

## **Futurelab conference transcript**

### **14-19: Transitions, Technology and Learning**

*20-21 April 2005*

*The Showroom and Workstation, Sheffield*

#### **Building on personal interests**

Keith Falconer, Scottish Enterprise Glasgow

Sarah Young, Real

#### **Keith:**

My name's Keith Falconer and I work for Scottish Enterprise Glasgow. Our primary concern is the economic development of the City of Glasgow along with a number of other institutions. With me is my colleague Sarah Young representing Real and Urban Learning Space, which is a new project that I'll touch on a bit later on in the presentation. I'd like to start by allowing someone else to speak for a wee while, and this is coming straight from the horse's mouth. This guy's name is Lokey, he's one of the young people we engaged with over the last 18 months, and he was 18 at the time. I'll let you watch the video for a couple of minutes and let him explain his experience to you.

"My name's Lokey and I'm a rapper in Glasgow. I've been rapping since like last March. I got involved in this project through a producer who produced a lot of my stuff, Big Div. He knows Sayse (?) from way back and basically he was talking to Div about looking for people that would get a lot out of the course, and Div mentioned me. On the course we've been learning everything from like producing our own tunes to like to how to promote them, how to make it look professional enough for a record label to want to listen to it, if you want to like send it to somebody or if an A&R was to come to a gig. [sample of Lokey rapping] The stuff that we're doing has made us that little bit more slick, it's sort of put us a step ahead of anybody who has nae done this course, no matter how many years you've been in it. This course is nae about experience and age, it's about actually learning practical skills that's going to get you where the next man mightn't get to if he's no lucky enough to get on this course, you know. My ambition for my life was to be in a position where I could express myself and also make a living out of it and no have to be living the way that I live and that just now. And whether that's playing in the clubs in Glasgow or in the UK for the rest of my life, I'm happy with that. This course is going to help me fulfil that. And sometimes the way that Sayse talks and the things that he knows, you sort like hang onto this tiny wee dream that maybe it might even go further. And it's no good to always think that way but when you're sitting depressed and all that and there's a person that has faith in you it just helps you, it just gives you so much more drive to get up out of your bed when you're feeling depressed and come to this course even though you need to go through like three different housing schemes to get here and take cheek off a bus driver and all that. You know what I mean, you just come. It's like sitting in a room with your pals doing something that could change your life. And how often do you do things like that, you know? I'd advise anybody who was into any type of music to get on this course, cos you're going to learn practical skills that translate into any form and any genre or any style at any part of the music industry. You can learn how to manage, promote, and you can learn about the industry and you can learn about scratching [inaudible] music or hip hop or whatever. You can sing, you can rap, you can dance, you can paint. And I know for a fact that people that never turned up when they felt bad and the people that never had bus fares and they could nae get up and just walk, they're going to be kicking themselves when we meet up doing basically the most professional gig that's ever been done by the new school hip hop scene you know. That's it. [laughs]"

A bit of background on Lokey. At the time he worked with us he was probably 18 years of age, he'd been homeless, he had significant social issues and kind of dropped out the system and wasn't really engaged in any kind of formal learning experiences or activity. We didn't change Lokey in any way, shape or form. What we did was to provide a platform, a range of resources, sets of tools and access to people who work within the industry that he was interested in. We took his intrinsic motivation, you know, what drove him as a person.

Provided him with a set of tools around and about that and let him develop himself by picking and choosing the elements of it that he wanted to work on. He's subsequently gone on to start his own multimedia music company, he has stood in for a radio journalist, Lesley Riddoch, who's very prominent in Scottish journalism on the BBC. And his life has significantly changed. Again that's not because of anything we did or tried to teach him. It was by giving him access to resources, people, networks. And he developed his own career path if you like. Other people who've been involved in similar programmes have moved on to more formal forms of education, others moved into employment. But by taking the approach that we have taken, looking at the hooks that will get people engaged, the creative industries, popular culture, by getting through a door and actually starting to work with people, we've been able to help them move themselves forward.

In 1999 in Glasgow a partnership under the brand 'Real' was formed. That partnership was the 10 colleges, three universities, ourselves, the local authority education services and the local authority culture and leisure services, museums and art galleries. We sat down, we got a huge range of people from the community and said "Well what is it you want? If we want Glasgow to be a Learning City what is it that you actually want?" The response was fairly unilateral in that they wanted access - access to resources, facilities and people but in a place and time that suited them. The 'Real' brand was born, each of the organisations subverts their own identity behind that brand. So it's not important to whoever walks through Caledonian University Real Learning Centre door that it's a university. It's not important when they go into the Gorbals Library that it's a Real learning centre, what's important is that they recognise what they will get through the brand. We are collectively spending our money much more wisely when it comes to learning, education and training. The physical access is in place, the technical infrastructure's now in place and the support infrastructure continues developing. We are actually opening libraries in Glasgow whereas prior to that, across the UK, libraries were being closed down. Because we worked with the council we now have a sustainable set of learning centres, whereas previously we would have dished out money, £10,000 here, £10,000 there to small groups that unfortunately just didn't have the ability to sustain those sorts of facilities.

So that's a kind of rough background to where Real came from. That's embedded now. And one of the key things we were looking to develop on the back of that, is how do we want to go about engaging people and why do we need to. In Glasgow, 30% of our school leavers have no or at best minimal qualifications. In our adult workforce the figures are pretty much the same, round about 29, 30%. We realised that many of these people are not necessarily looking for learning, they're not looking for anything in particular. But the workforce is requiring that people are developing new and relevant skills. So in recognising that we were saying OK, these people are not going to buy into formal learning immediately, we need to start thinking of ways in which we can engage them before that process takes place. In doing that we start to develop as I say learning content, learning workshops, learning cafes, around and about themes of popular culture, whether it be music, whether it be fashion, sport. Taking those things that people have an interest in. You open a tabloid or a broadsheet, you can generally chunk up the kind of subject areas that people would have an interest in. By taking that approach, developing that kind of content, what we've done is we've increased participation, we have a greater retention rate with people who join our programmes. People are taking relevant steps in progression and we're actually starting to develop the skills of those who are going into the workforce and those who are already in the workforce.

Now this whole issue of the existing educational systems and new models and new ideas is a very very complex one. And what this slide is trying to get across is a simplistic view of it. Very much as was being said yesterday, we're not advocating that you dismiss or get rid of the existing systems. For many people those systems do work. What we're saying is that we're looking to develop new resources, new ideas and new approaches to create a sort of freeform learning field. And that in itself will add value and add resources to the toolsets that are available to traditional education.

The experiences that we've developed - I use the word experiences - the next line is that the learning is built into the experience. It's very much about self collaborating networks. The example of Lokey and the groups of people he worked with, other people in a similar situation to him, they developed their own very very strong networks and still to this day support each other beyond the terms of any kind of engagement with ourselves. We have video production people who worked with them who have gone on to college to take up TV and media skills courses, and they will still work with Lokey and indeed others that are there. They developed their own network, we provided the platform, we let them get on with support as required. But then we step away from it and allow them to continue to develop in their own way. We did not use initially any recognised training providers or educational institutions. We worked very closely with small businesses that carry out the kind of work that Lokey was interested in. We had DJs, we had video production companies, web design companies. All very small companies - training was not part of their portfolio. Over time they developed that as a revenue stream for themselves. But in doing that, in taking that approach, we're integrating the learning into a contextual, 'as it happens' business experience, and the experience of the people that are delivering the support and training is up to the minute. It's what's happening now. They also have their own networks that they can start to introduce these young people to.

Hopefully it's obvious from what I'm saying that the intrinsic motivation is the thing that we get people hooked into these processes by. And very importantly, with the way the world has changed and continues to change, with the concept of adaptedness throughout our processes. And again I stress that we're not saying you can do away with one and have another, we're just looking at ways where we can add value and can bring to life some of the educational experiences.

Very quickly I'll talk through one project that we worked on. This was looking at the subject area of games and games design. On any game you can break it down into a set of attributes. These are just some of them (storyboards, character design, level design, soundtracks). We invited and worked with social work, Strathclyde Police and a number of other organisations. Formed a programme called Design against Crime, which took a dozen young offenders referred by the schools and social work, the idea being that it wasn't a case of let's design a game that will teach people something, we turned it on its head and said OK this programme's going to be about designing your own game. So we got the young people involved and we started to look at the attributes of a game and started to break it down. Using existing learning resources that we have online, we could deliver workshops around and about music and animation. These are just some examples of the resources we have, which incidentally are freely available to absolutely anybody if they choose to use them. Here's an example of some of the other resources that we have available in this case an introduction to music technology. Beyond this kind of intervention, the online intervention where people can access them as part of a workshop, or independently at home should they choose to, we then start to weave in the industry professionals who were coming in and working on packages like Photoshop. The young guy who did these had never touched a publishing package and a PC. That was after six weeks of participation. He has now gone on to college to do an introduction to game design.

Taking things like sound tracks and music, you start to look at things like lyrics, lyric writing, creative writing, so we're encouraging people to be expressive. So we're starting to get people coming up with poetry. I mean it's not about prescribing what we think these people should be producing. We have no defined idea of what will happen at the end. And I think we're very lucky to be able to do that. We have recording workshops, this is an example of the workshop that Lokey would have been involved in, young people. And again linking in to another learning resource we have, which is an online internet broadcast tool. Beyond these interventions and just providing support, we make people more aware. They can develop their strengths and things that they're interested in, what they're strong at. We make them more aware around and about those areas of interest, what else might be of interest to them. And we try and help, support them move on in that fashion.

And this is a very brief example of the Design against Crime programme output. This was based on the storyboard, character design and the digital photography of the Govan area in Glasgow and it reflects very accurately what went on there a great piece of work for a six-week programme during the summer time when these kids were out of school but they still attended. The interest was there. Against a lot of these activities we've managed to map just some of the RSA's 21st century curriculum, from their Opening Minds documentation. And as an afterthought we just started to look through some of what we were getting back from the young people involved. And these are just some of the kind of benchmarks that we were able to recognise in the outputs.

Actually I'm not going to read through all of them, or indeed any of them - I'll just give you a few seconds to glance through. As well as the technical skills that people were developing there's a whole range of softer skills that they were developing round about that. I'll hand over to Sarah just now and let her walk you through one of the chunks of learning that we have, and give you a bit of insight into what that is.

**Sarah:**

Thanks Keith. What we're going to do is have a closer look at a website that was actually developed as part of a series of tools over three years called IBroadcast. Initially we looked at two subjects a year in terms of areas within the creative industries. So there was screen arts, animation and film making, sound design, architecture, gaming, new media and creative writing. IBroadcast was of the last ones that we did. So this is just the first page when you go into it. And what we wanted to develop was something that was multifaceted, that was very flexible in terms of how it could be used and also in terms of the timescales of the workshops, because you could deliver a half hour workshop with this material, or spread it out to be 45 minutes, or have a lot of supporting activity round it, using the content as a kind of springboard to develop a workshop even further.

So, what we're going to do is give you a bit of an in-depth look at this site rather than just show you two screenshots of the look and feel of it. Because the important thing about this material is the way that young people are navigating through it, what they're learning, what kind of routes they're taking through it as well. So as soon as you go into the site, without having to go in and do any learning whatsoever, or even take part in the tool and what it can provide, the user can go straight in and actually listen/view the finished product. This site allows you to create and broadcast your own radio shows. You can go straight in and have a wee look, or you can go in by a password. So it means that every time a user comes back their work is still there. So when they bring their mate back to the learning centre or back to their house, to have a look at it, you know "Come and see what I've done", they can have a look with their friend and hopefully build interest around the resource that with their peers so that their peers will also want to go on the site.

In this page, we have a suggested guide route thing, the way you can go through the site, through broadcasting, jingle making, song writing, technical set-up, flyer design and marketing, live performance, news and sport, website build and so on. There's two ways to enable you to navigate through the site. You can go from a very visual sense, through three rooms within the building if you like, or you can go via the main menu to skip that and jump straight from place to place.

What we have here is Studio 1 - quite rich graphic content, more engaging - and here are all the characters in Studio 1, they all have different roles and different jobs. So it's quite a good careers resource as well as being able to learn by doing the tasks. Have a go at doing it yourself. There's a lot of text-based background and you can go deeper and deeper into it. You're in control of how many layers you delve into in terms of any of the subject matters that are catered for within the site. So every time you go up to interact with one of the characters, who all have personalities and names etc, you'll see a speech box that comes up where you can have a go at doing that member of staff's job. Or go in and find out more information about their role within the company. So you can go through from Studio 1 into Studio 2 and there's different character's in here. As a private joke during the

stage of sign-on for this project, the team that were developing the software for us actually included us and various friends of ours in the site as characters, which was quite embarrassing. But um. we won't point ourselves out.

You can see a band up in the top corner window of Studio 1, that's the rehearsal room through there. We'll have a look at Bob the technical set-up guy first. So if you were looking for further information about what Bob actually does in this internet radio broadcasting company, we'd go into the information icon and have a look at information regarding that particular area of the industry, in terms of the back-end and technical set-up, how do you do it for real. And we also have an option to look at an interview about him, the character of Bob and what was his life history, what did he do beforehand. Did he drop out of school, did he go and do any formal learning, did he work his way up from the bottom in terms of the industry. Was he earning much to start with? (All that kind of information.) So what you do is go back into Studio 1 via the menu and then have a look. a good one to use first of all is the technical set-up, that kind of provides a context for everything they're going to be learning within the space that they're moving around in. We can look at how it actually translates into a real-life scenario, how if they were to set up their own radio station how would they go about doing that. So each of these areas you can click on and enlarge, gives you more information and then shows you how everything's linked together in the real world.

So, back into Studio 1. What we'll do now is go through and actually start programme making, if you will. We can first of all go through into the band's room and have a look what's going on there. The first option that you get is to go in as a solo artist and control all the members of the band and their instruments yourself or work on a kind of multiplayer level. So you can go in and create a band, give it a name and then anybody else who's currently online at the same time as you can come in and join in. And we also have a controlled chat system within, that has drop-down comments. Like "can you turn up the bass - man?" etc. You know, "I can't hear the drums, they're too quiet." So that's the controlled aspect to it, it's not free typing. So effectively you could have somebody in London playing drums and somebody up in Glasgow playing guitar and creating a piece of music together online.

If we go in, for our purposes, as a solo artist the next thing you get offered is different genres of music, so we're catering for all tastes within the 14 -25 year-old bracket - you've got rock, hiphop and the dance music etc. So once you've chosen what you want to do, you go in and each band has an instrument that relates to that genre. So we have access to sound files that are directly linked to each instrument. And what you can do is drop them in the little coloured cells round the heads of the characters. And from that you have quite tight control of it. You can play all the instruments at once with the playback controls or you can mute them off and start looking a bit more in-depth about how your guitar and your drums are matching up, or are they all clashing in terms of rhythms and things like that. So once they're in there they can actually save what they've done and go somewhere else.

So if we drop into song writing, what's available in there? Well this looks at the more traditional aspect, to musical notation and how you would write music. It gives a bit more of a traditional approach to it. But in addition you're also able to go in and find out about modern aspects of song writing. And in particular introducing the vocabulary that's involved in the industry, so they start to understand how song writing works and how you break it down and what the terminology is. In addition you can go in and actually record your own song. So here's one of the example slides from the song writing. In here you get access to the guitar, you can tune your guitar again by using your mouse to pluck the strings on it. But in addition this keyboard, you'll maybe notice it has funny notation on it. And the reason for that is because as well as being able to play it with your mouse you can also play it with your fingers on your actual keyboard, on your computer or your laptop that you're using. And that way you can get multiple chords and you've got rhythms to play along to just like a normal keyboard synthesiser.

So what now? You can move into the 'Sound Editor'. You access the sound editor coming via Jingle Making or News and Sport you find the same application in both of these zones in the building. Also here you see you can get access to a sound library. In here we have private tracks and public tracks. The private tracks will save everything that you're doing as you're going through the site, and public tracks gives you access to over 700 copyright free audio files, special effects, applause, clapping, you name it (and a few rude ones I believe) which are always the ones that are found first, as you can imagine, in a workshop scenario!

This is a kind of multi-track environment where they can start putting all these things together. So if you think about the kind of things that it can start to be used for. As well as going through a maybe task-oriented traditional route with it in terms of the delivery. The only limit with this tool is really your imagination and how much they're inspired to use it. We're using it for things like audio blogging, music, community football matches, reporting on that. News programmes, weather programmes. It's also being used by some of the organisations that we've been working with over the last year as a performance assessment tool, if you like for their own aims and objectives. So for their own assessment system they're using that as a tool to record all that data. And in some cases being sent off to accreditation boards etc.

We'll move on to the next one. So once you've learned about song writing - and there's a lot more in-depth information, (I'm showing you one slide from each zone if you like) - you would go into the Scheduler and this is where you start to put your material together. You've access to your track library again. So everything you've already created. You've got access again to all the public tracks. But in addition you can now start to upload MP3s into that. So this is where you would be putting in your local news report from your football match etc. With community groups talking about ideas of using it to combat territorialism where one community group were fighting with the other one, getting them to go and report on their local football matches and vice versa so they would take it in turns and have discussions about that. How they felt about talking about them, even though they hated them etc. So it's successful in stimulating discussion as well.

Also in here they can actually change the order of what they're doing. And we've had time limit tasks being set that have worked quite successfully as well, particularly with disengaged young people within the 14-25 bracket. OK, you've got five minutes and your whole show has to fit into five minutes. So then you have to think, "Oh I need to go back and change my jingle" or maybe pick a different tune to go in there.

To move on. we wanted a fully rounded approach to looking at the industry. So obviously they have to consider marketing and how they're going to tell people that they've made their show so that people can come and listen to it. From the 'Flyer Design' bite, we have a basic Paint package where they can put backgrounds, characters, icons, types etc into it. But the important thing is they can actually print this flyer out, and hand it out to all their friends with a date when the show's going to go live. And then they can build support structures round that and support workshops, looking at marketing strategy, working in teams. In addition, it also introduces the concepts of layering when you're doing graphic design, which obviously would feed into industry standard packages such as Adobe Photoshop etc.

What we can also do with this is add it into a web page to get them to think about brand identity of what they're doing. So in Web Build we look at designing a template web page. This is by no means a full web design tutorial, if you like, but in here they can go in and choose different components to make up their page and the flyer can appear in there as well. So their friends could actually have this up on the screen while they're listening to the show. In here what we do is we have to get the show live. So you've got checklists of all the things that you should have done prior to finishing up on your site. Also here we can create a directory listing. So they're starting to understand about search keywords and the descriptions which has to be included so that when people come and search for their show

they'll be able to find it. And this is an example of a result for a keyword search in the schedule for which if you remember back at the beginning, you can go in without even coming through the site.

In terms of what we've done with these resources, over the last financial year of working up these resources, we had a dissemination programme that was city-wide in Glasgow that ended up engaging with one member of staff, 2,000 young people going through all the different areas of the site and learning from it. As I say the only limit's your imagination to use this site. And I'll pass you back to Keith.

**Keith:**

In addition to what Sarah was saying about IBroadcast we then started to think about where do we take these resources, and where do we go with them, and what do we do with them. As a public body charged with the delivery of Government Initiatives we started to look at how do we mainstream some of the experiences that we've had over the last few years through Real, with traditional programmes. In Scotland we have a programme called Get Ready for Work. I'm not sure if it's one that's available south of the border. But it targets particularly difficult to get to work young people. We worked with a training provider, we dropped in the kind of resources that you've just seen through IBroadcast. They started to re-write their programme around and about that. And we now have, in the last month, got some statistics and some indication back about how well that has gone.

Through the mainstreaming process, Get Ready for Work programme was never aimed at anyone achieving a qualification, it was just getting these young people prepared to take the next steps. In line with that the drop-out rate was significantly high, progression very very low. Traditionally 5% of young people would make some form of progression at the end of a Get Ready for Work programme. Through this intervention and bringing to life some of the things that they were trying to train, progression is now up to 40%, with a number of young people actually progressing on into college. And significantly, Access Level 3 Media Studies has also been achieved by a number of people in the programme. So I think it's an example of the traditional methods working with some of the new ideas. I feel there's a lot that we can learn and pass on and that's going to be one of the big focuses for our organisation for the next few years. That kind of brings me on to where we're going with all this.

Real as a resource that's available to the citizens of Glasgow and beyond is now embedded. Every library in the city is a Real learning centre. 120 business-based learning centres from your corner shop to the Marriott Hotel. The Marriott are looking to open up the learning centre to the public at some point. We have learning centres branded Real in universities and colleges, the Gallery of Modern Art. So it's pervasive, it's all through the city. And people are able to access information about what's available in the formal process but also able to access these kind of learning resources and support through library staff. Now that that's embedded we've started to look at where we actually go with the ideas we've developed around about engagement. On the back of that we've introduced a new project now called Urban Learning Space, which I think sits really nicely with some of the things that I was hearing yesterday. Urban Learning Space will be a virtual and is a physical space that is looking at taking what we've learned through Real and how we've engaged with people in the use of technology. It's an open collaborative space. We now have people from the BBC, from Channel 4, from a whole range of collaborators and partners coming into the physical space and working with people like Sarah and myself. We're bringing in academics, we're bringing in people from the arts, from the sciences. The idea being that in that space, whether virtually or physically, we start to promote lots of discussion about how do we address some of the key issues with regards to education, training, learning. So Urban Learning Space really only just started on 1 April, which is the official start time. We do have some projects up and running. But again in line with the kind of stuff we've been hearing here over the last couple of days, the idea is that we provide a platform in the same way as we're providing a platform for the young people we work with, and kind of step back and let in some senses chaos take control. But organised chaos, if you like.

OK, well that's really the end of the presentation. Here are the contact details for Sarah and for myself, and if there's anybody that wants any more information please feel free to get in touch with us. Thank you very much for coming.

**Chair:**

Right I'm certain there must be some questions out there.

**Q:**

It's just the arithmetic I want you to tell me about and I'm sure you have ways of addressing this one. In that you're preparing all these young people for interesting exciting careers in the media industry and there aren't careers for all of them, are there? So what happens to the ones who don't become fashion designers, pop idols?

**Keith:**

What we've seen through the process is that not everyone has actually pursued a career in the creative industries. That has been the point of entry, the point of interest. But as they've navigated their way through the resources that we've had and worked with the people that helped them develop the strengths that they have, they start to self-identify that, you know, OK I was interested in music but actually there's something else through that process I've developed a deeper interest in. A number of people have gone on to do ICT at college. The real key for us is about getting people engaged and having the kind of infrastructure whereby we can support them, make decisions for themselves, and make them aware of what's available. So I do see primarily where the problem might arise, but I think what we've found is that people do actually tend to go off in some very strange directions, where people interested in gaming have gone on to do journalism just through that process of identifying creative writing and broadcast. But if you don't these approaches and break them down then the chances of that happening start to minimise.

**Q:**

Hi it's Jeremy from Calling the Shots in Bristol. Just to say it strikes a real chord with me from Bristol. One of the big problems I guess in every big city, is there's a lot of young people hanging around with ostensibly not much to do and causing, in inverted commas, problems. And I just wondered. are you talking about interfacing with more formal education? It seems like this stuff should be happening within school in a way that the school day should be able to accommodate this kind of interest based learning. In the same way as in the old days people might have gone camping as part of school, or still do, you know. That kind of thing. That just following your interests is surely the way to become a more rounded individual and a better prospect for employment. So I wonder if you could just say have you talked to schools in Scotland, is there a way in to schools in that way?

**Keith:**

Each local authority will have autonomy in their local area. We have spoken to schools and we actually interface directly with headmasters in some of the schools and we've done work in schools which has been incredibly successful. We do speak to the people at the top of the food chain if you like within the school system. And we are making headway but you've got to win hearts and minds as well. And we're very very keen on gathering evidence. Lokey is one small video of a whole range of evidence capturing that we've undertaken. By using that, we can actually start to, as I say, win the hearts and minds. We are getting there. We've actually got more interest from education authorities outside Glasgow than we have within Glasgow at the moment. But those things are changing.

**Sarah:**

One of the interesting things that does happen in terms of Careers Scotland and their Get Ready for Work programme they have entrepreneurship advisors etc that are embedded within schools in Scotland, they actually came to us and we trained all of them on how to deliver these resources themselves, as opposed to our core team of staff delivering all over the city. So that we looked at a kind of sustainable future for that, and of course that

training can be passed on. So technically any of these resources can be used within a classroom, particularly some of the animation ones worked really successfully within one school period in the timetable - in, out, finished, outcome achieved by the end of it, and they were able to develop something else for the next class that was related to it.

**Q:**

How have you supported the employers who you said weren't training providers to start off with, to ensure that they were able to deliver what was required and that they were aware of what were appropriate outcomes etc?

**Keith:**

We have things that are happening in Glasgow through the Lighthouse, who we work very closely with. They have things like what's called the Creative Entrepreneur's Club and a lot of young bright new companies that are growing in the city attend these events. They're not tainted by the larger industry they're involved in. Through working with people who have the networks into these small companies, once we've identified them we will get them to work very closely with the people who from our point of view are delivering the training. So they will work together to work up a programme of activities. It's a risk that we take every time we do something of this nature, and this is where I'm so fortunate in comparison to many of my colleagues, is that I have a director and a senior director who are willing to put a little bit of our funding to one side and put me and a couple of other people to one side and say look, go out there and try and do some of these risky things and let's see what we can get out of it. It's starting to pay dividends now. But in the main I've found that the young companies we've worked with, it's just been incredibly successful. And I don't know why. We're doing a study just now which is trying to get under the skin of all that we've done. And we'll be able to release that shortly and we'll put a link to that on the Futurelab website once that's out there. It's really trying to look at the qualitative feedback from the people involved in training from the company side, the traditional trainers involved in Real, people like myself and Sarah, the learners themselves. And trying to really understand why what we've been doing has actually worked. Because we're not entirely certain.

**Q:**

I can see quite a lot of other organisations, LEAs, across the country being quite interested in taking this up and running with it. My question is will you be trying to capture the lessons that are learnt from those other settings? How could you try to understand what the implications are in other areas?

**Keith:**

Good question. Unfortunately I don't have a good answer. One of the things we would like to do through Urban Learning Space is provide some kind of consultancy support with anything that we propose to do. In that if another local education authority was to come to us and say, "We'd like to try and implement some of this, will you help us?", we're going to be developing a whole range of tools, one part called Design for Learning, which is going to look at how do you design things in the same way as we've managed to do it. So that will be a toolset for other people to pick up and use. Alongside that we would want to look at designing a set of tools to help people capture the experiences that we've been capturing. So there will be mechanisms to do it, but that's a big chunk of the work that Urban Learning Space will be undertaking. Because growth, sustainability, are vitally important. We want to work very closely with people that are talking to us, hence the nature of Urban Learning Space as a kind of open source, open innovation collaborative space.