

45104658 – Survey of headteachers

Creative Partnerships: Survey of headteachers

April 2006

Prepared for: Arts Council England

Prepared by:
Tara Mackey and Anna Ullman
BMRB Social Research

Telephone: 020 8433 4413
Email: Tara.Mackey@bmr.co.uk
Part of BMRB Limited (British Market Research Bureau)
BMRB/4510-4658

Copyright: reports and any other material associated with a survey are normally intended for use within a client's organisation and its associate organisations such as advertising agents. Should a client intend wider circulation of the results then the client must agree the form and content with BMRB, and must acknowledge BMRB as the source of the information.

BMRB is ISO9001 accredited, and is certified as working to the requirements of MRQSA/BS7911 market research quality standards

45104658 – Survey of headteachers

Table of Contents

1. Key findings.....	5
2. Introduction	7
2.1. Notes on the report.....	9
3. Impact of Creative Partnerships on young people	10
3.1. Self confidence, communication skills and motivation	10
3.2. Enjoyment of school, ability to learn independently and behaviour.....	11
3.3. Transferable skills	13
4. Impact of Creative Partnerships on teaching staff	15
4.1. Understanding the role of culture and creativity in education	15
4.2. Teachers' understanding of how engagement with creative professionals can be integrated across and beyond the curriculum.....	16
4.3. Teaching skills and time to plan lessons	18
5. Impact of Creative Partnerships on attainment/educational standards	20
5.1. Student progress and educational standards.....	20
5.2. Overall impact on attainment	21
6.1. Involvement with other initiatives.....	23
6.2. Listening to the views of pupils	23
6.3. Partnerships with other schools.....	24
6.4. Parental involvement.....	25

6.5. Attendance, suspension and exclusion.....	25
6.6. Attitude statements: The nature of Creative Partnerships projects.....	26
6.7. Commitment to teaching the arts	27
7. The best bits and the worst bits	29
7.1. Best aspects	29
7.2. Worst aspects	30
8. Technical details	31
8.1. Questionnaire development	31
The main survey.....	31
8.2. Sample design.....	32
8.3. Response rates	32
8.4. Person spoken to.....	33

1. Key findings

- Overall, headteachers were very positive when rating the impact of Creative Partnerships on various aspects of school life.
- Headteachers thought that their schools involvement with Creative Partnerships had improved pupils' confidence (92%), communication skills (91%) and motivation (87%).
 - Ratings of improvement in these skills tended to be higher in schools where more projects had run and where there had been involvement for a longer period of time.
- Headteachers also felt that involvement with Creative Partnerships had improved pupils' enjoyment of school (76%), ability to learn independently (76%) and behaviour overall (57%).
 - The more projects and the higher the intensity of the involvement, the more likely headteachers were to report an increase/improvement in these attributes.
 - Headteachers in secondary schools (70%) were significantly more likely than those in primary schools (53%) to report an improvement in the behaviour of pupils who had taken part in Creative Partnerships projects.
- The majority (92%) of headteachers felt that taking part in Creative Partnerships led to an increase in the willingness of teachers to take a creative approach to teaching.
 - Headteachers from schools in 30% most deprived areas were significantly more likely than those in 70% least deprived areas (94% compared with 88%) to report an increase.
- About three quarters (79%) of headteachers felt that their schools' involvement with Creative Partnerships had led to an increase in attainment.
 - Headteachers most frequently attributed this to the new found focus of both teachers and pupils on achieving high standards of work.
- 90% of headteachers interviewed agreed with the statement: 'Creative Partnerships has created projects which are tailored to the individual needs of our school.'
 - Of these 75% agreed 'a lot' and 16% agreed 'a little'
- Over three quarters (79%) of headteachers agreed with the statement: 'being involved with Creative Partnerships has made a real contribution to raising the educational standard in our school'
 - Of these 37% agreed 'a lot' and 32% agreed 'a little'

45104658 – Survey of headteachers

- When asked about the best aspects of being involved with Creative Partnerships headteachers were most likely to say '*being involved in more creative projects*' (20 per cent) and '*working with creative professionals*' (16 per cent). This shows that headteachers fundamentally like and support the core idea behind the Creative Partnership programme.
- When asked about the worst aspects of Creative Partnerships the most common response (17%) from headteachers was that they thought there were too much bureaucracy and paperwork involved.
- A high proportion (84%) of headteachers thought that taking part in Creative Partnerships had increased their school's overall commitment to teaching the arts.

2. Introduction

Creative Partnerships is a government-funded schools programme based at Arts Council England. The programme aims to develop schoolchildren's achievement, potential, ambition, creativity and imagination through the establishment of collaborative partnerships between schools and creative and cultural organisations and individuals. Drawing from both the public and private sector, these might include - among others - libraries, theatre companies, museums, cinemas, historic buildings, designers, architects, dance studios, orchestras, and film-makers. The aim is to make full use of the UK's wealth of creativity and to reach out to children to ensure that they realise their full creative potential, equipping with them skills which will enhance their success in adult life.

The aim of this survey was to measure the extent to which the Creative Partnerships programme is achieving the outcomes set out in the Policy and Delivery Framework. These are based on targets set by DCMS and DfES, as well as targets for individual projects and partnerships.

The outcomes are separated into those impacting on young people; teaching staff; schools; cultural and creative professionals; and creative directors and their teams. This survey measures the extent to which Creative Partnerships is delivering an impact across the first three of these areas. More specifically:

Among young people:

To what extent does Creative Partnerships have an impact on children's:

- self-confidence and motivation;
- level of enjoyment/engagement with the school;
- level of participation in cultural activities;
- behaviour;
- knowledge/critical appreciation of the arts/culture/creativity;
- communication skills;
- abilities such as applying learning across contexts, generating new ideas, team-working.

Among teaching staff:

To what extent does Creative Partnerships have an impact on teachers':

- understanding of the role of culture and creativity and education;

45104658 – Survey of headteachers

- understanding of how engagement with cultural/creative professionals can be integrated across and beyond the curriculum;
- sense of purpose and confidence, freedom to innovate and creative teaching skills.

Among schools

To what extent does Creative Partnerships have an impact on schools':

- understanding of the role of culture and creativity in education;
- understanding of how engagement with cultural/creative professionals can be integrated within and beyond the curriculum;
- attendance records;
- identification of opportunities for participation in School development plans;
- development of distinctive school/learning ethos'
- take-up/attainment of relevant initiatives such as Artsmark;
- commitment to cultural life of school across and beyond the curriculum and to resourcing this from own budget;
- parental satisfaction/engagement with the school;
- Ofsted recognition;
- mechanisms to develop and share practice with other schools in their local network.

This study was confined to Phase 1 and 2 areas as they will have experienced the most long-term involvement in the programme and therefore will be best placed to respond on the outcomes of the programme. The study focused only on those schools most engaged with the programme – that is those at Levels 1 and 2.

It was felt that the headteacher would have the best overall opinion of the efficacy of Creative Partnerships. In light of this and in order to build a consistent picture, where possible only headteachers were interviewed. Referrals to deputy heads or other members of staff were kept to a maximum of 15%.

2.1. Notes on the report

In this report, schools are split into various sub-groups for analysis. The breakdowns used are defined below:

CP Level	Schools are defined as being in either Creative Partnerships Level 1 or Level 2. Schools said to be operating at Level 1 represent those with the most intense level of involvement in the Creative Partnerships programme (there are 5 levels in total). These schools work with a designated Creative Director to devise tailored programmes of cultural activity. Level 2 schools work closely with level 1 schools in pairings or clusters. These schools have a lower level of funding and engagement but have a high level of CPD training. Schools in Level 3-5 were not included in this survey as it was felt that they did not have a high enough level of engagement with Creative Partnerships.
CP Phase	Schools are defined as being in Creative Partnerships Phase 1 or Phase 2. Phase 1 schools became operational in 2003, Phase 2 schools in 2004 and Phase 3 schools in 2005. For the purpose of this survey only headteachers in those schools in Phase 1 or 2 were interviewed. It was felt that schools in Phase 3 would not have been involved for a long enough period of time to be able to respond appropriately.
Level of deprivation	The new Index of Multiple Deprivation 2004 (IMD 2004) is a Super Output Area (SOA) level measure of multiple deprivation and is made up of seven SOA level Domain Indices: Income deprivation, Employment deprivation, Health deprivation and disability, Education, skills and training deprivation, Barriers to Housing and Services, Living environment deprivation and Crime. Each school was assigned to an SOA based on its postcode. The main analysis divides SOAs into the 30 per cent most deprived and the 70 per cent least deprived.

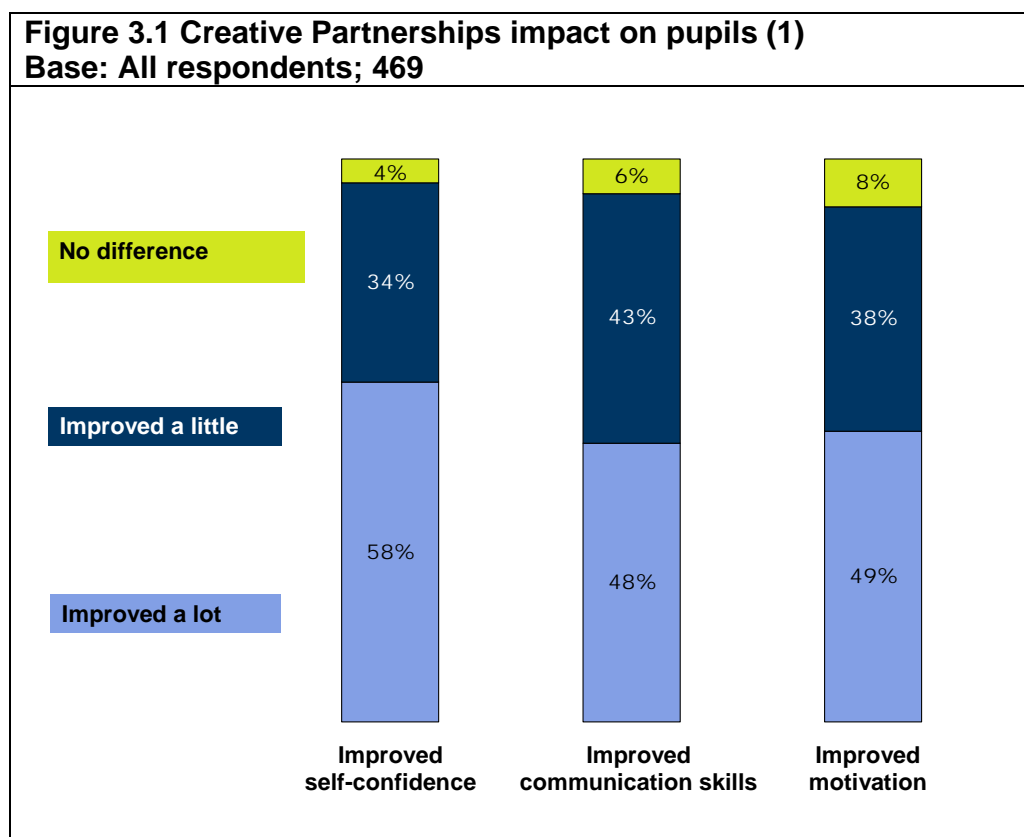
3. Impact of Creative Partnerships on young people

This section looks at headteachers views on the extent to which Creative Partnerships has had an impact on the pupils' in their schools:

- Self confidence, communication skills and motivation
- Enjoyment of school, ability to learn independently and behaviour
- Transferable skills

3.1. Self confidence, communication skills and motivation

This section looks at whether headteachers thought that taking part in Creative Partnerships had impacted on pupils' confidence, communication skills and motivation.



The majority (92%) of headteachers interviewed felt that taking part in Creative Partnerships had increased pupils' confidence. Of these, 58% of headteachers said that

pupils were 'a lot more self confident' and 34% said pupils were 'a little more self confident'.

Most headteachers (87%) felt that pupils who had taken part in Creative Partnerships projects had become more motivated to engage in their school work. Half (49%) of the headteachers interviewed felt that pupils were 'a lot more motivated' and more than a third (38%) felt pupils were 'a bit more motivated'.

Almost all headteachers (91%) felt that taking part in Creative Partnerships had improved pupils' communication skills. Almost half of the headteachers interviewed (48%) felt that pupils' communication skills had improved 'a lot' and 43% felt they had improved 'a little'.

Table 3.1 Effect of taking part in Creative Partnerships on pupils' self confidence, communication skills and motivation

Base: All respondents

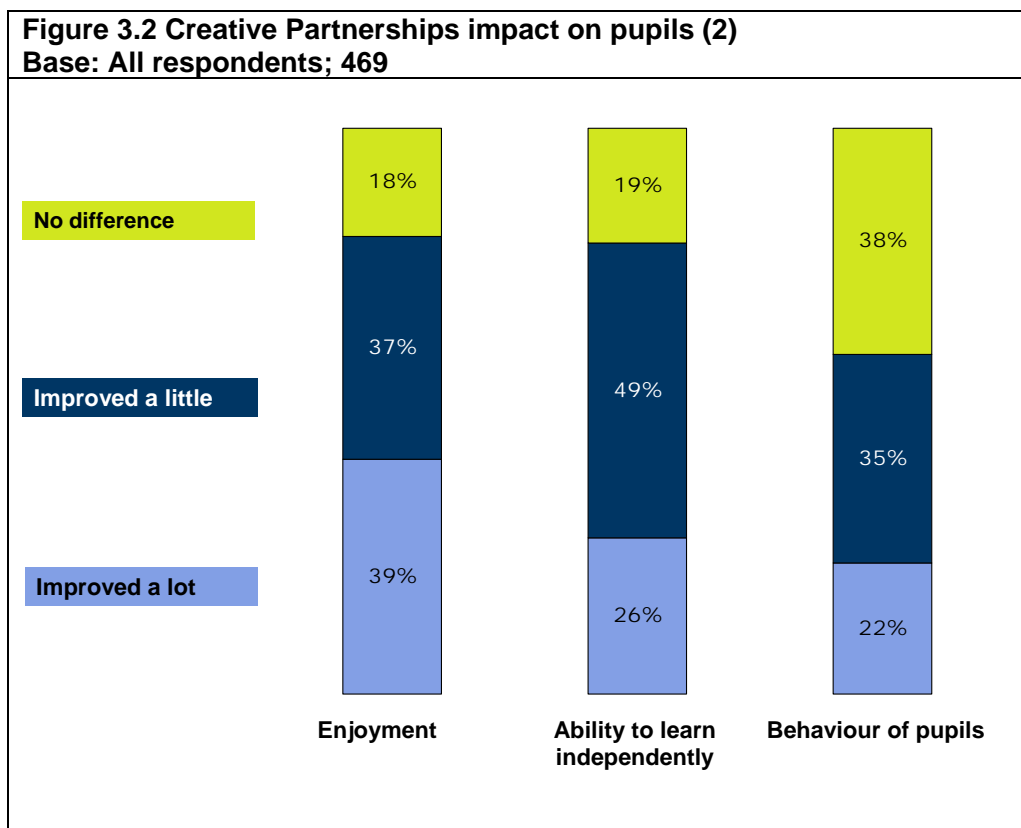
	Number of projects		CP Phase	
	4 or less	5 or more	1	2
Self confidence				
Better (%)	89	97	94	83
Same (%)	6	2	4	5
Communication skills				
Better (%)	87	96	92	85
Same (%)	8	3	18	9
Motivation				
Better (%)	83	94	89	82
Same (%)	10	5	28	10

As the table above shows, headteachers from schools that had been involved with Creative Partnerships for a longer period of time and from schools that had taken part in several projects were significantly more likely to report an increase in pupils' confidence, motivation and pupils communication skills. The number of projects that pupils have the opportunity to get involved in seems to have a real impact. By being involved in several projects, pupils are given the opportunity to develop and build upon their motivation, confidence and communication skills over a period of time.

It is also worth noting that because of the long term engagement of Creative Partnerships with schools, there is more opportunity to tailor programmes to the changing needs of learners. The higher approval rating noted by those with most experience of the programme could possibly be the result of this observation of pupils development and the subsequent tailoring of programmes to their needs.

3.2. Enjoyment of school, ability to learn independently and behaviour

Three quarters (76%) of headteachers felt that pupils who had taken part in Creative Partnerships projects enjoyed school more now than before they had taken part. Of these, 39% said pupils enjoyed it 'a lot more', 37% said pupils enjoyed school 'a bit more' and 18% said pupils enjoyment 'stayed the same'. Headteachers were also given the option to say the pupils 'enjoyed school less' after taking part. None of the headteachers interviewed chose this response.



Three quarters (76%) of headteachers felt that pupils who had taken part in Creative Partnerships projects were now better at learning independently. A quarter of these (26%) said their pupils were ‘much better at learning independently’ and just under half said pupils (49%) were ‘a little bit better’. A fifth (19%) felt that taking part had made no difference to the ability of pupils to learn independently and again no headteachers reported pupils becoming less good at learning independently as a result of Creative Partnerships.

With around a third (38%) of headteachers saying they felt Creative Partnerships had ‘made no difference’ to the behaviour of pupils in their school, this was the area where Creative Partnerships had the least impact. That said, responses were still positive with just over half (57%) of headteachers reporting an improvement in the behaviour of pupils who had taken part in the projects. A fifth (22%) said that pupils’ behaviour had ‘improved a lot’ and a third (34%) felt pupils’ behaviour had ‘improved a little’.

Headteachers in secondary schools (70%) were significantly more likely than those in primary schools (53%) to report an improvement in the behaviour of pupils who had taken part in Creative Partnerships projects. Problem behaviour is an issue which is particularly prevalent in secondary schools so it is of notable importance that Creative Partnerships is having an impact on behaviour at this level.

Table 3.2 Effect of taking part in Creative Partnerships on pupils' enjoyment, ability to learn independently and behaviour

Base: All respondents; 469

	Number of projects		CP Level	
	4 or less	5 or more	1	2
Enjoyment				
Better (%)	68	87	79	60
Same (%)	22	11	15	34
Ability to learn independently				
Better (%)	69	85	78	66
Same (%)	23	13	17	28
Behaviour				
Better (%)	48	66	59	49
Same (%)	45	32	36	46

Headteachers in schools that had taken part in 5 or more projects were significantly more likely to report an increase in pupils enjoyment of school and an improvement in both their ability to learn independently and their behaviour. It seems important here that pupils are afforded the opportunity to develop their ability to learn independently and to improve their behaviour gradually through participation in a number of projects.

Those headteachers in schools that had an intense level of involvement with Creative Partnerships were significantly more likely to report an increase in pupils enjoyment of school and in their ability to learn independently. Headteachers in level 1 schools were also more likely to report an improvement in behaviour than those in level 2 schools. However, this difference was not significant. Those schools which operate at Level 1 with Creative Partnerships undergo a rigorous assessment of the schools learning needs and ambitions. It appears that pupils benefit greatly from their school having this very high level of input from and involvement with Creative Partnerships.

3.3. Transferable skills

Three quarters (75%) of headteachers thought that pupils who had taken part in Creative Partnerships projects were better able to apply what they had learned in one subject to another part of the curriculum. Headteachers from Phase 1 schools were significantly more likely to agree that pupils developed transferable skills than those in Phase 2. This suggests that the longer a school is involved with Creative Partnerships the more opportunity pupils have to develop these skills.

Some headteachers were extremely enthusiastic about the transferable skills which pupils were developing as a result of their participation in Creative Partnerships projects. Below are some verbatim comments which illustrate this:

"...emphasis is in creativity and independence, the enjoyment and success in creativity based projects develops confidence, self-esteem and independence which can all be transferred to other areas of the curriculum with a consequent positive effect of all round attainment."

45104658 – Survey of headteachers

“...through motivation and independent learning. It has helped their lateral thinking and creative problem solving across the curriculum. It has provided a hook for learning.”

Headteachers appear to be picking out ‘independence’ as a key transferable skill which involvement in Creative Partnerships projects has helped pupils to develop. It seems that the projects they are taking part in give pupils the opportunity to develop independent thinking which in turn gives them the confidence to perform better in their lessons.

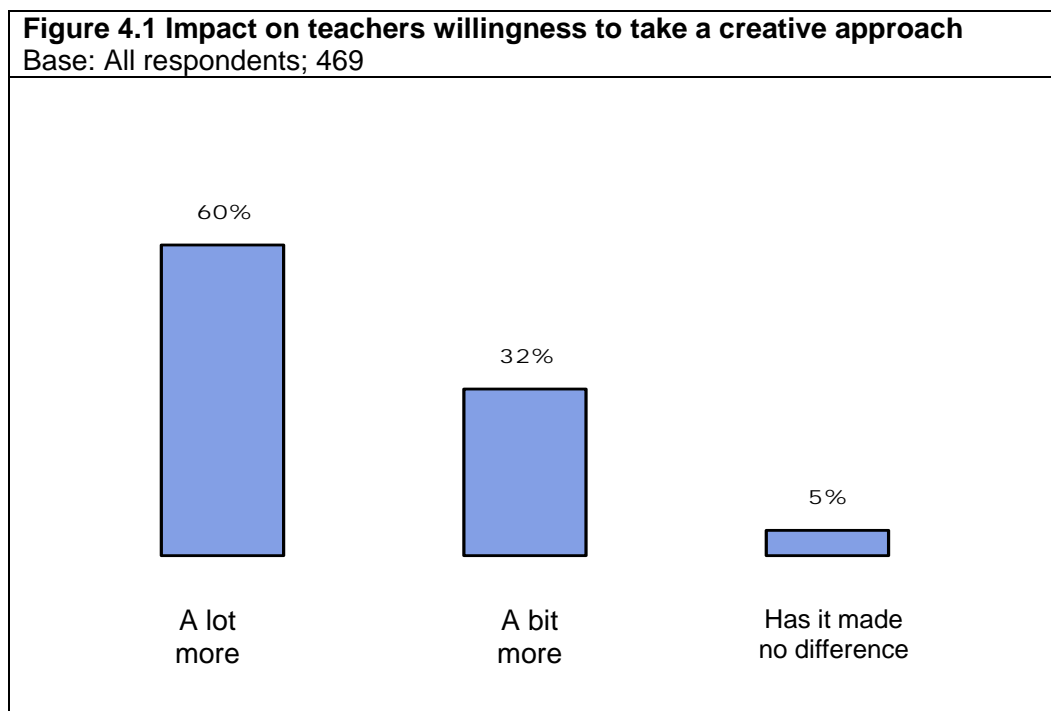
4. Impact of Creative Partnerships on teaching staff

This section looks at headteachers views on the extent to which Creative Partnerships has had an impact on teachers’:

- understanding of the role of culture and creativity in education
- understanding of how engagement with cultural/creative professionals can be integrated across and beyond the curriculum;
- sense of purpose and confidence, freedom to innovate and creative teaching skills

4.1. Understanding the role of culture and creativity in education

The majority (92%) of headteachers felt that teaching staff were more willing to take a creative approach to teaching after having taken part in Creative Partnerships projects. A high proportion (60%) of these felt that teachers were ‘a lot more willing’ and a third (32%) felt that teachers were ‘a bit more willing’ to take a creative approach. Only five per cent felt that it ‘made no difference’.



Headteachers in schools that had taken part in more than five projects were significantly more likely to report an increase in the willingness of staff to take a creative approach to teaching than those where four or less projects had run (97% compared with 89%). It is also interesting to note that headteachers from schools in 30% most deprived areas were significantly more likely than those in 70% least deprived areas (94% compared with 88%) to report an increase in teachers willingness to take a creative approach to teaching. In general schools in the most deprived areas are under greatest pressure, needing to raise attainment while finding staff recruitment and retention difficult and classroom behaviour most challenging. These are the schools where a creative approach to teaching is most required but often hardest to achieve. It is encouraging to see that it is in these schools that headteachers feel Creative Partnerships has had the greatest impact on staff willingness to take a creative approach.

It is evident from the verbatim comments headteachers made that they felt involvement with Creative Partnerships had particularly impacted on teachers appreciation of the usefulness of creativity in the educational setting. There is a sense that Creative Partnerships has been a real eye opener amongst some teachers and it has lead to discussion amongst teachers of new possibilities. Below are some examples:

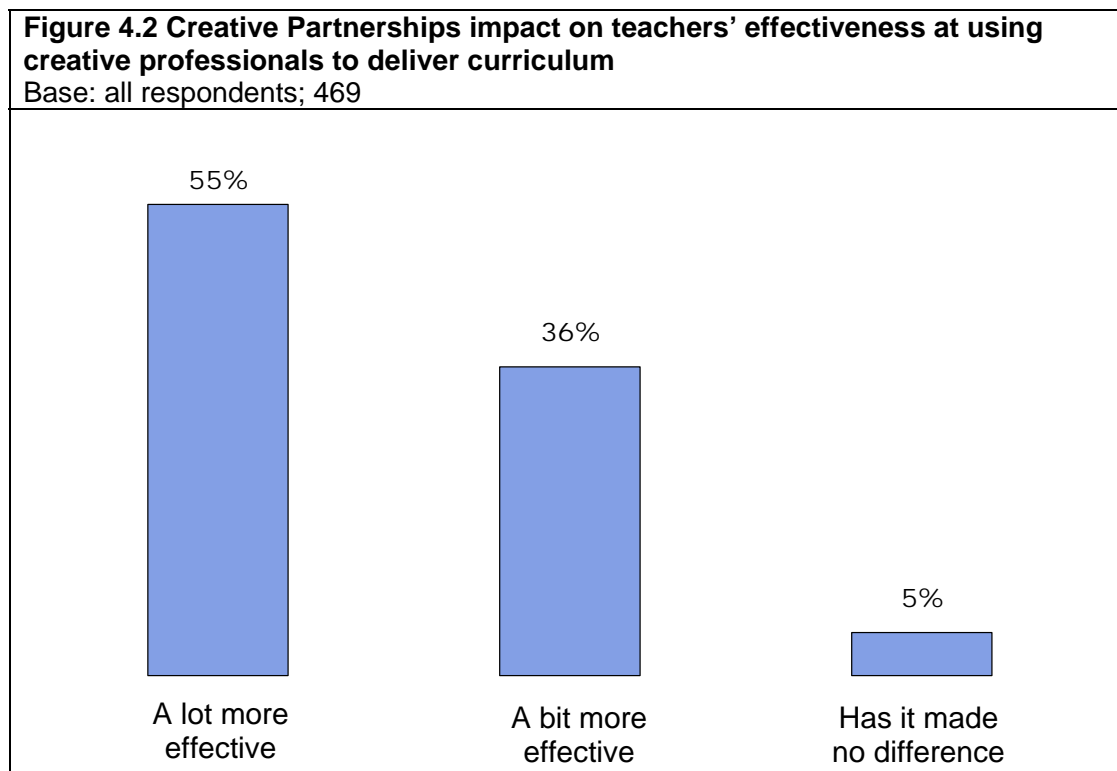
“The quality of teaching has improved considerably and we have a shared understanding of what creative arts is involved in”

” The teachers feel that they’ve been given permission to use creative and unusual ways of teaching and that it’s given its place in academic environment. The involvement of a large number of students has raised the profile of new ways of working.”

“I think we’ve generated discussion amongst groups of teachers about learning creatively and this will go on even if Creative Partnerships goes away”

4.2. Teachers’ understanding of how engagement with creative professionals can be integrated across and beyond the curriculum

A very high proportion (92%) of headteachers felt that taking part in Creative Partnerships made teachers more effective at using creative professionals to deliver the curriculum. More than half (55%) of the headteachers interviewed said teachers were ‘a lot more effective’ and more than a third (36%) said they were ‘a bit more effective’. Only five per cent of headteachers said that taking part ‘made no difference’.



Headteachers in schools who had taken part in more than five projects (97%) felt that their teachers were significantly more likely to have become more effective at using creative professionals than those in schools that had taken part in four or less projects (97% compared with 89%). It appears that it takes some time for teachers to become familiar with ways in which they can engage with creative professionals to the maximum benefit for the pupils and for the school as a whole. Teachers need more opportunities to become involved with a number of Creative Partnerships projects in order to gain the experience necessary to use creative professionals in the most effective way possible.

Four fifths (81%) of headteachers felt that the schools involvement in Creative Partnerships had led to an increase in the number of cross curricular projects taking place in their school. A small proportion (14%) felt there was no change and only one per cent felt that there had been a change but not due to Creative Partnerships.

Headteachers in schools that had taken part in five or more projects and those in schools that had an intense level of involvement with Creative Partnerships were significantly more likely to report an increase in the number of cross curricular projects taking place. See table below.

Table 4.1 Effect of taking part in Creative Partnerships on the number of cross curricular projects taking place

Base: All respondents

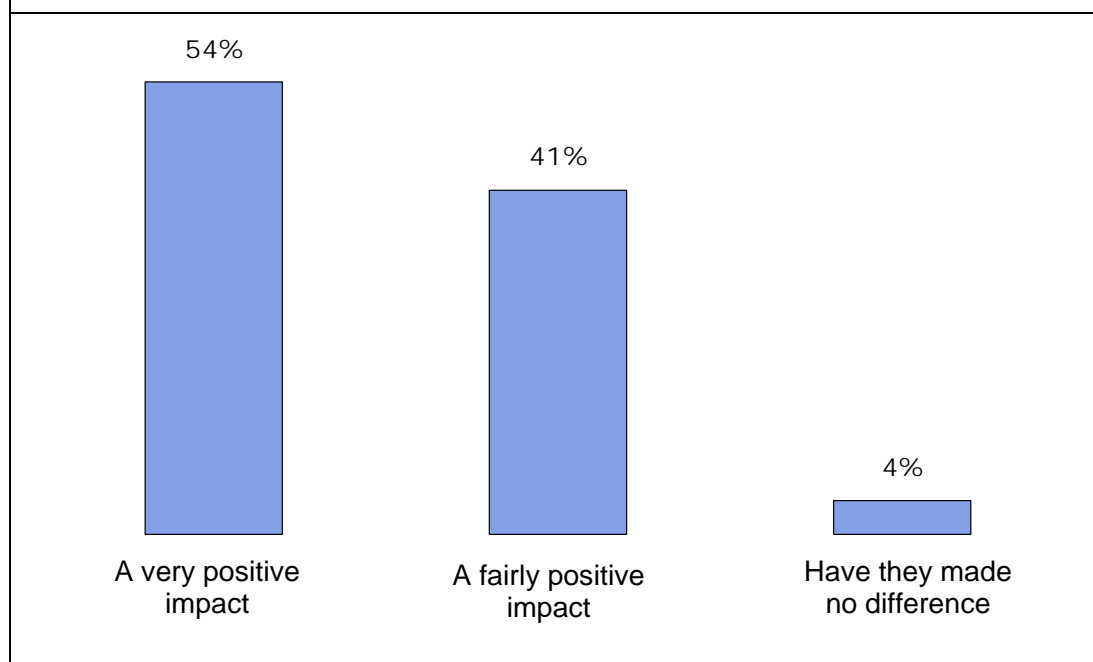
	Number of projects		CP Level	
	4 or less	5 or more	1	2
Increase (%)	76	89	84	68
Same (%)	18	8	12	26

4.3. Teaching skills and time to plan lessons

A very high proportion of headteachers (94%) felt that taking part in Creative Partnerships projects had a positive impact on teachers teaching skills. More than half (54%) felt that the effect was 'a very positive impact' and two fifths (41%) felt that it was 'a fairly positive impact'.

Figure 4.3 Impact on teachers' teaching skills

Base: All respondents; 469

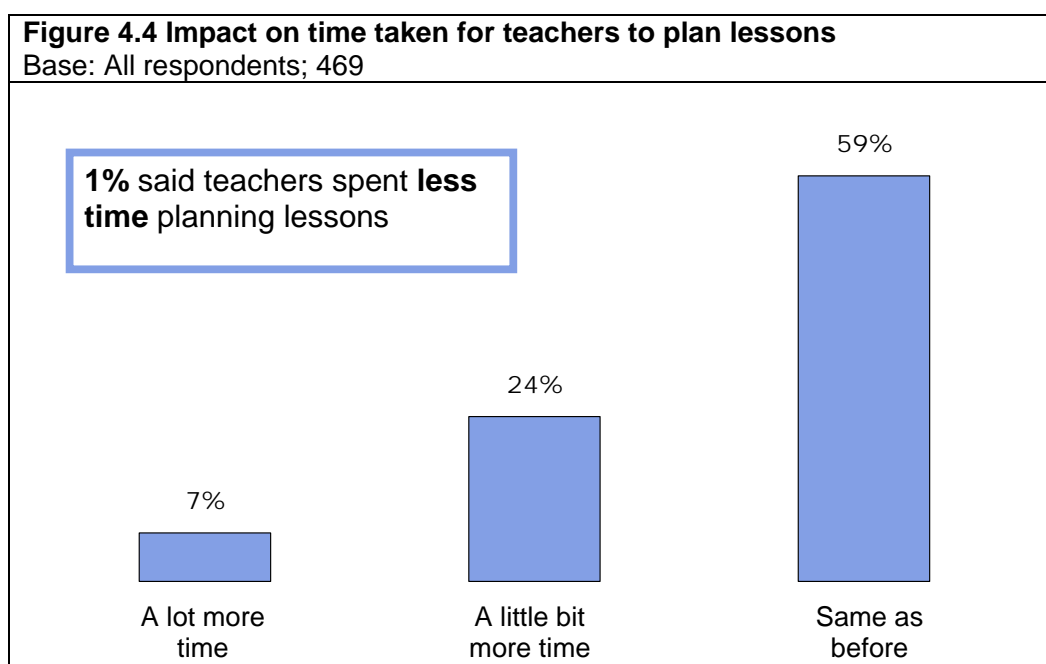


Headteachers in schools where more than five projects had taken place and in schools where the period of involvement was longer were significantly more likely to report a positive impact on teaching skills. In order for Creative Partnerships to have a real impact on teaching skills, it seems Creative Partnerships needs to work very closely with teachers and give teachers the opportunity to develop skills through working on a number of projects.

Table 4.2 Impact of taking part in Creative Partnerships on teaching skills
 Base: All respondents

	Number of projects		CP Level	
	4 or less	5 or more	1	2
Increase (%)	91	99	96	88
Same (%)	6	1	3	8

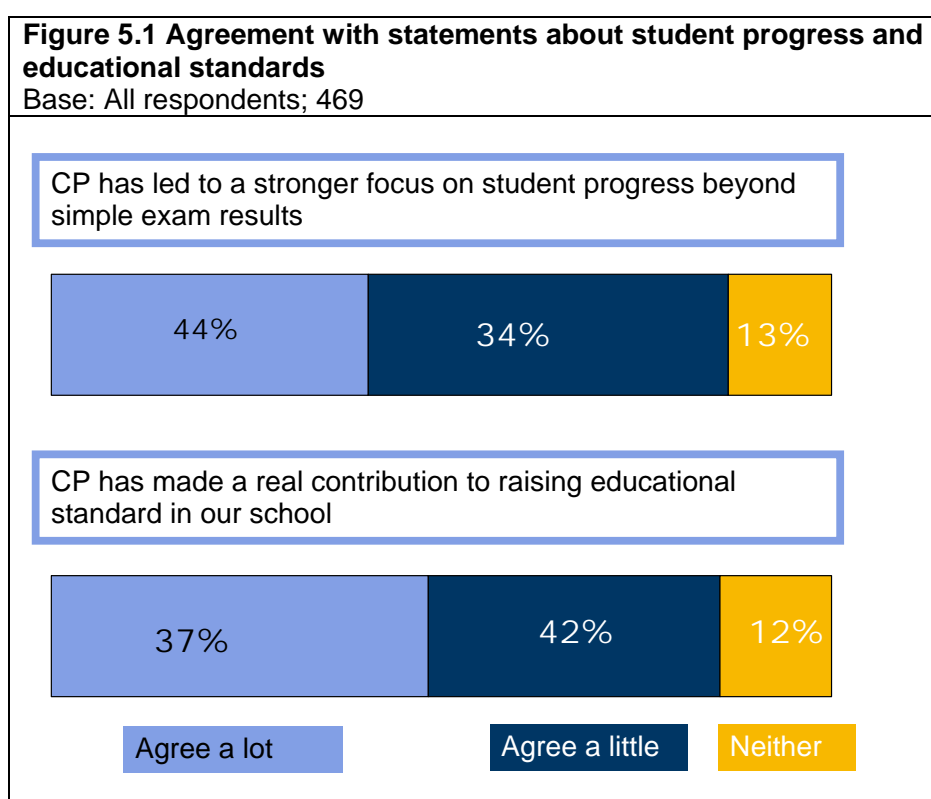
One third (31%) of headteachers felt that taking part in Creative Partnerships had lead to an increase in the amount of time teachers spent planning lessons. Three fifths (59%) said there was no difference while four per cent said they didn't know and three per cent felt it was 'too soon to tell'.



5. Impact of Creative Partnerships on attainment/educational standards

5.1. Student progress and educational standards

Headteachers were asked to what extent they agreed with the following attitude statements pertaining to student progress and educational standards:



“Being involved with Creative Partnerships has led to a stronger focus on student progress beyond simple exam results”

Over three quarters (78%) of headteachers interviewed agreed that their schools involvement with Creative Partnerships had led to ‘a stronger focus on student progress beyond simple exam results’. More than two fifths ‘agreed a lot’ (44%) and about a third (34%) ‘agreed a little’. Only a very small proportion (four per cent) disagreed with this statement.

Headteachers in those schools who had the highest level of involvement with Creative Partnerships (80% level 1 compared to 66% level 2) and those who were involved in more than five projects (86% compared to 72%) were significantly more likely to agree with this statement.

“Being involved with Creative Partnerships has made a real contribution to raising the educational standard in our school”

More than three quarters (79%) of headteachers agreed that their schools involvement with Creative Partnerships had made a real contribution to raising the educational standard in their school. Only four per cent disagreed with this statement.

Again, schools who had been involved in more than five projects (87%) were significantly more likely to agree with this statement (compared with 72% of schools who had been involved with four or less projects). Headteachers in Phase 1 (82%) were also significantly more likely to agree than those in Phase 2 (68%), who had been involved with Creative Partnerships for a shorter period of time.

5.2. Overall impact on attainment

Headteachers where asked about the overall impact of their school's involvement with Creative Partnerships on attainment in the school. About three quarters (79%) felt that there had been a positive impact and 13% felt that it had 'made no difference'. Only five per cent felt that it was 'too soon to tell' and three per cent didn't know.

Headteachers in schools who had been involved in more than 5 projects, been involved with Creative Partnerships for a longer period of time and those who had an intensive level of involvement were significantly more likely to report a positive impact on attainment. See table below.

Table 5.1 Impact of taking part in Creative Partnerships on attainment in the school

Base: All respondents

	Number of projects		CP Level		CP Phase	
	4 or less	5 or more	1	2	1	2
Positive impact (%)	73	87	81	69	82	70
No impact (%)	17	8	11	20	13	12

5.2.1. How has Creative Partnerships helped to improve attainment?

When asked how their involvement in Creative Partnerships has helped improve exam attainment in the school headteachers offered a variety of responses. Some examples include improved communication, pupil motivation, staff expertise and independent learning.

The new found focus on achieving high standards of work was one of the things which was mentioned most frequently by headteachers (28%). This was a focus both on the part of the pupils and the teachers:

“[CP] allowed [the school] to develop an ambition, a shared vision for the school that acts as a focus for all of our efforts to raise attainment. The amount and the quality of cross curricular work has increased dramatically and pupils are able to link their learning”

“The cp projects have created a focus for teachers and children working together in a sustained way. Whilst I have no evidence that it has improved attainment, I’m sure it has had a positive effect”

Headteachers also felt that Creative Partnerships helped improve exam attainment by teaching children new skills and improving their behaviour (24%) and through increasing childrens’ motivation (22%). The verbatim comments below illustrate what headteachers had to say:

“...a number of students who were under achieving have been motivated, through the projects and this has had an effect on motivation, attendance, behaviour and self esteem.”

“...it has increased the students independent learning, creative thinking and problem solving. It has increased their self esteem and self awareness. They have higher skill levels in creativity, team work, problem solving and communication skills. I would recommend any school to take part in Creative Partnerships.”

“[Creative Partnerships has improved attainment] by increasing motivation and self esteem. That has led to the children wanting to do better”

Fifteen per cent of headteachers interviewed felt that Creative Partnerships helped to enrich the curriculum and encouraged cross curricular activities which in turn helped to improve exam attainment in the school. Below is a verbatim example of a comment made by one headteacher:

“It has made teachers look at the curriculum in a wider context and also people have used their imagination more and that makes the curriculum more interesting for the children and that enhances their understanding and their concept of ideas”

6. Impact of Creative Partnerships on schools overall

This section looks at:

- Involvement with other initiatives
- Listening to views of pupils
- Partnerships with other schools
 - Help from creative partnerships
- Parental involvement
- Attendance
 - Exclusion and suspension
- Attitude statements
- - Fun projects
 - Projects tailored to individual needs of the school
- Commitment to teaching the arts

6.1. Involvement with other initiatives

Headteachers were asked whether or not their involvement with Creative Partnerships made them more likely or less likely to get involved with initiatives such as “Artsmark”, specialist school status, the young people’s arts award and other similar schemes. A lot of headteachers (82%) said that their involvement made them ‘more likely’ to get involved in other relevant initiatives, 15% said it ‘made no difference’ and one per cent said it made them ‘less likely’.

Some headteachers felt that not only did their involvement with Creative Partnerships give them the confidence to become involved with initiatives but also to win awards which they were extremely proud of. Below are some verbatim comments from headteachers:

“The involvement with creative partnerships has assisted us greatly in our application for Artsmark”

“Actually given the school confidence too go for Artsmark gold”

“We have the Artsmark gold, but it wasn’t about getting the certificate, it was the process - from a traditional school - old fashioned and not particularly creative to receiving the silver Artsmark and then the gold”

6.2. Listening to the views of pupils

Three quarters (74%) of headteachers felt that taking part in Creative Partnerships made staff more likely to seek the views of pupils when making decisions that effect them. Just

under a quarter (23%) felt it made 'no difference', two per cent didn't know and one per cent thought it was 'too soon to tell'.

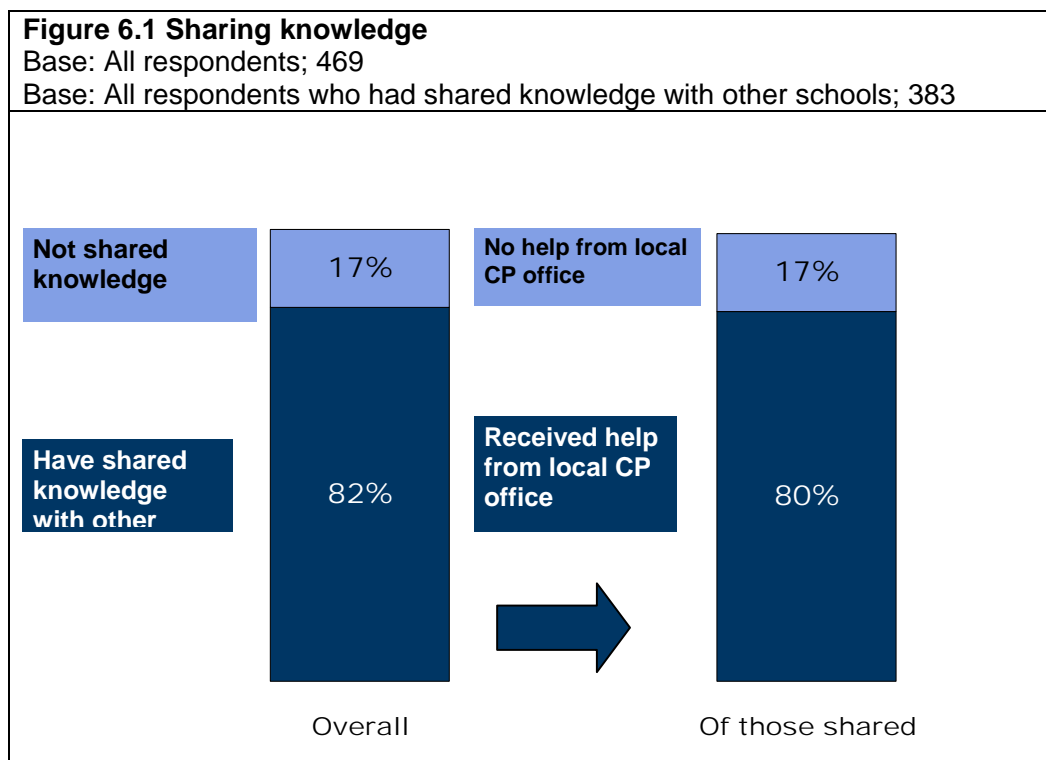
Below is an example of what one headteacher said about staff taking into account the views and interests of the children in determining how to deliver the curriculum:

'The staff have begun to develop a risk taking approach to the curriculum, which is founded on the children's views and interests. They have become more adaptable and creative, with both the content and the delivery of the curriculum.'

6.3. Partnerships with other schools

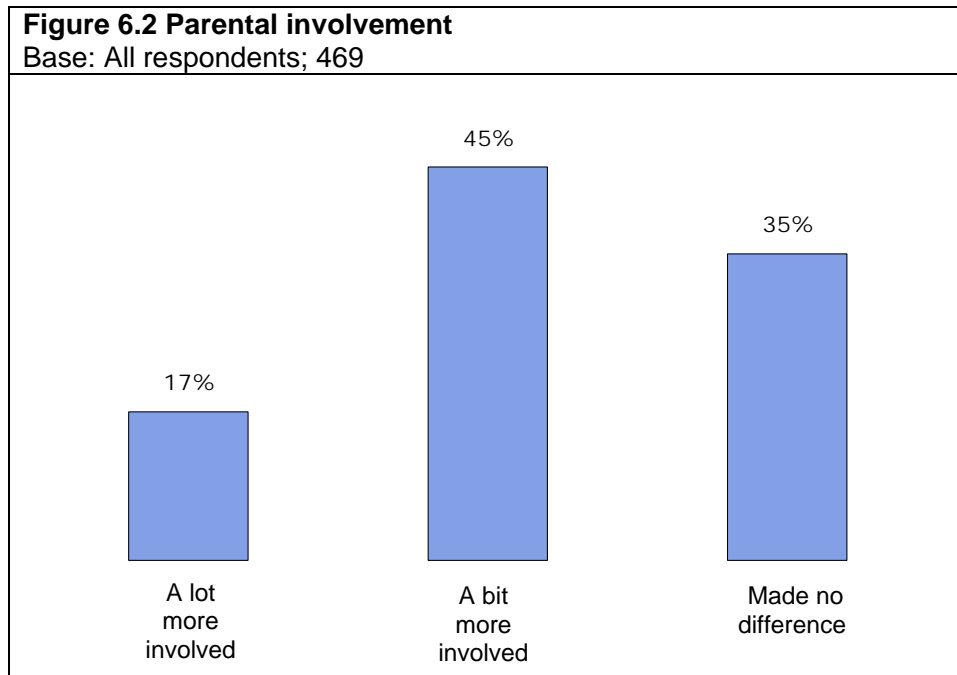
Headteachers were asked if they had shared what they had learned with other schools. Four fifths (82%) said they had, and 17% had not.

Those headteachers who had shared what they had learned were asked whether or not they received help from their local creative partnerships office with this. Four fifths (80%) had received help, 17% had not and four per cent didn't know. It seems therefore that the local Creative Partnership office has a key role to play in ensuring best practice is disseminated.



6.4. Parental involvement

A lot of headteachers interviewed (62%) felt that as a result of the schools involvement with Creative Partnerships, parents had been encouraged to become more involved with the school. Of these, 17% of headteachers felt parents had become 'a lot more involved' and 45% felt they had become 'a bit more involved'. About a third (35%) reported 'no change' in the level of parental involvement.



Once again it appears that the more projects a school has been involved in and the higher the level of involvement the more likely parents are to have been encouraged to get involved. Of those who were more involved, 68% had taken part in five or more projects compared with 58% who had taken part in four or less projects. Two thirds (66%) were level 1 compared with 43% level 2. This partly reflects the development of practice Creative Partnerships nurtures in a schools over the period of its engagement. Parental involvement is rarely a priority in early projects. However, as the projects develop and the schools can see the positive impact they are having, they place greater emphasis on engaging parents.

6.5. Attendance, suspension and exclusion

Overall 43% of headteachers felt that taking part in Creative Partnerships had a positive impact on their school's attendance levels. Forty five per cent felt it made no difference, 6% did not know if Creative Partnerships had affected attendance, three per cent felt it was too soon to tell and two per cent felt it did not apply to their school.

Again, headteachers in schools which had been involved with Creative Partnerships for a longer period of time, taken part in more projects and had a higher level of involvement were significantly more likely to say that Creative Partnerships had a positive impact on attendance.

Table 6.1 Impact of taking part in Creative Partnerships on attendance levels in the school

Base: All respondents

	Number of projects		CP Level		CP Phase	
	4 or less	5 or more	1	2	1	2
Positive impact (%)	36	53	46	31	46	34
No impact (%)	51	39	43	56	45	48

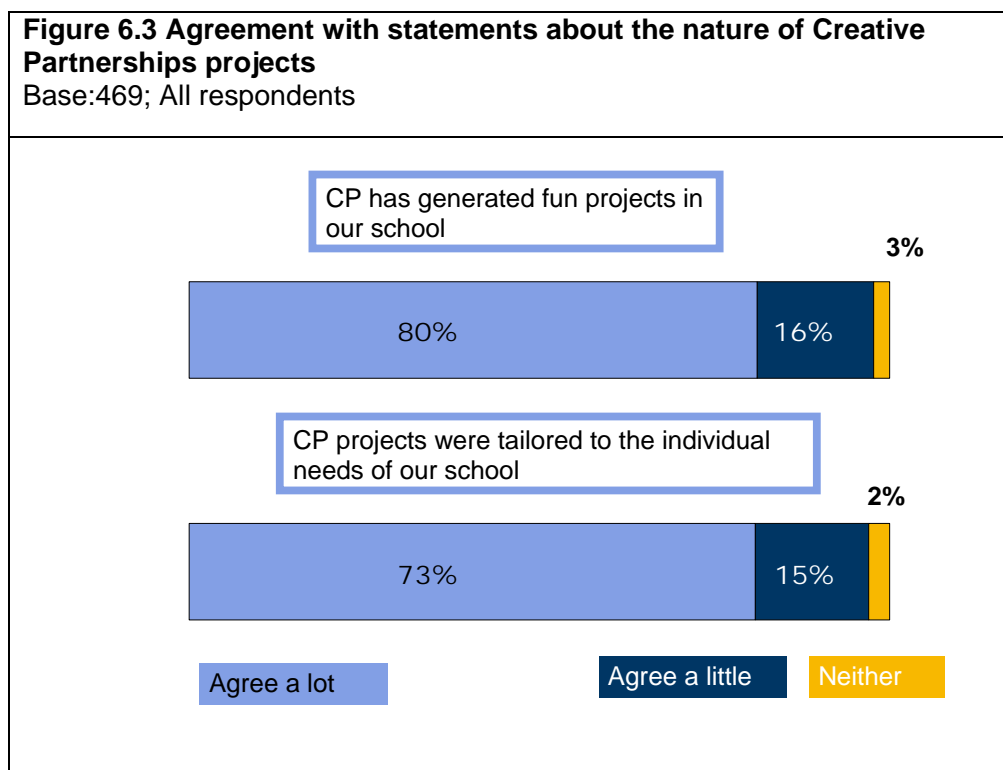
Exclusion and suspension rates were one area where only a small minority (14%) of headteachers felt that taking part in creative Partnerships had a positive impact. Most (66%) felt Creative Partnerships had made 'no difference' and 8% felt it was 'too soon to tell'. It is possible that for some of the schools interviewed suspension and exclusion may not be a problem, thus Creative Partnerships would not have made a difference. It is important to note here that for nursery schools and many primary schools it is rare for a child to be suspended or excluded hence a further 9% stated that this was not applicable to their schools

6.6. Attitude statements: The nature of Creative Partnerships projects

The chart below illustrate to what extent headteachers agree or disagree with the following statements relating to the nature of the projects that had run in their schools:

“Creative Partnerships has generated fun projects in our school”

Agreement with this statement was extremely high. Overall, 95% of headteachers agreed Creative Partnerships had generated fun projects in their schools. Four fifths (80%) agreed 'a lot' and 16% agreed 'a little'.



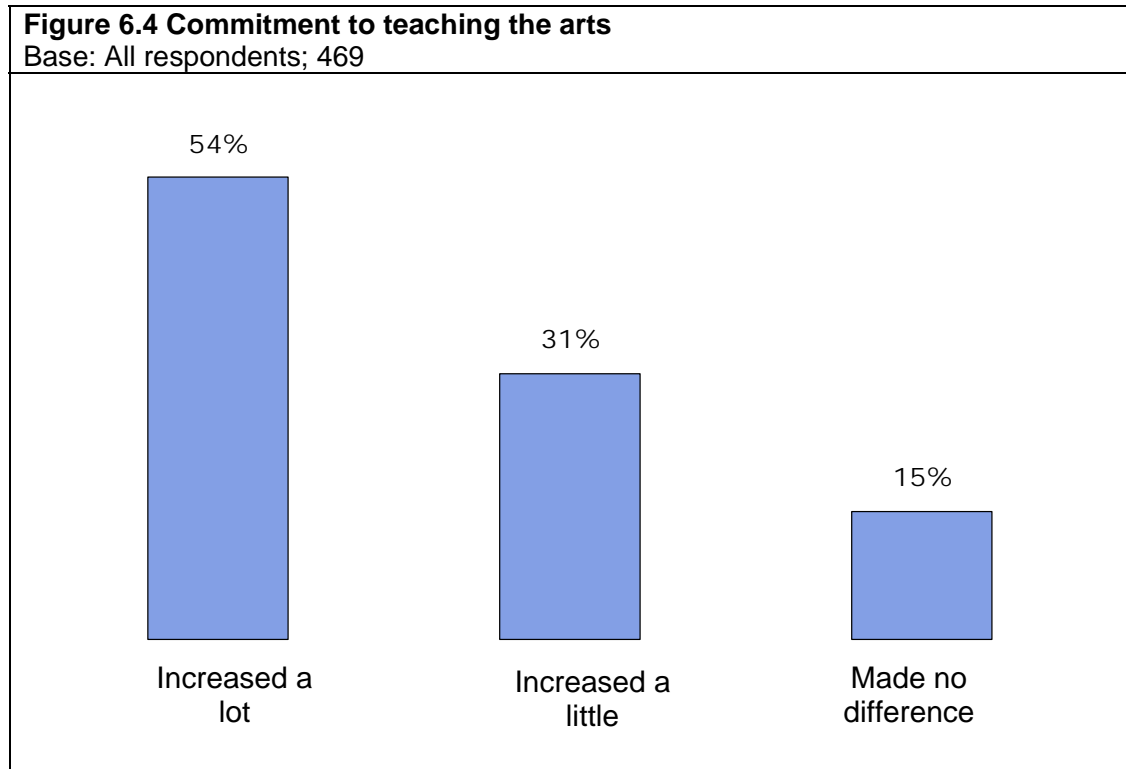
“Creative Partnerships has created projects which are tailored to the individual needs of our school”

Overall, 88% of headteachers interviewed agreed with this statement and 6% disagreed. 2% felt they could neither agree nor disagree with this statement.

Those schools who had been involved in more than five Creative Partnerships projects (95% compared with 87% who had been involved in four or less projects) as well as those who had a higher level of involvement (90% Level 1 compared with 80% Level 2) were more likely to agree with this statement.

6.7. Commitment to teaching the arts

Headteachers were asked whether their experience of Creative Partnerships had increased or decreased their school’s commitment to teaching the arts. Overall, 84% felt their experience had led to an increased commitment. More than half (53%) felt commitment had ‘increased a lot’ and just under a third (31%) felt the increase was ‘a little’. A small proportion (15%) of headteachers felt that their experience with Creative Partnerships had ‘made no difference’. In some instances this may be because the headteacher felt their school was already highly committed to teaching the arts.



Headteachers from those schools which had been involved in five or more (89%) projects were significantly more likely to report and increase in commitment that those who had only been involved in four or less (79%) projects.

7. The best bits and the worst bits

This section looks at the responses to open ended questions on the best thing that had happened as a result of schools' involvement with Creative Partnerships was and what the worst aspect of their involvement. Verbatim examples are given.

7.1. Best aspects

When asked about the best aspect of Creative Partnerships headteachers mentioned a wide variety of issues. Being involved in more creative projects (20%), working with professionals (16%) and enrichment of the curriculum (14%) were the most frequently mentioned.

Headteachers seemed very enthusiastic about the way in which Creative Partnerships allowed them to become more involved in projects which would otherwise fall beyond their reach. In a sense it opened their eyes to a new way of thinking and new ways of implementing the curriculum.

"It raised the profile of the arts for our school and as a result we are striving to offer a more creative curriculum to the children. We have also restructured our timetable to allow for creative activities."

"Its made us rethink how we deliver the creative side of the curriculum, it has given us more opportunity to think about it. It's given more focus to being creative."

Headteachers felt that the specialist input from creative professionals was extremely effective in their schools. They felt that working with the creative professionals helped to increase the confidence and skills of both staff and pupils. In addition to this they felt that the relationships that were built with creative professionals were invaluable.

"I think the activities that have been offered to the children and the outside support they have had, the artists who have come in has had a positive effect on the teachers helping them to look at the planning and the delivery of the curriculum and they have tried to incorporate this in to other areas of the school. The children have benefited from experiencing activities and materials they wouldn't normally experience. It has really really helped to have a sense of ownership on the school environment both internally and externally."

"It has enabled our children to have access to a wide range of enriching experiences which has widened their horizons with their aspirations and given them the opportunity to develop skills and discover talents, which will be useful for them in their lives ahead"

"One of the main impacts is that we have had one of the creative people who is a consultant on learning styles and the approach of creative learning has been used across the curriculum."

In some instances headteachers felt that the best thing that had happened as a result of their involvement was the recognition which their school received. Headteachers were

very proud of the recognition they received not only from official bodies but also from parents and their local community:

“Its been good to develop from being a very good school to an outstanding school which has been recognised by Ofsted in Jan 05 and Ofsted commented extremely positively to our approach to the Creative Partnership projects”

7.2. Worst aspects

Issues which came up quite frequently when headteachers were asked about the worst aspects of Creative Partnerships were bureaucracy (17%) and funding/financial constraints (12%). Headteachers seemed to feel that the whole process involved too much paperwork and form filling. The extra administration involved seemed to be a strain for a lot of schools. Combined with this was the flexibility expected of the schools. Headteachers seemed to feel that there was a lack of understanding of the processes and rules which they are required to adhere to. There was a feeling that the creative professionals sometimes demanded more flexibility than the school could afford. Perhaps more of a more mutual appreciation of roles is required in order to reduce this problem. Here is an example of what one headteacher said:

“sometimes the problem is people not realising that schools are bound by timetables - the bureaucracy that comes with people going out and we would have to have risk assessments and parents consent so if someone comes to collect 3 pupils this is a problem without forward planning - a group arrived for a performance and decided to just do it in the morning instead of as previously arranged in the afternoon - and we have timetabled activities which you can't just swap”

The frustration headteachers felt with regards to funding links back to the problem of administration. It came through quite strongly in the verbatim comments that while the experiences gained were certainly valued and worthwhile it was very difficult to sustain them financially. The feeling was that the whole process cost too much in terms of time for meetings/paperwork etc... Existing funding appears to run out very quickly and there is a lack of sustainable funding to support the entire process:

“Its the unwillingness to accept that the impact is long term but because it is about promoting thinking skills in young people, emotional well being, and creative approaches - all of which are difficult to quantify in the short term. Therefore, funding and availability of creative professionals needs to be embedded over a long time if the initial gains are to be sustained.”

8. Technical appendices

8.1. Questionnaire development

Design

The questionnaire for the survey was developed by the research team at BMRB Social Research in consultation with Creative Partnerships. A draft questionnaire was produced and tested in a pilot exercise.

A copy of the questionnaire is attached in Appendix A.

Pilot

The questionnaire was piloted in February 2006. Computer assisted telephone interviews (CATI) were carried out by The Operations Centre¹ (TOC) telephone interviewers in Ealing.

In total 13 pilot interviews were completed. BMRB researchers listened in on all pilot interviews. The questionnaire was later revised where necessary.

The main survey

The survey was carried out between Tuesday 21st February and Friday 24th March 2006. Interviews were carried out by The Operation Centre's (TOC) fully trained telephone interviewers.

In total 469 interviews (including the 13 pilot interviews) were carried out with Creative Partnership schools – 15 with nursery schools, 317 with primary schools, 87 with secondary schools and 50 with other types of school. The average interview length was 10 minutes 47 seconds.

The headteachers of all schools included in the issued sample were sent an advance letter informing them that BMRB would be contacting them and explaining what the research would cover.

¹ BMRB is part of the Kantar Group, the information and consultancy arm of WPP, BMRB's parent company. In addition to BMRB, other market research agencies in the Kantar Group include Research International and Millward Brown, as well as a number of smaller, specialist organisations. In April 2004 the support services of the Kantar companies were grouped to form a shared resource called The Operations Centre. The majority of BMRB's existing operational services, including field management, sampling and data processing continue to be based at BMRB's Head Office in Ealing but, while still wholly owned by WPP, the new operations centre is now a separate legal entity from BMRB. The Operations Centre continue to work to existing quality standards and BMRB continue to take responsibility for the quality of the work undertaken by their support services.

8.2. Sample design

The sample for the survey was provided by Creative Partnerships. It included all schools in Phase 1 and 2 and in Level 1 and 2 of the Creative partnerships programme.

Table 8.1 Breakdown of sample

	Number	%
Phase		
One	358	76
Two	111	24
Level		
One	389	83
Two	80	17

8.3. Response rates

At the end of fieldwork 469 interviews had been completed out of 653 schools sampled. This represented a response rate of 78 per cent². Based on recent previous experience of telephone surveys with headteachers a response rate of 60-65 per cent was predicted for this survey. The response rate achieved exceeded this and is very high for a survey of this nature.

A detailed breakdown of fieldwork outcomes is provided below

Table 8.2 Breakdown of fieldwork outcomes

	Schools
Issued sample	653
Ineligible - <i>No involvement with CP</i>)	15
Ineligible <i>Involvement with CP but not yet taken part in projects</i>	38
Problem numbers (<i>e.g. bad number syntax, number unobtainable</i>)	19
Non-response (<i>e.g. refusals, unavailable during fieldwork, abandoned interviews, non-contact</i>)	112
Achieved interviews	469
Response rates	78%

² All response rate calculations are based on the number of interviews completed divided by the total sample issued, excluding those schools that were ineligible.

Breakdown of ineligible schools

Overall Phase

19/53 schools are Phase 1

34/53 schools are Phase 2

Overall Level

19/53 Level 1

34/53 Level 2

Overall Primary/Secondary

2/53 Nursery Schools

41/53 Primary Schools

8/53 Secondary Schools

8.4. Person spoken to

In the majority of cases interviews were conducted with the headteacher of the school. It was felt that the headteacher would have the best overall opinion of the efficacy of Creative Partnerships. The headteacher of each school was the main initial contact and it was to those people that the advance letters were addressed. However following the pilot and initial responses from schools to the advance letters sent out it became clear that it would not always be possible to speak directly to the headteacher. They often have very busy schedules and may not have time to take part. Some headteachers felt that they did not know enough about the projects that ran in their school to answer the questions accurately. In a small percentage of cases referrals to other members of staff were accepted. These referrals were monitored closely and did not exceed 12%.

The table below shows who the interview was carried out with:

Job title	Total	%
Head-teacher / Principal	399	85
Deputy head	39	8
Other staff	18	4
Not stated	13	3