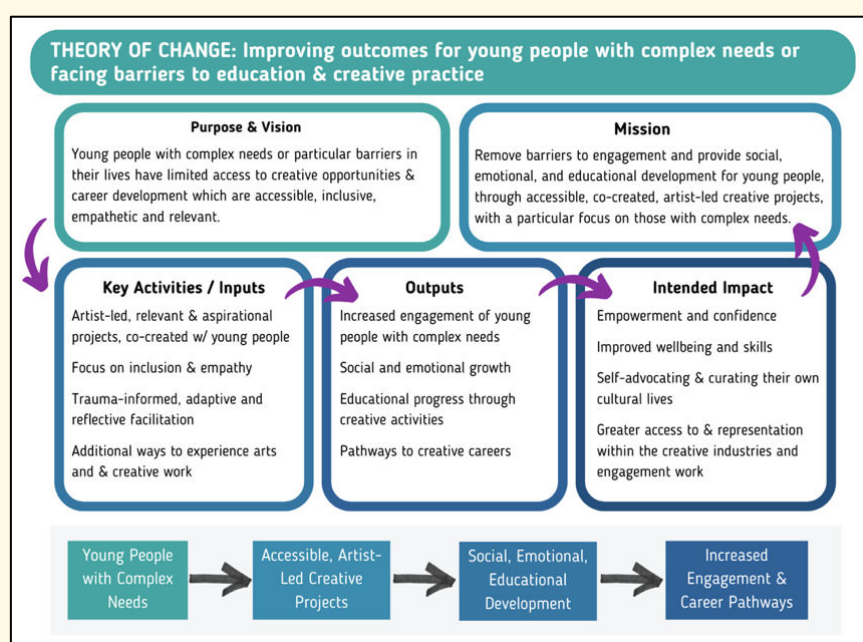


**Ill. 2: Theory of Change for Creative Engagement**

Working over multiple years allows for heightened responsivity to the specific needs, interests and barriers faced by learners in each setting, and to the ambitions their teachers, lead partners and facilitators have for the programme. As relationships deepen, the more assured the team can be in recommending additional opportunities for engagement, visits to the venue, and participation in other projects.

Central to the 'success' of co-created partnership and programme development – as evidenced in the outcomes and impacts discussed above – is a commitment to:

- **Collaborative and Responsive Partnership working** over a sustained period – enabled by robust, empathetic and 'attuned' communications, and deep appreciation of setting-specific needs – and with a view to sustaining those relationships into the future. Critically, there is an emphasis here on equal buy-in from all stakeholders to the aims of the programme, its guiding principles, and to the nature of the partnership as being one of mutual learning.

- **Consistency, Quality and Continual Improvement** across *all* areas of planning, management, delivery and evaluation – within a culture of mutual learning and reflection. Partnership Agreements and Service contracts for freelancers clearly outline expectations for all parties.

- **The Promotion of Creative Learning** as a core educational practice, and of equal value to 'formal' mainstream curriculum-based approaches

- **Community Integration** by inviting young people in as active participants to the world of Cambridge Junction, beyond individual projects, and creating opportunities for them to engage with and contribute to its programme and its wider communities.

## PROJECT DESIGN

The design of projects and activities which align with this Theory of Change is necessarily collaborative and amenable to the needs of partners and the young people in their care. It involves careful negotiation with each partner and with facilitators as to what each project should look like (no. / length of sessions, delivery site) and how their young people would best engage with each stage of activity (conceiving, planning, filming, editing etc). Design is therefore iterative, and responsive to not just the setting, but to each cohort and individual learners themselves. On a practical level, this involves:

- **Careful matching of facilitators to learner groups**. Facilitators with lived experience, who feel able to openly share aspects of their own identities, lives and vulnerabilities is vital to building trust – especially for those with histories of exclusion, trauma, or mental health challenges.

- **Adaptive Project Design** The structure of projects needs to meet young people on *their* terms and wherever they are at. At such, the structure of projects may well be designed with a specific scheme of work in mind from the first to the last session, but it needs to be flexible enough to accommodate participant preferences, new ideas or requests for specific activities. Initial sessions in each project are crucial for establishing a foundation of trust, openness and inclusivity; where everyone 'in the room' can find their place. Activity strands – such as idea generation, scriptwriting, and filming – are organised in such a way that they can overlap and be changed without disrupting the flow of projects too much. Further, the structure must allow for sometimes quite radical changes to group composition from one session to the next; and to enable participants to change role.

- **Scaffolding tasks into manageable chunks**. Scaffolding from 1 session to the next, *and* within sessions, supports risk-taking and skill development without pressure.

- **Play, imagination & Fun** Session design and delivery should seek to intentionally cultivate fun, recognising these as foundational to engagement, relationship-building, and effective creative learning.

- **Real-world Engagement** Working with experienced artists and facilitators with industry experience provides an added dimension of 'real-world' professionalism to projects; and helps to position participants as makers and co-contributors, first, and students, second. Framing sessions to replicate the realities of film workstreams, and discussing this openly with participants, can further increase their sense of agency and investment. Regular feedback and openly haring *all* aspects of the making process is critical to avoid making projects feel closed off like so many parts of school.

  Critically, conventional 'talent development' initiatives exclude those who do not fit predefined 'potential' criteria, and prioritise skills benchmarks over other measures, such as confidence, peer connection, resilience and self-advocacy. Instead, a model of *aspirational* creative learning foregrounds emotional safety and sensory-responsive approaches to accommodate specific needs; but still works to demystify creative work, provide hands-on experience, and expand what young people believe is possible for themselves.

## SESSION DELIVERY

Facilitation in these contexts is best described as embodied – or a way of *moving*, with participants, through a space of collaborative creative discovery, problem-solving, expression, connecting and mutual learning. Facilitators know when to step in and when to step back, supporting autonomy and resilience, maintaining a focus on creative ownership and visible outcomes, without expectation. Key to enabling a space for shared – and independent – learning and making, is the following

- **Trauma-Informed, Emotionally-Intelligent Facilitation** Participants are likely to come into projects with resistance, low self-belief, or social withdrawal, having experienced trauma or exclusion from mainstream education. Creating an attachment and sensory-aware, predictable and empowering environment is critical to supporting them to participate at their own pace, with clear boundaries and routines, and multiple ways to engage. Facilitators respond with empathy and flexibility, calmly support self-regulation and coping skills, and use creative practice as a space for expression, affirmation, and connection.

- **Reflective Practice & 'Attuned' Feedback**. At its 'best', facilitation embodies the principles of in-action reflection – and a conscious 'noticing' of the relational dynamics between individuals, groups, tasks set, the environment and ideas. This allows for timely, nuanced and multi-modal feedback, suited to different participants.

- **Shared Decision-Making and Co-Authorship** Participants' ideas are allowed to drive the process – no matter how leftfield, varied or contradictory. Facilitators knew when to step in and when to step back, maintaining a focus on creative ownership and visible outcomes, without expectation or imposition. "It's about creating something together while holding space for everyone's voices, emotions, and perspectives."

- **Sincere and Effective Modelling** by facilitators and the team, of acceptance, inclusivity and their own "playfulness". This builds rapport and helps participants feel seen, safe to express themselves authentically and able to take creative risks. The interactions between the artist-facilitators in the room is also critical to modelling professional, respectful and collaborative behaviour.