

MAYOR OF LONDON

European Social Fund (ESF) Programme

Project Requirements

Creative Enterprise Zone: Hounslow (Creative Enterprise
West)



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of Hounslow**

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CONTENTS

1. Project Requirements – Creative Enterprise Zone: Hounslow ‘Creative Enterprise West’	2
1.1 Project Overview	2
1.2 Introduction	3
1.3 Definition of Creative Industries	4
1.4 Background	5
1.5 Objectives	7
1.6 Eligibility and Target Groups	7
1.7 Geography	9
1.8 Partnership Working	10
2. Service Requirements	11
2.1 Project Deliverables – Expected Stages	11
3. Budgets and Payments	16
3.1 Overall budget framework and parameters	16
3.2 The Payment Model	16

1. Project Requirements – Creative Enterprise Zone: Hounslow ‘Creative Enterprise West’¹

1.1 Project Overview

This £500k Project will help people living in Hounslow to access employment support and training and find employment in the creative industries, specifically the screen sector. It will also support people already working in creative businesses in the Hounslow Creative Enterprise Zone to gain skills to enable them to progress further in their careers and to help grow the businesses they work within. It will actively look to increase the participation of under-represented groups within the creative sector. This Project will run from April 2021 to June 2023.

- Key activities: Personalised support to overcome barriers to employment, progression in work or employment sustainability. Support to attain sector specific work experience, qualifications, mentoring, employability support, support whilst in employment. Employer guidance and training to broker opportunities and promote inclusive working practices in the CEZ.
- Funding: £500k (£375,000 for ‘into work’ stream, £125,000 for ‘in work progression’ stream)
- Number of Projects supported: One grant to be awarded
- Geographical focus: Residents of the London Borough of Hounslow and businesses in the designated Hounslow CEZ and wider borough.
- Target groups: People living and working in Hounslow, either unemployed or working in the creative industries with a focus on groups underrepresented in the sector.
- Primary Result:

¹ To be read in conjunction with the Mayor’s ESF Programme Creative Enterprise Zones Prospectus

- a) **‘Into work’** A minimum of 95 Participants enter employment, education, or training.
- b) **‘In work progression’** A minimum of 40 employed participants attaining improved labour market status.

1.2 Introduction

London is a global capital for arts and culture. Artists and creative industries make a huge contribution to London’s reputation as an open, creative and diverse city. The creative industries are the UK’s biggest growth sector, contributing £111.7bn to the UK economy in 2018, a 43.2% increase in real terms since 2010. Between 2017 and 2018 the Creative Industries’ GVA grew by 7.4% in real terms, which is more than five times the growth rate of the UK economy as a whole (1.4% increase)². With Creative Industries’ employment accounting for 6.3% of UK jobs in 2019, employing 2.10 million people in 2019, an increase of 34.5% from 2011, this is more than three times the growth rate of employment in the UK overall (11.4%), reflecting the growing economic importance of the sector³.

Culture and the creative industries are key to London’s success and are a core priority for the Mayor of London’s (the Mayor) administration. The sector provides a significant opportunity to strengthen London’s economic base by contributing to higher wages and productivity, inward investment and a range of employment opportunities – from entry-level to skilled, specialist roles. The creative industries also positively improve community wellbeing, a sense of place and attract visitors to the city. The Mayor is delivering his bold, flagship Creative Enterprise Zones programme to further support this growth.

The Mayor has designated CEZs⁴ across London to provide the conditions where artists and creative businesses can put down roots and not be displaced by rising prices. These clusters of creative activity will provide long-term affordable workspace for artists and creative businesses, alongside support for start-ups, and will enable local people to learn creative sector skills and find new jobs and opportunities. Realising the benefits of CEZs for local communities will hinge on a strong understanding of the jobs and career opportunities provided by the creative sector and the development of relevant skills amongst the potential workforce.

The Covid-19 crisis is having a devastating impact on the UK’s creative industries. The recent Oxford Economics report commissioned by the Creative Industries Federation projected a combined £77bn turnover loss for the sector over the course of 2020 compared to 2019 (31%). The forecast for job losses are stark - in 2020 a 122,000 drop in employment among employees (following closure of the furlough scheme) and 287,000 job

² DCMS. (2020). DCMS Sectors Economic Estimates 2018 (provisional).

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/863632/DCMS_Sectors_Economic_Estimates_GVA_2018.pdf

³ Oxford economics. 2020. THE PROJECTED ECONOMIC IMPACT OF COVID 19 ON THE UK CREATIVE INDUSTRIES. https://www.creativeindustriesfederation.com/sites/default/files/inline-images/20200716_OE_Slides_new%20ACE%20data%20-%20Clean%20-%20with%20NEMO%20caveat.pdf

⁴ <https://www.london.gov.uk/press-releases/mayoral/mayor-announces-first-creative-enterprise-zones>

losses among self-employed workers. The report states a total of 409,000 jobs in the creative industries are at risk, 27% (110,430) of which are in London. In light of the COVID-19 crisis it will be more vital than ever that the sector both supports, and is representative of, the communities it serves. The effects of the coronavirus pandemic have been felt heavily in the London Borough of Hounslow, not least due to the downturn in aviation. Significant job cuts are expected at London Heathrow Airport where the highest proportion of staff are Hounslow residents.

The downturn in the aviation sector generally – IATA forecast that global passenger numbers will not return to pre-covid levels until 2024⁵ – will severely affect Heathrow Airport's supply chain, with effects especially felt in the hospitality and tourism sectors as well as some sub sectors of the transport industries (e.g. private car hire).

This project aims to deliver these conditions. In particular it will broaden understanding of creative career opportunities and pathway needs and will actively promote participation in the sector amongst a more diverse and representative group of local talent, helping to support local recovery and maximise opportunities.

1.3 Definition of Creative Industries

The Department for Digital, Culture, Media and Sport's (DCMS) definition of creative industries incorporates the following sub-sectors: advertising & marketing; architecture; crafts; design - product, graphic & fashion design; film, TV, video radio & photography; IT, software & computer services; publishing; museums, galleries & libraries; and music, performing & visual arts.

For the purpose of this project, the widest possible definition of employment in the creative industries shall be used in order for the project to reach participants for whom support would be most beneficial.

Due to the proximity of certain creative businesses and the numbers of people that they employ within the Hounslow CEZ, the following sub-sectors have been chosen as areas of particular focus:

- Broadcasting
- Production
- Digital/Gaming
- Augmented/ Virtual Reality (AR/VR)

⁵ IATA Air Passenger Market Analysis <https://www.iata.org/en/iata-repository/publications/economic-reports/air-passenger-monthly-analysis---june-20202/>

1.4 Background

West London Creative Sector Growth

West London is home to a vibrant film and television industry, including major studios such as Pinewood, Shepperton and Ealing, creative media companies such as BBC, ITV, Virgin Media and UKTV and the Hounslow Creative Enterprise Zone area houses companies such as Sky, Paramount, CBS, QVC, Disney, Discovery, IMG, Sony, Pokémon, Sega, United International Pictures and Vue International. A newly emerging centre for filming is the Gillette Building Studio in Isleworth which has already hosted major productions.

When interviewed a local training provider explained that local employers, such as Sky and the BBC who have a particular focus on broadcasting and production, found a lack of people with experience in roles such as production management, production coordination, researching and sound operation.

In 2018, Nesta estimated that there were 1,000 immersive specialist companies in the UK employing around 4,500 people and generating £660 million in sales, potentially representing as much as 9% of the global market share. Virtual Reality (VR) and Augmented Reality (AR) could add £62.5 billion to the UK economy by 2030, a 2.4% boost to GDP⁶. Although 80% of the companies surveyed by Nesta in 2018 operated in creative and digital markets, two-thirds mentioned other markets, ranging from education and manufacturing to architecture and energy⁷. Much of the immersive activity is concentrated in London, with over two thirds of immersive companies in the region, with a rapid expansion in the levels of public support for research and development in immersive technologies.

Video game production giants, such as Sega and Pokémon, are found locally along with an array of other immersive start-ups and SMEs, some of whom can be found in the nearby Westmont Enterprise Hub, a University of West London business support facility which also houses a media production company.

There is a high concentration of activity with the film, TV, video, radio & photography sub-sector in the Hounslow CEZ, accounting for 74% employment. The IT, software and computer services is the next largest sub-sector in the corridor, accounting for 17% of all employment in the creative sector.

Issues within the sector

Historically, the above sub-sectors have struggled to find skilled applicants to fill positions within their enterprises and prefer to take on applicants with on-the-job experience. However, this has created a cycle in which lower skilled applicants, or applicants with no

⁶ <https://www.immerseuk.org/resources/immersive-economy-report-2019/>

⁷ https://www.immerseuk.org/resources/immersive_economy_report/

experience, are not given opportunities to enter or progress within the sector. 42% of creative industry employers, including 73% of those employing more than 100 people, reported a skills issues (either because they could not recruit someone with the right skills or the people doing these jobs did not have the right skills).⁸

Skills gaps and shortages impact existing staff and businesses by increasing their workloads. They limit a business' ability to create new outputs, products and services and in the most extreme examples, result in production ceasing. Businesses are attempting to address skills needs through training and recruitment. However, some businesses find it difficult to attract applicants with the required skills, attitude and motivation. In a competitive labour market, creative and cultural businesses are often not able to match the salaries, terms and conditions offered in other sectors; many are not able to resource training and CPD for existing staff. These are particularly tricky issues to overcome, which are exacerbated by reductions in public funding.⁹

Jobs in the creative industries most affected by skills issues and migrant labour tend to be in higher level occupations than those similarly affected in rest of the UK economy.¹⁰ 'Leadership' represents a significant skills gap in the sector. Recruiting senior staff with both a creative background and leadership skills presents a particular challenge and is acting as a barrier to addressing skills gaps and shortages at the senior level. Leaders recognise that 'technological change' will be important for the future viability of their business, yet over a third of leaders lack confidence in their ability to lead this change.

However, a decrease in the number of schools and colleges offering creative art and design courses, the decrease in the number of students studying these subjects and a lack of effective information, advice and guidance on careers in the creative and cultural sector are perceived to be threatening the development of the talent pipeline.

When interviewed people working within the creative industries, particularly within the film and television sub-sectors, report that there is a lack of inclusivity. Accounts of racism, ageism, ableism and classism were given. A discussion recently hosted by APPG for Creative Diversity group¹¹ gave numerous insights, with agreement about the problem of underrepresentation for women, BAME, disabled people and those from working class origins. Speakers suggested different strategies that can be useful for different roles. In some cases it was working directly with education partners to change the gender mix on courses providing technical skills. For business skills it was about changing the narrative of an organisation and changing how roles which depend on transferable skills are advertised. Apprenticeships were used as an example of a route into a sustainable career.

⁸ CFE Research, Skills needs assessment for the creative and cultural sector, <https://creativealliance.org.uk/wp-content/uploads/2018/07/Report-Skills-Needs-Assessment-For-The-Creative-And-Cultural-Sector-CCSkills.pdf>

⁹ Feinstein, L. 2020. 'Beginning of a new era': how culture went virtual in the face of crisis. <https://www.theguardian.com/culture/2020/apr/08/art-virtual-reality-coronavirus-vr>

¹⁰ Creative Industries, Impact of Skills and Migrant Worker issues in the Creative Industries <https://www.thecreativeindustries.co.uk/uk-creative-overview/news-and-views/news-report-outlines-creative-industries-skills-issues>

¹¹ APPG for Creative Diversity <https://www.creativeindustriesfederation.com/news/what-works-support-diversity-creative-industries-insights-roundtable-1-appg-creative-diversity>

1.5 Objectives

The overall aim of this Project is to;

Help people living in Hounslow to access employment support and training and find employment in the creative industries, specifically the screen sector. It will also support people already working in creative businesses in the Hounslow Creative Enterprise Zone to gain skills to enable them to progress further in their careers and to help grow the businesses they work within.

The objectives are to;

- Support participants to gain an understanding of the creative sector and the world of work through embedded employability skills support delivered as part of the Project.
- Increase the inclusivity of the creative workforce within the Hounslow Creative Enterprise Zone, enabling businesses to access wider talent pools and thrive.
- Support employees of creative businesses to gain the skills and confidence required to progress in their role/business.
- Enable participants to develop networks and support systems, reducing risk of isolation and improving social integration and wellbeing.

1.6 Eligibility and Target Groups¹²

Specific eligibility criteria for this project are as follows:

‘Into Work’: Participant Eligibility:

- Aged 16+¹³
- Living in the London Borough of Hounslow; and
- Currently ‘unemployed’ or ‘economically inactive (not in education or training)’, including those who have become economically inactive due to Covid-19, such as self-employed individuals¹⁴

¹² Please also see the requirements the ESF Programme Prospectus and relevant sections of the Evidence Handbook.

¹³ Employment outcomes for 16- and 17-year olds need to be Raising the Participation Age (RPA) compliant. Once participants have reached their 18th birthday their employment destination no longer needs to be RPA Compliant.

¹⁴ People on Zero Hour contracts may also be eligible – please see the ESF Evidence Handbook for further information.

‘In Work Progression’: Participant Eligibility

- aged 16+
- a London resident;
- earning less than the equivalent annual gross pay of £33,742.90¹⁵ for a full-time employee;
- An ‘employee’ of a creative and cultural sector business located in the Hounslow CEZ (see Section 1.7 for geographical area / map) or wider London Borough of Hounslow, that is connected to the Creative Enterprise Zone through supply chain linkages and /or being a member of the CEZ consortia network and as such committed to the long term aims and objectives of the programme.

For the purposes of this project an ‘employee’ is defined as;

- a business owner (including an SME-owner or a micro-SME owner), or
- a self-employed freelancer or sole trader, or
- an individual working in a Creative sub sector business as defined in Section 1.3.

This reflects the nature of employment in the sector and the desire to ensure that this ESF project benefits those in the sector who are most in need of support to sustain and progress in their employment.

The same individual participant cannot be counted towards both ‘Into Work’ and ‘In Work Progression’.

Target Equality Groups

Effective engagement of participants is a key element of this project. Therefore, bidders will need to bring forward robust and credible strategies to engage with participants with diverse backgrounds from a range of public and community organisations across the London Borough of Hounslow, as well as networks of local creative sector businesses and organisations.

The below under-represented equality groups are less likely than other demographic groups to be employed in the creative industries and are more likely to be either unemployed overall or in low-paid and low-skilled work.

¹⁵ NOMIS. (2019). Gross Weekly Pay - All Full Time Workers Hounslow <http://www.nomisweb.co.uk/>

The Project should aim to recruit, as a minimum, proportions of Participants from the Equality Groups set out below.

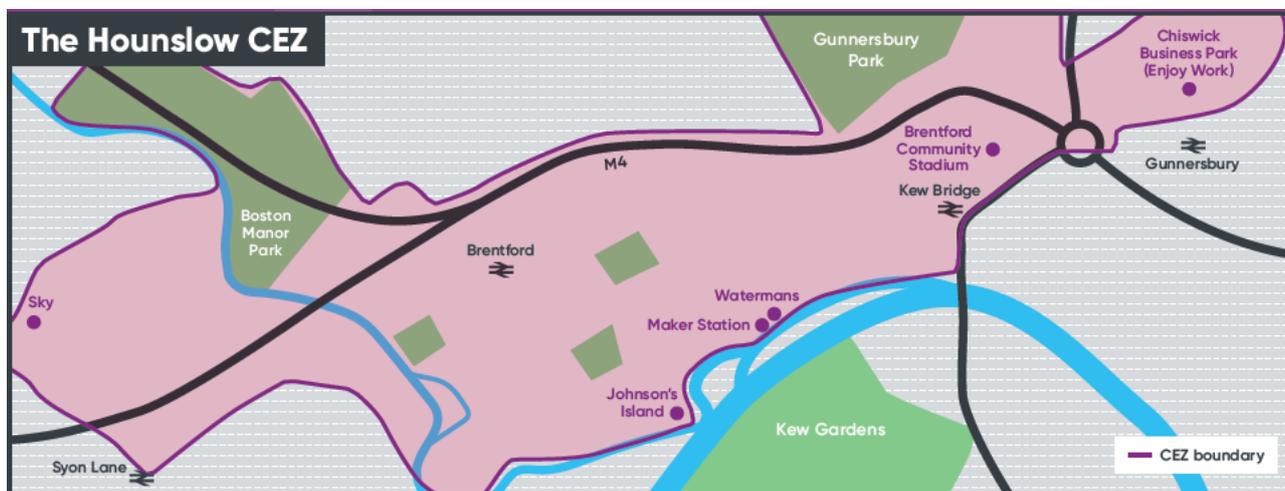
Equality Groups	'Into work' Target (%)	'In work progression' Target (%)
Participants from ethnic minorities	65%	50%
Female Participants	50%	50%
Participants with disabilities or health conditions	22%	7%

Bidders must describe how they will identify, recruit and support eligible Participants from these groups, taking into account any barriers to participation.

1.7 Geography

The grant area for the Project will cover the borough of Hounslow and focus on facilitating opportunities with creative businesses located in the Hounslow Creative Enterprise Zone (see map below).

- a) **'Into work'** will support any eligible residents living in the London Borough of Hounslow, with priority given to participants from the most economically challenged wards which have been affected by the coronavirus pandemic - Heston East, Cranford, Heston Central, Hounslow Heath, Syon, Hounslow Central, Heston West and Hounslow West.
- b) **'In work progression'** will prioritise supporting employees of creative sector businesses located in the Hounslow Creative Enterprise Zone area (see map) and wider borough where being part of the CEZ supply chain can be demonstrated.



1.8 Partnership Working

Bidders should provide information of key partnership arrangements within the creative industries which will support the participants and explain the involvement that each partner has in ensuring the project’s success. This could include but is not limited to; cultural and creative industries stakeholders who have an interest in but are external to the project such as statutory bodies; progression or referral partners whose activity or provision is complementary to the project or delivery partners, charities, social enterprises and businesses, including creative SMEs and corporates.

The success of this project will be dependent on strong relationships with both employers and the target participants we want to reach. Therefore, we envisage a partnership approach will be required to deliver this project. We strongly recommend that potential bidders ensure their sub-contracting partnership arrangements include grassroots and business organisations who have these relationships/experience in building them.

The successful bidder(s) will be expected to work alongside existing structures wherever possible. This includes both in-house Council work and GLA and Council-supported work such as:

- The GLA’s [Enterprise Advisers Network](https://www.london.gov.uk/what-we-do/volunteering/reducing-barriers-social-mobility/enterprise-adviser-network)¹⁶, which connects London Businesses with schools,

¹⁶ <https://www.london.gov.uk/what-we-do/volunteering/reducing-barriers-social-mobility/enterprise-adviser-network>

- The [Career Clusters](#) networks, within London’s Ambitions Programme, focusing on linking schools, further education providers and businesses to make careers advice more relevant to London opportunities. London Borough of Hounslow is lead for the Hounslow Careers Cluster.
- [Work Hounslow](#) offer encompassing: Skills Escalator Programme, Support for the Self-employed and Micro Businesses; and Employability support for residents out of work or seeking to upskill
- [Learn Hounslow](#), which provides adult and community learning for Hounslow residents
- [Hounslow Connexions](#), which provides one-to-one advice and support to NEET young people aged 16 to 19 (or up to 25 with learning difficulties and/or disability)
- [The West London Alliance Work & Health Programme](#), supporting residents to overcome barriers to employment and gain sustainable well-paid work.
- Local partnership activity from JCP and National Careers Service and other VCSE partners working to develop employability to harder to reach groups

2. Service Requirements

2.1 Project Deliverables – Expected Stages

The GLA considers successful delivery will incorporate the stages and activities outlined within the table below.

Bidders must demonstrate how they will meet specific criteria. However, there is an expectation that bidders will choose how they deliver their Project, bringing their expertise and a unique approach to delivery. We expect the lessons learned and relationships built in both strands to inform activity in the other.

Into Work	
Element	Activity
Identify and recruit suitable Participants	<p>ESF Providers should work with other organisations to identify and recruit Project Participants who meet the criteria set out in section 1.6.</p> <p>Promote the opportunity to target participants at a local level (via appropriate routes) through an effective (user tested) marketing campaign.</p>

	<p>Work with Hounslow Council, local community Careers Service providers (including further and/or higher education), JobCentre and grassroots organisations, etc. to promote the offer and ensure robust referral network.</p>
<p>Needs assessment and Bespoke Training Plan</p>	<p>Develop a Bespoke Training Plan (BTP) with participants which assesses participant’s needs to determine their creative aspirations, skills, qualifications, experience and preferences, identifies skill gaps and barriers to entering employment, education or training in the sector and puts in place support to ensure retention on the programme.</p> <p>The assessment to be recorded and regularly reviewed to monitor progress.</p> <p>ESF Providers will be required to assess the Basic Skills requirements of Participants who do not hold Entry Level or above (or equivalent) qualifications in English/Maths on enrolment. Where necessary, Participants should be referred to an organisation which can provide an appropriate certified qualification in English/Maths at Entry Level, Level 1 or Level 2. Bidders will be required to estimate the number of Participants achieving Basic Skills and successful bidders will be required to inform the GLA via a periodic narrative of the number of Participants who have been referred and the number of Participants who have achieved basic skills. Successful achievement will be required to be verified by Participants’ self-declaration as a minimum.</p>
<p>Provide or help participants to access wrap-around support as needed</p>	<p>ESF providers must establish appropriate wrap-around support to address the specific barriers Participants may face and enable them to engage in the project. This may include housing advice, money management or support to manage a health condition/disability to enable the participant to enter creative employment, education or training.</p> <p>This should involve working with key local stakeholders such as the local authority, health organisations and Jobcentre Plus.</p>
<p>Develop and Deliver Employability Training Support</p>	<p>Provide information, advice and guidance about employment opportunities in the creative sector in London.</p> <p>Provide support around further training or education pathways and employment, such as creative industries job-search, CVs, application forms, mock interviews/assessment, confidence</p>

	<p>building, time management skills and engaging with employers and Jobcentre Plus to source appropriate local vacancies. Support should be focused on addressing individual participant’s barriers and fulfilling skills needs identified by the sector.</p> <p>Facilitate and build mentor relationships between creative businesses in Hounslow Creative Enterprise Zone and participants capturing progress and outcomes.</p> <p>Develop a plan (working with employers) to give participants experience of and/or exposure to the workplace. This could include work experience, work shadowing and/or training.</p> <p>For participants wishing to become self-employed: Provide participants with advice around setting up a business and registering as self-employed. Provide information on rights and obligations, signpost to sources of information and guidance such as Local Enterprise Advisors and Growth Hubs. Discuss start-up finance options and signpost to other business support services.</p> <p>Develop a plan to give participants experience of and/or exposure to the industry. This could include work experience, work shadowing and/or training.</p>
<p>Employers¹⁷ engaged to create opportunities for participants to gain experience in the creative sector</p>	<p>Engage potential employers in the CEZ and work with them to identify where they can improve the opportunities they provide for participants to get experience within their sector. Agree a training plan with the employer to meet their needs and create a better pathway for participants. This may include;</p> <ul style="list-style-type: none"> • Training on/support to revise inclusive recruitment and working practices, • unconscious bias training, • guidance on offering work experience, etc. <p>Encourage sign up to the Good Work Standard¹⁸ (where appropriate).</p>
<p>Moving into Employment,</p>	<p>Support to Participants to access appropriate opportunities. Bidders should have good working relationships with local</p>

¹⁷ See definition of ‘Employer’ for the purpose of this programme in Annex C of the ESF Evidence Handbook.

¹⁸ <https://www.london.gov.uk/what-we-do/business-and-economy/supporting-business/what-mayors-good-work-standard>

Education or training	employers and (other) education/training establishments in order to provide a suitable progression opportunity.
Support participants and employers to sustain employment, education or training	Provide in-work support, to both participants (and employers) to ensure that creative sector employment is sustained for at least 26 weeks out of 32. This could include activities such as ongoing mentoring sessions, regular contact times (reducing in frequency over time), workplace buddies, specific holistic support on housing, monetary management, relationship management.
Ensure legacy of project	Interventions that promote sustained collaboration between creative businesses, learning institutions and grassroots organisations post-delivery. This may be creating network groups, online forums, securing jointly funded posts and steering groups with representation.

In Work Progression

Element	Activity
Identify suitable participant SMEs/employers	Identify eligible businesses whose employees would benefit from the types of activities listed in the next stage and that are located in the CEZ and/or part of the supply chain (the geographical area set out in section 1.7).
Assess participants' needs	Develop a Bespoke Training Plan (BTP) for individual participants who enrol on the project which; identifies and addresses barriers to progression in work, covers appropriate qualifications, skills gaps and puts in place support to ensure retention on the project. These should be relevant to the needs of the individual and businesses in the creative and cultural sector. They should also be recorded and regularly reviewed to monitor progress.
Deliver Bespoke Training	<p>Bespoke training activities will need to be appropriate to eligible “employees” as defined in section 1.6.</p> <p>Participants will be employees of creative businesses, including business owners, self-employed freelancers and sole traders. Time to engage in activities which are not directly relevant to the business is likely to be a barrier to participation in the project both for these businesses and for eligible employees, so the engagement might include sector-specific training sessions incorporating business advice and support activities to draw in businesses, SMEs, micro-SMEs and eligible employees and demonstrate the benefits of further participation in the programme.</p>

	<p>With this in mind, in addition to more traditional training sessions bespoke training might include:</p> <ul style="list-style-type: none"> • Support to attain sector-specific certification • Sector-specific brokerage, networking and cluster activities, including networking, business-to-business and supply chain activities • Skills in business planning, marketing, business development, cashflow management, logistics, supplier management/contract types and other knowledge and skills that a small or micro creative business will need in order to build resilience, survive and grow • Information on finance, upscaling & growth, intellectual property, research and development, marketing and routes to market and manufacturing advice • Advice or support with accessing national and regional support or available grants/incentives • Leadership development e.g. influencing, negotiating <p>This support should be developed and delivered according to individual sub-sector needs.</p>
<p>Develop and Deliver</p>	<p>In line with the skills needs identified in the BTP, deliver appropriate qualifications, training, mentoring, coaching or other skills as required.</p> <p>If identified as a barrier to progression ensure wrap-around support is provided (e.g. basic skills support, housing advice, childcare, money management or support to manage a health condition/disability).</p>
<p>Deliver and record interventions</p>	<p>Interventions tailored to the individual’s assessment and which aims to help the participant progress in employment should be delivered and recorded in line with the requirements set out in the Grant Agreement and Delivery and Evidence Handbooks.</p>

3. Budgets and Payments

3.1 Overall budget framework and parameters

The budget allocated for the work described in this specification is £500,000. One grant will be awarded.

Available budget per funding stream	Primary Result per funding stream
£375,000	‘Into Work’: A minimum of 95 Participants will enter employment ¹⁹ , education or training
£125,000	‘In Work Progression’: Minimum of 40 employed participants (“employees”) gain an improved labour market status

3.2 The Payment Model

Payments will be made on the achievement of results set for each Participant/Employer who progresses through the key stages of the Project. All payments are based on a model which reflects the payment stages indicated in the table below.

Anticipated Proportions of Funding for Trigger Payment Activities	
‘Into Work’ Input/Output/Results	% of payment
Advance payment (to be reclaimed from Primary Result payment))	15%
Participants starting on the Project	20%
Employers receiving training/guidance to create opportunities for participants to gain experience in creative sector jobs ²⁰	20%

¹⁹ Please check full definitions in the ESF Evidence Handbook. Employment outcomes for 16- and 17-year olds need to be Raising the Participation Age (RPA) compliant.

²⁰ Of which a minimum of 50% must be SMEs

Participants completing a work placement of at least 40 hours	20%
Primary Result: A minimum of 95 participants move into employment, education or training	35%
A minimum of 55 Participants sustain employment, education or training for 26 weeks (out of 32)	5%
‘In Work Progression’ Input/Output/Results	% of payment
Advance payment (to be recovered against the Primary Result)	15%
Participants enrolled on the project	25%
Bespoke (non-qualified) training delivered ²¹	25%
Participants gaining a unit of a level 3 or above qualification	25%
Primary Result: A minimum of 40 employed participants (“employees”) gaining an improved labour market status ²²	25%

By completing the Payment Trigger Calculator (PTC), bidders will be able to determine the value that they are paid for each individual output by selecting the volume of Participants/Employers whom they think will engage at each paid stage of delivery.

²¹ Please check full definitions in Annex A of the ESF Evidence Handbook.

²² This includes participants attaining a positive change in contract and/or moving into higher paid work (paying at least the hourly LLW1). Please see Annex A of the ESF Evidence Handbook.

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