

*brand new External Evaluation 2009

Interim Report November 2009



Fig 1 - Filming at Govanhill Baths

"My lasting memory will be

*The energy and positive life of
all the filmmakers."*

Audience Member

Acknowledgements

Firstly thank you to the participants and stakeholders i interviewed all of whom were incredibly open and welcoming. Secondly to the staff of Brand New for setting up the groups, interviews and doing a lot of the collecting of data using some new methods.

Terminology

Throughout the report I have used the following terms

Participants – meaning those who took part in the programmes. Where appropriate I have called them filmmakers and where I am particularly talking about Young People I have said so.

Stakeholders – meaning either the staff of other organisations who are seeing the work first hand because they also work with the same people, or parents who are observing the change in their children.

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Summary

Brand New is an initiative run in three areas of Glasgow enabling marginalized people to learn the whole variety of filmmaking skills and create documentaries that enable their voices to be heard. Brand New is run by Diversity Films.

This external evaluation goes together with watching the films, to explore how the project has worked, who has benefitted, what has been achieved, what evidence of impact there is and what can be learnt for next year.

Brand New is proving to be very successful in reaching the target groupings and creating learning programmes that deliver effective group development, effective individual learning, as well as working on time horizons of filmmaking projects that are tight, but achievable.

The project has delivered a range of taster events and 9 filmmaking training programmes in the three communities of Easterhouse, Govanhill and Kingsway. The project has successfully reach and engaged with the target populations it set out to do. Reaching 110 participants on the programmes. In terms of age 54% were under 16, and a further 24% were between 16-30. In terms of ethnicity, 36% were from BME, (14% young BME) of which there were a large amount of different countries of origin and backgrounds.

Over half of participants took part for more than 2 months, 14% participated in Brand New projects for over 6 months

and would consider themselves to be developing filmmakers.

At November 2009 the project is on target for producing 25 films. All the subject matters were chosen and developed by participants and cover a vast range of issues important in the communities and important to individuals.

The project has produced strong outcomes for young people. There is extensive evidence, not least in the films, that the participants have learnt/are learning a vast amount of technical skills about filmmaking and drama. They rate the quality of this learning as far superior as comparative college experiences as they are learning directly and hands on, under the pressure of the film they are creating, and from industry professionals. It is clear that young people have had their

horizons broadened, both learning about their own community as well as other communities. It is also clear that this is a significant confidence building process.

There is evidence of ensuring fuller participation of young people in society by increased skills development, developing teamworking and goals being set and achieved. There is also a small amount of evidence of this leading to some increased employment, but employment, or direct routes in to the complex world of professional filmmaking are not intended (or realistic) outcomes.

There is strong evidence of the project enabling young people (and other marginalized people) to have their voices heard.



2 Filming at Documentary Film School

The impact for communities is rated highly by the partner agencies that are observing the effect of the work in the community. They report that the overall confidence of the community or group has changed, and remained changed after the programme is finished.

The main factors that are evaluated as the key things that make this programme work are;

- Targeting and integrating the most marginalized people T
- Using a coaching approach to deliver U
- Having a mixture of open and closed programmes H
- Being led by Industry Professionals B
- Sound Office Systems S

To improve the programme this evaluation recommends that Brand New

- Further develops its mentoring/coaching approach in to a 3 tiered scheme of mentoring relationships. F
- Concentrates on building on existing participants and groups C
- Creates more closure points in some of the programmes C
- Build on the Govanhill Pilot B
- Tries to get a better way to communicate regularly with participants. T
- Re-set the outcomes as used in this report & adopt the proposed outcome targets for 2010 R

Introduction

The films speak for themselves load and clear with evidence of the main outcomes Brand New is about;

- Working with the most marginalised – including BME Young People
- Developing Filmmakers
- Facilitating the participants to get to know their own community and other communities
- Enabling marginalised people to have their voices heard.

Because they speak for themselves I have therefore concentrated all the effort of the external evaluation to look at the other sources of evidence of the work and effect of the Brand New Project.

This report is structured to consider outputs, outcomes and methodology separately. It begins by accounting and analysing the numbers, the activities (outputs) of what was delivered, before then exploring the impact has been of all of this work (outcomes). Lastly the report evaluates the processes used and makes some recommendations for development in the future years. To make it as readable as possible examples and qualitative quotes have been used to illustrate points throughout the report.

Description of project

Brand New is an initiative run in three areas of Glasgow enabling marginalized people to learn the whole variety of filmmaking skills and create documentaries that enable their voices to be heard. Brand New is run by Diversity Films.

Purpose of Evaluation

This external evaluation was commissioned to research and capture the impact of the Brand New 1 year pilot project. The audience of the evaluation is to inform the project staff, Diversity Films, current funders and future funders.

The purpose is to enable those stakeholders, particularly the project staff to learn what has worked, why, what hasn't worked and the strengths and weaknesses of the approach, so that in future years the project can develop and improve its efficiency in achieving impact.

This evaluation is being paid for through the Paul Hamlyn Foundation's grant who require to see an interim report in November and final report in January 2010 to help inform their judgement their commitment to project beyond the pilot year.

Evaluation Methodology Year 1

The external evaluation was deliberately commissioned at the beginning of the project to run alongside the duration of the year so that it could be a mixture of a bit of formative approach, (helping the project discover and improve as it goes) and summative, (analysing the findings and concluding with recommendations). The goal in doing this is to increase your capacity as a team learning together about the work.

Therefore the staff were responsible for collecting a lot of the day to day data through their work, and my role was to gather some qualitative data to go deeper and analyse the data so that I can evaluate the work.

Phase 1 - Refining the Study – June 09

- Desk based familiarisation of the paperwork, existing funding bid, existing monitoring systems & previous evaluation report to create an overall evaluation plan (appendix 1). This plan maps the intended outcomes to the various monitoring methods that the project uses so that it can be clear where data about outputs and outcomes are expected to be collected.
- We reviewed the system of interviews and paperwork that Brand New uses for tracking individual progress. We redesigned the initial interview form to create a process for collecting a baseline of where individuals are at.
- 16 baseline interviews were carried out by project staff, in all three locations in July.

Phase 2 – Exploring emerging data and Gathering deeper data

- September – October
- Reviewing the initial internal evaluation data
- 4 face to face semi-structured interviews with sample of partner organisations
- Telephone interviewing of 4 parents exploring the changes they are observing
- 1 equality sampled focus group of participants
- Individual semi-structured interviews with a small sampling of participants
- Observation of one workshop session with 12 young people.
- Observation of one social event.
- Staff Observations workshop – 2 hour workshop with the main delivery staff to explore their experiences of delivering the project.
- Audience Impact Survey done by staff at the Document 7 Screening.

Phase 3 – Interim Report - November 09

- Analysing of all monitoring and evaluation data to date
- Writing this initial report.

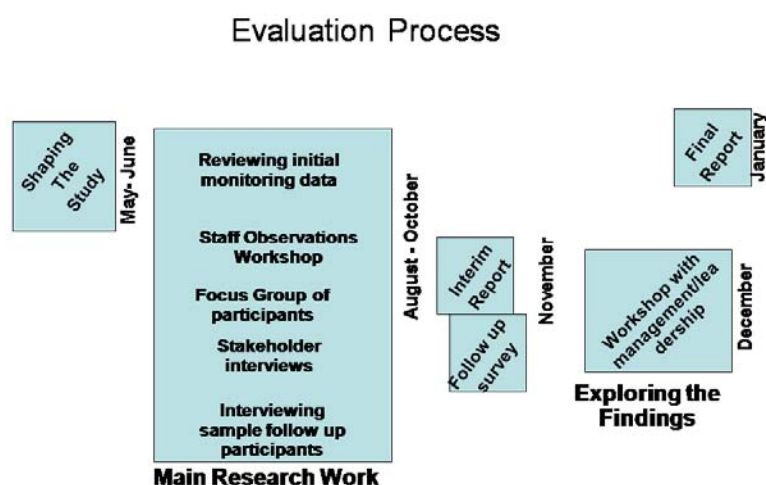
Phase 4 – Exploring the findings workshop – January 2010

I will design and facilitate a workshop that will enable management and leadership to work with the findings. This will enable me to test out the emphasis & meaning conveyed in the report.

It will enable Diversity Films to have started work owning the findings and shaping the plans accordingly.

Phase 5 – Follow Up Survey, Focus Groups, & Stakeholder workshop Summer & Autumn 2010

Carrying out or sending out, with the staff team, a follow up survey capturing individual progress made at the 15 month stage.



Phase 6 – Final Report

Finishing off the final report.

Main Findings

Project Delivery

What was delivered, when, how, to whom?

There were 5 delivery methods

1. Taster Events
2. Filmmaking Training Programmes
3. Social Events
4. Film Screenings
5. Individual Coaching Sessions

The core delivery method was to carry out a range of taster workshops to recruit participants and the a range of different programmes and projects running for a number of months that participants could sign up to.

Taster Events

These were short open workshop events, sometimes within other wider community events – such as local festivals or initiatives – where people could come and find out about Brand New, meet the coaches, see some films and try out some of the equipment. The project ran 10 taster events, mainly in March and April, across the areas and age ranges. These attracted an average of 7 people per session, 44 in total (45 was the target in the funding application) most of whom went on to take part in the programme.

Filmmaking Training Programmes

The project ran 9 programmes in the 8 months from April-October. Some were for particular age groups and geographical locations and others were across the areas working on specific productions. Programmes averaged from a couple of months long, to some like the Community TV programme that is 8 months long and ongoing. In some months there were 5-6 programmes running simultaneously.

By running programmes Brand New seeks to enable participants to build up their learning and experience by working as a group, often on a filming project or two. By running simultaneous programmes, as well as consecutive programmes there are opportunities for new filmmakers to move on to larger projects, move beyond their area or group, and widen their horizons and confidence further. There is strong evidence in the outcomes for individuals section that this is true

In evaluating the participation rates I have sought to look at the length and depth of involvement that these programmes achieved.

Name	When	Duration to date	Target group	Area
Kingsway Eye	March	1 Month	Mixed	Kingsway
Platform Film Group	March-October	8 Months	12-16 yrs	Easterhouse
Platform Film Group	March - June	4 Months	16 +	Easterhouse

Drama Weekend Film School	April - October	7 Months	16+	City Wide
Documentary Weekend Film School	August - September	2 Months	Mixed ages	Govanhill
Community TV	Feb-Ongoing	9 Months	Mixed ages	Kingsway
Govanhill Film Group	August – September	2 Months	12-16 yrs	Govanhill
Platform St Mungos	July – August	2 Months	12-16 yrs	Easterhouse
West Side Story	September-ongoing	2 Months	12-16 yrs	Kingsway/ Scotstoun
Good Stuff	Oct – ongoing	1 Month	Mixed ages	City Wide

The Platform Film Group for Young People (12-16 year olds) in Easterhouse

This ran from March to November, with 15 sessions. There were 17 participants in total with a core group of 3 young people who came to most sessions and therefore had continuous involvement in the project for 8 months. The majority of people came for about a month and there were other factors that affected participation, such as clashing with a Celtic game, or a staff shortage at one of the key referral agencies, which sometimes cutting workshops by half.

Staff experimented with weekly as well as fortnightly frequency, and adjusted the times of the workshop to fit the needs of the actual participants, as to who was travelling from where, with what parent or staff support, and whether they go home to eat first before coming to the workshop.

They produced a number of films;

- Pauls Magic Tricks
- Meet the Logans
- Easterhouse Boys Club
- School Daze
- Provanhill Youth Group

The Platform Film Group for 16+ year olds in Easterhouse

This ran from March to November with 15 sessions. There were 22 participants, with a core group of 5 people who participated consistently for the 8 months. In this group there was also another 4 participants who came for 2 months. Half of the participants only came for one session.

During their work this group filmed quite a number of films including;

- My Life
- The Legacy
- Built to Ride

The Drama Weekend Film School in Easterhouse

This ran from April to October with 19 sessions consisting of 3 weekend film schools, surgeries, rehearsals, writers surgeries, test shots, a production shoot, editing workshops and a dub master class at the BBC. It had 20 people involved overall or all ages and across each all areas. There was a core group of 5 who

participated for the whole 8 months and another 5 who got involved in half of the activities and the rest helped out just with one aspect or another.

This programme developed and produced the film 'Mobile'.

The Documentary Weekend Film School in Govanhill

This ran from August – September consisting of a training weekend, a production weekend and three surgeries. It had 14 people from all ages and there was a core group of 7.

The group worked quickly on making a film about Govanhill Baths – which is a local swimming pool that was closed by the Council some years ago and the local community have formed a trust to buy, refurbish and re-open the pool for local use. They are also working on the film 'Fleeing the Doo's'

Community TV Programme in Kingsway Court

This ran from February to ongoing consisting of production meetings, editing surgeries, two production weekends, a film school, three training weekends and technical refresher sessions. There were 32 people from all ages involved, with a core group of 10 throughout the whole programme and wider group of another 12 people who participated for a 2 month period.

This programme produced

- Get Real 2
- Fataki
- Get Real 3
- Russian Choir
- Get Real 4
- Get Real 5
- Grub's Up



3 Community TV Filming Get Real 2

Govanhill Film Group

This ran for 12-16 year olds from August to September, with 14 participants of which 7 came for most of it.

The group filmed and helped edit the film 'On the Move'

Platform St Mungo's

This ran from July- August, consisting of 9 sessions for 12-16yr olds in Easterhouse, with a core group of 6 participants out of 8 in total.

They worked on producing a music video about young carers called Never Too Late. And also a documentary about the making of the music video and discussing the issues involved. A couple of the participants took part in other Platform initiatives, and they are now part of the Platform Film Group.

West Side Story

This began running in September, and has 14 participants from ages 12-16, most of whom have come for the whole of the first month.

They are currently working on the film 'Reading Rules' and the second block is working on a Halloween based film 'Halloween Horror'.

Social Events

From the summer onwards Brand New held monthly social events at its offices open to all the participants to enhance the cross-community learning and collaboration. These early evening gatherings involve having some food and drink together, watching some of the films and chatting about the work. I popped in on one of the events and talked to some of the people there.

The numbers at these events has been variable between 10 and 20 people and dominated from the more established groupings from Kingsway and Easterhouse.

Films Developed

The target for this year was to produce the between 20 and 23 films across the different strands and locations of Brand New.

At November 2009 the project is on target for producing 25 films. 11 are currently completed, 7 are in post production and 7 are currently in production.

COMPLETED:

The Legacy (PFG)
Provanhall Youth Group (PFG)
My Life (PFG)
Never Too Late (PFG - St Mungo's)
Making Never Too Late (PFG - St Mungo's)
Fataki (CTV)
Get Real 2 (CTV)
On the Move (Govanhill Youth)

Mobile (Drama)

Paul Rose (Cross strand)
In POST PRODUCTION:

Russian Choir (CTV)
Get Real! 4 (CTV)
Paul Watson Visits - Get Real 3 (CTV)
Easterhouse Boys Club (PFG)
Built to Ride (PFG)
School Daze (PFG)
Fleeing the Doos (Govanhill Adults)

In PRODUCTION:

Get Real 3 (CTV)
Get Real 5 (CTV)
Grub's Up (CTV)
Govanhill Baths (Docu Weekend Film School)
Reading Rules (WSS)
Paul's Magic Tricks (PFG)
Meet The Logans (PFG)



4 Post Production at Platform St Mungo's Programme

Film Screenings

Film Screenings are used by the project for a number of purposes. Externally to the project they are vital for showcasing the work, influencing audiences and ensuring marginalized people's voices are heard. They also have an equally important internal function of creating a celebration of the work, enabling participants and filmmakers to meet industry professionals, inspiring each other, broadening horizons and learning about each others communities.

Brand New held film screenings throughout the year in different communities. The local partner agency stakeholders I spoke to highlighted how important these are for the participants. They said that the local screenings really boosted the local profile of the work and also contributed to the overall pride that participants had in their work in the community. This was particularly true in one screening where an expert documentary maker showed their work and talked with participants as equals about how it was all made. Another stakeholder talked about the way the blend of local screenings together with trips to the city centre filmmaking places such as the Glasgow Film Theatre, and Centre for Contemporary Art broke down many barriers for local people about the exclusivity of the filmmaking industry. He described that before this project local people wouldn't have gone in to these places, let alone felt comfortable.

One of the ways the project sought to find out about the impact of young people having their voices heard was to ask the audiences about the impact they are experiencing. At the recent Document 7 screening staff interviewed individuals asking

- Did any of the films screened today affect you in any way?
- How did it make you feel?
- Did it change your perception of the subject matters explored?
- What will be your lasting memory of the screening today?

It is very clear from the evidence that many of the films have a impact on those who see them and an even deeper impact on those involved in making the films, whether their own programme or from other programmes.

Great to see other side of a community that normally has negative representation
Audience Member

I was quite shocked by the way asylum seekers live and get treated and basically learned a lesson to always be thankful about my life and try to help asylum
Young person at screening

I saw the women, that won Sctoswomen of the year, before the film & would have never thought that they would be in a film - I have been reminded not to judge a book by its cover. Carer rap showed me how much has changed since I was at school - the difference in what school kids know about carers. I want to know what happened to the man in Fataki next

Audience Member

Individual Coaching Sessions

Running alongside these programmes are also a significant number of contacts between Brand New and individual participants. A large amount of communication is about ensuring that everyone has the information about what is happening when. Also there are a significant number of coaching sessions, both in the office and locally helping the filmmakers work on their projects and learn specific skills.

It has been hard to establish how many coaching sessions have happened outside the programmes with the participants. Many participants and stakeholder have talked about this aspect of the project and the general accessibility, so as external evaluator I have no doubt that it is happening, but is one of the less recorded parts of the work. I have recommended that in future there is a greater formalisation of this aspect to run alongside the informal approach used.



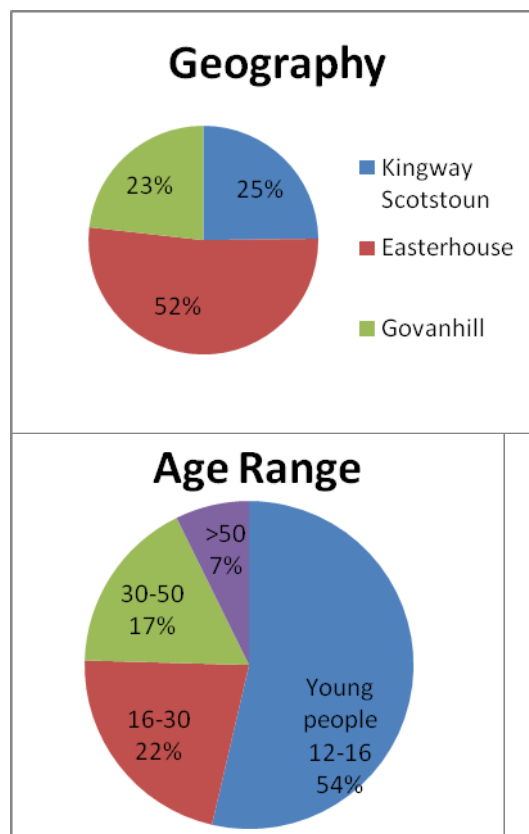
5 Music Video Workshop

Who took part? Why and for how long?

Brand New aims to reach, focus and develop beneficiaries from a range of marginalised client groups. Later in the report I will be commenting on the processes and difficulties in engaging and staying engaged with these individuals. Firstly here is a summary of the numbers and types of participants

Beneficiary Numbers

	To October 2009	2009 Target set in funding application
New filmmakers:	110	79
By project area		
Kingsway:	31	
Govanhill:	29	
Platform Film Group:	26	
Platform pop promo:	9	
Brand New drama	20	
By Age		
Young people 12-16	59	
16-30	24	
30-50	19	
>50	8	
By Background		
Young BME	24	
Older BME	16	
Area of Deprivation	110	
Disability/ Health Issues	7	
By length of involvement		
0-2 months	52	
2-4 months	38	
4-6 months	4	
Over 6 months	16	



Commentary on project participation

Balancing the main participation drivers

Brand New currently has three outcomes that it is seeking to achieve in who it is working with. Reaching individuals who are marginalised from having their voices heard and from any filmmaking opportunities, reaching communities that are isolated and lastly spotting and developing talented people who may become filmmakers in the future.



These drivers are also reflected in who is funding the project. Scottish Screen is particularly interested in Filmmaker Talent Development, Paul Hamlyn Foundation is interested in reaching marginalised people (young BME in particular), and then the local funders who have provided specific programme match funding are interested in local area development.

Overall Brand New is proving to be very successful in reaching the target groupings and creating learning programmes that deliver effective group development, effective individual learning, as well as working on time horizons of filmmaking projects that are tight, but achievable.

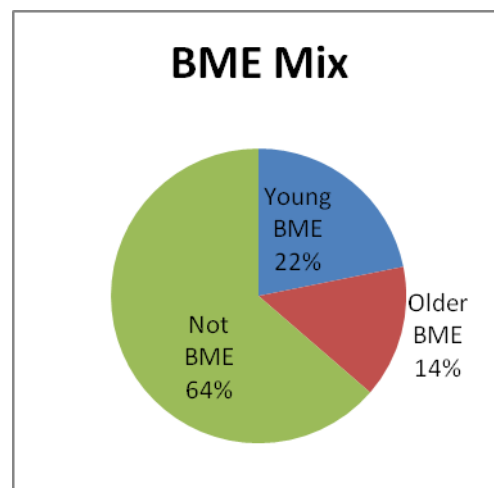
The model of taster sessions acting as recruitment for programmes has been successful. It is the hands on connecting with the project and the staff that inspires people to get involved. Partner agencies in local areas have been crucial to setting up these taster opportunities, but it is mainly a word of mouth model rather than a referral model.

Brand New are a great partner project to work with, I know I can totally rely on them, they are always true to their word.

Local partner agency.

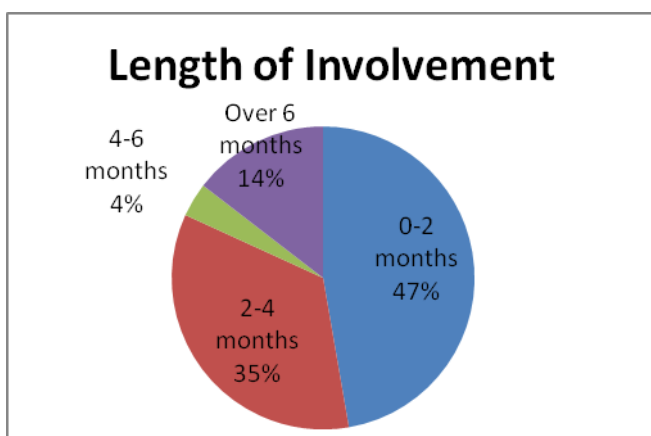
The project is being successful in creating a diverse mix of participants. The

proportion of BME participants is significantly high and the mix within this of nationalities, languages and length in the UK is also very diverse.



Filmmaker Talent Development

The model of having some multiple simultaneous programmes has enabled 28 participants to develop their skills further and broaden their horizons by go on to participate in a second programme, and 5 participants to participate in 3 programmes.



As well as this, having a mixture of short term programmes, together with long term is enabling a healthy number of participants to learn over a length of time. In the focus group there seemed to be a significant difference in learning need between those who had participated for between 2-4 months and those who had been involved for more than 6 months. The shorter term participants were seeing their involvement about learning technical skills and working on an exciting filming project, whereas the longer term participants were seeing their journey as a

broader process of role development, an apprenticeship in to the ability to be a documentary filmmaker.

Impact on Individual Beneficiaries

The theory of change that underpins Brand New is that by participating in the programmes, through learning how to make films, most individuals will not just gain skills but also broaden their horizons, get to know their community, increase their confidence, form new relationships, develop their creative expression and communication skills and increasingly have their voices heard. Some individuals will also develop as filmmakers leading to further interest in pursuing filmmaking (and associated careers).

Specifically the long term outcomes that Brand New are trying to impact on are;

1. Ensuring fuller participation of young people in wider society by developing new skills.
2. Developing confidence and self esteem of young people.
3. Enabling targeted young people in disenfranchised areas of Glasgow (up to age of 30) to have their voices heard.
4. Better integration of indigenous and BME young people and within their own communities and across other communities

In this section of the evaluation I have looked at the evidence from the individual interviews, the focus group, parent and stakeholder observations and regular feedback data to show what individuals are getting out of their involvement.

These longer term outcomes are what the project is seeking to achieve, but lets start by looking at what participants learnt and then look to the broader impact.

Skills development & increasing employability

Through the registration forms and in the initial evaluation meeting individuals identify what they want to learn and what goals they are expecting to work on through the programmes.

About half of the goals are technical skills, improving camera skills, directing or writing, some can be very specific such as;

I always wanted to work in front and behind the camera to make movies

I want to learn the planning side of production, organising storyboarding in particular, I have ideas in my head but struggle to put them down in an industry

Filmmaking Skills

The majority of the evidence reported from individuals is about the skills that they have learnt from participating in the programmes. These include; learning how to use a camera better, editing skills, directing skills, scriptwriting, lighting, acting, story telling techniques and advanced dubbing skills.

It is evident from cross matching the films produced, the participation in the different workshops in each of the programmes and the evidence that participants have said about skills developed that the number and amount of skills being learnt could be a long list. For the purposes of this evaluation I want to focus more on the individual development and social impact of the work.

Across the range of participants I spoke to gave me the sense that they had learnt so much about the processes of filmmaking, yet now knew there was so much more to learn.

The project methodology of the workshops having so many different hands on tasks and providing a coaching approach seems to have been very effective in working on individual goals.

Things were there – having simultaneous activities together with listening and encouraging workers in such a busy group meant that the language barriers weren't such a barrier after all.

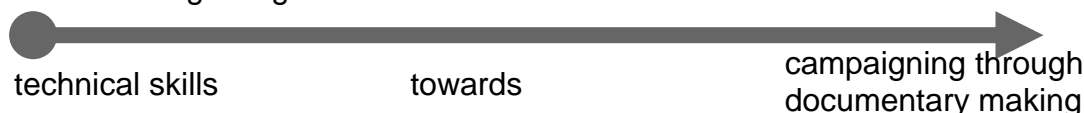
Local partner agency

Team Working Skills

The second largest area of skills noticed was the area of Team Working Skills. There was quite a lot of evidence in the way that the 'core groups' behaved in each of the programmes of them behaving as a team. Stakeholders observed that the project was very effective at getting people to work as a team through the process of working on filming projects with tight deadlines. In particular, both participants and stakeholders commented on the high level of responsibility that was given to participants at each stage of their involvement. This began with the sense of trust from the start in being given the equipment, including overnight, or to work with on their own filming. Also participants talked about the demands that were placed on them as the projects came towards deadlines.

Becoming a Filmmaker

When I was exploring this in the focus group with participants we discovered that their motivations change over time, often at about the 6 month involvement timescale along a continuum from beginning with



While this won't be true for everyone I think this shows evidence that the project is working on 'role development'.

Links to Employability

All of the above is characterised by learning directly from 'Industry Professionals' and working on 'real projects' as different from learning from college tutors or made up assignments. Participants said the learning all had the quality of getting to know how it really is in the workplace. There is clearly a great deal of respect given to this and inspires people.

Although there is some evidence for older participants about leading on to some related work, it should be emphasised that direct employment is not an expected outcome, given the complexity of the barriers and length of route for most people into the media industry. Having said that the impact on employability shouldn't be downplayed either as one BME parent described that their son had opened up his views about other communities and opened up his whole interest in the profession (in architecture) he is thinking of pursuing.

Developing Confidence and Self Esteem of Young People

The stakeholders I interviewed all reported that they had observed the difference in confidence as one of the outcomes young people. The changes noticed included quiet people coming out of themselves and inter-acting with staff and tutors more. Or young people setting longer term goals and working on more complex projects because they increasingly had the confidence to do so.

I could really see their confidence growing for example one Slovak girl who was shy came to the workshop saying that she wanted to learn to dance, and then within weeks she was dancing.

Slovak Youth Worker

All stakeholders, including young people reported that motivation (which can be an indicator of increased confidence and self-esteem) was very high and increased over time. This is not so easy to read from the participation patterns as the work with young people, particularly for groups with multiple barriers such as BME is, but according to stakeholders Brand New did a lot better at building up motivation and participation than almost any other programmes. This was across the board of BME or

Having a sense of achievement. Being involved with BN has been the 1st time I have finished something. I have quit college before not kept with hobbies, but now I have enthusiasm

not and the fact that there was no distinction in the evidence, yet a third of those talked about were young people from asylum seekers, refugees or from second generation BME is a testament to the projects inclusive methodology.

Brand New has been attempting to track the impact of the programme in relation to people's confidence. One of the methods is by asking participants, during individual interviews, to rate where they feel they are at in relation to each of the different outcomes.

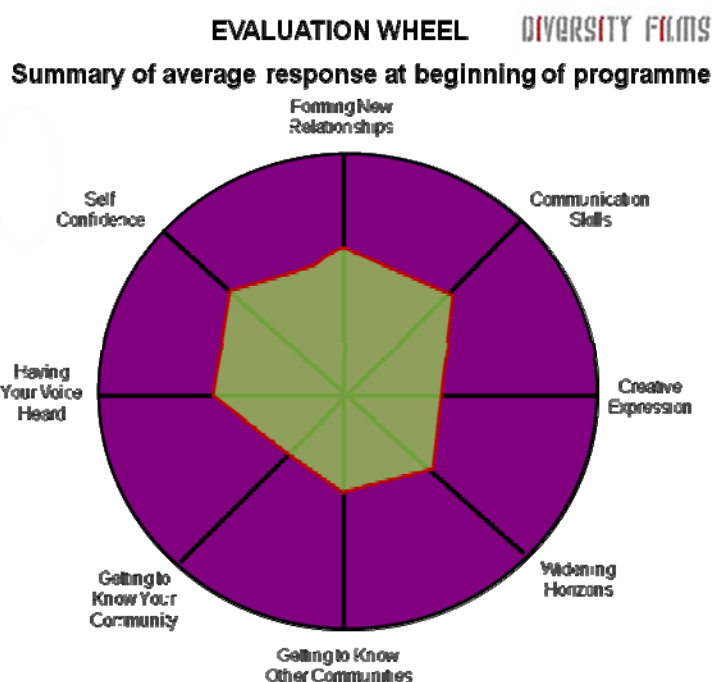
Opposite is the summary of where participants rated they were, at the beginning of their involvement. The centre of the wheel would be a low rating and the outside would be a good rating.

The ratings can be very different for each person as well as that with different groups. The purpose of the tool is to track self reported change individually, but there are some trends.

On average participants are stating that they are relatively confident about forming new relationships and communication skills. Most are reporting that their knowledge of their own community and other communities is quite low and their creative expression and ability to have their voice heard is somewhere in the middle.

NB; In the final report – Jan 2010 we hope to show how these have changed over time.

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Better Integration of Indigenous and BME Young People within our communities and across other communities

There is evidence that this outcome is more achieved with those who take part for more than a month or two, which is over 50% of participants, as at the beginning stages the focus of the groups is quite inward towards learning skills and working on their own initial projects.

Of the 7 programmes involving young people all except one had a mixture of Indigenous and BME young people, and that group still had plenty of mixture of territorial areas.

I value meeting likeminded people
Young BME

However the longer involved the more and more horizons are broadened and community integration is developed. Participants frequently reported that getting to know other people, particularly when they came to film screenings, social events or worked on other programmes was one of the most interesting and rewarding aspects.

Being involved with other people
Quote from young participant about 'Best aspect of the project'

Making films and seeing films about different communities has affected participants deeply.

Yes, obviously. I was shocked by the film about asylum seekers and the lifestyle they've got and I learned a lesson to always be thankful about my life.

Young participant

These issues still exist after the film finishes.

Young participant

Participants were learning about other communities in discovering about the world of young carers, as well as learning about other areas and population groups within Glasgow.

Each of the partner stakeholders commented that enabling participants to learn about their own community, as well as others was one of the best aspects of the way they worked. In particular one youth worker commented on how much difference it made to some of the Slovak young people to actually observe and find out about the reality of the community they live in.

Across the whole project, but mainly in the older longer term filmmakers, there is evidence of many relationships being formed across communities and across geography, often with quite a depth from working closely together on a tight deadline as a small team. While this methodology is used to ensure young people also work across communities, some of the programmes were shorter and the reality of other barriers, such as school commitments, parental support, poverty, getting to socials and screenings, meant that lasting cross community relationships haven't been as evident amongst young people. However several commented on the impact of working with some of the staff who come from different communities and perspectives.

Enabling Young People to have their voices heard

There seems to be a thirst for making films about ones own experience that gets developed through the work. In each of the programmes there is a strong aspect of using the group to decide what film projects should be worked on. About half the films made are clearly advocacy based films and it is clear that participants are learning the core of documentary film making in how to bring out the voices of the issues that your film is about.

The best aspect of Brand New is
*'Giving a voice to their community
as vehicle'*

Older BME participant

In all the evaluation interviews I sought to find out about the links between the participation in this project and any increase in participation in local decision making bodies or other ways of getting their voices heard. There were several participants who went on to be involved, or were already involved in decision making in local community organisations. Examples included participants becoming actively involved in the board of management, a young person contributing their film towards their existing work on a youth steering group for a local community campaign and another participant becoming more involved in the a local group that she first found out about through filming.

The programmes did work with a few young people with declared mental health needs and disabilities. The individual coaching approach together with variety of types of tasks involved in the workshops and the filmmaking projects provided a good ability to integrate a spectrum of special needs. I directly observed this and heard about it as from stakeholders.



6 Celebrating achievement a wrap at Drama Weekend Film School

Evaluation of what makes the difference

One of the remits of this external evaluation was to help identify the strengths and weaknesses of the way Brand New is working. Throughout the interviews and focus groups I have asking questions such as; what are the magic factors?. what they think make it work?, what the difference of approach is? Then I have been able to test out what consistency there is between what a staff member thinks is the key factors together with what participants are saying.

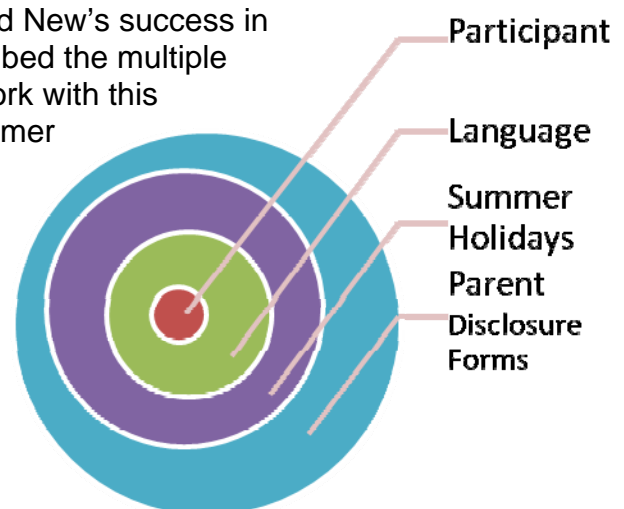
Targeting the most marginalized participants

Brand New is tenacious and effective at targeting the right mix of participants. The project has a reputation for its total commitment for then trying every type of communication method to keep them informed and motivated for when and where the next workshop is.

Communication channels to reach the most marginalised participants are a constant problem that Brand New has to devote a lot of resources to overcoming. In most instances, particularly with young people, the project has to phone or text repeatedly everyone's mobiles, as well as having posters and information to partner agencies. Even then most people have no credit, so cant text back, also the reality of football games, peer group dynamics all can affect participation.

For example the Slovak youth workers compared Brand New's success in getting participants, from other programmes and described the multiple barriers that tend to make it hard for programmes to work with this client group. Firstly the language barrier, then the summer holidays when many families go away for up to 2 months, and then the reality that many of the young people simply don't come each evening because they get fed up with needing parent disclosure form for each different programme.

Yet Brand New, by its flexible approach, having a really accessible format and using the partnership of youth workers doing street work managed to reach participants.



Integration

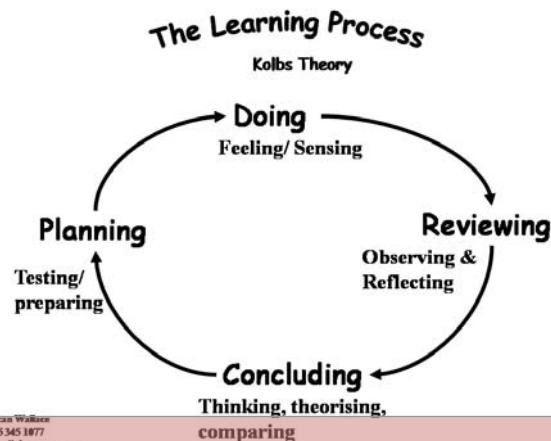
Mixing the population groups, ages, geography and experience is seen as a significant strength. Partner agencies and participants commented on the experience of meeting and then working together with people from Russia, Easterhouse, Iran, Africa, Govanhill, Slovakia, pensioners, asylum seekers, refugees, local Asian people, parents, families etc etc. Earlier in this report we have seen the effects this have on inter-community understanding, broadening horizons and the impact on having voices heard. I would add to this that I think I heard that it also helped some of the group dynamics within the programmes. It is hard to be conclusive about this, but there were a few examples of when it didn't work as well because of dynamics of having too many from one or two peer groups, whereas in a mixed group the working as a task focused team becomes the primary purposeful connection in the group.

The Coaching Approach

The workshop formats themselves are very accessible for all types of learning style, different interests and different ages. In the workshop I observed I could see that the delivery of the learning was using what I would characterise as a coaching approach. Consistently the staff were acting as 1-1 coaches, working with each individual giving them a task, asking them what they are learning, setting them a mini goal, adding in a small piece of information, getting them to try it out, then going back to get them to reflect on what they are learning, set a new goal, etc etc. This was going on simultaneously moving swiftly round from participant to participant. Technically I could see the repeating use of the stages of learning described by Kolb in his theory of learning.

A partner agency described the workshops as being '*exceptionally busy, multi-activity madness*' – with '*a real work- team atmosphere*'.

Some of the participants and stakeholders emphasised how different this approach is to the college approach.



"At college you are expected to learn the whole of the manual approach, where as with Diversity you are shown the short cuts that are quicker and more pragmatic."

Participant

Working with Industry Professionals

Related to the coaching approach was that I frequently heard about the qualitative difference experienced by participants because the programmes are run by 'Industry Professionals'. This came across in the sense of respect, the learning of short cuts and all the other advice participants get. Participants gave examples of the kind of knowledge that they simply don't believe that they would pick up from any other method. For example the meticulous planning that went in to going on a shoot, including food, plasters, first aid, coffee and contingency planning.

For participants who are with the programme for over 4 months and have worked on more than one programme they are picking up a real sense of 'role development' from being coached by industry professionals. There are lots of examples of picking up the type of attitude that documentary filmmakers need, as well as a knowledge of the diversity of the type of people and roles who contribute to the industry.

Brand New also organises a range of links to other industry professionals, such as master workshops at the BBC, introductions with big name documentary makers at screenings and guest speaker events in the local communities.

Partner agencies particularly commented on the way that Brand New facilitates these connections so that participants are frequently treated as equals chatting away about techniques and ideas, and how much that both accelerates the learning and boosts peoples confidence.



7 Editing Workshop for Community TV

Open & Fixed Programmes

It is a strength that there are a mixture of both open programmes – eg the filmmaking regular groups, as well as what become more fixed programmes like the drama project, or documentary filmmaking weekend school, where there is a clear beginning middle and end.

This mix means that there are routes for participants to come in and out of their participation depending what else is going on in their lives, yet on the fixed programmes there can be a clearer group commitment elicited in order to focus on achieving the task.

Office Systems

The organisation seems to have sound systems for organising programmes. Particularly useful are the Trainers Reports that are typed handover notes written after each workshop containing enough detail of what happened and what needs doing or people that need following up by other members of the team. The record keeping about individuals, participation records and equipment records seem well kept.

Having a Project Manager and Technical Assistant post both seem to be having an effect of beginning to lessen the workload of the three main Programme Leader/ Mentor/tutor roles fulfilled by the three Directors. The external impact of this that I heard about was the sense of reliability, and the sense that participants and stakeholders trust the team as a whole, not just particular members. Participants are beginning to use the larger variety of staff to broaden their learning.

Recommendations for the future?

Developing the Mentoring/Coaching Approach to include creating mentoring relationships.

The coaching approach is clearly a significant strength and there is plenty of 1-1 contact between participants and staff while working on projects, some of which are coaching sessions.

This could be improved by formalising the creation of mentoring relationships. I suggest there are three levels of potential scheme.

1 – that the staff each have a specific number of participants who they mentor with regular (perhaps as little as 3 monthly) mentoring sessions and that participants know who their mentor is. These sessions would take the form of discussing and reviewing the overall learning, goals and plans of the participant.

2 – that there is peer mentoring relationships set up between ‘experienced participants’ who have been with the programme for over 6 months, and those newer but committed participants (between 2-6 months). Those being peer mentors would need coordination, support and some training from staff.

3 – for ‘experienced participants’ that they are matched with ‘industry experts’ who commit to a certain number of mentoring sessions. Again these relationships will need coordination and some form of training to get the most of the role.

If possible the project could do with gaining funding to extend its staffing resource to be able to coordinate, train and oversee this mentoring/coaching scheme.

Creating Closing points on Programmes

While having a mixture of open and closed programmes is a strength, I would recommend that Brand New try to create more closure points on more of the programmes. There was evidence that the constant welcoming of new participants or needing to help previous participants catch up when they haven't been for a few months has a disrupting effect for all. I think that it would be of greater benefit if cut off points were introduced, which would then mean working with the core group. The project could still leave 2 or 3 of the programmes totally open.

Concentrate on Existing Groupings

Brand New has now got a healthy balance of participants and established groups within the areas. They are over-achieving on the total numbers, so I recommend that next year they focus more on the existing groupings than outreach. I suspect in all areas other than Govanhill there is enough of a presence to continue to create a ripple effect bringing in some new participants anyway.

Building on the Govanhill Pilot

Govanhill is not an easy area to work in because of the lack of trusted agencies, as well as trusted venues. The progress Brand New has made in the area is significant and can

be built on, though it will still take some years before the connections would be as strong as Kingsway and Easterhouse.

Systems for communication with participants.

A lot of time and money goes in to communicating with participants, particularly by text. Brand New would do well to keep working on how it can systematize the reminder communications, such as quicker software methods for multiple SMS. Communicating through parents and partner agencies is vital too.

Outcomes and Outcome Targets for 2010

I recommend that Brand New builds on these outcomes for 2010-11 with the following outcome targets (some of which are dependent on agreeing the above recommendations).

1. Enabling Young People (in disenfranchised areas) to have their voices heard
 - ⊗ 20% reporting increased voice
 - ⊗ 10 films made by YP about issues they choose
 - ⊗ Films shown to 200 people & 50 decision makers (including managers, development professionals & funders)
2. Raising confidence & self esteem of Y people
 - ⊗ 40 YP involved
 - ⊗ 60% reporting increased confidence
 - ⊗ 40% turning up motivated
3. Ensuring fuller participation of YP in wider society by developing new skills
 - ⊗ 60 % report 1-2 Goals being achieved
 - ⊗ 80 % report Skills Developed
 - ⊗ 5 No of films made by YP and used by wider society purposes (conferences, decision making, campaigns)
4. Better integration of indigenous and BME YP within our communities and across other communities
 - ⊗ 20+ve new relationships developed
 - ⊗ Learning about other communities and cultures
 - ⊗ 30% of cross community working
 - ⊗ 50 % of programmes involved 2 or more mix of cultures & backgrounds & ages
5. Enabling some Young People to develop as potential filmmakers or creative professionals

I haven't evaluated against this outcome for the interim stage. Although there is some evidence, this is better evaluated at the end of next year. I suggest keeping the outcome targets low for this as many of the young people are a long way from career concerns and it is right for them to go in and out of different pathways. However as the project is fostering, inspiring and enabling talent development I do think the project could evaluate its impact in this area.

- ⊗ 10 YP progressing onto higher level of role/responsibility & skill
- ⊗ of YP participating in formal mentoring
- ⊗ 5-10YP exploring further training, career development opps

Although the project is over achieving its participant numbers, given the above recommendations I would suggest a more concentrated target of 40 Young People participating for longer than 4 months.

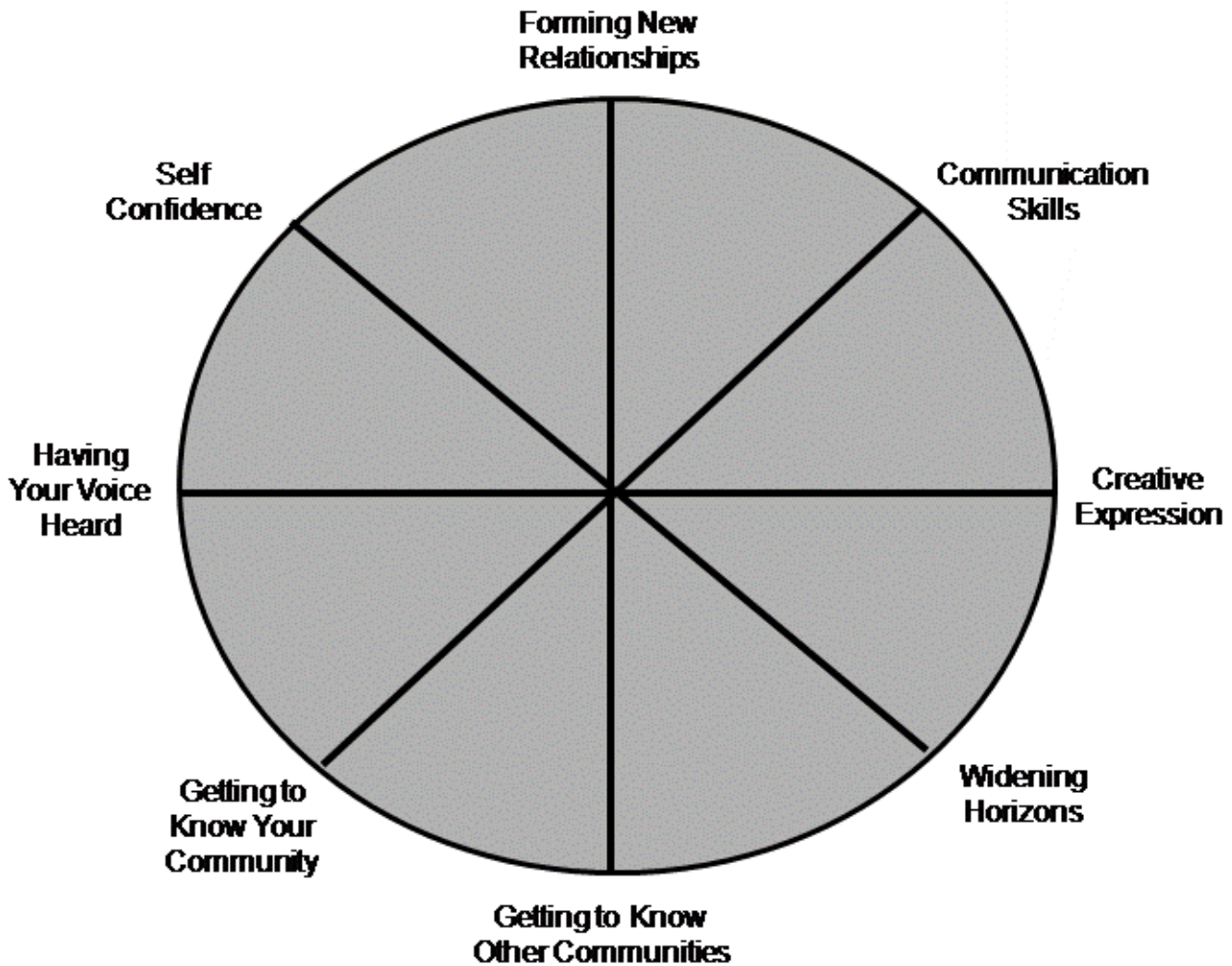
Outcomes	Indicators	Information From	Who by	When
1. Enabling Young People (in disenfranchised areas) to have their voices heard	<ul style="list-style-type: none"> • No of YP participating well • % reporting increased voice • Depth of change in voice • Impact of stories on audience • No of films made by YP about issues they choose • Films shown to x people & y decision makers 	Database Baseline & Reviews Confidence Wheel Ratings Focus Gp of Experienced Follow up 15 months survey Stakeholder interviews Audience Survey	Mgr & tutors Duncan Mgr & tutors Duncan Staff	July & Oct/Nov Sept December Sept At some events Oct
2. Raising confidence & self esteem of young people	<ul style="list-style-type: none"> • No of YP involved • % reporting increased confidence • % turning up motivated • Depth of change • Observations of x, y, person being different 	Database Stakeholder interviews Confidence wheel Tutors handover notes Staff workshop Stakeholder interviews 6 Participant interviews	Duncan Mgr & tutors Mgr & tutors Duncan Duncan Duncan	Sept July & Oct/Nov Ongoing Oct Sept Oct
3. Ensuring fuller participation of YP in wider society by developing new skills	<ul style="list-style-type: none"> • Goals being achieved • Skills Developed • Team work observed and self reported • No of films made by YP and used by wider society purposes (conferences, decision making, campaigns) 	6 Participant interviews Baseline & Reviews Focus Gp of Experienced Focus Gp of New	Duncan Mgr & tutors Duncan	Oct July & Oct/Nov
4. Better integration of indigenous and BME YP within our communities and across other communities	<ul style="list-style-type: none"> • +ve new relationships developed • Learning about other communities and cultures • Amount of cross community working • % of mix of cultures & backgrounds & ages on programmes 	Staff workshop Stakeholder interviews 6 Participant interviews Focus Gp of Experienced Follow up 15 month survey	Duncan Duncan Duncan Duncan Mgr & tutors	Oct September Oct September Oct June 2010
5. Enabling some Young People to develop as potential filmmakers or creative professionals	<ul style="list-style-type: none"> • No of YP participating in formal mentoring • YP exploring further training, career development opps • % of YP progressing onto higher level of role/responsibility & skill 	Staff workshop Stakeholder interviews 6 Participant interviews Focus Gp of Experienced Focus Gp of New	Duncan Duncan Duncan Duncan Duncan	Oct September Oct September Oct

Appendix 3

DIVERSITY FILMS

Name
Date

EVALUATION WHEEL



How to use the evaluation wheel

1. The wheel should relate to an outcome, for example self confidence.
2. Each spoke should relate to an indicator of self confidence. In other words things that would show there is more confidence. The person themselves can decide on the indicators.
3. The person then marks where they are on the spoke, the closer to the centre = the less confidence they have. This is the baseline.
4. Revisit this exercise on a regular basis to see how the changes have happened.
5. You could photocopy the baseline onto acetate and lay it over a new wheel to show the change over time.
6. You could pull together the results from different people to form a collective data of the change as a way of representing the work in a report.

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Appendix 2

Interview Schedule & Sample Questions

The majority of the interviews were done by staff. For the purposes of verifying the data and gathering discussing the project informing the external evaluation I interviewed the following people.

Participants

- Paul Cochrane
- Leo Senounov
- Graeme Dron
- Nathan Akhbar
- Matthew, Claire, Ross, Stella, Luren & Kyle of the Platform Film Group

Partner Agency Interviews

- James Dean – Arts Coordinator – Greater Easterhouse Arts Company
- Martin Coyle – Manager – Kingsway Court Health and Wellbeing Centre
- Anna Vankova & Miro Vanek – Youth Workers – Culture and Sport Ltd - Govanhill

Parents of young participants

- Tiaya Akhtar (Nathan Akhters Mum)
- Frances Diver (Micheal Divers Mum)

I also did a focus group with all the staff.

Some of the questions I used included;

Who have you got involved in the project?

What difference have you noticed, if any, in the people you have got involved? In particular confidence, awareness of other communities, skills,

What do you think are the magic factors that make it work?

Have you seen some of the work & what effect did that have on you and on others?

What have Service Users involved in Brand New got out of it? – Why do they stay involved & what difference is it making to their motivation?

What decision making organisations or forums are the Young People connected to?

Do you know of any referrals or take up of other services or opportunities through Brand New?

What do you know about the relationships that service users have developed with others, particularly people from other backgrounds & settings through Brand New?

What have you heard and observed about the support Brand New is providing & what is the effect?

What decision making organisations or forums are you involved in?

What do you think are the factors that make it all work well?

Where do you think you are going to go from here, in terms of using the experience? What ambitions and interests do you think you will pursue?

