



Creative Partnerships Change Schools Programme Evaluation 2010



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Acknowledgments

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1 Executive Summary

Creativity, Culture and Education commissioned this evaluation of the Creative Partnerships national Change Schools Programme to determine the Programme's, 'nature and effectiveness, success indicators and distance travelled,' by designated Change Schools. This report of the evaluation is presented after two years of what is normally a three year Programme for each school.

The report drew on self-evaluation data from a sample of 80 Change Schools and more detailed case studies of nine schools, as well as the aggregated self-gradings which schools entered onto the Creative Partnerships national database. Contextual background to the evaluation was provided by current policy, research and Ofsted reports on sample schools.

Main Findings:

The Change School Programme is usually interesting to young people, memorable, motivating and stimulating. It encourages participation through co-ownership, risk taking or challenge, reflection, learning new knowledge and skills and provides opportunities to meet and work with different people both inside and out of school.

Almost all staff in the nine case study schools believed the Programme had made a positive impact. The verdict of a large majority of sample schools was also positive. However, in only a small minority of schools had staff identified or analysed evidence of the Programme's distinctive impact by means of, for example, attainment data, pupil attitude surveys or attendance and behaviour records.

The Change Schools Programme is most frequently focused on mitigating the effects of socio-economic disadvantage in school catchments, on developing physical learning environments, on staff development, motivating and involving pupils in their learning and involving parents and families in schools. English, art and design and forms of new media formed the Programme's commonest curriculum focus.

There was evidence - from Ofsted inspection reports or schools' previous involvement in Creative Partnerships projects - that almost half the sample schools had a strategic commitment to creative learning and teaching before they joined the Programme. To this extent schools joined the Change Schools Programme to enrich their pre-existing commitment to creative learning and teaching. It was

difficult to identify and assess the Programme's impact on schools with no previous strategic emphasis on creativity.

A close leadership alliance between the Head teacher and the Change School Co-ordinator existed in case study schools which most fully and effectively managed the Programme.

Commonly staff development was the initial focus of Programme plans, on the basis that creative learning and teaching could best be sustained by improving relevant staff skills, understanding and commitment. Pupil participation tended to feature more in the second year of the Programme.

Evidence of a sustained and rigorous dialogue about creative learning and teaching, creative skills and the literature on creativity and education was found in only a handful of sample schools and three case study schools. The ability of young learners and school staff confidently to discuss subjects such as creativity and creative skills development was an indicator both of embedded practice and of the capacity to sustain creative learning and teaching in this handful of schools.

Most case study schools intended to devote resources to sustain creative learning and teaching after the Programme had ended, by earmarking a school budget for creativity, independently funding creative practitioners, maintaining creativity steering groups of staff, pupils and governors, or appointing senior staff with responsibility for creative learning and teaching.

The Creative Agents attached to each school were most effective when they adopted the role of critical friend and challenged the school's Programme planning, including the choice of creative practitioner. Creative Agents could usefully strengthen their role in stimulating reflective practice and dialogue about creative learning and teaching in schools.

A statistical survey of schools' self-evaluation grades, within the principal measurement instrument available (the Creative School Development Framework, CSDF), confirmed trends evident in the more qualitative data and indicated that there was a steady momentum of positive change across the sample schools. There was evidence that the CSDF was a reliable self-evaluation instrument for capturing creative change and that schools were making appropriate progress against the CSDF criteria and given a school's identified starting point.

2 Introduction

Creativity, Culture and Education contracted DWC Ltd to conduct a national evaluation of the Creative Partnerships *Change Schools Programme* between March 2009 and September 2010. This is the resulting report.

Creative Partnerships - England's flagship creative learning programme - fosters long-term partnerships between schools and creative professionals to inspire, open minds and harness the potential of creative learning. The programme has worked with over one million children and over 90,000 teachers in more than 8000 projects in England since 2002. The Change Schools Programme is one of the three Creative Partnerships School Programmes launched by Creativity Culture and Education in 2008¹.

Creativity, Culture and Education (CCE) aims to transform the lives of children and families by harnessing the potential of creative learning and cultural opportunity to enhance their aspirations, achievements and skills. Its vision is for children's creativity to be encouraged and nurtured in and out of school and for all children to experience and access the diverse range of cultural activity in England because these opportunities can dramatically improve their life chances.

The Change Schools Programme enables schools in areas facing significant challenges² to engage in an intensive programme, lasting between one and three years, which supports the creative development of the whole school. The Programme focuses on generating long-term dialogue about creative teaching and learning and how schools can become effective creative learning environments. Change Schools are encouraged to explore in depth how they are developing the conditions where creativity can thrive.

The CCE brief specifies that this evaluation should appraise the 'nature and effectiveness' of the Change Schools Programme, indicating its 'success indicators' and the critical factors in determining its effectiveness. A central requirement of the evaluation is that it should gauge whether schools have travelled an 'appropriate distance' during the Programme.

¹ See the CCE website for details of the three programmes <http://www.creative-partnerships.com/programmes/>

² From the Change Schools Prospectus p6.

It is important to note, that the data for this evaluation is derived from the first and second years of what is a three-year Programme for most schools and that some schools entered the Programme later than others. So the evaluation addresses ‘distance travelled’ by schools during the first two years of the three-year Programme, drawing inferences about the third year from this evidence.

The brief also required DWC to consider the role of Area Delivery Organisations (ADOs) in introducing schools to the Programme and the way in which creative agents used their time. ADOs are a mix of public sector and commercial or charitable organisations which locally manage the Change Schools Programme and funding³ in each region of the country using *local eligibility and selection criteria* to consider applications from schools to join the Programme. ADOs appoint creative agents to work with the successful schools and are responsible for training creative agents and inducting schools into the Programme. ADOs monitor the project planning and evaluation forms produced by schools. In schools the Creative Agents co-ordinate and facilitate the Programme. They challenge the school’s thinking as projects are planned and broker the appointment of creative practitioners. They facilitate programme management and evaluation, particularly through their skills in developing a reflective learning culture.

3 The evaluation’s terms of reference

This section deals with the questions contained in the brief, viz:

What is the ‘**nature and effectiveness**’ of the Change Schools Programme?

What are its ‘**success indicators**?’

Did schools travel an ‘**appropriate distance**’ during the Programme?’

To address the question of the **nature** of the Change Schools Programme the evaluators identified features common to many of the schools sampled and the common assumptions made by key contributors to the Programme – principally teachers, creative agents and creative practitioners. Sections four and seven below contain a discussion of these assumptions.

To evaluate **effectiveness** in the context of the Change Schools Programme, the evaluators drew on the Change Schools Programme Prospectus, which states the aims of Creative Partnerships in the following terms:

³ Funding is typically £15,000 + a £5000 contribution from the school + 15 days of Creative Agent time per annum.

'...to transform the lives of children and families by harnessing the potential of creative learning and cultural opportunity.' (p2)

and to develop:

- *'the creativity of young people, raising their aspirations and achievements;*
- *the skills of teachers and their ability to work with creative practitioners;*
- *schools' approaches to culture, creativity and partnership working; and*
- *the skills, capacity and sustainability of the creative industries.* (p6)

Therefore the evaluation team looked for indications of:

- a) innovative creative learning and cultural activities;
- b) pupil motivation and achievement;
- c) positive impact on families;
- d) teacher and creative practitioner skills;
- e) school structures and processes.

A further requirement of the evaluation was to define the 'success indicators' of the Change Schools Programme. The Creative Partnerships literature review on school change (Thomson: 2007,19) deems that, '...who is it for? Who benefits and how?' are the important questions to ask in this context. During the course of the evaluation we compiled a table of evidence (see Appendix 3) which indicated success, for example, by showing benefits in terms of pupil attainment and achievement, the development of creative skills by teachers and creative practitioners and changes to school structures and processes. A rather more difficult success indicator to articulate was the potential of the Change Schools Programme to leave a legacy and maintain innovations in creative learning and teaching after the Creative Partnerships funding had ended. Nonetheless, it was possible to describe the *capacity* of a school to sustain its creative teaching and learning, by reference to schools establishing creative groups and committees, changes to timetables, and the commitment of leadership. Also, the evaluation drew on the evidence of Office for Standards in Education (Ofsted) inspection reports relating to a school's capacity to sustain improvement (see Section 5 - Methods below).

Finally, to address 'distance travelled' the evaluation drew on Creative School Development Frameworks (CSDFs). Change Schools are required to complete this self evaluation form in each year

of the Programme (see section 5.1). Although the Change Schools Prospectus makes clear that the Programme is designed to be needs driven and so each sample school articulated a unique starting point and objectives, the CSDF has common headings and a common self-grading system so a school staff perspective on 'distance travelled' can be extracted from this data. A statistical analysis of CSDFs in section 7.15 illuminates the areas where schools judged they had made the most progress and the case study visits throw further light on these statistical trends.

The Concluding Section of the evaluation contains summary conclusions in relation to each of these terms of reference.

4 The theoretical and policy context of the evaluation

The previous section set out the precise terms of the evaluation. In addition to addressing these terms, the evaluators considered the following questions relating to the theoretical and policy contexts of the Change Schools Programme:

What is the distinctive role of *creativity* in school change?

What is behind the aspiration for *transformational change* as expressed in the Change School Prospectus and more widely in Creative Partnerships literature?

Is the concept of *linear* school change - as implied in the brief by the term 'distance travelled' – sustainable?

What is the nature of the creative *skills* which the Programme seeks to develop?

What is the perceived benefit to *families* of a national programme concerned with creative learning?

4.1 Creativity and Change

The principal argument for encouraging schools, teachers and pupils to be more creative, is an economic one. The Change Schools Programme prospectus makes several references to the economic need for a more resourceful and adaptable workforce and schools' role in this. In recent years this aspiration has been widely associated with creativity. The secretaries of State at the departments for Culture, Media and Sport and for Education and Skills, the departments which funded Creative Partnerships, responded in this vein (DCMS/DfES 2006) to the Roberts Report (Roberts, 2006):

'We know that if Britain is to retain its competitive advantage in the future, then it will need a creative workforce. That is as true of science and engineering as it is of broadcasting and design. So we need to ensure that our education system continues to do all it can to give children and young people the creative skills they need.'

Ofsted used the same argument in their 2006 report on Creative Partnerships:

'Continuing changes in patterns of work and leisure make it all the more necessary that children and young people have adaptable skills relevant to future employment. Creativity has an important part to play if pupils are to enjoy and achieve to the full and contribute to the economy and society.' (2006:5)

The proposition is that schools will change for the better by adopting a more creative curriculum, which in turn should improve pupils' economic prospects. So it might be expected that creative change in these schools would be evidenced by more resourceful and enterprising young people as well as higher pupil achievement and attainment.

4.2 Change and Social Justice.

A second prominent driver of policies advocating creative change is the pursuit of social justice. This is explicitly stated in the Change Schools Programme Prospectus (p17):

'Creative Partnerships will continue to prioritise work that is targeted at the most disadvantaged children and young people in England. We will build on our proven commitment to improving life chances and educational outcomes for children and young people who are in 'areas with significant challenges.'

Claims that the arts (and by association creative education) are effective in prompting social change, benefit and justice have been frequently made over time. In *Use or Ornament* Matarasso (1997) claimed that creative activities change, galvanise and regenerate communities, probably drawing this claim from the community arts movement of the 1980s. This view was also taken up in *All our Futures* (1999), a report which played a large part in the genesis of Creative Partnerships.

Another relevant strand of the social justice argument is that the Change Schools Programme will enhance opportunities to participate in cultural life especially for disadvantaged and isolated school

communities. This, perhaps, has its roots in Willis' influential report for the Calouste Gulbenkian Foundation *Common Culture* (1990). Willis argued that schools routinely promote 'high' culture and that they will be increasingly irrelevant unless they provide access to 'common culture'. Jones' literature review for *Creativity, Culture and Education* (2009) explains Willis' perspective in the following terms:

Yet 'in so far as educational practices are still predicated on traditional liberal humanist lines and on the assumed superiority of high art, they will become almost totally irrelevant to the real energies and interests of most young people and no part of their identity formation' (1990:147). The only hope for unblocking the impasse is expressed in generalised terms: 'Education/training should re- enter the broader plains of culture and the possibility there for the full development of human capacities and abilities, this time led not by élite culture but by common culture' (Willis, 1990:147)

Creativity and culture's perceived role in social justice was often taken up in sample schools (see section 7.8). A frequent theme of Change School applications was their cultural isolation and the possibility of addressing this through Programme funding. Moreover, schools frequently sought to engage families in the Change Schools Programme.

4.3 Transformational Change

The Change Schools Prospectus contains the aspiration that the Programme will *transform* schools (p1). The presence of this aspiration is not surprising, since there is a powerful contemporary discourse focused on the influence of inspirational leaders or, to a lesser extent, radical strategies, in 'turning round' complex organizations. So, the education media covers stories about 'super heads' transforming schools and pupil attainment. Theoretical writing on the subject, however, reveals more complex influences at play in school change, and stresses the importance of changed values and increased motivation permeating institutions and the consolidation of new ideas through discussion and dialogue. This suggests that transformation in the Change Schools Programme context could be recognised in staff commitment to creative learning and teaching and pupil motivation and enjoyment of learning.

The proposition that certain kinds of activity can be associated with the transformation of organisations can be traced to prominent figures such as Kotter (1996), who identified eight steps to organisational transformation. These were:

1. establishing a sense of urgency;
2. forming a powerful guiding coalition;
3. creating a vision;
4. communicating the vision;
5. empowering others to act on the vision;
6. planning for and creating short-term wins;
7. consolidating improvements and producing more change;
8. institutionalising new approaches.

The last two, in particular, are central to the aim of the Change Schools Programme to leave a legacy. But the concept of transformation is also central to modern literature on leadership, going back to MacGregor Burns (1978). In this context it is a vision for radical change and its communication to the organisation which distinguishes the transformational (as opposed to transactional) leader and eventually transformational change.

Thomson's report on school change for Creative Partnerships briefly touches on this notion, stating that those who call for transformation believe that the whole system of schooling is at fault (2007,11). Staff in case study schools made virtually no criticisms of current school systems or policy nor did they suggest that the Change Schools Programme provided an antidote to those systems. However, the advocacy of creativity as a transformational change agency in schools may have its recent roots in debates about diminishing pupil motivation as a result of the National Curriculum and the current assessment regime. Documents such as *The Curriculum in Successful Primary Schools*, (HMI, 2002) attempted to counter criticisms that the National Curriculum was narrow and focused on basic skills, by pointing out that schools could ensure breadth and balance and inject creativity into the curriculum, despite the current English National Curriculum framework and the numeracy and literacy strategies. This report acknowledged that government pressure on schools to go 'back to basics' threatened pupils' enjoyment of learning and a balanced coverage of the curriculum.

This theme was taken up by high profile figures such as Andrew Motion⁴ and Baroness Shirley Williams⁵ during the period of this evaluation.

Applications to the Change School Programme, occasionally expressed transformational aspirations about, for example, pedagogy, the physical environment or pupil participation, but, the collated CSDF grades (see section 7.15) indicate that, on average, sample schools in this evaluation experienced steady and sustained rather than radical transformational change. .

4.4 Linear School Change and 'distance travelled'

This evaluation is informed by an interpretation of 'distance travelled' which is non linear since the literature tends to dismiss linear conceptions of school change. Schools are complex places with multiple innovations in any one school year, achievements and setbacks, frequent staff turnover and shifting attitudes and priorities among their staff. Influenced by such complexity theory as this, over a decade's work by the influential Michael Fullan (2007) has dissected many of the elements and practices of school change. Fullan argues that school change should not be conceptualised in any sense incrementally, but more in terms of the influence of key school staff, not least school heads, but also '*system thinkers*' (2005), (a function which was favoured by creative agents in some Change Schools, see 7.13) and '*meaning making*' communities of school staff (2008). Accumulated knowledge of the change process leads Fullan (2006) to propose seven premises of change. Two premises are of particular interest in the context of the Change Schools Programme: *a bias for reflective action* and *capacity building*, since these factors in school change are prominent in the Change Schools Prospectus:

Our Change Schools Programme focuses on generating a long-term dialogue across the whole school community about creative teaching and learning and the ways in which schools can become more effective creative learning environments⁶.

The Change Schools programme builds upon Creative Partnerships' practice of working with schools to bring about sustainable change.

This suggests that distance travelled by Change Schools can be more meaningfully conceived in terms of evidence that there is a substantive and ongoing discourse about creative learning and

⁴ ('National curriculum stifling creativity', says Poet Laureate, Daily Telegraph May 5th 2009)

⁵ 5th Wales Education Lecture, January 2009. <http://www.gtcw.org.uk/gtcw/index.php/en/news/corporate/121-baroness-williams-concerned-that-curriculum-stifles-teacher-creativity--except-in-wales>

⁶ From the Change Schools Prospectus p9 & 7 respectively

teaching as well as evidence of a capacity to sustain creative learning and teaching after the three years of funding ceases. Sections 7.9 and 7.10 cover the findings in relation to each of these.

The four values espoused by Creative Partnerships: 'question, connect, imagine, reflect,' can be mapped usefully to an ongoing dialogue in schools, according to Creativity, Culture and Education. So the value of *questioning* a school's approach to creative learning and teaching can be conceived of as a central conversation in schools' application process. Schools then engage in *connecting* their plans with the ADO, a Creative Agent and creative practitioners. The value of *imagining* possibilities is crucial to planning the Programme and finally, *reflection* is the business of both mid-point and end-point evaluations. In this way the values can provide a framework for a sustained discussion of creative learning and teaching.

Underpinning all of Fullan's seven premises of change is the concept of *motivation*, both at an individual and an organizational level. So school change, for Fullan, is dependent on staff enthusiasm and energy and the changes they make to school organisation. McLean (2009) considered that three needs must be satisfied for effective motivation:

1. affiliation – to feel a sense of belonging within the class or school;
2. agency - a sense of confidence and self-belief or feeling up to the task, in control and able to contribute;
3. autonomy – the capacity to take responsibility for ourselves and be in charge of our own learning.

Interviews with leadership teams and other staff at nine case study schools provided the principal source of evidence for their motivation to embrace creative learning and teaching. Interviewees in case study schools and teacher testimony in the wider sample frequently cited confidence in using creative strategies and increases in pupil self confidence and self esteem as the main observable gains or impact. We interpreted this as more likely to mean *self-efficacy* or elements of what McLean calls 'agency' and 'autonomy.'

4.5 Creative Skills

Prominent among the four Creative Partnerships objectives is the development of *creative skills* among teachers, pupils and creative practitioners. The association of creativity with skills is aligned to psychological conceptions of creativity which has its modern roots in the renaissance of creativity research prompted by Guilford's address to the American Psychological Association in 1950. This

skills conception is by no means central to all debates about creativity (see, for example, Pope 2005) but it was nevertheless necessary to the evaluation, either to locate how Creative Partnerships had defined these skills or to identify a convincing taxonomy in the literature, so that they could be recognised in sample schools. It is important to distinguish what might be termed *generic* creative skills from *specific* skills in art forms such as pottery or digital imaging. Ofsted goes some way to identifying this distinction by stressing the difference between simply teaching creatively and *teaching for creativity* (2006:13). The concept of generic creative skills denotes in this evaluation the careful and informed deployment of a range of strategies and procedures which promote creativity in learning and teaching. These generic creative skills can be applied to a range of subjects, to a range of art forms, activities and problems. Since the sustainability and legacy of the Change School Programme is dependent on teachers and creative practitioners acquiring and modelling these generic skills so pupils can absorb them and use them in their working lives, this section explores what these skills might be.

The Creative Partnerships Schools Programme Planning and Evaluation Framework (see section 5.1) makes clear reference to creative skills and, in section B2, prompts respondents to delineate these skills. However, there was little evidence in sample school data of teachers, creative practitioners or creative agents articulating and defining these generic skills in a systematic and exploratory way. The language used in reports or discussion was often dominated by references to 'enjoyment' and 'self confidence.' However, the value of a more probing analysis of creative skills was demonstrated at three case study schools where even pupils in years five and six could engage in sophisticated discussions around their own creative learning and discuss definitions of creative skills - *how* they took more risks, reflected on learning and took greater charge of their learning. In two of these schools creative learning and teaching was also more securely embedded in the school, which supports the relationship between a 'meaning making community' and the more substantive development of creative change which was argued in section 4.4.

Evidence that staff in sample schools drew on the wider body of literature about creativity (see section 7.10) was restricted mostly to their references to books and articles about the approach to early years' education in schools in the Reggio Emilia region of Italy and occasional references to using the 'Creativity Wheel,' a resource which assists teachers to track pupils' creative development. But schools might have been expected to draw on Creative Partnerships' own literature to inform their work. For example chapter 8 of *The Rhetorics of Creativity* (2006) deals with creativity and cognition. Or they might have drawn on the established body of guidance on developing creative skills. For

example, Treffinger et al (1993) surveyed over 250 published materials on promoting creativity and Cropley (2001:138ff) reviewed a wide range of similar material. His proposed list of these strategies is based on the literature:

‘Creativity fostering teachers are those who:

- encourage students to learn independently
- have a co-operative, socially integrative style of teaching
- do not neglect mastery of factual knowledge
- tolerate sensible or bold errors
- promote self evaluation
- take questions seriously
- offer opportunities to work with varied materials under different conditions
- help students to cope with frustration and failure
- reward courage as much as being right.’

Within the research literature specifically focused on Creative Partnerships, Raw (2009) proposed five strategies to promote creativity, deriving them from a highly systematic meta-analysis of successful work in Creative Partnerships Bradford. Raw’s *Process Analysis Method* drew on standard self evaluations by teachers, pupils and creative practitioners in Creative Partnerships schools as well as perspectives from 11 school senior leadership teams, who were asked to assess the degree of change (‘distance travelled’) – if any – which they felt could be attributed to their school’s involvement in Creative Partnerships.

Raw’s analysis resulted in the identification of five important strategies common to the most successful Creative Partnerships projects in Bradford. These are:

- introducing unfamiliar elements into learning;
- providing space and time for pupils to think;
- creating tension and deadlines in learning activities, (called ‘the Pressure Cooker effect’);
- valuing process over product in learning activities;
- introducing games, experimentation and aspects of play into learning – (called ‘The Jester Effect’).

This implies that teachers using and refining these strategies will develop their creative skills. So this makes a useful contribution to Creative Partnerships literature.

Jeffery's (2006) comparative study, 'Creative Learning and Student Perspectives' (CLASP) in nine European countries found that:

'The data showed teachers modeling creativity by being innovative, exhibiting pleasure from creative processes, and investing time in discussion and critique.'(2006,406)

The teachers in the CLASP study commonly exhibited skills in setting problems for pupils and were comfortable with 'open adventures' that is, open ended projects. This has parallels to what sample schools often referred to as 'risk taking' in Programme evaluations.

Creativity is often discussed in the context of the literature about gifted and talented education. So, for example, divergent thinking is regularly cited among the qualities of both creative and gifted children (Guilford, 1950, Ward, Saunders and Dodds, 1999). There was no evidence in sample schools of staff drawing on the connections between creativity and giftedness in order to understand creative teaching and learning better.

4.6 Families and creativity

Perhaps arising out of creativity's perceived role in promoting social justice, Creative Partnerships' publications regularly refer to the benefits of creative learning and teaching to pupils' families, and has commissioned work in this area. Rea's (2009) research for CCE surveyed 38 mothers, all of whom had left school without formal qualifications. The mothers were commonly nervous of surroundings and situations outside the home and, in particular, their children's schools made them nervous. So, among Rea's conclusions was that, 'Schools need to be neutralised,' by which she implied they should become more informal and welcoming and less intimidating.

Safford and O'Sullivan's research (2007) highlighted schools which made their environment more welcoming and which offered non threatening activities for parents with few academic qualifications. In their interviews, parents described how:

'...children talk 'incessantly' about creative projects whereas normally they would not say much about school or school work.' (p20)

The research found that creative programmes:

‘...offer low-risk invitations which encourage some parents to engage with teachers and the whole school...children’s engagement with creative programmes leads some parents to reflect on themselves as learners and to take-up cultural and other learning opportunities for themselves as well as for their children.’ (p4)

Research by Snell et al (2009)⁷ points to a connection between parents on low incomes and a reluctance to be involved with their children’s schools. Snell also cites several studies which establish links between high levels of parental involvement and positive effects on pupil achievement, attendance and self-esteem.

The findings of their research confirm a prominent theme which emerged from this evaluation, namely that creative projects provide a route for disengaged families to access education and through such activities Creative Partnerships can make a contribution to social mobility. Although the Change Schools Prospectus makes only a brief mention of engaging families in creative learning and teaching, family learning was an important priority for many case study schools in this evaluation, and there was plenty of positive evidence that more parents and carers were supporting pupils and engaging with schools as a direct effect of the Change Schools Programme.

So, in order to explain something of the ‘nature’ of the Change Schools Programme the evaluation was influenced by:

- i. the psychological tradition in creativity research which holds that creativity involves the practice of certain skills by individuals;
- ii. the theory that creative learning and teaching promotes social justice and social mobility by improving pupil enjoyment of, and motivation for, learning, by engaging parents and families in learning and by improving access to the arts and cultural activity;
- iii. literature on school change which argues that substantive progress or ‘distance travelled’ can be recognised in terms of a substantive and ongoing staff discourse about the change intended and the capacity of schools to sustain the change.

⁷ We are grateful to Hannah Woodward, in a case study school, for drawing our attention to this article.

A much more detailed survey and discussion can be found in Thomson (2007).

5 Sources of data

This section describes the evidence base drawn on for the evaluation, followed by an account of the research methods applied to it. Finally we draw attention to factors which can potentially distort this sort of data and the measures taken to address this.

5.1 The evidence base: Sample Schools

CCE anticipated that approximately 800 schools across the country would participate in the Change Schools Programme⁸. We therefore identified a 10% sample of these schools. First we proposed a representative sample of secondary (including specialist), primary, special, urban and rural schools in **ten** ADOs, representing every region of the country and then we took advice from ADO staff on the appropriateness of the list. They helped us to refine the sample, pointing out, on occasions, schools which would not continue with the Change Schools Programme into year two or schools which had hardly started their work. In each of the ten areas we finally settled on eight Change Schools which together comprised the sample of 80 schools (see Appendix 1). This consisted of **48 primary schools, three special schools, 27 secondary schools and two pupil referral units.**

Information about the sample schools was derived from the Creative Partnerships national on-line database of evidence, containing schools' contributions to the **Schools' Programme Planning and Evaluation Framework**. In their **Application forms** schools described their local context and priorities and how they intended to benefit from the Change Schools programme. They broadly sketched out their initial plans and project(s). Their **Project Planning Forms** described the Programme, stating aims, target curriculum subjects and pupil groups and predicting planned outcomes and evidence. The **Mid-point and End-point Evaluation Forms** recorded the reflections of pupils and young people, creative practitioners, teachers and school staff on their own learning and others' learning, as well as the project's objectives, impact on learning and distance travelled.

The major source of evidence in the database for investigating whether schools have travelled an 'appropriate distance,' as referred to in the evaluation tender, was their completed **CSDFs**⁹. This is a

⁸ In fact approximately 972 schools had taken part in the Programme by November 2010.

⁹ For a full version of the Framework see <http://www.creative-partnerships.com/programmes/change-schools/change-schools-documents-resources-for-schools-in-receipt-of-funding,129,ART.html>

self-assessment instrument which schools must complete annually during the Change Schools Programme. It is expected that a wide a range of the school community will be consulted and, through this diagnostic process, the school will establish a clear focus for the Programme which reflects the school's unique needs and objectives. The format of the CSDF comprises five sections, each containing a series of questions, followed by a sixth section, which prompts the Change School to plan its programme for the year. The five sections prompt school staff to assess the creative dimensions of the school's:

- 1 – leaderships and ethos;
- 2 – curriculum development and delivery;
- 3 – teaching and learning;
- 4 – staff learning and development;
- 5 – environment and resources.

Each question corresponds to three response descriptors: 'beginning,' 'progressing' and 'exemplary.' School staff must respond to the questions by assigning a descriptor to each.

5.2 The evidence base: Case study schools

Of the 80 schools in the chosen sample we originally identified 10 schools, one within each of the selected ADOs, in which to conduct detailed case studies. We arranged to visit them twice, once in autumn 2009 and again in summer 2010. *Critical case sampling* (Patton, 1980) was the basis used to identify the case study schools. This involved selecting schools which were known to be responsive in their dealings with the ADO and which had particularly co-operative Creative Partnerships Co-ordinators. Critical sampling, therefore, was used to improve the probability that information-rich case study schools would comprise the sample. Nevertheless, we pointed out to each ADO that the case study school it identified should not necessarily be a model of good practice. In the end we were able to visit nine case study schools on two occasions, that is slightly more than 10% of the sample.

We invited a representative from each of the case study schools to a meeting in London in September 2009, and in Birmingham in July 2010. Nine representatives – either the Head Teacher or the Co-ordinator attended the first meeting, during which we asked them to discuss the criteria for evaluation: whether we were using the right methods and asking the right questions in our evaluation and what counts as evidence of distance travelled and impact. At the meeting we also asked them about the lessons learnt so far from the Change Schools Programme and summarised for them a range of

recent research¹⁰ about school change. At the second meeting we canvassed views on the emerging findings with the eight school representatives and facilitated an ongoing network of contacts for them.

Finally, in order to consider how the ADO introduced and inducted schools into the Change Schools Programme we selected five of the original ten ADOs and invited their directors and programmers to a focus group discussion about how they handled this first stage of communication with potential Change Schools.

5.3 Methods

To elicit evidence from the above data we used a mixed-methods approach (Robson, 2003) by which the relatively ‘thick description’ gathered and analysed from visits to nine case study schools was complemented by evidence on 80 sample schools extracted from the central Creative Partnerships database. This was triangulated by reference to Ofsted inspections of sample schools, which provided a corroborative perspective on their reliability in self-evaluation, their capacity to improve and creative learning and teaching in the school.

In order to secure a consistent approach to the interpretation of the data we developed two templates of questions. One was designed for recording data from a case study school visit, particularly from semi-structured interviews. A second was designed to record data on each school in our wider sample of 80. Initially we designed the templates in discussion with an ex-HMI, Peter Muschamp, who quality assured the evaluation. We subsequently refined the templates following a consultative meeting with Heads and Creative Partnerships Co-ordinators from case study schools. Finally we ‘road-tested’ the case study school template in one of the case study schools and, as a result, the Co-ordinator there suggested some further refinements. The templates are attached to this report as Appendices four and five.

Within the templates, we designed a summary of the CSDF using its five broad sections and assigning a number to correspond to each of the descriptor levels, one to equal ‘*beginning*,’ two to equal ‘*progressing*’ and three to equal ‘*exemplary*.’ The two-page summary of the CSDF¹¹ provided an accessible representation of the school’s self assessment and when the school had completed a second CSDF we were able to compare descriptors assigned in the first year with those assigned in the second (and in 22 cases the third) and thus see how the school perceived its ‘distance travelled’.

¹⁰ e.g. Thomson, P. (2007) Whole School Change: A review of the literature. London: Creative Partnerships.

¹¹ See Appendix 4

The nine case study schools commonly portrayed their position using what, in effect, was a five point scale, by assessing the school as 1/2 (ie between *beginning* and *progressing*) and 2/3 (ie between *progressing* and *exemplary*) and this was reflected in the analysis of evidence described below.

Towards the end of the evaluation we conducted a statistical analysis of CSDF grades submitted by sample schools. This provided a means of enhancing the validity of the largely qualitative analysis of prose data derived from case study school interviews and the planning and other forms from sample schools. CSDF entries from case study schools and the wider sample were extracted from the template and from the database into a spreadsheet (see 7.15). Around 26% of the schools in the sample had completed three CSDF returns by August 2010 and, although inevitably some data was missing, the statistical analysis covered two or more CSDFs for 68 of the schools in the sample. This was the basis for the analysis in section 7.15. (A fuller explanation of the statistical method is included as Appendix two)

When we visited each case study school we normally conducted semi-structured interviews with member(s) of the senior management team, the Creative Agent, the school Co-ordinator, school staff, including, where appropriate, teaching assistants as well as pupils and creative practitioners. We discussed the content of the CSDF and asked staff to identify any sections of it where particular progress had been made. We asked that, where possible, our discussions with pupils took place with reference to work that they had completed as part of a Change Schools Programme project.¹²

By looking at the extent to which creative learning and teaching had 'permeated' (see section 6) the school we attempted to describe the current *capacity* of the case study schools to sustain change and therefore contribute to the legacy of Creative Partnerships at the end of the funding period. In the case study schools we sought to identify and analyse the most influential critical events or critical people contributing to school change or indeed hindering it.

We also sought to illuminate the role of the Creative Agent; what part they play in the Change Schools Programme and how they spent their 15 funded days attached to the school. We asked school staff about the role of the ADO in supporting schools and particularly in the way they inducted or introduced

¹² Extract from visit protocol: Pupils should be questioned within a normal class so they are at ease. If possible they should have some examples of work to hand: portfolios, photos, DVDs. We will use drawing and storytelling strategies to question very young learners.

schools to the Programme. Usually we spoke to school staff separately from creative agents. This allowed us to triangulate by comparing and contrasting individual perceptions.

In summary, the evaluation is based on the following sources of evidence:

1. field visits by two evaluators to nine case study schools between November 2009 and July 2010 (seven primary schools, two secondary schools);
2. case study schools meetings, London October 2009, Birmingham July 2010;
3. database entries for sample schools;
4. a statistical analysis of CSDF grades from sample schools;
5. the most recent Ofsted reports from sample schools;
6. the findings of the Nottingham/Keele research into the Change Schools Programme (Thomson et al, 2009); a section of our evaluation is devoted to evidence which can be related to taxonomies from the Nottingham/Keele research;
7. meeting with two staff each from three ADOs to discuss emerging findings and discuss how they induct and support schools (Birmingham, March 2010);
8. moderation meetings between the evaluators and discussions with our quality assurance adviser;
9. feedback to CCE staff and discussions with the other CCE Creative Partnerships evaluation teams (two day meetings, November 2009, March 2010);
10. attendance at Creative Agent and School Coordinators' Development Event (Manchester, one day meeting, November 2009).

5.4 Methodological issues

There are several factors which could influence the reliability of the evidence base although the evaluation team sought to counter these factors when conducting the evaluation. First, clearly a range of changes and initiatives are continually taking place in schools making it difficult to attribute particular effects down to an individual cause. However, the interviews in case study schools were designed to prompt interviewees to identify the distinctive effects of the Change Schools Programme.

Secondly the data available was mainly of a qualitative nature; written text from database entries as well as interview notes from the case study school visits. The templates were nevertheless designed to elicit consistent interpretations of prose data (see Appendix 4). Furthermore, to confirm assertions made in interviews and evaluation forms, the evaluation team sought corroborative evidence such as

pupil surveys or attainment data. Ofsted school inspection reports also provided corroborative data on the accuracy of a school's self evaluation, its capacity to improve and sometimes the extent of its creative curriculum.

Thirdly, whilst case study schools were selected on the basis of their likely co-operation with the evaluation rather than on the basis of good practice, it should be noted that case study sites may be subject to *the Hawthorne effect*, ie they may perform more effectively as a result of being case studies. The evaluation team put moderation measures in place to mitigate the potential effect of this. So, for example, team members moderated each other's case study visit notes and our quality assurance colleague accompanied two case study school visits as a moderator.

CSDF data was subjective, being self-generated, and so susceptible to claims of bias. For example, there was some evidence that schools which had worked with Creative Partnerships previously submitted a surprising number of beginning grades in their first CSDF (see section 7.3) rather than the higher grades which might be expected as a result their previous involvement. On the other hand schools are now used to returning annual Self Evaluation Forms and Ofsted inspections make a judgement on each school's reliability in self evaluation. A survey of Ofsted inspections revealed that 60 schools in the sample were judged to be accurate in their self-evaluation. This approximated to our own view on the proportion of schools completing CSDF descriptors candidly and accurately. It is, therefore, justifiable and valid to draw on a statistical analysis of the CSDF gradings across the sample, alongside other analysis. This analysis averaged gradings to some extent but served – like the Ofsted reports – to triangulate and offer another perspective on the qualitative material.

Comments on the legacy and sustainability of the Change Schools Programme are unreliable at this point because they would necessitate a prediction. We therefore decided to identify the current *capacity* of the case study schools to sustain creative learning and teaching beyond the funded Programme. To do this we asked, for example, about any plans the school was making to continue to fund these activities, and to establish structures to oversee them and we also took Ofsted's inspection judgements on schools' capacity to sustain improvement as corroborative evidence of capacity.

6 Creative School Change – the influence of the Nottingham/Keele research

CCE is seeking to achieve cohesiveness among the different research projects it commissions. For this reason we were asked, where we felt it appropriate, to draw, and possibly build on, Thomson et

al's (2009) evaluation of school change in a sample of schools involved in Creative Partnerships. We filtered the evidence for this evaluation through five conceptual models outlined in their report as follows:

6.1 Pedagogy

The report identified five types of pedagogy practised in schools and applied this model to the schools in its sample. The five types are:

- i. default pedagogy – didactic, objectives driven, the dominant discourse of delivery;
- ii. creative learning - pre-defining prior knowledge, outcomes and assessment;
- iii. creative skills – use of pre-determined skills programmes such as Philosophy for Children;
- iv. exploratory pedagogy – open-ended, reflective;
- v. negotiated pedagogy – pupil participation in planning and identifying outcomes.

At case study schools we attempted to infer from the data which of the pedagogies seemed to be dominant among them. As might be expected, this proved to be much more difficult to identify in larger and more diverse secondary schools than in more homogenous primary schools. Nonetheless, evidence of exploratory and negotiated methods in particular indicates that learning and teaching in sample schools aligned with the aims of the Change Schools Programme.

6.2 Permeation

The Nottingham/Keele report describes four levels of 'permeation' of change in schools; at the weak end of these levels, top down policy making fails to permeate far into the school whereas collaborative and distributed agenda setting across all school staff indicates the deepest level of permeation. Part of the brief was to comment on the potential legacy and sustainability of the Change Schools Programme. The concept of permeation seemed an important indicator of the future legacy and sustainability of the Programme in individual schools: it can be construed that the deeper the permeation the greater the *capacity* to sustain creative change beyond the life of the Programme. In the case study schools template we assigned an indicative grade to this, where one indicates that the Change Schools Programme aims are permeating across school staff and pupils and even beyond the school among parents and the wider community and, at the other end of the scale, four indicates that the Programme is only prominent at the level of individuals and small teams.

6.3 Pupil Participation

The Nottingham/Keele report (2009,56) cites the 'ladder of pupil participation' which categorises levels of involvement offered to pupils in schools. The four levels are as follows: pupils are used as a source of data at level four, with no direct involvement in the discussion of findings. At level three, there is some involvement of the pupils in decision making. Higher up the ladder, at levels one and two, pupils work more actively as participants and co-researchers in issues which affect them in school. At level one, there is joint initiation of inquiry between teachers and pupils, with pupils taking an active role in decision making in the light of data gathered. Evidence of higher levels of pupil participation also seems to indicate evidence of teachers' exploratory and negotiated approaches to pedagogy which is an important element of the Programme (and characterised by 'co-construction,' for example, in the planning and evaluation documentation). We assigned an indicative grade for this ladder of participation in each case study school. However, only tentative conclusions on pupil participation can be drawn from the limited exposure of two visits to case study schools, especially in larger secondary's.

6.4 Affiliation

The Nottingham/Keele report offers a typology to describe how a school relates to Creative Partnerships: the *Affiliative* school adopts the formal designation of Creative Partnerships, uses the logo, staff attend professional development activities and Creative Partnerships activities are highlighted in internal and external reports. Staff in a *Symbolic* school acknowledge the importance of creativity, enthusiastically celebrate creative activities and couch description of their activities in terms of creativity. So a Symbolic school has gone some way towards embedding creative learning and teaching. In a *Substantive* school most staff consider creativity when making decisions about school operation and make repeated attempts to use creative approaches and practices in subject instruction. In case study schools where we met a wide range of staff and pupils it is possible to place the school in one of these categories and to provide evidence to support that judgement. For example, in one case study school which we judge to be *symbolic* in its relationship to Creative Partnerships, most pupils and staff maintained a creative journal in a designated time on Fridays in 2009. Conclusions offered below (see section 7.12) about affiliation are necessarily tentative since only an ethnographic study of schools would allow researchers to be more definitive about the level of a school's affiliation.

6.5 Creative Agents

The evaluation brief asks for ‘...an exploration of the work of creative agents.’ The Nottingham/Keele report suggests that creative agents perceive themselves broadly in one of four roles:

- as a *manager*, generally aligning Creative Partnerships work into the systems and plans of the school;
- as a *developer*, engaging directly with teaching, learning and the curriculum;
- as a *consultant*, brokering and advising on independent creative outsiders who could offer guidance to the schools and
- as a *community member*, contributing to local community development.

The semi structured interviews conducted with creative agents in case study schools revealed something about which of these roles each Creative Agent principally seemed to adopt. It became clear, however, that creative agents adopt all of the roles at different points in their work with the school and section 7.13, therefore, includes a discussion of the development of key creative agent functions as they emerged over the Change Schools Programme.

We drew most directly on these five models from the Nottingham/Keele report and they proved to be a useful framework for confirming, or otherwise, more complex impressions from case study schools.

7 Findings

7.1 The Nature of the Change Schools Programme

The discussion of the nature of the Programme which follows covers the common features of the Change Schools Programme in sample schools and the common assumptions made by those interviewed in case study schools (and staff from five ADOs). Appendix six illustrates common themes encountered during the evaluation in its portrayal of the Change Schools Programme in a fictionalised school, ‘Crossroads Primary School.’ The text a collection of evidence from sample schools.

The almost unanimous verdict of case study school staff was that the Change Schools Programme was a focus for positive change.

Seven of the nine schools provided evidence (see section 7.13) that they were at the symbolic stage (Thomson et al, 2009) of involvement in the Programme; that is engaging with creative school change rather than superficially acknowledging their involvement.

Case study schools making the most high profile changes to the way they worked tended to have a close alliance between the Head Teacher and Co-ordinator (see section 7.4).

A common assumption about the nature of the Programme in sample schools was that it was a means of combating disadvantage and improving motivation for learning. Those senior managers who held this view often put family learning (see section 7.8) as a key plank of the Change Schools Programme. Around half the sample schools used the Programme as an opportunity for the development of the school's physical environment (see section 7.7). These issues were prominently profiled in the majority of Programme applications, leading to the conclusion that school staff saw these as central to the nature of the Change Schools Programme. ADO interviewees perceived the programme to be principally about creative learning and teaching across the curriculum.

The curriculum foci of the Change Schools Programme were most frequently English and literacy, art and design and ICT (see section 7.6). New forms of electronic media and technology were very often ways of bringing together the latter two areas of the curriculum.

Head Teachers and Co-ordinators in most case study schools saw staff development as the priority in the Programme, believing that developing creative skills in staff would sustain the principles of the Programme after the funding ceased. The statistical survey of CSDFs tended to confirm this by showing that the most notable area of progress in the Leadership and Management Section was in staff engagement (See section 7.15).

Having an external and objective perspective emerged as a necessary component of the Programme (see section 7.13) suggesting that someone approximating to the role of a Creative Agent will be needed in schools even after the end of the funding period if the gains are to be sustained.

In 2010 Ofsted listed among the effective steps taken by Creative Partnerships, since Ofsted's previous report in 2006, that it:

‘Use[s] local knowledge to direct resources and to challenge specific schools, for example ones where the local authority has pointed to dull learning...’ (2010, para 86)

This would seem to be a rational ADO strategy for the Change Schools Programme at local level, since it is likely to have the most impact in schools which have not previously adopted a strategy to promote creative learning and teaching. An examination of this issue revealed that just under half of the Change Schools in the sample had made a strategic commitment to creative learning and teaching before joining the Programme. The evidence for this is described in section 7.3. This confirmed a trend which Thomson (2006,27) noted:

‘It was plain that the commitment of some schools to creative teaching and learning predated their involvement with Creative Partnerships’:

So, whilst almost 50% of sample schools adopted the programme to enrich existing priorities in creative teaching and learning, it was impossible to tell, from the remaining 50% of sample school applications, which schools might have been regarded locally as innovation averse and which had, therefore, been challenged by ADOs to embark on a new creative direction. However, information about the extent to which the Programme was adopted by more conservative schools may emerge from a summative survey of ADOs. This issue could be explored at the end of the Programme.

Although intended as central to the nature of the Change Schools Programme¹³, there was limited evidence of ‘in-depth evaluation and reflection’ about creative learning and teaching, about generic creative skills and about evidence to support claims for positive change in sample schools. However, nearly all sample schools submitted balanced and realistic self-evaluations, substantiated by their most recent Ofsted inspection reports in which inspectors made reference to the accuracy of self evaluation in 60 of the schools. The following extract is typical of the balanced approach taken to evaluating the success of a project in a sample school:

‘However, the project was too ambitious, in several ways: it was a whole school project; it tried to cover too many related areas; and there was too much emphasis on observation and research. Despite this there were some concrete outcomes: some departments have made short films on their approach to independent learning.’ (End-point evaluation)

¹³ Change Schools Programme Prospectus p9

Another sample school reported abandoning a project, believing that the practitioner was not engaging with the pupils and that staff were not fully aware of the aims of Creative Partnerships even after meetings. Fortunately the situation improved by the second year of the programme.

These balanced verdicts on the Programme contributed to the conclusion that sample school self evaluations were usually accurate.

7.2 Success Indicators

A clear majority of reports from sample schools were largely positive. School Co-ordinators and other authors of these reports recorded that the Change Schools Programme was making an impact in a range of ways. Those interviewed at case study schools were almost unanimously positive about its impact. However, whilst claims about the positive impact of the Programme were in the majority, only a minority of sample schools produced evidence to corroborate their claims. The examples below illustrate a variety of good practice which could be replicated in other schools.

Of the case study schools, at Borchester High School the Co-ordinator claimed that attendance had improved from 60% to 90% among one low attaining group, a development which was felt to be directly attributed to the Change Schools Programme.

At Ramsey Primary the Head Teacher and Co-ordinator analysed attainment data for evidence of distance travelled which was attributable, at least in part, to the Change Schools Programme. Their analysis was encouraging: they calculated a rise of 30% overall for year six pupils achieving level five scores in English and maths compared to a 12% increase the previous year. In year five 20 out of 45 pupils were already at level four in writing with nine others at a secure level three a – an increase of 10% from the previous year. In writing 73% were on track for level four+ compared to 45% three years ago. In year five's reading there was an increase from 74% on track to achieve against their targets in 2009 to 82% in 2010. At Ramsey, staff also drew attention to PASS questionnaires as evidence of the impact of the Change Schools Programme. PASS questionnaires contain a range of questions about pupil attitudes to their school and its staff¹⁴ and provide a broad indicator of pupil motivation which, as we have seen in the discussion of Fullan (section 4.4), is believed to underpin positive school change. In a survey of PASS questionnaires for year five, teachers at Ramsey noted that all the children in one class reported that the most enjoyable work of the year had been with a musician on the Change

¹⁴ Pupil attitude to school and staff questionnaire (Keele University)

Schools Programme. All but one boy in the other year five class thought the same. Year one and year two pupils thought the Change Schools Programme work was much more fun than and less boring than normal work.

A teacher at Holby Upper School designed a word association test focused exclusively on pupil motivation and attitudes to learning and used it with a group of around 20 pupils. These had attended a week-long course of creative learning and teaching, focused on investigative skills, at a regional theatre and arts centre. Using methods from her background in educational psychology, she interviewed her pupils before and after the week, asking them what words came to mind when they thought about learning. 'Boring' and 'not fun' were cited ten times in the pre-course interview. In the post-course interview, 'fun' was cited seven times, 'good' three times and 'enjoyable' twice. Overall, many more positive and fewer negative words were used after the course, with 'working with others' and 'feedback' cited as the most frequent phrases after it.

A larger scale survey of all year sevens in a sample school revealed that 79% felt that their work with creative practitioners in the first year of the Programme had improved their independent learning skills and 79% felt that they could now transfer those skills across a range of subjects.

At Brookside Primary School one teaching team closely involved in the Change Schools Programme had noted that there were eight pupils who had exhibited behavioural problems in the past among the group of pupils coming up to them the previous July. However, not one incident of disruption had occurred from the eight pupils in the subsequent year.

As well as behaviour, a few schools monitored attendance and commitment among disaffected pupils as another form of evidence, such as in this sample school:

'The most significant evidence of student learning during the course of the project is the fact that all students who took part during the week block stayed for the entire five days, with the exception of one who left through illness. Within this student population this is a really successful outcome, and demonstrates there were positive developments in terms of students' attitudinal learning. The work created by the students over the course of the project was imaginative and of good quality, and evidences the acquisition of new skills whilst participating. Most significantly, it was created in circumstances which some found challenging, i.e., there was an onus on students to come up with ideas themselves, and this, as recorded elsewhere,

led some to comment that, "I felt like quitting," "there was a clash of ideas." Their attainment therefore reflects their ability to stay the course and apply themselves creatively.' (Project end form)

Nevertheless, only a small minority of reports from across the sample of 80 schools drew on the above sorts of evidence to support and validate positive claims, despite the clear requirement in the Creative Partnerships Schools' Programme Planning and Evaluation Framework to produce evidence. It should be acknowledged that the predominance of multiple initiatives in most schools undoubtedly made it difficult to isolate direct cause/effect relationships and thus changes solely due to the Change Schools Programme. However, there were many schools which produced weak or no evidence of impact. For example, one sample school evaluation drew attention to a wide ranging and successful project through which pupils had established a small enterprise, sold produce at a farmers' market, made a film, created dance, and involved the local community. Yet their only comment on the evidence of impact in the end-point report was that, 'more pupils put their hands up.' By contrast, schools produced detailed statistical evidence of socio-economic deprivation in their Programme applications, though this data was almost certainly available to them through the national school databank 'RAISE online.'

Schools' weakness in providing evidence of impact is frequently documented. Wood et al (2009:34) found insufficient evidence of teachers analysing data in relation to Creative Partnerships and cited recent studies which support the claim that many teachers and schools lack the skills to draw on data and evidence of this sort. Ofsted (2006b) found very few instances in which school staff made a link in the 'Logical Chain' between planning their professional development, predicting its expected outcomes and recording evidence of its impact on schools and pupil attainment.

Nonetheless, usually application and planning forms listed, in some detail, the forms of evidence open to them, as in this example:

'Our commitment to the Change Schools Programme will be disseminated through the school's: recruitment and retention process documentation, SEF, SIP targets, redefining roles and responsibilities, support packages, annual diary, staff meetings, governor meetings – regular agenda item, Creative Agent to be member of governing body, revised curriculum, School Council meetings, CPD - for all staff, planning and monitoring, school events/celebrations, extended schools provision, SSAP, premises and grounds development,

school initiatives, parental involvement, working with partnership schools, community involvement and external awards, Artsmark Gold and Quality in Study Support (QiSS).’
(Sample school project planning)

But frequently these sources of evidence were not followed up at the end of a project. For example, one sample school used the Durham Sunderland ‘Creativity Wheel’ to conduct a baseline assessment of pupils but did not return to it to measure progress at the end of the year’s Programme. Whilst reflecting on this and capturing the few examples of good practice in recording evidence of impact, we devised a taxonomy¹⁵ to demonstrate and exemplify the range of measures schools could use to corroborate positive claims made in schools’ evaluation forms .

7.3 Existing commitment to creative learning and teaching

Thirty schools in the sample indicated on forms that they had been involved in Creative Partnerships as long ago as 2004/5, before their designation as a Change School. Some of these went on to describe the nature of that involvement as either an Enquiry School or what some ADOs designated as ‘core’ schools, or ‘Change Agenda’ schools. One interpretation of this phenomenon is that ADOs tended to push at an already open door and target schools which had already adopted a creative learning and teaching strategy, knowing that such schools would continue to innovate.

This interpretation is corroborated by evidence from Ofsted inspections of Change Schools. Around 26% of sample schools (n22) had received an Ofsted inspection report explicitly praising aspects of its creative learning and teaching prior to the school joining the Change Schools Programme, including half of the eight sample schools in one ADO. The following is an extract from an Ofsted report for a school some eight months before it joined the Change School Programme.

‘Creative approaches bring learning to life and inspire pupils to work hard and enjoy their work. Strong links with partners add to the range of first-hand experiences, for example experimenting in a secondary school laboratory or joining in a Zulu dance workshop.’

This corroborates Thomson et al’s finding that Creative Partnerships work often ‘became embedded in existing norms,’ (2009,16). In total, there was evidence that almost half the schools in this sample had an existing commitment to creative learning and teaching, as evidenced by their previous involvement in Creative Partnerships or their most recent Ofsted report or both. However, the impact

¹⁵ See Appendix 3

of the Change School Programme is likely to be less marked for a school with this sort of existing practice in creative learning and teaching, especially in terms of the potential for change.

There are other facets of this phenomenon. Several schools in the sample recorded *beginning* grades in most sections of their Creative School Development Framework, despite having previous Creative Partnerships experience as Enquiry Schools or Core schools. The Ofsted report on one school noted this tendency by recording that the school's Self Evaluation Form responses were too modest. In this particular example, despite two years' involvement in Creative Partnerships prior to joining the Change Schools Programme, the school still regarded itself as a beginner at working with practitioners and was only beginning to develop a reflective practice. Similarly, a school with four years' experience as a Creative Partnerships core school, nevertheless graded all of its teaching and learning and nearly all of its curriculum development and delivery in the beginning category when it joined the Change Schools Programme in 2009. A simultaneous inspection of the school picks up this rather modest approach to self evaluation at the same time as praising its Creative Partnerships work:

'The school's evaluation of its own effectiveness is too cautious.' (Ofsted 2009)

Another school received an outstanding grade from Ofsted in 2006. In the report inspectors wrote:

'Opportunities to use computers to enhance learning are regularly seized upon,'

Yet the CSDF in 2009 shows a beginning grade for the creative use of ICT. This grading seems over modest, especially since the school had been involved in Creative Partnerships for two years prior to joining the Change Schools Programme in 2009. One plausible inference is that some schools tactically depressed their self-evaluation grades in order to show their progress more clearly and to justify their funding more convincingly. This is an understandable response to project funding and intervention. Another possibility is that the Co-ordinator and senior staff re-assessed their school's progress in creative learning and teaching more modestly and realistically after evaluating lessons learnt from being an enquiry or core school. Nevertheless, these are tentative explanations and this phenomenon may deserve further interrogation at the end of the Programme.

A related phenomenon is that ten schools in the sample stated in their application forms that they had received multiple awards and charter marks, including Change School status, although there was virtually no subsequent reference to these awards in their self evaluation and planning forms. This extract from a primary school self evaluation form illustrates the point:

'The school has developed a wide range of outstanding innovative practices that have positive effects on the pupils. These include:

SSAT Futures Vision Award -

BECTa ICT Mark Award -

Arts Council Arts Mark

Healthy Schools Award

Sports Council Active Mark Award

Success for Everyone and Inclusion Quality Mark Award

Cultural Diversity Quality Standard

British Council International Schools Award

iNet.'

From this it is reasonable to infer that the school's application to the Change Schools Programme was influenced by a public relations strategy common in the increasingly 'marketised' schools sector. This practice of 'initiative frenzy' necessitates a school management strategy to keep multiple 'plates spinning' to meet several sets of standards and imperatives. It is more likely that a focus on the Change School Programme was dissipated in schools with so many competing priorities.

Clearly any school joining the Change School Programme would have needed some commitment to both to innovation and to developing creative learning and teaching, even those which had never prioritised it. But the logic of this is that schools joining the Programme with an established creativity strategy are less likely to be radically influenced by the Change School Programme, and the corollary of this is that fewer schools which could be radically changed by a new focus on creative learning and teaching were recruited in the first eighteen months or so of the Programme.

7.4 Critical influences on change

The critical people driving the Change Schools Programme included head teachers and other senior staff, school co-ordinators, creative agents and creative practitioners. The two most mentioned groups from case study school interviews were **creative agents** (by head teachers, senior staff, teachers and school coordinators) and **creative practitioners** (by young people, teachers, head teachers, senior staff, school co-ordinators and creative agents). The creative practitioners in at least three case study schools and more than a dozen sample schools were developing or already had a longer term relationship (one to three years) with the school and were seen as key change agents by the Head

and school Co-ordinator. These practitioners offered continuity of contact with the school and acted as facilitator, programme evaluator and role model for pupils (see section 7.13) as well as supporting staff creative skills development. The following example illustrates the reasons why some schools retained a Creative Practitioner year on year:

'Many of the creative practitioners who we will be working with this year, also worked with us on the first year of this project. We have already developed a collaborative way of planning and delivering sessions with these practitioners who now have good working relationships with the teachers.' (Sample school planning form)

In another sample school one of the teachers pinpointed what the successful Creative Practitioner typically brought to the school:

'They definitely brought in skills we don't have, but something else as well. Simply not being a teacher. As much as I pride myself on being somebody who gets along very well with students and interacts on their levels, they weren't constrained by the same issues that we have. [They had a] different focus and priorities. This was much freer for that reason, which created a different atmosphere for the students and the teachers and it was very productive...It's undoubtedly influenced my teaching style. It's made me trust in students more. While I was never an overbearing teacher, it has allowed me to let go a bit more. Letting them fall over and land on their nose, take risks. As long as you're analysing and self reflecting on what went wrong there's no issue.' (Sample school end report)

'I could easily think of loads of ideas now after working with her ...I didn't know how it could be linked in to a topic in this way – adding actions, using body and voice. I wasn't doing music before but the practitioner did basic stuff we hadn't thought of before – pushing back the tables or taking the kids outside...it sounds obvious and I am much happier to do that now...more relaxed about ways of teaching music and ways of managing pupils and ideas for lessons...the biggest impact has been on the teachers.' (Year five teacher, Ramsey)

When such critical people left a school, projects suffered at least to some degree from dislocation and a slowing down. Two case study schools had experienced a change of Head Teacher during the Change Schools Programme and this led to a change of thinking and direction which actually hindered the progress of the Programme in the view of the new Head and Co-ordinator. This view

was reflected in the CSDF which showed grades going down from *progressing* to *beginning* particularly in the school leadership and strategy sections. In a third case study school, the Co-ordinator reported that a change of Creative Agent and Creative Practitioner had hindered the school's progress. The new Creative Agent was felt not to be in tune with the direction of the school and progress had been interrupted when the Creative Practitioner changed.

In six case study schools interviewees identified the Head Teacher as playing a key role in supporting and evaluating the Programme. Reports from one sample school conveyed a sense of inertia in the Change Schools Programme until the influence of the new Head had been felt. This led to a sharpening of focus and several areas in the CSDF moved up a grade to *progressing*. In all Case Study schools the Head Teacher and senior management teams (usually incorporating the school Co-ordinator) saw the programme as a powerful vehicle for change and strongly supported the work.

A close leadership alliance between the Co-ordinator and the Head Teacher emerged as an important factor in the distance travelled in six of the case study schools. In these schools the Head teacher and the Co-ordinator were interviewed together and it became clear that they were involved in regular and close dialogue about the Change Schools Programme. The Heads in these schools strongly supported the Co-ordinator in disseminating the benefits of the Programme to other staff, governors, other schools and the wider community. The close alliance between the two roles also involved setting a bold and innovative direction for the Programme. For example, the strong leadership alliance at Brookside Primary School introduced the idea of Programme moderation between Change Schools in the area and hosted a national primary schools conference on the theme of creativity.

In case study schools these critical people played a key role in planning and evaluating the Change Schools Programme. Most commonly, Heads and Co-ordinators did most of the work on completing the CSDF, although staff were subsequently widely consulted, particularly in primary schools. Creative Agents usually influenced the early planning and curriculum foci of the Programme, although pupils were usually consulted, especially about what they wished to learn from a project. Governors and parents played little or no part in planning and evaluation of the Programme in case study schools.

7.5 Effectiveness

The Co-ordinator and senior staff in most of the case study schools and in several sample schools believed that developing staff was the most critical factor in ensuring the effectiveness of the Change Schools Programme. A common view was that pupils could not fully benefit from the Programme

unless staff were committed to, and familiar with, creative learning and teaching approaches. For this reason there was an emphasis on developing staff in the first year of the programme in the majority of case study schools. At Ramsey Primary School the Co-ordinator felt that this approach had greater impact than the school's previous focus on promoting pupil participation and challenging their passivity. So, the effectiveness of the programme was down to staff CPD and the promotion of 'staff voice'. Staff were now much happier to talk with and challenge practitioners and plan for more creative approaches. Their understanding of creative learning was still not developed, according to the Co-ordinator but engagement had improved significantly. Discussion with the Head teacher confirmed this. She had wanted to pull back from emphasis on pupil participation in order to involve staff.

The Change Schools Programme proved to be ineffective where staff could not be persuaded to experiment with approaches to creative learning and teaching. One sample school uploaded a very full set of evaluation forms and these provided a detailed narrative of the difficulties they faced with some staff:

'Throughout the year, many occasions reinforced need for greater risk-taking and increased collaborative working/reflective practice amongst staff. External partners from the local authority also identified staff as block to school change...e.g. lack of collaborative working, no reflection, no desire to take risks in teaching and learning. Dialogue between staff on how to improve approaches to teaching and learning is new but starting to happen...'

The school's mid-point evaluation form records resistance by newer teachers:

'The young staff articulated what they thought were barriers/difficulties: "the problem is loads of laws/restrictions so that we can't take risks e.g. safe-guarding, health and safety. This all restricts us as teachers to be creative and take risks."

The senior staff assigned high value to the project and the work of the Creative Practitioners but the newer staff were clearly not convinced. One of the practitioners described the problem in the mid-point evaluation:

'Observations of staff so far, and the sessions with them, indicate that there is a lack of responsibility, miscommunication, a dependency culture and a lack of spontaneity. These all

hamper risk-taking. It suggests a misalignment of senior management team and wider staff values.'

By the second year of the Programme there was some evidence of movement forward; one or two members of the target group of 'younger' staff seemed to be persuaded by the work of the Creative Practitioners in encouraging creative risk taking. They started to develop the curriculum and to organise more visits. But the written submissions were very honest in acknowledging that change was slower and less straightforward than they had hoped.

The commonest negative verdict in school self-evaluation forms was that the Programme had been ineffective because it was trying to achieve too much on too many fronts. One sample school acknowledged that its Programme was too broadly focused on staff development, poetry, vocational education and environmental design and that this led to a loss of direction among staff. The most likely explanation for this is that, during planning, schools' enthusiasm for the potential of the Change Schools Programme and for the contribution of creative practitioners resulted in attempts to achieve too much across too many fronts in the first year of the Programme. As a result schools were not able to isolate and track the positive benefits of the programme as easily. Indeed, a common claim among the creative agents in case study schools was that they tried to ensure that Programme planning was tightly focused, achievable and realistic rather than too ambitious. Moreover, guidance in the Programme Planning and Evaluation Framework encourages schools to articulate precise and realistic outcomes.

By contrast, one school which had fairly tight targets focused on the curriculum and pupil participation felt that their staff seemed to lack confidence in planning for or analysing creativity. The school did not record much progress in the first two years. Sluggish momentum in another sample school was put down to the: 'need to have more clarity, better protocols in place and better project management to ensure [we] keep on track in future years.' The author of this end-point evaluation implied that staff were not motivated by the Change Schools Programme and were not taking the initiative seriously.

For pupils and young people the Change Schools Programme was effective in so far as it introduced them to skilful and often charismatic creative practitioners. For example, in a case study school, pupils recounted in some detail how their Creative Practitioners had provided them with much more time for observation of the natural world and for the precise expression of what they saw, contributing to a much more enthusiastic engagement with literacy. It was this project work that young people

recalled, even from the previous year, rather than their 'normal' work. Their conception of effectiveness revolved around highly memorable Creative Partnerships project work often considered to be the most interesting and engaging work they had done during the year, 'excellence and engagement' as the Head at Ramsey put it. In interviews at case study schools pupils, young people and school staff also identified effectiveness in terms of pupils' greater involvement in planning, the selection of practitioners, hands-on approaches, learning new skills or discovering new abilities, time to think and reflect; all being features of what has been termed a more *exploratory* or *negotiated* curriculum (Thompson et al 2009).



Extract from a Co-ordinator's journal showing pupils short-listing for a Creative Practitioner.

7.6 Curriculum change and development

A survey of the curriculum areas which sample schools made the focus of their projects revealed that 29 targeted English and literacy, especially improving writing in key stages one and two, and speaking and listening. Art, particularly the use of new media such as animation, moving image and digital photography, was the vehicle for many successful projects, and 31 schools declared this as a principal curriculum focus of their work. Art and design was a focus in 30 sample schools and, in this area and in ICT, the specific skills pupils and staff developed were described. The following extract provides a detailed picture of the advances made in one school:

'They transferred 2D images onto 3D surfaces and worked with new materials e.g. sneakers, sail cloth, fluorescent paint and Stanley knives. They learned how to use a blue screen to develop animations and this experience developed speaking and listening where some pupils who are usually monosyllabic and reluctant speakers began to speak in sentences and one pupil who normally has a stammer spoke without it. Pupils held their concentration for longer periods of time and as a consequence grasped a wider range of concepts that is usual for them.

Retention of information was markedly improved as the process of research followed by video interview was recorded and then played back to them giving three opportunities for the information and knowledge to be gathered and held. Manipulation of a camera and sequencing was grasped much more quickly by the students than either the teachers or practitioners thought possible.

The processes allowed teachers many new ways in to their curriculum area although they found new ways of working were sometimes uncomfortable at the outset. However they recognised that pupils were benefitting from new input and so teachers were spurred on to further develop their own skills.' (End report)



Primary pupils made an illustrated story from the stimulus of music.

ICT (13), humanities (12), drama (12) music (9), personal, social and health education (6), science (6), design and technology (5) also featured in primary projects. Dance and maths were rarely part of the focus of the Programme.

However, nearly all schools accounted for their Programme with reference to much wider issues, commonly improving the school environment, developing staff skills or pupil independence. A minority of the sample schools did not specify a curriculum focus, preferring to state their priorities wholly in terms of the outdoor environment, teacher development, independent learning, and in one case therapy in relation to special educational needs. In the 27 secondary schools in the sample, 11 made the point that Key Stage three was the exclusive focus of their work. The corollary of this is, perhaps, that staff in these secondary schools saw it as risky to experiment with creative learning and teaching during pressurised examination schemes of work. However, three secondary schools focused projects on examination groups and Holby Upper School's Head Teacher and Co-ordinator strongly advocated challenging examination classes to experiment with creative approaches to learning and teaching.

7.7 Development of the learning environment

The development of both indoor and outdoor creative learning environments played a large part in the plans of 30 sample schools, including seven schools in one ADO. A sample school application provided a detailed insight into how such outdoor space could be used to enhance learning and teaching:

'We would like to develop the outdoor area to provide a maths trail, an orienteering course, seating which would incorporate sculptural shapes using natural materials. Planting to provide shade and for habitat exploration to attract different birds and mini beasts. A vegetable area to grow and use our own produce. A wall for graffiti as an art form, a backdrop for wall games, shelter from the wind. A quiet area for thinking, a history area for excavation in which different artefacts could be hidden, art work to enhance the exterior fencing which is not planted against, an area for imaginative play using logs where they can be transformed into trains, fire engines and dens. A canopy over the stage area to provide shade and an arrangement where backdrops could be hung for outdoor theatre and dance as well as a power supply for lighting and sound.' (Application form)

The influence of early years practice in schools in the Reggio Emilia region of Italy influenced sample schools in this respect. Many teachers had been on study visits to Italy or had attended conferences and training on the Reggio Emilia approach:

‘Our visit to the International Study Week in Denmark, based on Reggio practice in the outdoors was very rewarding and has led the foundations for many initiatives inside Creative Partnerships and outside the programme.’ (Sample school evaluation)

Occasionally teachers drew on literature about the Reggio Emilia approach in evaluations:

‘Children are nomads of the imagination and great manipulators of space: they love to construct, move, and invent situations.’ (Vecchi, 1998) (Sample school evaluation)

Two case study schools had adapted existing classrooms or parts of classrooms into imaginative learning spaces. In one, the creation of a submarine and underwater installation was a remarkable element of its Change Schools Programme. Pupils had created almost everything in this space except the building adaptations. The environment had developed from a seven week project with the school’s Creative Practitioner. She had thought of the idea of placing a case on a rock during a day when the whole school had been to a beach. Pupils had to solve the mystery of what the case meant. A story about the loss of a girl’s brother developed and pupils created films, art, artefacts, poetry and animation out of the story. The display areas of the school were used creatively and the school displayed photos of the empty and uninspiring environment before the start of its Change Schools Programme. Indoor, outdoor, virtual and display environments also featured prominently in project themes and commentaries.

In one case study school which had a cramped and uninspiring indoor and outdoor learning environment, they developed, with the aid of skilled practitioner, an imaginative virtual learning space which is set to play a significant role in future school work.

References to changes to the environment in the Change School Prospectus (p9) provided an impetus for these widespread developments in school physical environments, although environment is probably interpreted more broadly in the Prospectus. There is a risk, however, that change to the physical environment can be a less substantive, albeit more tangible element of school change. Senge (1990: 23) argues that organizations tend to favour innovations which produce change in a

relatively short time span. His argument is that tangible and transparent innovations should not compensate for more substantive change. In this case the transformed school grounds provide tangible outcomes brought about by the Change School Programme, but such environmental changes alone should not be perceived as providing evidence of systemic change in the school or an enhanced commitment to creative learning and teaching among staff, both of which could be seen as longer term more substantive changes. Nevertheless in the case study schools, changes to the physical environment developed in parallel to innovations in creative learning and teaching.

7.8 Parental and community involvement

Almost 50% of schools in the sample (n37) cited challenging local deprivation and improving cultural opportunity and life chances as a prominent impetus for change in their application to the Programme. Most schools making this point were able to produce specific evidence of deprivation in their catchments: For example:

‘Our deprivation factor when measured through IMD and Fischer Family Trust puts us on the 19th percentile, so only 18% of schools have a population more deprived than us.’(Sample school).

‘Employment is mainly centred on low paid manufacturing and assembly work. These areas [of the local conurbation] have: the highest rate of teenage pregnancies; the highest rate of single parents; a high level of in-year transfers/mobility; the highest levels of unauthorised absences; the lowest numbers of students progressing to Post 16 education or training; the lowest aspirations of families and children and the lowest percentage of parents experiencing FE and HE.’ (Sample school)

This example, from a sample school application, captures the problems of cultural disadvantage perceived in around half of sample schools:

‘During a recent event we took the whole school to participate in a [orchestral] presentation, discovering that in excess of 90% of the community, adults and children, had never been to their city’s Symphony Hall at all. Most families on our estate can afford to invest a little in their child’s creativity, but choose to spend their money or time on interests which they perceive as more fun or more valuable, such as Playstations, overtime at work or socialising at local entertainment bars. This poverty of stimulus is not limited to creativity: very few of our learners

have been to a swimming pool, leisure centre or sport club outside of school time...we need not only to nurture...our pupils, but also to bring about change in the aspirations and values of our pupils' parents. Yet our parents are wary: their own experience of school was not, predominantly, of a nurturing place; their experience of the workplace is that 'the 3Rs' are all that matter; creativity, and the various pathways to becoming more creative, are not seen as an essential life skill or means to securing economic well-being.' (Sample school application)

Senior staff in several case study schools reflected on these issues in detail in interviews. A prominent aspect of this was the difficulty they experienced in encouraging parents and carers to visit the school and to play an active part in their child's education. An aspiration to involve reluctant or disengaged parents formed part of their Change School Programme. The statistical survey of CSDFs confirmed that parental understanding was a prominent area of deficit with 62% of schools grading it *beginning* in the first year (see section 7.15). This theme also emerged in Thomson et al's report on School Change (2009,58ff).

At five case study schools Co-ordinators and Head Teachers said that the involvement of parents and carers had improved markedly as a result of the Change School Programme. The celebratory event at the end of projects seemed to be important here as an opportunity to draw in and inform parents of the Programme work. Several case study schools provided evidence that far more parents attended such celebrations as part of the Change Schools Programme than would have attended other more regular school events for parents. Pupils and staff also frequently reported that parents took an active involvement in school work done at home, through the enthusiasm of their children.

The Co-ordinator at Ramsey Primary School drew attention to improvements in parental involvement:

'Parental engagement has been a big thing. Our parents are supportive but not proactive – they are becoming more proactive e.g. if a child is in a concert then we assume now the parents will automatically go – they will source the tickets for themselves and go along; this was not the case before.'

At Brookside Primary School the Head drew attention in particular to the difficulty which the school encountered in engaging parents, contextualising this by describing the social problems of the catchment. He said he spent 30% of his time in child protection and believed parents were intimidated by the school. So parenting skills courses were oversubscribed at a local community and health

centre while the school could not encourage many parents over the school threshold. The Head's vision was of a school where family learning was more commonplace. There had, however, been a breakthrough during a Change School project. According to the Co-ordinator, around five parents normally attend events when the termly theme is explained but parents became so engaged with the Change School Programme that they spontaneously made models and artefacts with their children at home and many of these were on display in the school during our two visits.

'The kids are going home; they're talking about [the Change School Programme]. It is overflowing to home and the parents have caught it.' (Creative Agent)

At Walford Primary School parental involvement had also increased and was traced to the enthusiasm of pupils who went home and talked about their work. The school had given every parent a cardboard box and asked them to do something to the box in relation to their current theme. At this school pupils exhibited a very detailed set of artefacts on Egypt which had been made by a pupil, his brother and a parent.

At Borchester High School a knitting project was cited as engaging the parents:

'Even my mum laughed at home but then she started knitting too. I'm going to keep doing it and one of my friends is doing it too now.' (Pupil)

In sample schools too, parental involvement was a prominent theme:

'A significant proportion of parents remain difficult to engage.'
(Sample school planning form)

Several sample schools which had not highlighted parental involvement as an issue nonetheless cited it as an unexpected outcome of their Programme:

'An unexpected outcome has been managing to get difficult to reach dads involved in building materials for the storytelling area.' (End-point evaluation)

'One particular unexpected outcome is how much it has engaged the pupils' parents. It has surprised staff how much interest parents have shown. One teacher said, "Parents have been

very positive. They have come up to me and said it is working with their children.” It has parents involved, we've been trying to do that for a long time but now it's come naturally.’ (End-point evaluation)

‘The children have particularly enjoyed having parents as part of the process, being in class and taking part in the process with them. They commented that one of the mothers had produced some writing that had been given to the writer to read over the weekend and that he was so impressed he has recommended that she sends it to publishers.’

(End-point evaluation)

‘More than 70 parents and carers attended the Garden Party and their comments were extremely positive. Many had heard a great deal from their children about what they had been doing and had been watching the progress as they brought their children to school.’ (End-point evaluation)

In all, 18 schools in the sample provided evidence of increased parental involvement in Programme events. A report for Creative Partnerships by IPSOS MORI (2009,24) suggested that parents from socio/economic groups C2DE perceived their low educational attainment to be as much a barrier to participation in their children’s cultural activity as financial considerations. A growth in parental participation in these sample Change Schools suggests that these barriers are being removed for those parents who had not previously attended school events. Safford and O’Sullivan’s work for Creative Partnerships place this phenomenon within a construct which they refer to as a ‘sense of efficacy,’ by which parents:

‘...perceive creative programmes as making a positive difference to their children and want actively to support their children’s developing enthusiasms and talents.’ (2007,23)

However, sample school documents rarely mentioned how minority ethnic families responded to the Change Schools Programme. Ramsey Primary School’s Co-ordinator reported that its British Asian parents and children, ‘are passive in their learning and approach to school,’ but Brookside Primary had not considered whether there was any difference in the responses of their 30% of British Asian pupils and their families. At Walford Primary the school’s reputation had been improving to the point when the school was bringing in temporary classrooms. The Co-ordinator claimed that black families and their children were prominent among those who now chose Walford and she put this down to

pupils conveying their enthusiasm to their parents and carers who subsequently got involved in their learning but also praised the school in the community. One sample school suggested that the British Asian response to Creative Partnerships should be considered more widely. The IPSOS/MORI (2009) report is unique among CCE commissioned work in delineating something of the views of parents from ethnic minorities about creative and cultural activity.

Programmes which involved the local community also featured strongly in 11 schools and were rated particularly successful by schools when projects moved outside of the immediate school surroundings, whether that was to set up a school digital TV broadcasting station or a project involving artwork at the town's new bus station. In such ways schools perceived that they had made progress in challenging cultural disadvantage, particularly in isolated rural areas or insular urban estates.

7.9 Sustainability and 'capacity to improve'¹⁶

Evidence from case study schools indicated that schools have the capacity to sustain the new ways of working. Ofsted inspection reports corroborated this, since they judged 58 schools in the sample had a capacity to improve that was satisfactory or better. Most of these schools set in place or planned ways of working which supported the notion of 'capacity to improve' as a Change School.

Occasionally schools described their arrangements for ensuring a legacy from the Programme:

'The project idea was rooted in four and a half years of [Creative Partnerships] practice within the school and, as this was our exit year from the programme, embedding and sustaining school wide creative teaching and learning was completely relevant. The school envisages they will always need to work with external partners who are specialists in their field, however, this project and the previous years of practice has consolidated creative teaching and learning within the school...The school has found the keys to success for embedding creativity have included long term [professional development] and mentoring so that techniques they have acquired can be immediately tested whilst co-working with practitioners...[creative] projects inform the School Development Plan and, as a consequence, this work will inform that document rather than the other way around. This work will also inform school-wide consultation and the development of a standalone creativity policy along with a three-year

¹⁶ c/p the Ofsted inspection framework 2010, paragraph 43 Capacity to improve. In this section Ofsted comment on the potential of the school to maintain its progress.

development plan for creativity to inform the exit from [Creative Partnerships] and the transition to the next phase.’ (End-point evaluation)

When asked whether they would continue with this kind of programme if the funding ended, senior staff and Co-ordinators in case study schools unanimously agreed that they would seek alternative financial arrangements. As evidence of this, by June 2010, Holby Upper School had recruited over 40 creative practitioners using funding outside of the Programme, Brookside Primary was about to source its first creative practitioners outside of the Programme and had a physical legacy in the creative changes to its indoor and outdoor environment. Another sample school’s governing body had, by July 2010, committed five years of funding of £5000pa and created a new Assistant Head appointment with responsibility for the Change Schools Programme.

Schools were aware of the need to reduce reliance on creative agents or Creative Partnerships funding as the Programme progressed but, according to one Creative Agent in a case study school, only the schools which concentrate on investing in staff and ensuring they document their work would secure a legacy for the Programme.

7.10 Discussing creative learning and teaching

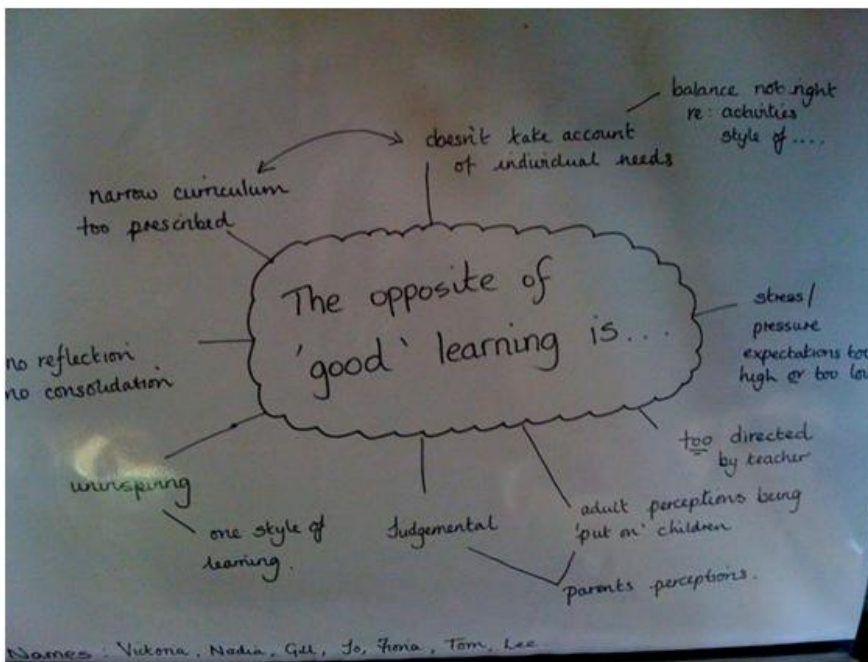
One of the aims of the Change School Programme¹⁷ is that it should generate a long-term dialogue about creative learning and teaching. Through this dialogue it is expected that schools would identify and evaluate creative skills in staff, practitioners and pupils. This dialogue might also be expected to promote an understanding of the concepts and processes of creative learning and teaching. Thomson refers to this extended analytical discourse about what characterises creativity in schools when she suggests that one organisational metaphor for school change is that schools become a, ‘sense-making collective intelligence,’ (2007:16). The evidence for this would be the conception of models, processes, taxonomies and language to describe creative learning and teaching. There was little evidence of this in sample schools and – more notably – virtually no acknowledgement of the substantial literature on creativity during the last 60 years since Guilford (1950). In the few sample schools where the co-ordinators, staff and pupils had acquired a common language to discuss creativity, creative processes and creative learning, then creative skills were recorded as ‘developing.’

In case study schools it was possible to gain a deeper insight into the nature of dialogue about creativity and three case study schools excelled here. In these schools even young pupils were able

¹⁷ Change Schools Prospectus p6

to discuss difficult concepts like creativity and were able to pinpoint themes such as collaboration and team work as key to their learning and enjoyment. Three sample schools also profiled language.

'One of the most significant outcomes of this project has been the realisation of just how powerful the tool pupil voice can be. I have been blown away and left speechless by the input of knowledge and opinion and the use of creative language from some of our pupils.' (Sample school end-point evaluation)



This flipchart was the result of a teacher's conversation with pupils at a case study school. Here even primary pupils had acquired the sophistication to discuss concepts like 'consolidation' and 'prescription.'

Conversely, where pupils and staff did not have this meta-language (one case study school in particular) they struggled to explain their

learning and found it difficult to discuss new knowledge, skills and understandings.

In interviews at case study schools few teachers offered models, structures or analyses of what they understood by creativity, creative processes or creative skills. This response from a teacher at Ramsey Primary School was representative :

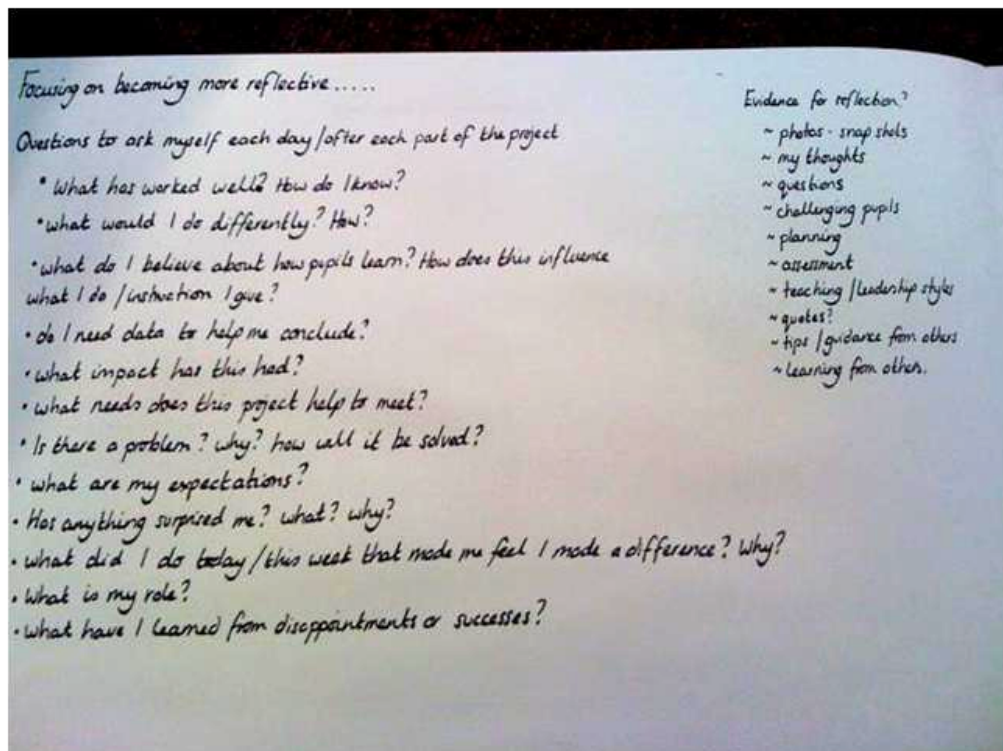
'It depends on what you mean by creativity. We haven't had the whole school discussions while I've been here. It's difficult for children to have these discussions...they probably had these discussions before I came...It (discussion) all gets lost in the mire (of everyday school life) if we're not careful'.

Fullan's analysis of educational change, discussed above (section 4.4), emphasises the importance of

having ongoing discussions and, by implication, a language to talk about learning. In the Change Schools Programme these discussions should presumably focus on what is different or specific about creative learning and teaching, and strategies for promoting it. Creative agents have a vital role as a catalyst for these discussions. Newly appointed teachers such as the one above should ideally receive a clear induction into creative ways of thinking and working. Moreover, pupils and young people should have every opportunity to contribute to, and learn from, the discussion. But commonly pupil comments in evaluations were vague: 'it's different and exciting/enjoyable...not so boring as normal.'

However, pupils could be, and occasionally were, challenged to give a more thoughtful analysis of what was different about creative learning and teaching and why working like this was enjoyable. The Co-ordinator at Walford Primary School used a useful technique by challenging broad pupil statements like the one above by asking the 'five whys' and so prompting a deeper analysis of why an activity was so enjoyable and what was learnt.

Brookside Primary School established, in partnership with a local university, a school-based postgraduate course on Creative Learning and its staff said that a strong, enquiring research community had formed as a result. Five staff had continued their studies into a second year. The Co-ordinator at Holby Upper School claimed that its in-house leadership programme had been a vehicle for a debate about creativity. In one case study school the Creative Agent expressed the unusual view that creative practitioners should be taking the lead in reflection but that practitioners had unrealistic expectations of the time school staff could spend on reflection, given the range of calls on staff time.



A Co-ordinator's framework for reflection.

As noted above, both Fullan and the Change School Prospectus draw attention to a continuity of discourse as a necessary condition of school change. The evidence suggested that, in order to maintain a productive discourse, sample schools needed an influential leader – often a Co-ordinator, Head or Creative Agent, occasionally a creative practitioner – as well as a focus on precisely answering the questions in the Framework and developing conceptual models for understanding creative learning and teaching.

7.11 Pupil Participation

Various ways of giving pupils a planning role in learning and the curriculum were profiled in seven sample schools and five case study schools. There were frequent examples of pupils forming planning or advisory groups of various sorts and participating in the appointment of creative practitioners. At Holby Upper School 22 student 'Creative Consultants' had organised two conferences for pupils transferring to the school the following year, in collaboration with the local ADO. The consultants hoped that the conference would help the new intake appreciate the creative ethos of their new school. On a more profound level one sample school recruited a focus group of high science achievers to work with teachers on ways of teaching difficult concepts for the less high achiever:

'We felt that students often saw science as difficult and not relevant to their lives. We were concerned that they perceived the subject as dry and content based. In discussions with the year nines and tens it became clear that these students – probably quite typical – often felt that teachers were just pushing textbooks and worksheets at them. This belief convinced some that the teachers were not trying “so why should we”'. (End-point evaluation)

The following extract is typical of the aspiration to secure more pupil participation:

'We aim to ensure that the process of teaching and learning is a 'collaborative dialogue' where pupils in some contexts can be participants in the co-production of [schemes of work]/lesson plans. The student creative committee is under development. The establishment of a working group of year seven to year 13 students will consider environmental issues within the school. This collaborative approach will provide a model for student involvement in curriculum redesign.' (Planning form)

Staff in case study schools commonly described a new co-constructive approach to planning schemes of work, by which pupils would say what they wished to learn about a topic. One pupil at Ambridge Primary School put the change in planning eloquently:

'Teachers have learned...you don't have to just do things on pieces of paper... you can be practical...' 'It's not always out of a text book...it's a text book of your imagination...we are actually writing the text book'.

7.12 Case study schools and the Creative School Change Report

Case study schools were categorised against the models and typologies profiled in the Nottingham/Keele Creative School Change report (2009). It should be noted that this element of the evaluation is necessarily tentative; we made inferences from a range of interviews at the schools and from their written data rather than from a sustained ethnographic study of the schools. However, this element of the evaluation applies and tests models discussed in the Nottingham/Keele report and provides a complementary perspective on the data from the sample schools.

In terms of the *Permeation* of the Change Schools Programme, we judged that four case study schools had reached level two and were therefore moving towards whole staff collaboration in creative

learning and teaching. Four more had reached level three and therefore moved beyond the level at which top down policy direction was the principal impetus for creative learning and teaching. One school was nudging a level one, since permeation of the Change School Programme had begun to extend beyond the school into the community through conferences, engaging parents and local networks of schools. Between the first and second visits to case study schools there was evidence that the schools had embedded creative learning and teaching more securely. One case study school reported:

‘At every meeting, including department meetings, staff now spend a few minutes providing an example of creative teaching and learning.’ (Co-ordinator in case study school)

Most of the Ofsted inspection reports written during the Change Schools Programme in sample schools make indirect and occasionally direct reference to the extent of creative learning and teaching. This example from a sample school provides useful corroborative evidence of the level of permeation:

‘The school’s involvement in initiatives such as Creative Partnerships has a direct and meaningful impact on the achievement of pupils. Involvement in the Creative Partnership has enabled the school to enrich its curriculum with many exciting and innovative projects.’ (Sample school Ofsted report)

It is worth noting that no case study school was still at the initial level of permeation during the second round of visits.

Often case study schools chose deliberately to focus on staff development in the first year of the Change Schools Programme and not on pupils (see the statistical survey section 7.15). This emphasis on staff development was directed towards a shift or development in staff pedagogical styles. **Pupil Participation**, however, featured in the aspirations and project goals of case study schools. By the second visit we judged that it had reached level three – where pupils were involved in limited decision making - in two primaries. Four primaries were judged to be at level two, i.e. where pupils were more active as co-researchers. In the two secondary case study schools students interviewed seemed to be initiating enquiry and active decision making so were judged at between levels one and two. However, in these schools it was clear that a smaller number of pupils were directly experiencing the Change Schools Programme. Also, older students are perhaps better

prepared to act as ambassadors. Pupils at one primary were very clear about their learning and contribution to all stages of a project, so we put participation at level one.

Analysis, using the Nottingham/Keele typology, of the extent to which case study schools related to the aims of Creative Partnerships indicated that seven of the schools had reached the *symbolic* stage, engaging with and embracing Creative Partnerships rather than simply acknowledging the aims of the initiative. This is perhaps because schools often prioritised developing the creative skills of staff in planning the Change Schools Programme and so a majority of staff claimed to be fully in step with the aims of the Programme. Two schools were moving closer to an embedded or *substantive* engagement with the aims of Creative Partnerships. Two schools where the Change School Programme impacted on a small number of staff in first year seemed more at the initial *affiliative* stage but by the second visit had introduced more structural changes and had moved to the symbolic stage.

It is difficult to make definitive claims about the style of pedagogy in the case study schools but, from a limited evidence base, at least two schools were moving towards a *negotiated* pedagogy; whilst two were exploring *creative skills* with some elements of *exploratory pedagogy* in their project work and thinking. Six case study schools were working within what Thomson et al (2009) term, an 'exploratory/negotiated pedagogy' with more open-ended approaches and a developing reflective practice for staff and pupils. In secondary schools this was more likely to take place in either year seven or across Key Stage three with cross curricular and inter-departmental projects, more flexible or collapsed timetabling and what they described as a more 'innovatory approach' to the curriculum.

7.13 The Role of the Creative Agent

A particular focus of the evaluation was to explore the work of creative agents. The Change Schools Programme Prospectus defines their role:

'Creative Agents are experienced in working in educational settings in an advisory and enabling capacity. They are skilled in relationship building, partnership management, programme development and delivery, brokering contractual arrangements with other practitioners, enabling professional development and developing networks of practice. Most importantly, Creative Agents are skilled in developing reflective practice through fostering the growth of professional learning communities in schools.' (Prospectus p12)

The role of the Creative Agent was by no means easy to categorise in the clear terms outlined in the Nottingham/Keele report but creative agents in case study schools most commonly saw themselves as a challenging presence in the school. Given the longitudinal relationship a Creative Agent has with a school they typically seemed to move across the four role types. However, in five case study schools, the Creative Agent could be categorized as principally a developer, engaging directly with the curriculum, challenging thinking by taking staff out of their comfort zones and providing an irritant which would add value and provide what one Creative Agent and one Head described as the, 'grit in the oyster.'

'I think you provide the grit in the oyster, shaking the sieve of issues in the school. The bits that fall through are nothing to do with Creative Partnerships but the chunks left are. It's challenging comfort zone activity.' (Creative Agent Coronation Primary School)

At Hollyoaks Primary School, the Creative Agent said she had driven the Change School Programme as an additional challenge to an already committed creative school.

Seven case study schools had come to rely heavily on the Creative Agent's input to guide them and facilitate creative learning processes, but this also included managerial functions such as taking a lead with planning and evaluation 'paperwork' and the requirements of the Change Schools Programme.

Some had to deal with tricky interventions involving teaching and senior staff and practitioners to steer projects or 'navigate' them back to align with Creative Partnership aims. In two case study schools the Creative Agent persuaded the Head Teacher to abandon initial plans and re-think. At one school the Creative Agent dissuaded the staff from using their first project in a particular way and instead encouraged a communication skills project. In two schools there was a mismatch of perspectives: Creative Agents saw themselves as *developers* in relation to the Nottingham/Keele report; that is directly advising on the curriculum, whilst their Co-ordinators were unconvinced and saw them in a less interventionist role as *consultants*, simply brokering and advising on outside practitioners and supporting the completion of paperwork.

'My role is the ability to take the long view – why and how a school wants to achieve over a specific period of time – a bit like a business development consultant – making a judgement call about when to intervene and when to step back. To be able to intervene, especially when dealing with head teachers and senior management, requires a wealth of experience of

working with opinion formers, e.g. feeling comfortable in reminding them what they have signed up for. Sometimes I see a Head trying to 'play me' but whenever I have challenged them they back down. So having confidence to intervene and hold difficult conversations is important.' (Creative Agent interview January 2010)

'My role is to facilitate, realise, not interfere unnecessarily...navigate the tensions and 'protect' the practitioner – I have had to intervene with staff to support the coordinator and the practitioner. It's a subtle role here (at this school) – not much policing but this has been the case in other schools, for example where the artist got lost in the work rather than the aims of Creative Partnerships and staff development was losing out. I've had to rein in schools that just focus on the outcomes – a sculpture for the entrance with no focus on the process.' (Creative Agent interview November 09)

'I support the school through the Change Schools Programme including all the paperwork – ensuring ownership and that projects are meaningful, purposeful and relevant. I keep the school thinking about an enquiry based programme, school improvement, personalised learning and sustainability – these are the four cornerstones. I support the school in tolerating uncertainty. Sometimes I need somewhere to take issues...there are feelings of isolation and the ADO seems a long way away.' (Creative Agent interview November 2009)

At three case study schools there was an uneasy relationship between the Creative Agent and the school's senior staff. For example, in one school there was a disagreement which came to a head over showcase performances at the end of the year. The Head Teacher insisted that there was enough going on without a specific event profiling the Change School Programme. A disagreement arose when the Creative Agent advised strongly that the school needed different practitioners rather than use same ones again. At Coronation Primary School the Creative Agent and the senior management team had different perspectives; the Creative Agent felt that the school and particularly the Head was coasting, the Creative Agent was not easily accommodated, 'crowbar-ing myself into the school.' The senior management team felt that the Creative Agent's approach was too intense.

Part of the evaluation brief was to explore how the Creative Agent in each case study school used the 15 days available for this work. This line of enquiry revealed several issues to do with the role of the Creative Agent and the relationship of an outside consultant to the school senior management. At Ambridge Primary School the Creative Agent estimated that the work had taken 20 days in the year.

She was clearly an influential and critical person in the school in her fifth year associated with it. At Coronation Primary the Creative Agent estimated that he had done four days extra work and that this was due to having to fit in with busy teacher timetables. This had necessitated doing a mid-point evaluation over two days instead of in one visit. He had attended extra meetings ad-hoc and often had to catch teachers at break or lunch time. Only one other Creative Agent at case study schools seemed dissatisfied with the time allocation, although this Agent was particularly diligent and felt the need to produce more than the required documentation.:

'I do think there is too much loaded onto the Creative Agent role now, in too little time...Each report has taken me two-three days to complete (along with a parallel edited document and action plan which is useable by the delivery partners). I won't be paid for all that time.'
(Creative Agent response via email)

Only two agents claimed that their allocation was insufficient. By contrast, at Walford the Creative Agent worked 17 days in 2009/10 and expected to be paid by the school for one of the extra days. At Holby Upper School and Hollyoaks Primary, the Creative Agents felt that they had done about the right amount. At one case study school differences between the direction and challenge of the Creative Agent and the Head led to breakdown in the relationship. Consequently the Creative Agent used only seven or eight days of the allocated time.

Several Creative Agents described a process of gradually reducing their influence and attending on fewer occasions as the three years of the Change Schools Programme passed. At Brookside Primary School the Creative Agent reflected on how her role had evolved over time. She likened the progress of her work over the three years to a parent gradually bringing up a child and allowing progressive independence:

'You do less as the years go on, because that's the idea I think. To start off you are nurturing ideas. Sort of 'take that decision and if it goes wrong I'll take it on my shoulders.' Year two was a little more like, "you can go out without me today." You are modelling behaviour that you would like them to continue to do. You do less as the years go on. Year one is nurturing and reassuring, year three is about learning from what they are doing.'

At Hollyoaks Primary School the Creative Agent expected to hand over more responsibility to the school in the second year. At Walford Primary School the Creative Agent said she had 'learnt to see

that less is more.’ Her approach to the third year of the Programme was simply to prompt staff by saying, ‘Do you realise how much more you could get out of this?’ As far as planning and co-ordination goes she said that at the beginning of the Change Schools Programme, ‘There was nothing coming back to me but that isn’t the case anymore.’ All three Creative Agents seemed to be promoting a form of *earned autonomy* and so creating the conditions by which a strategy for creative learning and teaching could be sustained in their schools without the need for external facilitation after the funding finished.

However, when pressed, Walford’s Creative Agent did not see her role as one which could be ultimately assumed by the school. She felt that staff, though eager, were helpers rather than partners, and so were waiting to be led and directed into creative projects and evaluation rather than initiating them. She felt that the school was, ‘always going to need an enquiring mind and an external eye. Without someone internally taking responsibility it will move under the radar.’ Her view was representative of a common and somewhat ambivalent feeling among case study school Co-ordinators and Creative Agents that the role and title could be dispensed with at the end of the Change Schools Programme but that it was helpful if the schools’ creative learning and teaching could be scrutinised by a critical friend.

The notion of taking the fall out if risk taking went wrong was a metaphor also used by several Creative Agents at case study schools. At Hollyoaks the Creative Agent characterised this by saying: ‘I’ll not drop you. If I want you to jump out of the plane it’s my job to provide a really good parachute.’ Co-ordinators usually felt that they could fulfil at least part of the Creative Agent role themselves towards the end of the Change School Programme. So, at Emmerdale Primary School the Co-ordinator was not convinced that 15 days was necessary for the Creative Agent. At Brookside Primary School, the Co-ordinator felt that the school was now good at sourcing its own creative practitioners. For example a parent had recently been recruited to visit the school in role. However, there was some evidence that schools might need help again if there were changes in senior personnel. At Coronation Primary School, the Creative Agent’s perspective seemed to change between the first and second visit. In 2009 he felt that the previous Head Teacher had a rather prescriptive approach to the Change Schools Programme and therefore that the new Head would be more open to ideas. But by 2010 he felt that commitment to the Change Schools Programme was diminishing under the new Head Teacher, whose stance was that, ‘we do this stuff anyway.’ He felt that she could challenge staff to achieve more: ‘there’s still ground to be covered even if we think we’re exceptional.’ His own assessment in 2010 was that he had overestimated the capacity of the school.

A related phenomenon is that 17 sample schools reported that they were retaining the same creative practitioners into the second year of the Programme, because they found the style and skills of these particular practitioners suited to the school. One sample school described the qualities of a practitioner whom they subsequently retained into the second year:

‘This was X’s first experience at this year level with this art form. He has gained an insight into how the school operates and the time constraints. He responded well to this and coupled with excellent skills, (both art form knowledge and personality were of the highest order) he should have the confidence to work in other teaching and learning settings. We would certainly not hesitate in working with him again.’ (end-point evaluation)

Schools indicated that the creative practitioners they retained started to assume some of the roles and functions usually associated with creative agents, as in this example of planning for a practitioner’s role in her second year at the school:

‘She will function as researcher, mentor, facilitator and project manager. It is not anticipated that she will work with pupils. Instead she will research how to spot creative behaviours for PMLD pupils, helping staff to identify and nurture these behaviours. [She will] identify best practice being implemented in the UK and elsewhere to draw upon lessons learnt by others supporting the expression of creative behaviours amongst children and young people with multiple and profound disabilities (desk based research, it is anticipated that this may lead to some staff and parents undertaking visits to observe interesting practice elsewhere). (planning form)

‘Whilst the school has only worked with one creative partner... the experience absolutely fits with the exemplary category.’ (CSDF)

At Emmerdale Primary School the Creative Practitioner clearly became a charismatic figure for both staff and students. He was retained into the second year of the Programme and became facilitator for professional development, creative programmer with the school Co-ordinator and Creative Agent, curriculum support for teachers, for example using cross-curricular approaches in the projects involving art, history and literacy, and seemed to be highly aware of whole school issues such as the development of a language for discussing creative learning. He was also aware of his own

professional development, for example noting the introduction of elements of risk into his practice and through working with other practitioners and school staff.

7.14 How ADOs introduce the Change School Programme to Schools

CCE asked us to shed some light on how ADOs presented the Programme to schools and how these messages were interpreted and assimilated by schools. We therefore added a question to the template of semi-structured questions for our case study school visits and, having collected this school-based data, brought together a group of ADO staff to find out how they introduced the Programme and the extent to which this matched the impressions by respondents in the case study schools. These impressions may have been dissipated and distorted by the passage of time, since all those questioned were recalling induction events which were between eight and twenty months previously.

We asked each Co-ordinator and senior staff member at case study schools how their ADO introduced them to the Change Schools Programme and what main messages they recalled about the introduction. All respondents remembered an induction event of some sort but four did not recall any particular emphasis by the ADO team doing the induction. Respondents at two case study schools said that the principal message they took from the induction was that the Change Schools Programme was about whole school change. A third pair of respondents felt that the emphasis of their induction was on addressing socio-economic deprivation and disadvantage. Finally the respondents in one case study school said that the main induction message had been that the Change Schools Programme would be difficult, demanding and bureaucratic.

To compare perspectives we invited programmers from five ADOs to a focus group discussion about the topic. Due to unforeseen circumstances, two ADOs were not represented at the meeting, but two staff each from three ADOs met with us together with a representative from CCE in March 2010.

All three ADOs reported that they ran twilight events and followed these with surgeries when Creative Agents could answer questions from school staff. All three ADOs showed potential schools how to complete aspects of the paperwork, particularly the CSDF. Two ran more experiential development events. In one this involved potential change schools peer assessing. Another approach was to ask schools to present a 'pitch' for inclusion in the Programme prior to filling in the application form. The pitch involved articulating what the school wished to change and how the Programme would help.

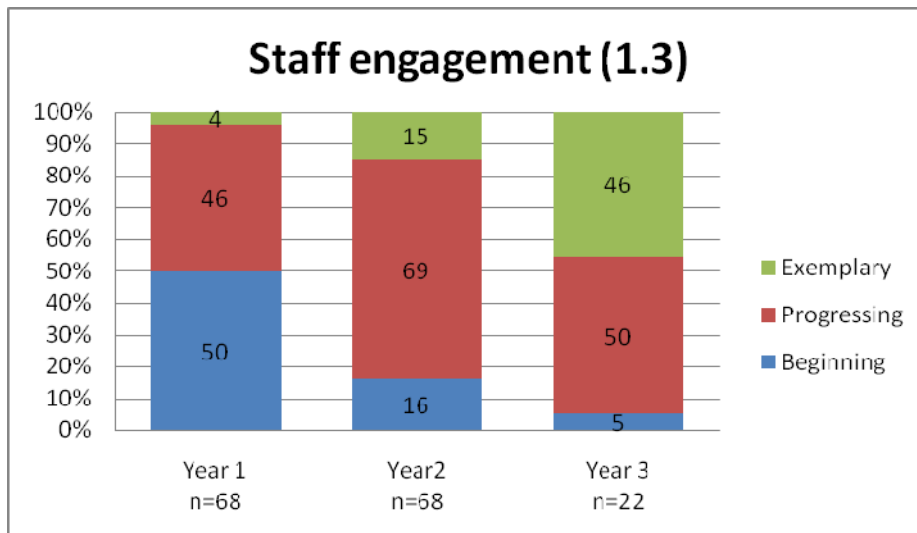
All ADO staff found the case study school's notion, above, that the Programme was principally about confronting disadvantage, of interest. Their unanimous view was that the Change Schools Programme tended to have this nature. The Programme tended to reflect the early priorities of Creative Partnerships in areas of socio-economic disadvantage, whilst the Enquiry Programme reflected a wider and more open agenda, closer to the four aims of Creative Partnerships. Two ADOs explicitly targeted schools facing such challenges. Another common message these ADOs emphasised was that the Change Schools Programme is needs based and personalised to the individual school context. An ADO Programmer said, 'We want to emphasise (school) improvement and that this is not an intervention programme.' An ADO Director stated specifically that, 'the big thing is that this is not about arts education'. There was a mixed response from the group to this statement but a general feeling that the emphasis of Creative Partnerships work is 'moving back towards the arts,' following a period when it was predominantly positioned as concerned with the whole curriculum.

One ADO began its induction by listing what the Programme was *not* about, and subsequently, that it involved a sustained commitment to creative learning and teaching. One Programmer pointed out that each local ADO Local Eligibility and Selection Criteria would not necessarily align completely with the stated aims of Creative Partnerships and that moreover there are several areas of tension between national CCE messages and those of the ADOs. His view was that guidance on funding on the website was not 'hard and fast' and the ADO's offer may differ. Finally one ADO has introduced an annual meeting for Change Schools during which they ask the schools to return to their original application and consider whether it is making progress. They argued that the Programme, over the three years, was about first, 'measuring change, then developing change and finally sustaining change.'

This exploration of how the Programme was presented by ADOs and received by schools tended to the conclusion that it was most commonly perceived as 'bespoke,' ie needs based and personalised, individually interpreted by each school and each ADO. The Nottingham/Keele report refers to this as the 'vernacularisation' of the Programme (2009,11). The view that the Change Schools Programme reflects the focus of its Prospectus in areas of disadvantage was supported by almost 50% of application forms in the sample, all of which provided evidence showing that schools experience socio-economic challenge, rural isolation, cultural disadvantage and parent/carer distancing. It may be that the explanation for this is also that Local Eligibility and Selection Criteria focus on such disadvantages.

7.15 The statistical survey

This section analyses the results of a statistical survey of CSDF self-gradings in sample schools where the data was available on the database or through case study visits. Two CSDFs formed the basis for this analysis in 68 sample schools and 22 schools had submitted a third CSDF by August 2010 when we finished data collecting in order to analyse results. The basis of the survey is fully described in Appendix Two. (see also section 5.3) This analysis addresses particularly the requirement in the evaluation brief to comment on distance travelled. As was noted in section 5.3, although these self-gradings represent the subjective views of sample school Co-ordinators and senior teams usually, Ofsted inspections suggest that around three quarters or more of sample schools are accurate in their self-evaluation.

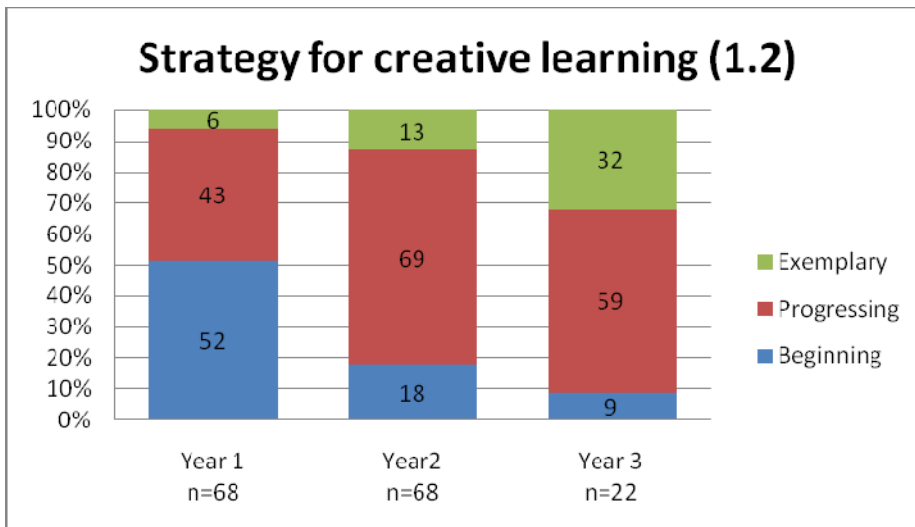


In the CSDF section on *Leadership and Management* the most notable area of distance travelled is in *staff engagement (1.3)*¹⁸. This has a mean change score of 1 (in the range -2 to +2) in a section where the average mean change between years one and

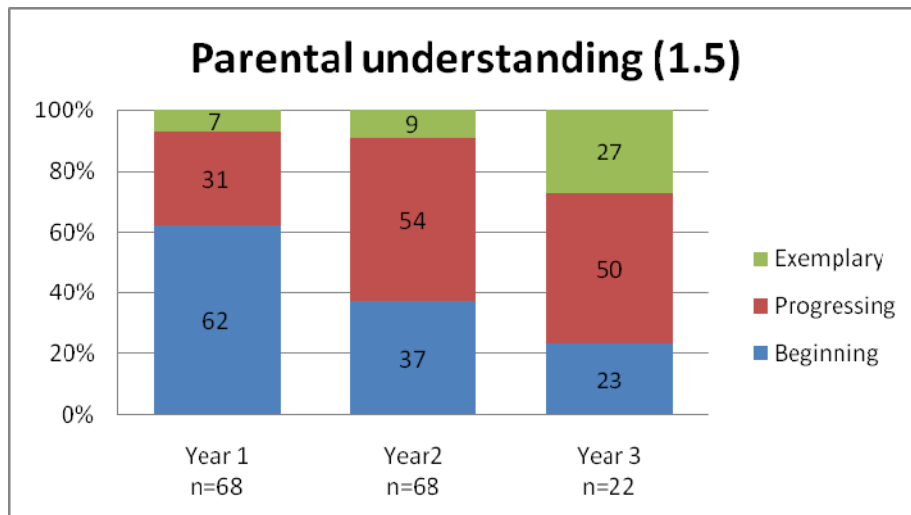
three is 0.66. Thus the statistics go some way to confirming our own impression from case study visits, namely that Co-ordinators and senior staff placed particular priority on engaging staff in creative teaching, believing that this would sustain creative learning and teaching most effectively. By year two nearly 70% of schools in this data set believed they were making progress and nearly 50% of the year three CSDFs in the data set rated their staff engagement as exemplary.

Developments in a *Strategy for creative learning (1.2)* was marked between years one and two with a 26 percentage point increase in sample schools grading themselves as progressing. This is an encouraging indicator that schools are focused on developing strategies which would leave a legacy after the end of funding.

¹⁸ These chart numbers correspond to the section numbering in CSDFs.



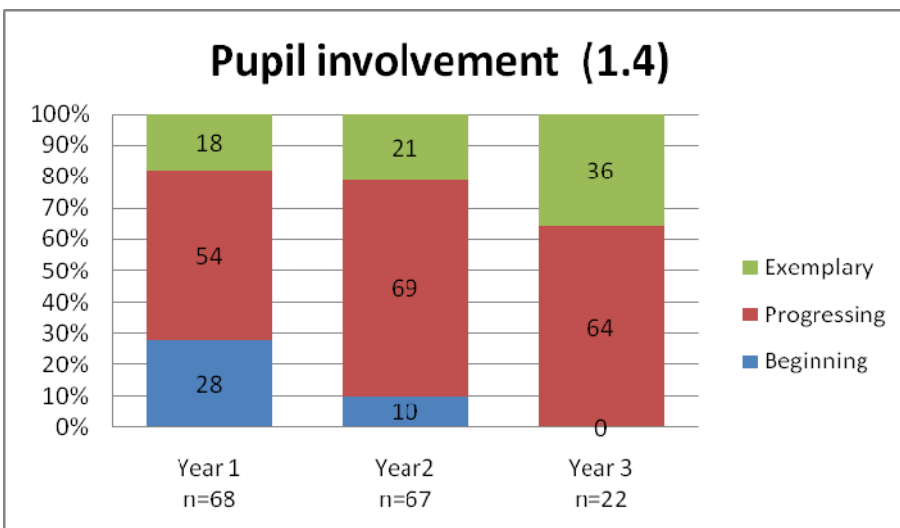
Parental Understanding (1.5) was an area most likely to be graded *beginning* after one year,



indicating little or no progress. Securing parental involvement and understanding was perceived by our sample schools as a key challenge and is discussed in 7.8 above.

The high proportion of beginning grades supports the priority that schools

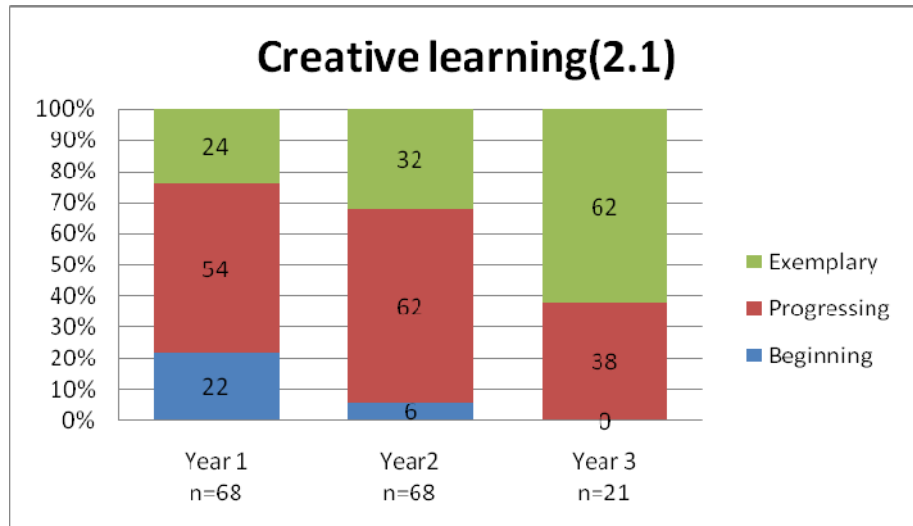
gave to parental involvement and family learning and the subsequently pleasing examples where schools found parents and carers supporting their children’s creative learning projects and attending creative events in greater numbers.



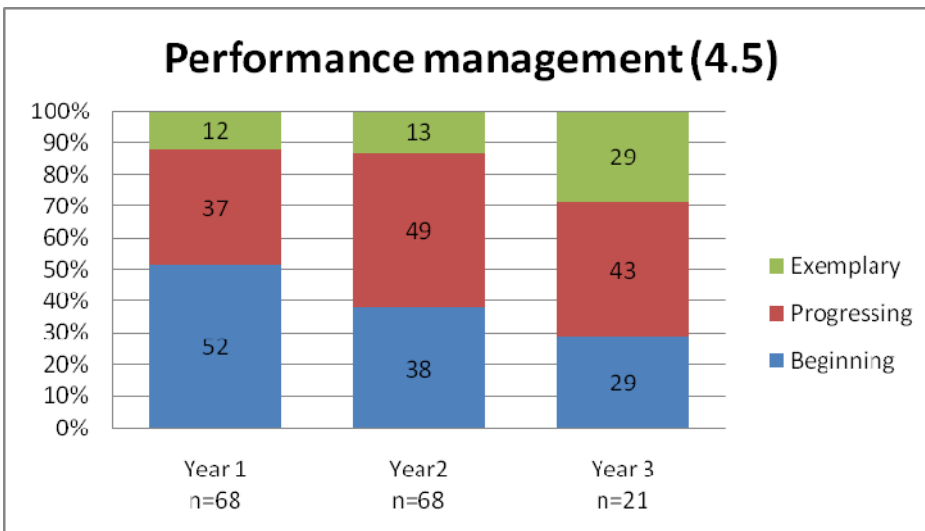
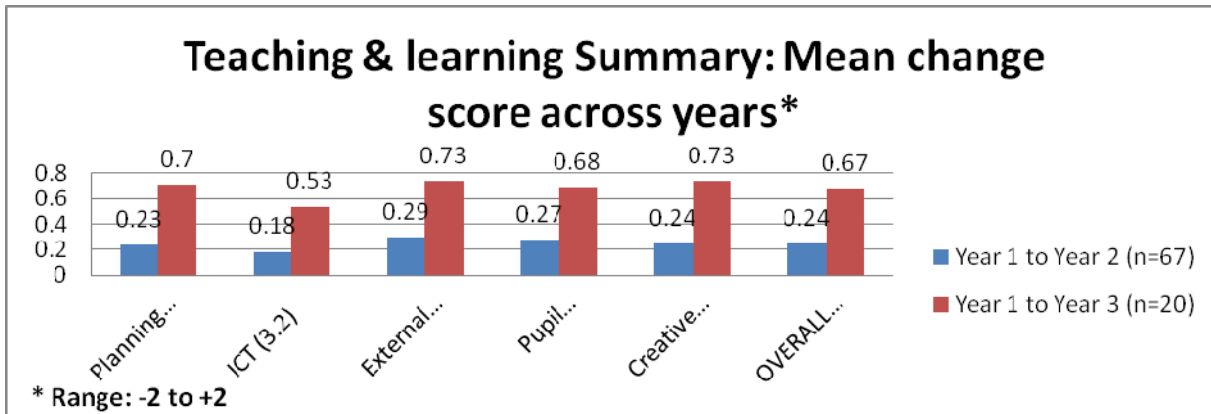
Pupil involvement (1.4) showed the lowest propensity to progress. However, pupil involvement seemed to be already well developed in many schools at the start of the Programme

In the CSDF section on *Curriculum*, all four sub-elements show a clear trajectory of improvement. *Creative careers & enterprise (2.3)* advice was the area which was least well developed at the start of the evaluation and therefore had the most scope for change. The explanation for this is principally that primary schools did not perceive a role for themselves in this area. In the first CSDF 79% of schools in the sample saw Creative Careers and Enterprise Advice as *beginning*; only three schools including one secondary school graded this *exemplary* by their second CSDF. Possible reasons for this were that primary schools in the sample usually saw careers education as irrelevant to their phase of education, perhaps failing to see the potential for careers education arising from the work of creative practitioners in their schools.

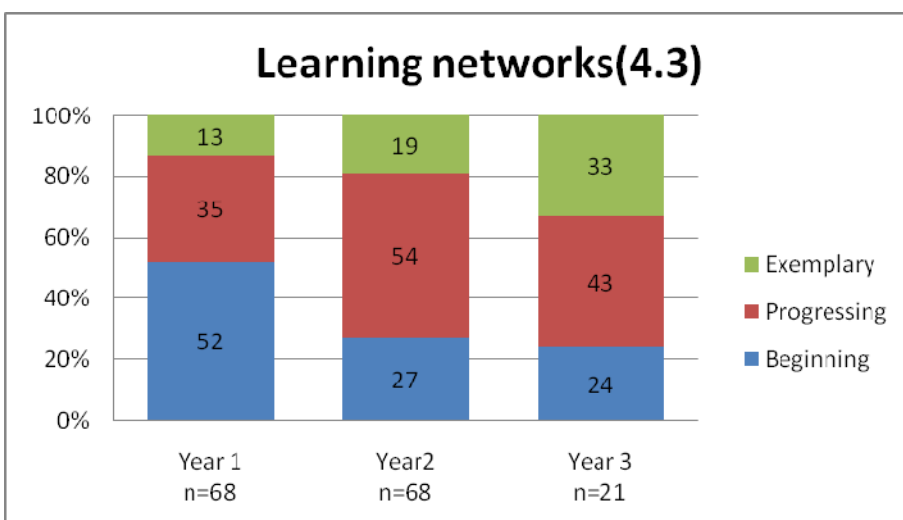
A *Curriculum that supports creative learning (2.1)* stands out as the area where the most progress seemed to be made. Grades moved forwards also in all areas of *Teaching and Learning*. However, there was a slightly surprising indication that *the use of ICT to support*



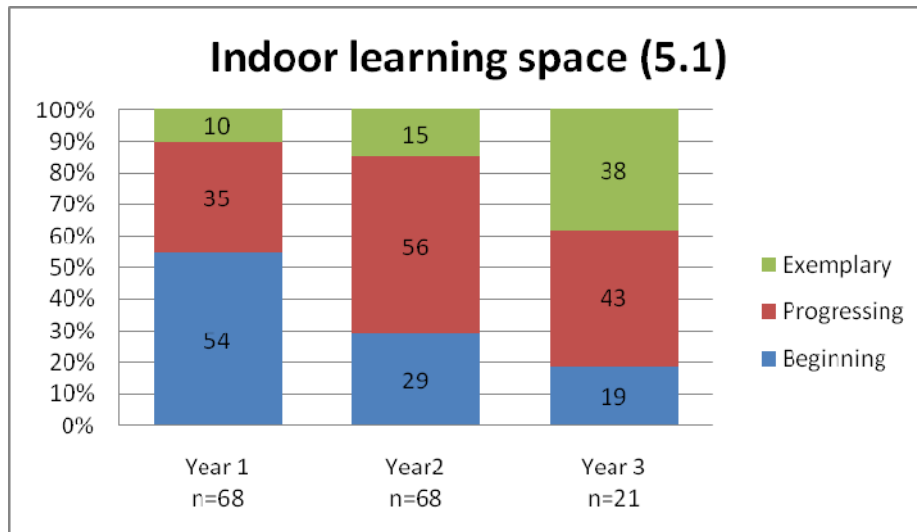
creative learning moved forward rather more sluggishly than other areas. Despite the widespread Programme focus on new media in sample schools, only a fifth of schools had moved ahead with ICT by year two. In other areas around a third had progressed. This is demonstrated by the mean change scores across *Teaching and Learning*:



In *Staff Learning and Development*, *Performance management (4.5)* had evolved the least. Over the three years *performance management* was the most resistant to change, since 75% of schools graded themselves static in year two, and nearly half in year three. It is difficult to account for this phenomenon. Schools are required to undertake the performance management of staff anyway so it is difficult to explain why such interviews do not cover staff creative development.

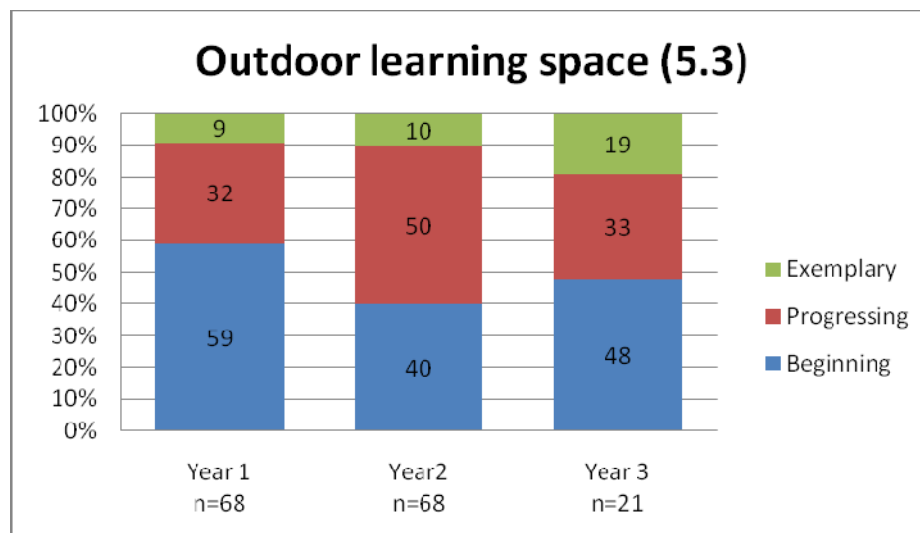


A more positive movement was observed across the remaining areas of this section and *Learning networks (4.3)* evolved the most by year two.

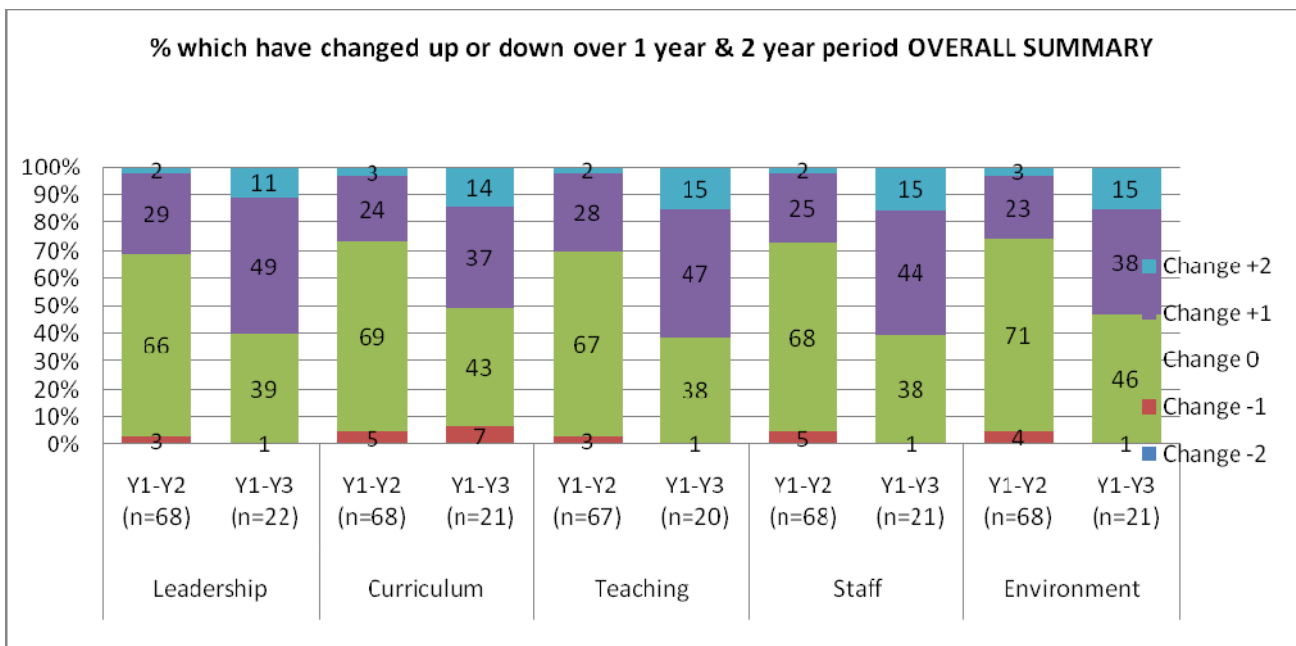
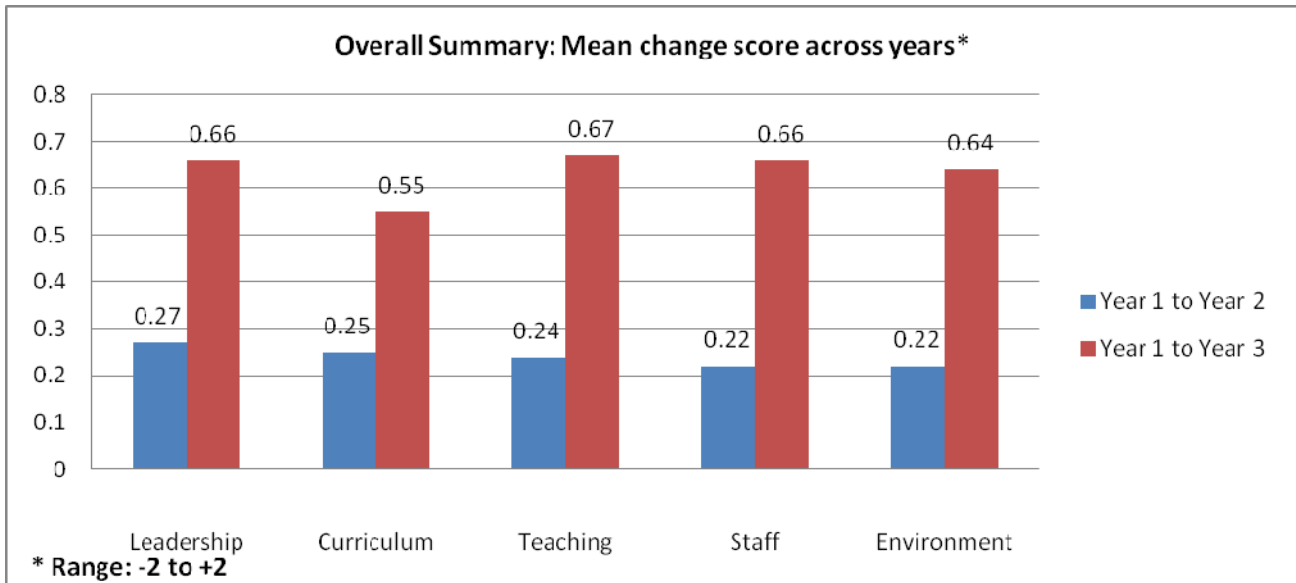


In the final section of the CSDF, *Environment and resources, visits* were the area which was already the most developed at the start of the evaluation. It is noted in section 7.7 that schools often prioritized the development of space in their Programme. This analysis reveals that the

general pattern was for indoor learning spaces to progress at a faster rate than outdoor learning spaces.



Schools reported progress across all five sections of the CSDF, with Leadership notable as the area of marked distance travelled. Where a very small proportion of CSDF gradings show regression, the most likely explanation is that a change of Head Teacher or Co-ordinator resulted in a temporary stalling of the Programme.



8 Conclusions

In this section we summarise the evidence in relation to the key elements of the evaluation brief (discussed in section 3).

8.1 The Nature of the Programme

This was conceived, as one might expect, principally as a commitment to creative learning and teaching, although this commitment had been developed in just under half the sample schools before they joined the Programme. Schools concentrated on developing a more flexible, opportunistic, adventurous workforce, especially in the first year of the Programme. A wider consideration of issues around creativity, building on the Programme Planning and Evaluation Framework, was less evident than expected. For example staff rarely provided an adequate answer to Section B2 of the Framework which asks about in what ways staff have developed new skills. On the other hand, the Change Schools Programme in sample schools was distinguished, among other things, by its commendable work in providing more varied cultural access, especially in rural areas, challenging disadvantage and promoting parental participation and family learning.

8.2 Effectiveness of the Programme

The evidence from CSDFs suggests that schools experienced steady and positive change, although there were highlights, particularly towards the end of projects, when pupil and staff motivation was often transformed. There were frequent instances of impact on parents, carers and families, although little hard evidence of the Programme's influence on achievement and attainment. There was evidence that most school staff, creative agents and creative practitioners made a substantial commitment to planning and evaluation of the Programme, although this often lacked depth and direction and so did not, for example, identify models and strategies for promoting creative learning or undertake a detailed articulation of what might be the generic skills which promote creativity.

8.3 Success indicators

As far as success indicators are concerned, the almost unanimous support for the Change Schools Programme in case study schools suggests that its principles will be sustained after the funding ceases. Case study school heads and co-ordinators usually said they would continue to find resources to continue this work. Ofsted evidence corroborates this in most of the sample schools. The taxonomy of evidence developed from the collected examples in sample schools (Appendix 3) demonstrates that a wide range of evidence can be drawn upon to indicate success and impact. However a disappointingly small proportion of schools collected and reported this sort of evidence, relying more usually on broad assertions only.

8.4 Distance travelled

The distance travelled during the Change Schools Programme is interpreted by reference to the aims of the Programme and the headings in the CSDF. The CSDF is broadly a reliable instrument for measuring distance travelled, except, perhaps, for some of the sample schools which had previous involvement in Creative Partnerships, yet which recorded mainly *beginning* grades. The statistical analysis indicated that the sample schools were moving forward with a steady momentum. This steady progress is most marked in the CSDF section on Leadership. Since leadership has so often been identified as a pivotal factor in successful school improvement, (e.g. Lewis and Murphy, 2008 Chap. 4 on Leadership for Learning) this suggests that progress will be durable even after the end of the Change Schools Programme. The statistical analysis of CSDF grades from year one to two of the Programme reveals that the mean forward progress was around .25 of a grade. Although based on a smaller sample, CSDF self-evaluation from year one to three shows progression of around 2/3 of a grade from years one to three. Among this small sample, teaching and learning was judged to be progressing the most.

At a micro-level there are many examples of the Programme transforming aspects of schools through, for example, offering substantive opportunities for pupil participation, or building stimulating and creative physical environments. Schools were often keen to use the Programme to develop the learning environment, both inside, outside and virtually, and to gain more involvement from disengaged parents.

Interviewees in case study schools had, in almost all cases, commitment, energy, belief in and passion for the Change Schools Programme. They variously reported that the Programme is focused more on learning than on teaching. Evidence indicated that creative learning and teaching is permeating Change Schools at most levels and that the majority of schools are adopting a genuine or *symbolic* engagement with the Programme rather than paying any form of lip service to it. A minor hindrance to the momentum of the Change Schools Programme is caused by changes in school's personnel, particularly heads, and creative practitioners.

People making a positive and critical impact on the Programme were primarily the Head Teacher and senior staff, including the school Co-ordinator. Also highly significant was the part played by creative practitioners and creative agents. Critical incidents almost invariably revolved around memorable learning by staff and young people engaged in project work. It seems that the Creative Agent is most effective when s/he adopts the *developer* role and challenges orthodoxies and prevalent assumptions in the school.

The Change School Programme is usually interesting to young people, memorable, motivating and stimulating. It encourages participation through co-ownership, risk taking or challenge, reflection, learning new knowledge and skills and provides opportunities to meet and work with different people both inside and out of school. Young people interviewed in case study schools reported that Change Schools projects were different to 'normal' school work. One pupil summed it up thus:

'It's not always out of a text book...it's a text book of your imagination...we are actually writing the text book'. (case study school pupil in year six)

8.5 Concluding comments:

It is worth re-stating that data collection for this evaluation was completed well before the end of the three year Programme and, in most sample schools, no further than the end of year two. Further progress and consolidation of the Programme is likely if current momentum is sustained. Ofsted's judgement that 58 of the sample schools have the capacity to continue improving supports this prediction. Nonetheless, it seems clear that a focus on one or two priorities could enhance the overall impact and legacy of the Change Schools Programme.

- a) Schools and creative agents should continue with efforts to capture and disseminate collated evidence about the benefits of the Change Schools Programme, of the sorts listed in section 7.2 and Appendix 3.
- b) Schools which have undertaken the Change Schools Programme might consider devising a strategy for sustaining their progress in creative learning and teaching beyond the funding period. This could include a consideration of whether it would be beneficial to engage an external critical friend to fulfil the *developer* function adopted by many Creative Agents.
- c) Area Delivery Organisations and local authorities might usefully try to engage and challenge schools which have not hitherto considered the strategic development of creative learning and teaching.
- d) In order to maintain positive change, schools should consider ways to sustain an informed discourse about creative teaching and learning by facilitating a '*meaning making*' community of staff. This can be achieved through advisory groups, professional development or accredited postgraduate courses. Useful topics would include identifying forms of evidence for creative learning and teaching and surveying the body of scholarship and research into creativity. Such programmes could utilise the range of publications which CCE has produced.

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Appendix 1 - Sample Schools included in the evaluation

Alfreton Park Community Special School	Arrow Vale High School
Ashmead Combined School	Atlas Community Primary School
Bedford Primary School	Bishop's Castle Primary
Blackwell Community Primary & Nursery School	Bowling Park Primary School
Brandhall Primary School	Broadgreen Primary School
Bulmershe School	Burnley Brunshaw Primary School
Chalfonts School	Casterton Primary School
Cockton Hill Infant School	Christ The King Catholic Primary School
Cravenwood Primary	Cornwall Virtual School
Dartmouth Community College	Croft Community Primary School
Elmhurst School	Dowdales School
Firth Park Community Arts College	Eyres Monsell Children's Centre
Frizington Community Primary School	Fosseway Primary
Guthlaxton College	Gooseacre Primary School
Heath Park Business and Enterprise College	Hadley Learning Community - Secondary Phase
Lambeth Academy	Hope School
Launceston Community Primary School	Langley Primary School
Mellers Primary and Nursery School	Madley Primary School
Newlathes Junior School	Mounts Bay School & Community Sports College
Northbourne Church of England Primary School	Newton-le-Willows Community High School
Otterham Community Primary School	Ormsgill Primary School
Our Lady and St Patrick's Primary School	Oxley Park Primary School
Park Wood High School	Park House School and Sports College
Pennington CofE School	Pendle Vale College
Raynville Primary School	Phoenix School
Picklenash Primary School	Princeville Primary School
Rowan Gate Primary School	Robin Hood Junior and Infant School
Saltash net Community School	Sacriston Junior School
Skinner's Upper School	Sir John Heron Primary School
St Bede's Catholic Comprehensive School VI Form College	Southey Green Community Primary School & Nurseries
St Benedict Catholic School & Perf. Arts Coll.	Southwark Park School
Stainburn School and Science College	St Benet's RC Primary School
Stewart Headlam Primary School	Starbank Primary School
Teesdale School	Sunningdale School
Thorney Close Primary School	The Hillcrest School and Community College
Valley Road Community Primary School	Tor View School
Villiers High School	Victoria Infant School
Waverley School	Virtual College
West Kidlington Primary School	Weoley Castle Nursery School
William Tyndale Primary School	Widewell Primary School
Wrockwardine Wood Arts College	

Appendix 2 – background to the Statistical analysis

The statistical analysis sought to capture data from up to three CSDFs from the 80 schools in the sample, in order to contribute to information about what school Co-ordinators and senior management teams considered 'distance travelled,' in the Change Schools Programme.

In the interests of accuracy we used arithmetical averages in two respects. First, we calculated averages to provide overall scores at the end of sections of CSDF questions and overall. Secondly, since the entire CSDF comprises 48 questions, some of the 25 sections of the CSDF contain more than one question. Where this was the case, an average of the gradings was calculated to produce an overall grade for the section. Whilst this resulted in fractional grades it produced a more accurate overall picture.

Nearly all of the data was extracted from the Creative Partnerships database, except in the case of the nine case study schools which produced and discussed paper copies of their CSDFs during our visits. Five schools in the sample had not uploaded CSDFs. Two schools filled in four CSDFs so we selected the earliest year one CSDF and the latest year three, leaving year two to be automatically calculated (see below). For many schools the expected data entry point for their third CSDF is September 2010 onwards. Nonetheless by our cut off point for data capture (August 2010) 22 schools had submitted three CSDFs from which we analysed data.

There were a few cases where there was a score in year one and a score in year three but no year two score. We took it as reasonable to impute the year two score as midway between year one and year three. So, for example, if year one was scored a one and year three a two, then we would impute year two as 1.5. Five schools are influenced by this.

We ruled out of the analysis seven schools which only had one data entry point across the three years as these cases could not contribute to the analysis of change and their inclusion would distort the statistics. In addition we discarded data from one school which had only completed section one of the CSDF. This reduced the total sample by eight cases, to 68 in total. There were also other schools which had missing data for a selection of entries. These schools were not deleted but have been excluded from calculations where appropriate.

In summary, therefore, the Year one and Year two scores (and associated changes) are reasonably robust with 68 cases in each analysis. The year three scores (and associated changes) are based on a subsample of 22 which have provided data for all three data points. This represents about a third of the total and may well be a skewed subset so data based on year three should be treated as indicative rather statistically valid. No data can be treated as statistically significant, but rather as indicative of the overall direction of progress or 'distance travelled,' going some way to confirming what interviewees at case study schools told us and forming a useful contribution to a mixed methods approach to the evaluation.

Appendix 3 – Evidence of impact: a Taxonomy

In discussion with case study schools and through our evaluation process including a close scrutiny of CCE database entries, schools do not always provide clear evidence or examples of impact – the difference the programme is making to learning/creative learning. The following chart captures the impact areas we recorded in field notes with some examples from planning and evaluation documentation.

Impact	Examples (e.g. draw from mid/end point conversations and End Report; external and internal reviews/observations)	Range/Source of Evidence
Standards	Standards in writing at the end of the year for Y6 pupils, as measured by SATs, exceeded Fischer Family Trust targets by 28%. The only difference this year was CP project work and in our view it is this intervention that has led to such a massive increase in attainment. Boys in particular have done well raising their attainment from 30% at L4+ to 65%. (Inner city primary with very low levels of attainment). Increased attainment in writing and reading has been evident across the school. Samples of work indicate that there are direct links to the integrated curriculum and the opportunities provided by CP. Y5 results have shown that higher achieving boys have moved the expected two sub-levels progress or more and in Y6, Fischer Family Trust predictions of 71% were actually exceeded by 16% to reach 87% in end of Key Stage 2 SAT's results.	<i>Standardised tests and marking frameworks:</i> (SATs, CAT scores, exams, APP materials); <i>non-standardised tests and frameworks:</i> (school/teacher designed tests); SEF; Raise-online; Ofsted reports; internal or external review (LA/church/independent audit/evaluation); CSDF/CP; SDP; SIP.
Attendance	Attendance was at 84% and we were one of the fourth lowest schools in the LA for attendance. It's now nearly 95% one year later. We have been working on other initiatives but we can track attendance in one class that was very poor to the involvement over the year of the creative practitioner – he has formed a very good relationship with some Y4 boys who are now much more involved and excited by school and so attend. (Inner city primary school coordinator)	School/class records; observation notes/log; deep conversation records; end point reports; external evaluation report.
Behaviour	'Since we started the project an interesting 'side effect' has been the difference in pupils' behaviour. We are now logging significantly fewer incidences of fighting between pupils across the school – 50% fewer fights by the third week of the writer's residency. Nothing else has changed about school life so we have to put it down to the CP project and a 'SEAL type' effect. We haven't had a chance to track further yet but it is obvious to us that if the kids are less distracted by squabbling and fighting with each other then they are going to be getting on with their work better.'	School/class behaviour log; teacher/TA observations; IEP statements and targets; Ofsted reports; parental surveys; SEF; SDP.
Attitudes	PASS (Pupil Attitude to Staff & School) survey results show increased numbers of children enjoying the curriculum more and have more self-regard for their own learning.	Commercial tests and surveys (PASS); in-house devised Likert style surveys – e.g. smiley charts.
Achievement	(At 2 levels – individual pupil and whole school) Tracking pupils over time and relating any progress directly to the CP project or programme. 75% of pupils said that they feel the work with the practitioners has helped develop their independent learning skills and 79% feel that they could transfer these skills in other subjects.	Pupils books; portfolios; video; photographs; teacher records; CSDF; SEF; SDP; SIP; Ofsted; IEP; parental observations; National Award (e.g. Artsmark).
Self awareness (Self-efficacy/self-esteem/self-confidence)	We made our own goods and produce to sell at the farmers' markets; we had to set this up ourselves as a proper business and it's something I can do now. (Y6 group)	School SEAL or other published record systems (e.g. GOAL online, PASS) teacher records; pupil/teacher self-reports/ reflective journals; end reports; deep conversations.
Motivation	The most memorable thing about last year was the Victorians topic. We got to choose the artist and we	Teacher records and observations;

	interviewed them and we must have been right because everybody is still talking about that project (Y6 pupils, inner city primary).	deep conversations; end reports
Skills Opportunity here to explore what we mean by creative and other skills	We learned how to cut and weave stuff. I learned how to beat copper and weave using metal thread. This was quite risky but we weren't allowed to do the welding (!) (Y5 pupils village primary); I learned some practical skills but I also learned that working in a team together was the best way to get things done. (Y5 girl).	Project planning forms; deep conversations; project end reports; school curriculum documents (skills based approaches); parental reports and feedback; external evaluation report.
Processes & Structures	Cross curricular days: All staff this year involved in cross curricular projects. Staff and pupils set aside 15 minutes on a Friday to make entries into their creativity journals, recording the most creative moments in the learning week and reflecting on the experience. (External evaluator visit)	School/teacher plans, policies, timetable changes, special events.
Learning Environment	The visual impact when you walk through the door is just stunning. There are sculptures, works in progress, beautiful photographs of pupils at work, message walls, school statements written by children, DVDs showing project work; the pupils took me on the tour and they were so proud of the school, explaining installations and describing where their next project would be sited, with excitement and enthusiasm. (External evaluator visit)	School portfolios – photographic/film records; displays; visit reports; inspection reports.
Pedagogy	Teachers are now much clearer about the term co-construction. Their plans show a greater emphasis on engaging pupils and seeking their ideas at the start of new projects and topics. Pupils are now much more involved in the design, delivery and evaluation of their learning. From a previous position of asking them (occasionally) what they most enjoyed about a topic or putting the learning objective in their words on the whiteboard, we now ensure that whole school topics are discussed with the school council, learning intentions are suggested by the teacher but always phrased by the pupils; lessons use approaches that involve pupils managing the activities (AfL, jigsaw, hot seating, mantle of expert...) and regular evaluations involve reflective journal usage, critical incident analysis, lesson study cycle techniques to elicit pupil feedback.	Teacher plans and evaluations; school timetables; CSDF; SDP; deep conversations; CP project end forms; SEF; lesson observations; pupil evaluations and feedback
Leadership	The school has a designated 'creative learning governor' with responsibility for reporting on CP developments; the role of school coordinator has been reviewed and given additional time above the 20 days allocation; the coordinator role is now seen as an integral part of the SMT.	SDP; CSDF; OfSTED Report; external evaluation report; performance management records; professional development portfolios
Community cohesion	Y8 pupil's task was to work with the creative practitioner to devise, organise and hold a day's celebration of diversity; building on the multi-faith nature of this community and seeking to challenge the racism that exists.	SDP; SEF; governor feedback; OfSTED Report; SIP comment, press coverage.
Legacy and Sustainability	We have allocated an additional £5000 to the CS programme for a 5 year period to help us sustain and develop what we are doing. The school has found the keys to success for embedding creativity have included long term CPD and mentoring so that techniques they have acquired can be immediately tested whilst co working with practitioners.	SDP; SEF; governor feedback; OfSTED Report; SIP comment; external evaluation report; job descriptions

Appendix 4 – Final template for Case Study Visits

Case Study School: Coordinator/contact: (anonymised in the report)

Date when school began the CS Programme:

Month:

Year:

Visit Date: Interviewer:

To the Coordinator: We will ask you about your CSDF grades using this summary from your existing CSDFs. The visit will focus on CSDF Section 1 Leadership (1.1-1.4 and 1.6, 1.7) and Section 3 Teaching & Learning (3.3-3.5) since we believe that these sections will effectively cover our CS Programme evaluation.

CSDF 1 = no brackets, CSDF 2 (round brackets) CSDF 3 [square brackets]

Is this: CSDF 1¹⁹ (date) CSDF2 (date) CSDF 3 (date)

Section 1 - Leadership and Ethos	1.1 Leadership for Creativity	1.2. A strategy for creative learning	1.3. The understanding and engagement of staff with creative teaching and learning	1.4. Pupil involvement in decision making and leadership	1.5. Parental understanding of and engagement with creative learning	1.6 Wider community involvement in creative learning	1.7 Financial sustainability and resources	Overall Grade
Grade ²⁰								

¹⁹ We will be asking you to discuss your CSDF grades at up to **three** points in time:

CSDF 1 Sept 2008 or when you became a change school; **2** Sept/Oct 2009 (for our first visit) and **3** June/July 2010 (for our final visit – we understand that CSDF 3 will be a work in progress at the time of the visit)

²⁰ **Summary of descriptors and self-evaluation grades by section** Grade 1 – beginning; Grade 2 – progressing; Grade 3 – exemplary (see full descriptors available with CSDF materials)

Section 2 - Curriculum development and delivery	2.1 A curriculum that supports creative learning	2.2 Management and organisation of the creative curriculum	2.3 Creative careers and enterprise advice	2.4 Special events				Overall Grade
Grade								
Section 3 Teaching and Learning	3.1 Planning and collaboration	3.2 The use of ICT to support creative learning	3.3 The involvement of external creative partners	3. 4 Pupils' involvement in planning and personalised learning	3.5 Developing Creative skills & attributes in pupils and staff			Overall Grade
Grade								
Section 4 – Staff learning and development	4.1. Valuing teachers' creativity	4.2 The quality and relevance of CPD in creative teaching and learning	4.3 Learning networks	4.4 Reflective practice	4.5 Performance management			Overall Grade
Grade								
Section 5 – Environments and resources	5.1 Indoor learning spaces that support creative learning	5.2 The use of display to support creative learning	5.3 Outdoor learning spaces that support creative learning	5.4 Visits that support creative learning				Overall Grade
Grade								

Questions for CP Co-ordinators, SMT & Governor

- 1 What are the most significant changes brought about by the CS Programme by this point? Is this what you expected/anticipated?
- 2 **Creative Skills:** Have staff developed particular creative *skills* during the CS programme?
- 3 Have you seen pupils demonstrating new creative skills and processes? What are they?
- 4 **Creative learning and teaching** – Have learning and teaching methods developed during the CS programme? What is the evidence for this?
- 5 **Capacity for change (sustainability)** Has discussion of creative learning and teaching actively involved:
 - Individual teachers
 - pupils/YP
 - Year group teams
 - Departments
 - SMT

- Whole staff
- Parents and governors
- Local networks of schools?

6 Collaboration and Partnership: give examples of how you collaborate in creative learning with people and organisations outside the school.

9 Pupil participation Describe how pupils participate in:

- Appointing creative practitioners
- Deciding on what they need to learn
- Planning learning activities
- Reflecting on their learning?
-

Evaluator rating of progress:

What has developed (see commentary)?
What is the evidence?

Questions for Teachers

- 1 Creative Skills:** Have staff developed particular creative *skills* during the CS programme?
- 2** Have you seen pupils demonstrating new creative skills and processes? What are they?
- 3 Creative learning and teaching –** Have learning and teaching methods developed during the CS programme? What is the evidence for this?
- 4 Pupil participation** Describe how pupils participate in:
 - Appointing creative practitioners
 - Deciding on what they need to learn
 - Planning learning activities
 - Reflecting on their learning?

Evaluator rating of progress (see commentary):

What evidence is there for pupil participation? 1,2,3,4

- 5** What are the most significant changes brought about by the CS Programme?

Questions for Creative Agents

- 1** Has your CA role changed over the time you have worked with the school? If so, how?
- 2** What is your assessment of the progress the school has made? Is the change School Programme impacting on pupil participation? Raising standards in the core, non core? Is it encouraging risk? What evidence is there of this?
- 3** Can you give an example of how you have intervened to help the school to change and develop?
- 4 Creative Skills:** Have staff developed particular creative *skills* during the CS programme?
- 5** Have you seen pupils demonstrating new creative skills and processes? What are they?
- 6** How do the hours allocated to your work break down? Have you done extra work with the school and is this extra paid or unpaid?

Questions for young learners²¹

1. What has changed the most for you in your school since you started doing CP projects?
2. What CP project work sticks in your mind from the things you have done recently /over this last year?
3. What can your teachers do now after (project) that they couldn't before? Has anything changed about the way your teacher/s teach and work with you after (project)? What makes you say this?
4. Is there anything you can do now that you couldn't before the project? Can you show me or tell me about some of the skills you have now (with reference to the work)? What happens when you are being creative?
5. Have you learnt any new words or ideas as a result of CP projects?

Evaluator rating:

Are there any prominent elements of change in the school, which are attributable to CP? Which elements of the CSDFs stand out? What demonstrates distance travelled by the school? Are there any emerging themes coming to the fore in this case study?

Evaluator overall comments:

Does the evidence support the school's self assessment in the CSDF?

²¹ Pupils should be questioned within a normal class so they are at ease. If possible they should have some examples of work to hand - portfolios, photos, DVDs. We will use very drawing and storytelling strategies to question very young learners. In R-Y2 - can these very young people show, demonstrate and/or talk about the project/s with excitement and enthusiasm; recalling memorable moments and the people who helped them learn; what have they chosen to show/talk about – is it significant e.g. showing their engagement, involvement and motivation? Answers and evidence for much of the following may be elicited from a general, open discussion around the work itself with very young children.

Appendix 5 - Template for Analysis of Sample Schools

Case Study School: Primary/sec/special etc:

Numbers on roll: Age range urban/rural/fringe

Date when school began the CS Programme: Month: Year:

Date accessed on d/base: Researcher DW/PW

1 Comments on CS application. Look at all sections across tabs at top, including section E attachments (SIP & SEF).

Comments:

2 Look at project planning and evaluation forms. What areas of the curriculum are the focus of projects?:

Areas of curric: Comments:

3 Most recent OFSTED report date: Pre CS Programme or during (p/d)?

What is the overall inspection grade?

Does it say the school's self evaluation is accurate? Yes / no

Does it say the school has the capacity to improve? Yes / no

Comments, are there references to CP, creative curriculum or arts provision in the report? Praise? Areas for development?:

4 CSDF Section 1 Leadership (1.1-1.4 and 1.6, 1.7) and Section 3 Teaching & Learning (3.3-3.5).

Is this: CSDF 1²² (date) CSDF2 (date) CSDF 3 (date)

CSDF 1 = no brackets, CSDF 2 (round brackets) CSDF 3 [square brackets]

5 What is the self grading used most frequently in the CSDF? beginning/progressing/exemplary

CSDF 1 Sept 2008 or when you became a change school; **2** Sept/Oct 2009 (for our first visit) and **3** June/July 2010 (for our final visit – we understand that CSDF 3 will be a work in progress at the time of the visit)

CSDf 1 (date)

CSDf2 (date)

CSDf 3 (date)

6 Where are the areas where we might see 'distance travelled'?

Comments:

Section 1 - Leadership and Ethos	1.2 Leadership for Creativity	1.2. A strategy for creative learning	1.3. The understanding and engagement of staff with creative teaching and learning	1.4. Pupil involvement in decision making and leadership	1.5. Parental understanding of and engagement with creative learning	1.6 Wider community involvement in creative learning	1.8 Financial sustainability and resources	Overall Grade
Grade ²³								

²³ Summary of descriptors and self-evaluation grades by section Grade 1 – beginning; Grade 2 – progressing; Grade 3 – exemplary (see full descriptors available with CSDf materials)

Section 2 - Curriculum development and delivery	2.1 A curriculum that supports creative learning	2.2 Management and organisation of the creative curriculum	2.3 Creative careers and enterprise advice	2.4 Special events				Overall Grade
Grade								
Section 3 Teaching and Learning	3.1 Planning and collaboration	3.2 The use of ICT to support creative learning	3.3 The involvement of external creative partners	3.4 Pupils' involvement in planning and personalised learning	3.5 Developing Creative skills & attributes in pupils and staff			Overall Grade
Grade								
Section 4 – Staff learning and development	4.1. Valuing teachers' creativity	4.2 The quality and relevance of CPD in creative teaching and learning	4.3 Learning networks	4.4 Reflective practice	4.5 Performance management			Overall Grade
Grade								
Section 5 – Environments and resources	5.1 Indoor learning spaces that support creative learning	5.2 The use of display to support creative learning	5.3 Outdoor learning spaces that support creative learning	5.4 Visits that support creative learning				Overall Grade
Grade								

7 Does the evidence support the school's self assessment in the CSDF?

Comments:

8 Overall, what issues and themes stand out? What has developed? What is the evidence? Are these themes which might fit into our emerging coding for the issues? e.g. starting points, skills, capacity for change (sustainability), collaboration and partnership pupil participation

Comments:

Appendix 6 – The Changed School

This appendix portrays the Change Schools Programme in a fictionalised school, 'Crossroads Primary School.' The text is comprised of evidence from sample schools and illustrates common themes encountered during the evaluation.

Features of school related to themes emerging during the evaluation:

1. High levels of social disadvantage
2. Curriculum development – creative skills, or integrated/cross-curricular approaches
3. Engaging pupils – increased involvement and motivation; utilising pupil voice; increasing self-esteem (self-efficacy)
4. Focus on raising attainment especially in writing, speaking and listening.
5. Use of new technologies, specifically moving image media/digital film making
6. Involvement in several other initiatives e.g. Arts Awards
7. Consideration of different learning approaches especially Reggio Emilia
8. Greater parental engagement
9. Use of familiar creative practitioners
10. Impact expressed in terms of positive changes to specific individual children
11. Creative agent supports identification and recruitment of practitioners

Crossroads Primary School has 280 pupils on roll. The school applied to join the Change Schools Programme in February 2009. The school has had no previous experience of working with Creative Partnerships but has worked with cultural organisations such as a city art gallery and occasionally with creative artists on short term, two-three day, projects.

The school was inspected in 2008 just before the Programme started and was served a 'notice to improve'. At its most recent inspection in January 2010 the school was deemed Grade three, 'Satisfactory' overall. The following extract from the Ofsted Report 2010 provides other contextual information typical of many urban Change Schools with a background of social disadvantage:

The school is slightly larger than average and serves a wide area of the town. The proportion of pupils eligible for free school meals is well above that found nationally. The school has a higher than average proportion of pupils from minority ethnic groups and the proportion of pupils who speak English as an additional language is over twice the national average. The number of children with special educational needs and/or disabilities is well above average, but the number of pupils with a statement for SEN is below the national average. When it was last inspected the school was given a notice to improve because it was performing significantly less well than it could reasonably be expected to do. The school has achieved Investors in People status and a number of other excellence awards.

The curriculum is sound. It is enriched by a series of creative activities that link together subjects and provide stimulating learning activities for pupils. However, there is no plan to integrate these into the curriculum to ensure that all pupils access these valuable opportunities to develop their skills in literacy, numeracy, and information and communication technology (ICT) in an exciting and creative manner.

Ofsted also commented that the school's self evaluation was *broadly accurate* and indicated the following area for improvement:

Integrate the creative learning projects into the curriculum in a way that ensures they are an entitlement to all pupils and support the development of the skills of literacy and numeracy.

The school is now at the end of its second year as a Change School and has completed two full projects. The following extracts are from the school's planning and evaluation documentation completed by the School Co-ordinator. Common and recurrent themes identified across our sample of 80 schools are in bold with key questions from CCE documentation in italics.

What is the vision for your school in the next three to five years, and how will becoming a Change School contribute to your ambitions?

Our vision for the school centres upon a desire to provide opportunities for all children to achieve across a range of disciplines. This will increase **confidence and self-esteem** in all children but especially those with lower ability in traditional academic subjects. Success in creative areas will inspire and motivate children, leading to enhanced performance across the whole curriculum. We aim to **develop a broad and rich curriculum**, which embeds creative approaches to learning and teaching.

What are your most pressing educational challenges and how will becoming a Change School help address these?

Increasingly, we are faced with children who are affected by a **range of social problems in their daily lives** and have a very limited range of personal experience. This leads to **low levels of confidence and aspiration** in many children and also for some, a **lack of engagement and motivation**. Many of our pupils start school with poor language skills and limited vocabulary. With a **baseline well below average**, raising levels of attainment is a constant challenge for staff. In addition to the challenges specific to our school, we must also work to equip the children for a **constantly changing world filled with new technology**. As a Change School, we will have the support we need to design and implement an approach to the curriculum that will foster social and group working skills. This will encourage discussion, the ability to listen to others, problem solving and an understanding of compromise. By providing greater opportunities for **cross-curricular work** we hope to give the children skills that can be applied in different contexts.

Staff and children will both benefit immensely from the chance to work alongside creative practitioners in shaping the curriculum and developing a **more influential pupil**

voice. This will enable children to see learning as a process in which they can be proactive, motivating and inspiring them to develop the stamina to see things through and overcome potential problems.

How does your school approach change and what particular challenges do you anticipate in bringing about sustainable practice in creative teaching and learning?

Our school has a very committed and enthusiastic staff, all of who have played a part in shaping the vision for our school's development over the next few years. This vision is pushed forward by a strong leadership team and supported by the School Improvement Plan into which all staff has an input. In the creative work we have already undertaken, inevitably some challenges have been faced. These have included finding sufficient time to plan and liaise with practitioners and matching projects to appropriate classes and teachers' expertise. Sometimes it has been difficult to find time to share new ideas with other staff and lots of interest has been expressed in class teachers working more closely together in both planning and delivery to facilitate this. To move our school on to the next phase of development, the challenge will be to support staff in taking greater responsibility in the initial planning phases of projects and asking them to take a more active role in managing projects once they are underway. This will remove issues that have been problematic previously and will ensure that changes are fully embedded.

How will you enable children and young people to play an active role in the change programme?

We intend to develop the use of our existing **Pupil Steering Group**. We would like to provide some training for this group and extend their role to include evaluating on-going work with the classes involved. When working with younger children, we are trying to develop some of the ideas that staff members brought back from their **study visit to Reggio Emilia**. Through discussion, the children's preferences for lines and methods of enquiry can be included in work that is taking place, giving them a very direct role in the programme. Children in KS2 have been encouraged to participate actively in project work that has taken place this year and their role in shaping the work has been made explicit. They have a strong expectation of being listened to when expressing ideas. To develop this further, we are launching the **Arts Award** for children in year six from September. This will cascade down to other children and provide something for younger children to aspire to.

What staff skills would you like to develop through the programme?

We would like to develop staff confidence in partnership working to develop a more creative curriculum and approach to learning and teaching. From this we aim to develop the confidence of staff to deliver the curriculum and to continue their own development when the partnership has ended. This will enable staff to take ownership of the new curriculum and ensure that the changes are **sustainable**. In addition to developing more creative approaches to learning and teaching, we would like to develop greater understanding of **teaching for creativity** to help children arm themselves with the skills to become independent and self-directing learners.

How would you plan to develop the capacity within your school to meet your commitments as a Change School?

To develop the capacity to embed and sustain change, the school needs to commit to future spending. This is already in place for this year, with **additional funding** of £5250 made available for an artist residency. Creative learning and teaching has already been identified as a priority in the School Improvement Plan, involving all subject leaders. Whilst training and staff development are of great importance, in order to be fully sustained, a commitment to creative learning and teaching needs to be an essential criterion when **recruiting new staff**. We need to develop **lasting partnerships** with a range of creative partners, including individual creative practitioners. In addition to this, we need to **ensure that parents and the wider community are brought on board**. The work we have already done has laid the foundations for this and reactions from parents have all been very enthusiastic.

How would you fulfil your obligations as a Change School (i.e. identifying a school coordinator from the Senior Management Team with 20 days release and a 25% cash contribution to the total programme budget)?

The governors are to be involved in CP through regular updates at meetings. A Creative Governor has already been identified and will be invited to attend activities and events. The SMT are fully committed to financial support of Creative Partnerships - continuing from the last two years and extending into the future. This year's cost centre for 2008-09 for Creative Partnerships is for £10,250. This includes **£5000 contribution and an additional £5250 for an artist in residence for 30 days throughout the year**. One of our two assistant head teachers has been identified as the Change School Coordinator and arrangements for 20 days release are in place.

Project description

We see this project lasting, about a term in delivery – 20 days, although any products and/or editing may extend it – and planning will begin in the spring term. We intend to employ two practitioners to work in four different classes. The activity will include developing scripts, characters, story boarding for the purposes of **developing a film/animation, and this will directly relate to the writing element of the literacy/general curriculum** and will be incorporated into the teaching of that area. Additionally, the project will be developing and supporting other writing – including non-fiction writing in other areas of the curriculum like explanation, instruction, report writing and potentially developing persuasive writing in other areas. The **School has worked with one of the practitioners in the past, and he understands the school and the way we operate**. He understands the nature of partnership working, and we trust him to develop the programme of work in genuine partnership. Teachers and practitioners will be involved in planning and this will ensure that the work is integral to ongoing teaching. This is critical to the success of this project, we think. Both practitioners as well as teachers will share their learning with other teachers. We will share the learning with **parents and the community members**. We will also make a general call for support from parents and community members. Our **Creative agent** has been involved in this

project in a number of ways. We have spoken to her about our Ofsted and discussed the implications of this for the role of Creative Partnerships in our school.

Impact on Learning The development and communication of new skills, ideas, knowledge and understanding

Most of the teachers (3 of the 4) certainly felt that the children's work contributed to their writing. They felt that the work of the project gave children and impetus and focus they may not have had otherwise. In terms of volume – writing certainly did improve. Teachers observed engagement, at all levels and a commitment to writing within the context of the project. Practitioners also observed that story-boards gave a structure that was sometimes absent for children and this helped – the practitioner noted that editing was much more acceptable in this format.

Working as co-constructors of learning

Throughout the project, children worked collaboratively with teachers and practitioners. They definitely worked in teams. One or two children indicated that “everything” was their idea, and this suggests that the framework of the project enabled children to take ownership of the learning. Some children were aggrieved that they were not involved in editing.

Reflecting on learning. The children loved writing a record of what they were doing. Also, in the evaluation, children were able to say clearly what it was they had done – listing techniques and how to improve the work they were doing in the future. This was a general theme – and both teachers and practitioners were able to evidence this process of learning: children did some work, then in similar activities were able to do it better.

Input, process and quality

The Project idea was extremely relevant. Most projects within school will need to relate in some way to the basics, and this project illuminated that it is possible to teach these basics with creative input. The use of **professional language was not a particular issue**. The teachers and the children enjoy using the correct terminology for the creation of animation and film, and the practitioners are able to improve their understanding of the curriculum by unpicking the language of, in this case the **language of Ofsted** – a reality check for everyone. The skills, qualities etc of the practitioners were generally excellent. The equipment was also excellent and the product good too. The biggest difficulty was with the other practitioner and trying to find the right time for him to work with the year six teacher; he felt squeezed and that did seem to impact on how he felt the teacher felt about the work.

Conclusion - Distance travelled

We feel that we have scratched the surface of this question. It would be good to use **different technologies** – blogging seems an obvious choice, but website/interactive/social media seems to be an obvious direction for the future. Podcasting is also a good option – pursuing the use of writing in context. We think that using ICT is attractive for lots of reasons – it invigorates practice, it has endless applications, teachers' confidence improves, and new skills are learned, and it provides

us with context for writing. There were some excellent outcomes – children were able to really engage with the writing, and whilst they did see it as writing, they don't somehow see it as onerous as they might a more obvious literacy task. The children have a level of **enthusiasm** about technology that means they don't always see it as work. ***The biggest unexpected outcome was the engagement of a particularly challenging young person, who was problematic outside of this work. Within the project he drove the class agenda by his brilliance, and this enabled school to see him through a different lens.*** We would spend more time on **finding the right practitioner**, although it is difficult to know how we would do this because we were very thorough.