

Project **IPC Media Schools  
Design Programme**

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School **Archbishop Michael Ramsey  
Technology College**

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Borough **Southwark**

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Outline **Archbishop Michael Ramsey  
Technology College and IPC Media joined  
forces in 2004 to pilot a media project for  
key stage 4 students that included work  
experience on IPC Media magazines.  
This case study describes the programme  
and considers how the evaluation of phase  
one informed the development of the  
programme in the second year. This case  
study is largely drawn from the evaluation  
report written by Viv Moriarty.**

# IPC Media Schools Design Programme

## Archbishop Michael Ramsey Technology College

Creative Partnerships London East and South case study

## About Archbishop Michael Ramsey Technology College

Archbishop Michael Ramsey is a mixed voluntary aided City Technology College in Southwark for students aged 11-18. Over two-thirds of the students are male. The vast majority of students are of Black African or Caribbean heritage; about half speak English as an additional language and a third have special educational needs. The surrounding area is disadvantaged and half the students are entitled to free meals. (Ofsted 2006)

Archbishop Michael Ramsey Technology College (AMRTC) has worked with Creative Partnerships since 2002. Projects have included the Royal Court Young Writers project in 2004-05 in which ten short plays were written by students through workshops led by playwrights. Once the plays were scripted, students directed professional actors at the Royal Court Theatre. Students found writing for an audience challenging but rewarding and appreciated the recognition they had received.

During 2004-05 the school also worked on a music enterprise project with musician and composer Terry Munday. This project explored the elements of creative learning that are developed through musical composition and led to an improved understanding of how these processes might enhance other areas of the curriculum. This was supported and led by the head of music and Creative Partnerships coordinator at the school, Tim Smith. As a result of his work with this project, Tim established a cross-school working group of teachers focusing on creative project development, especially through innovative use of ICT. This group also aims to develop inter-departmental partnerships and to link projects to existing initiatives and curricula.

## Project Context

In September 2004, IPC Media approached Creative Partnerships national office expressing a desire to engage with schools. Taryn Barclay, corporate responsibility manager at IPC Media, has said 'IPC is very keen to open up the world of magazine design to young people, who tend not to think of it as a potential career option. We are a huge creative industry and we want to make sure we are nurturing up-and-coming talent and getting the best young designers to be part of our organisation.'

IPC Media, based in Southwark, south London, are part of the Time Warner Group and the largest publishers of consumer magazines in the UK. The range of magazines produced by IPC is extensive, and includes titles such as TV Times, Uncut, Now and Marie Claire.

AMRTC had recently opened a new facility, the Centre for Prosperity and Wellbeing, as an interface with the community. Since it also seemed logical to partner IPC with a school that was geographically close to their offices, AMRTC was an obvious choice to work with them on a pilot programme.

Through the programme, IPC Media aims to influence the education of young people around design and to raise their understanding of media literacy. The company often finds that art positions are difficult to recruit and that candidates are technically competent but lack creative abilities. IPC Media and AMRTC agreed the following objectives for the programme:

- to effectively integrate the programme into the curriculum
- to enable continuing professional development (CPD) for teachers and art editors around creative design education for key stage 4 students
- to enable development of media literacy in students
- to enable the programme to be replicated in other contexts

## The IPC Media Schools Design Programme

Phase one of the pilot programme ran in the autumn term 2005. Lead-in time was short and necessitated a pragmatic approach to the selection of students. Year 11 students had diminishing timetable commitments through this term and so two groups of 11 young people were selected who were known to have an interest in design. The programme consisted of a series of 12 after-school sessions at the college, during which students were taught the basics of InDesign, a professional software package used in the production of all IPC Media magazines. They also explored some of the issues concerning media literacy and design. Following this 12 week programme, students attended a week of work experience at IPC Media.

An evaluation framework was agreed by all partners at the start of the pilot programme during a meeting facilitated by Viv Moriarty, the external evaluator. Evidence was collected through observations of sessions, conversations with key stakeholders and partners and documentary analysis. Findings from the analysis of the data from phase one of the project suggested that a number of key issues needed to be addressed to improve the effectiveness of the programme. Creative Partnerships agreed to support the programme into a second phase and this case study considers the outcomes of phase two and the extent to which identified issues were resolved.

Phase two was launched in April 2006. The format was similar to the first phase, with the addition of a two week intensive course at the start of the summer term. The IPC Media work experience week was arranged for later in the summer term. Time-off from their studies for this week had to be negotiated with heads of departments within the school, and students agreed to extra homework to ensure they did not fall behind in other subjects.





The programme was managed in school by Gary Morrissey, technical college project director. The principal tutor was Ralph Canning, acting manager of the Centre for Prosperity and Wellbeing. Ralph worked in the design industry for 14 years before joining the education sector and was responsible for designing and delivering the course with appropriate input from IPC Media. Taryn Barclay managed the project during phases one and two at IPC Media. The Centre for Prosperity and Wellbeing was the venue for the project and the students responded to this well. They appreciated the fact that this was separate from school and they perceived that they were treated differently in this environment and felt more prepared for the work experience week as a result. The relationship between the students and the tutor was good and students responded well to the demands of the project.

The evaluation of phase one recommended that a clear student selection process should be agreed by all partners and this was achieved in phase two. It was decided that students from year 10 would be engaged with the programme rather than year 11, due to the pressures already on year 11 students. Staff in design and technology, English and art were asked to identify pupils who would benefit from the programme. Students were then interviewed and selected using the following criteria:

- students taking design and graphics GCSE
- students with a demonstrable interest in art and design within publishing
- students with good basic skills, especially in English and literacy
- students who did not have work experience arranged
- students who could engage fully in the programme without it interfering with other work



The phase one evaluation also indicated the need for greater integration of the learning experience into the school curriculum. The design of phase two certainly reflected a more integrated approach to the programme with weekly after-school sessions combined with two weeks of intensive work during normal school hours. This fortnight enabled students to be immersed in the project, having already had introductory sessions during which they learnt the rudiments of the software. The intensive weeks included visits to organisations, including Tate Modern and the Newspaper Trust in Wapping. Input by IPC Media art editors enabled students to understand more about the processes involved in magazine publishing. Additionally, teachers from the English department (including an advanced skills teacher) taught sessions on thinking skills, creative writing and English usage in journalism. These weeks also provided an opportunity for the students to develop a portfolio of work for the Arts Council England Young People's Arts Award, an accredited scheme to recognise the development of young artists and young arts leaders.

With the experiences of phase one to draw on and a longer lead-in time, it was possible to ensure improved integration of the project into specific subjects. Colour theory related to art for example, whilst typography and the functional use of language related to the English curriculum.

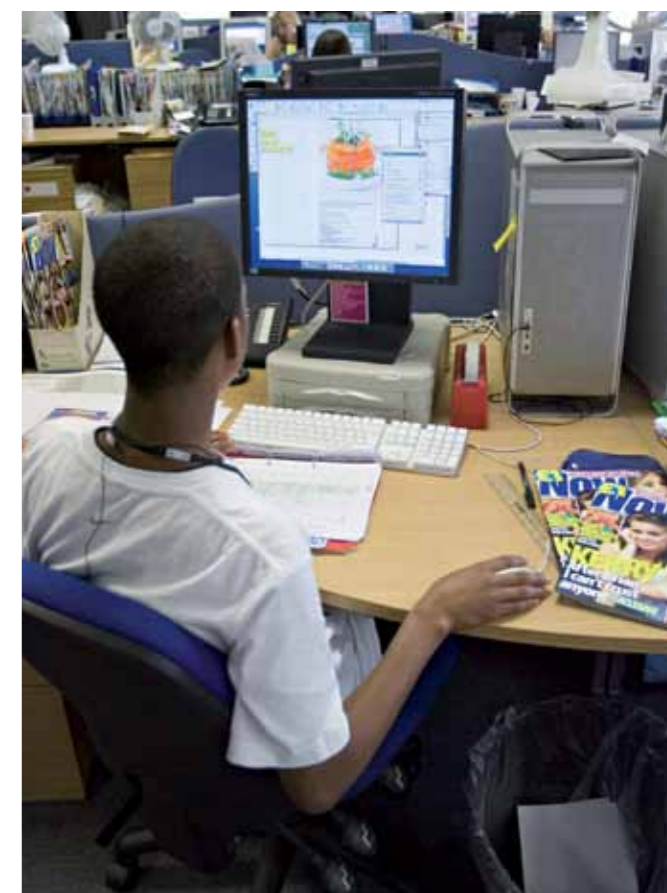
The preparation of students for the work experience was considered important for the effectiveness of the programme. In phase two this preparation comprised a number of elements. Art editors introduced students to the professional skills associated with magazine publishing, whilst Ralph Canning taught students the InDesign software package. In addition, conversations with professionals from IPC Media who visited during the sessions in school contributed to students' understanding of what would be required of them during work experience.

The evaluation of phase one recommended that there should be increased support for IPC Media art editors during work experience week to make the best use of their time. Observation evidence indicated that art editors were effective when working with students and able to support and challenge them during work experience weeks and when they visited the school. One art editor, for example, was observed during a session at the school and was seen to maintain professionalism whilst adapting to students' needs throughout; he reframed comments and discussion from students using the appropriate terminology.

When a student demonstrated an understanding of the genre of the magazine, he or she was set a more independent project such as designing a front cover from scratch or putting in live copy with pictures.

For example, when students mentioned the use of typography and photographs, the art editor responded to this, critically evaluating the use of fonts, colours and images as a device for attracting a particular audience.

During the work experience weeks, art editors worked in similar ways with the students. Students were assigned, in pairs, to different magazines and started by producing dummy pages. When a student demonstrated an understanding of the genre of the magazine, he or she was set a more independent project such as designing a front cover from scratch or putting in live copy with pictures. The art editors gave instant feedback and suggestions that the students used to enhance their work. Some of the art editors were able to incorporate the students' interests into this work. One gave her student a page to work on that involved graffiti art, having observed his interest in this. Four of the students had their pages published in summer editions of Uncut and Now magazines.





## Impact and outcomes

Art editors who had worked with the students were impressed with the knowledge of the InDesign software that the students displayed. Comments included: 'The student has demonstrated a very good understanding of InDesign. She has provided some sophisticated layouts that show she has strong technical abilities' and 'Overall, he knew his way around InDesign but needed help on the technical side.'

Critically, IPC Media had considered the interests of the students and tried, as far as possible, to match these to the publications they worked on. As an example, two students on the programme were taking GCSE business studies, which includes a requirement to produce a business case study. These students were assigned to work at IPC Creative, a corporate department servicing the magazines. The students learnt about the business side of IPC Media; how advertising is sold, for example, and how magazines are put together. IPC Media also provided documentation, such as dummy contracts, for the case studies.

The phase one evaluation also recommended that students chosen for the programme had an appropriate interest in a career involving art and design and an aptitude in creative subjects. All students in phase two met these criteria. It was also important that they had a certain maturity in outlook to engage appropriately during work experience. During school based sessions, students were able to use the software effectively within a relatively short space of time. The intensive weeks were instrumental in this process. Having a high level of competence in the use of the software and a sound background in the terminology of publishing and design, the students were able to successfully complete the assigned tasks during their work experience weeks. They commented that they continued to learn the more complex functions of the software during their time at IPC Media. Students were also observed to be working persistently on their tasks.

When asked about their work experience, students recognised the value of having learned so much about magazine production before they went to IPC Media. They also appreciated having the opportunity to work with professional designers. Several students commented that they were able to understand the pressures of working on a weekly magazine where pages had to be produced quickly and accurately. The need for perfection was something that all students were able to appreciate and put into practice when designing their own pages. Many of the students expressed a strong interest in returning to IPC Media for further work experience.

The art editors gave positive critical feedback on the students and the originality of their work. One commented, 'I am very impressed with the final execution, which means he understood the processes needed to create pages. Designing his own rubric or running head demonstrated his creative side.' Another said, 'after setting him a feature that he had free reign on, his creative abilities started to shine through,' and 'her layouts were very original whilst adhering to the house style well.'

There was also a general consensus that the students had been responsive to the work placement and in their general approach to design, 'J's enthusiasm developed over the time she spent in the department. She was very responsive to advice and guidance. I was very impressed with the way she responded and how quickly she learned.' Only one art editor perceived that his student was not very interested in the subject matter of the magazine and this inhibited the learning that could have taken place.

Students were appreciative of the opportunity that had been given to them, 'I got to work on actual magazine spreads that will actually appear on the next issue.' There was also a recognition that students were treated as adults in a professional environment and this contributed to their learning, 'The whole of the experience was extremely good and the environment was very mature and we were treated respectfully and like adults.'

Many of the issues from phase one of the programme were successfully addressed in phase two and the students clearly learned many technical aspects of publishing and design by being part of the programme. Two of the students from phase one are now studying for a design-related career (one in fashion, the other in computer-aided design), something they had not considered before the programme. Students from phase two are now in year 11 and preparing to submit their portfolios for the Young People's Arts Award. The original intention was for these to be entered for the bronze award but the tutor believes the work merits a silver award. These students have a range of media skills to offer the school community. They will be working on the school newsletter and facilitating communication from the student council.

Creative Partnerships has appointed a project manager for this initiative with a view to extending the programme to other local secondary schools with AMRTC as the hub. IPC Media sees the importance of engaging with young people to help develop a more diverse generation of designers and the partnership with AMRTC has laid firm foundations for further work.

**Hannah Wilmot**

**Now FOOD FOR THE WAY WE LIVE TODAY**

**Beef steak Tomatoes**

**Try Jennifer Joyces Fabulous summer salad**

**Serves 4**

- 4 large, firm, ripe beefsteak (or other large meaty) tomatoes
- small handful rocket leaves
- 4 spring onions, cut into fine batons!
- miso ginger dressing (see Tip)

Cut the beefsteak tomatoes into 1cm/1/2in slices and arrange on a large platter with a small handful of rocket leaves. Sprinkle the spring onions on top. Pour the miso dressing over the tomatoes and sprinkle with sesame seeds. Serve immediately.

**Cook's tip** Miso, a fermented barley paste from Japan, has a nutty, salty taste that's crumpious in dressings and superb spread on grilled aubergines' says Jennifer. 'It's also incredibly healthy - a great bonus! Look for it in good supermarkets, health food stores and delis.'

**This is just one of the dishes in Barbecue! by Pippa Cuthbert and Lindsay Cameron Wilson (£9.99, New Holland). Readers can buy a copy for the special price of**

**£7.99 (incl p&p) by calling 01903 828503 and quoting NHBAR/2.**

**the well-dressed salad**

**Jennifer Joyce**

**87**

Number of students involved **28**

Number of sessions **69**

Number of teachers and support staff involved **2**

Year groups **10 and 11**

Creative Partner **IPC Media**

## Creative partner

IPC Media is the UK's leading consumer magazine publisher, with a large portfolio of brands, selling over 350 million copies each year. Titles include What's on TV, Now, Marie Claire, In Style, Ideal Home, Loaded, NME and Wallpaper\*. IPC Media is owned by Time Inc., the publishing division of Time Warner, the world's largest media organisation.

With the appointment of a corporate responsibility manager in 2005, IPC Media has been increasing its focus on working with the wider community. IPC's corporate responsibility activities take a number of different forms, including engaging with the environmental issues that affect the publishing industry, employee volunteering, community engagement and charitable and fundraising activities.

[www.ipcmedia.com](http://www.ipcmedia.com)

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## Writer

Hannah Wilmot has worked as a freelance consultant for 13 years having previously worked for Battersea Arts Centre, Riverside Studios and London Arts Board (now Arts Council England, London) as education officer. Hannah specialises in the evaluation of education programmes, particularly those involving the arts and creativity. She also has considerable experience of designing and providing training for artists and teachers wishing to pursue creative partnerships.

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## Creative Partnerships

Creative Partnerships is a programme managed by Arts Council England, the national development agency for the arts in England. It gives young people in 36 disadvantaged areas across England the opportunity to develop their creativity and their ambition by building partnerships between schools and creative organisations, businesses and individuals. Creative Partnerships aims to demonstrate the pivotal role creativity and creative people can play in transforming education in every curriculum subject for children of all ages and abilities.

London East and London South were established as two of the first sixteen Creative Partnerships areas in 2002, delivering programmes with schools in Hackney, Islington, Newham and Tower Hamlets and Greenwich, Lambeth, Lewisham and Southwark over a four year period.

In April 2006 the two areas merged to form one Creative Partnerships area delivering a joint creative programme in eight boroughs. Creative Partnerships London East and South is now based at Discover in Stratford.

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This case study is available to download on the Creative Partnerships website. To view this, and to view the other case studies in this series please visit [www.creative-partnerships.com](http://www.creative-partnerships.com) and go to the **London East and South homepage**.

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**Design:** Thirdperson [www.thirdperson.co.uk](http://www.thirdperson.co.uk)

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