

# Evaluation of Sacred Spaces programme

Final report for CE4CE and CCE

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# Executive Summary

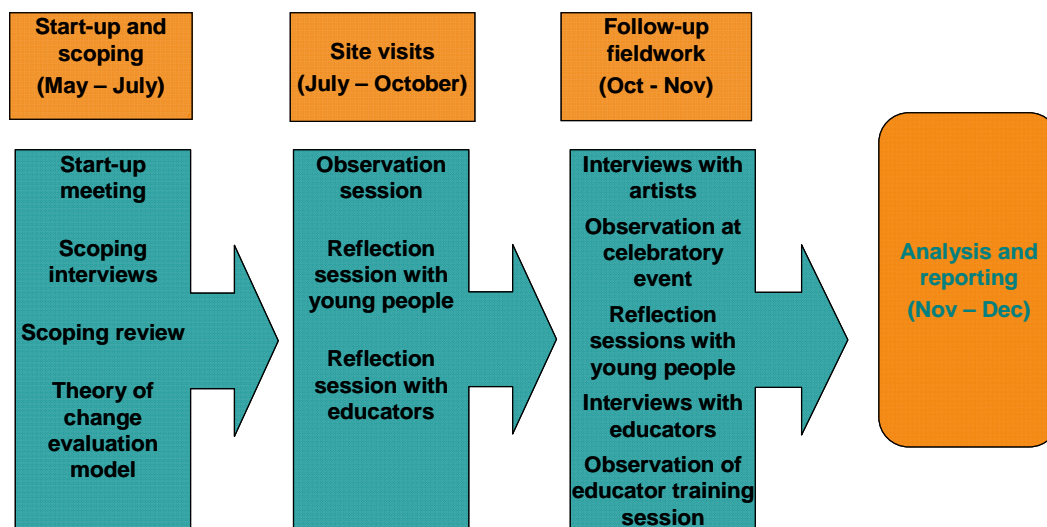
## Introduction

The Office for Public Management (OPM) were commissioned to conduct an evaluation of Sacred Spaces, a pilot programme run by Curriculum Enhancement for the Common Era (CE4CE) and funded by Creativity Culture and Education (CCE) which aimed to deliver creative and cultural learning in supplementary school settings. The funding provided by CCE to CE4CE for the delivery of the project was £71,478.

The programme was delivered in four supplementary school settings in London and Leicester: Spinney Hill Gujarati school and Crown Hills madrasah (Leicester) and Peckham Park Road Baptist church and Alyth North Western Reform Synagogue (London).

The programme consisted of four different elements: (i) training for educators from each setting, (ii) artist-led learning modules including workshops and site visits, (iii) an inter-faith celebratory event and (iv) the bronze Arts Award.

OPM adopted a theory of change approach to this evaluation which is widely used in theory based evaluations of policy programmes<sup>1</sup>. The aim of the theory of change approach is to build a clear understanding of how a programme or policy works, its intended outcomes and the extent to which its inputs, outputs and activities contribute towards these outcomes. The diagram below illustrates the stages of and research methods employed for this evaluation



## Evidencing impact – young people

Our evaluation model hypothesised that three elements of the programme – creative and cultural learning in the classroom, cultural and creative visits to other sites and an inter-faith celebration event - would, through a series of change mechanisms, result in the following outcomes:

<sup>1</sup> Goss, S, Gillanders, G (both OPM), Sullivan, H, Developing a 'Theory of Change' to Evaluate Local Public Service Agreements, Communities and local government, 2006

- Increased enjoyment of supplementary school provision
- Increased confidence and raised aspirations around craft and arts based skills
- Increased ability to express ideas around faith and heritage
- Increased appreciation of commonalities between faith groups
- Increased demonstration of creative learning habits

### **Increased enjoyment of supplementary school provision**

There is strong evidence to indicate that the young people from all sites found the Sacred Spaces project more interesting, fun and enjoyable than their experience of normal classes both at supplementary school and at their mainstream schools. They felt that they had really enjoyed the project because it represented something 'new' and 'unique' that they have not had the opportunity to experience. Observation at all sites also saw the young people very engaged and committed to the course. Educators across all sites also felt that the young people had been much more interested, engaged and attentive during the Sacred Spaces project compared to as part of their normal classes:

*'They are more absorbed into their work, we don't have to worry at all about their behaviour. They are very engaged and discuss ideas with one another.'*

The young people across all sites very strongly felt that the Sacred Spaces project had been more engaging and enjoyable than their mainstream or normal supplementary school classes due to the **different learning environment** they had been exposed to. In particular, they spoke very positively about the 'freedom' they had been given to shape tasks and activities. Young people also enjoyed the project because it involved a more creative way of learning and because it was more participatory and reflexive than their normal classes. They had felt encouraged to think, discuss and express their opinions, and for many young people this experience was very new. Similarly, young people from across all sites reported that they had enjoyed being able to interact, collaborate and work as a team. Not only did this make the experience more fun but it also gave them the opportunity to learn from each other.

Many young people also did feel that having the opportunity to combine learning in the classroom with **visits to other faith settings** and cultural sites had also represented a new and engaging experience: *'You're not stuck in the classroom, but outside as well'*

The young people were divided on the extent to which the **celebratory event** contributed towards their enjoyment of the project, with some participants finding it enjoyable and offering a great opportunity to interact with others, while others reported that they had expected more of the event, given that they had travelled quite a long way to attend it.

### **Increased confidence and raised aspirations around craft and arts based skills**

There is strong evidence to indicate that the young people involved in the programme developed increased confidence and raised aspirations around craft and arts based skills. Young people reported that participating in the project had helped them develop new creative skills and some also felt that it had helped them identify and hone existing creative skills. They also felt that participating in the project meant that they were now more confident in their creative skills. This increased confidence has also translated into a desire amongst some participants to continue to develop their creative skills and participate in creative programmes.

'Before I probably wouldn't sign up to do something like this but now I know that if there was another chance, I'd be confident enough to give it a go.'

Young people from across all sites felt that the **arts based learning** had been most responsible for helping them develop their creative skills. In particular, having the space to experiment and practice had been useful. Artists at some sites also reported that the young people had been fully engaged in learning, practicing and experimenting. Young people from two sites also felt that receiving encouraging feedback from the artist was vital to developing their confidence and expertise in their creative skills.

Young people at some sites reported that showcasing their creative outputs at the **celebratory event** had further developed their confidence in their creative skills. Observation at the event also saw the young people expressing pride in their creative outputs. They stood by their outputs and their displays and were very proudly telling adults and other young people what their work represented.

**Involving parents** and others also provided the young people with opportunities to showcase their learning. For example, two sites had invited parents to attend on the last day of the course. Observation at both these sites indicated that the anticipation and presence of parents acted as a significant motivator for the young people.

### **Increased ability to express ideas around faith and heritage**

There is mixed evidence about the extent to which the Sacred Spaces programme has resulted in the participants developing an increased ability to express ideas around faith and heritage. On the one hand, young people at some sites felt that they had learnt a lot about their own faith. On the other hand, young people at one site felt that they had not in fact learnt very much about their own faith and that their project had focused more on learning about other faiths.

Observation during site visits confirmed that **arts based learning** did in fact encourage the young people to express their ideas of faith and heritage. In particular, the young people used their creative outputs to eloquently make connections between the different rituals relating to their faith and the notion of sacredness. Many young people also felt that the positive learning environment created by the artists also encouraged young people to explore and express their thoughts about faith and identity.

Additionally, those young people that did enjoy the **celebratory event** also reported that they appreciated having the opportunity to discuss and explain how their creative outputs represented their faith and identity.

### **Increased appreciation of commonalities between faith groups**

There is some evidence to indicate that young people involved in the project have developed an increased appreciation of commonalities between faiths. At some sites the young people reported that they had learnt a lot about the rituals, traditions and history of different faiths and about the similarities and differences between religions. Additionally, many young people felt that learning about other faiths '*helps open your mind*' and also challenges stereotypes that they may have had as a result of ignorance. Many also felt that participating in the project also made them more confident about meeting and interacting with young people from other faiths. On the other hand, young people at one site reported that whereas they had learned a lot about their own faith, they had learnt little about other faiths.

The young people involved in the project at the two sites in Leicester spoke very enthusiastically about their **visits** to the places of worship associated with other faiths. Some felt they had learned a lot and others felt that the visits had helped to highlight the commonalities between religions: *'It's the little things that make us different...it was interesting how we all spring out of one thing'*.

Additionally, those young people that did enjoy the **celebratory event** felt that it had really helped them learn about the beliefs and traditions of people from different faiths.

Observation at some sites did indicate that **arts based learning** in the classroom also supported the young people to explore the underlying commonalities between different faiths. In particular, the young people used their creative outputs as mediums for self expression. However, on the whole the site visits and the celebratory contributed more to this outcome.

### **Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration**

There is good evidence to indicate that the young people have developed the creative learning habits<sup>2</sup> encouraged by the artists and educators. Many young people were able to demonstrate a capacity for inquiry and critical thought. They reported that they had felt very comfortable expressing their opinions and that this was not something that they usually do or are encouraged to do. Whilst working on their creative outputs they experimented with a range of different approaches and designs. Young people were also observed demonstrating persistence and discipline particularly whilst working on their creative outputs. They persevered in their efforts and asked for help from artists when they needed it. Many also recognised the value of being persistent:

*'Even if you think you aren't good at something, you can still try because you might find that you are actually good at it'.*

The young people were also observed working collaboratively with each other, often giving and receiving feedback, helping each other and sharing materials. Some educators also felt that the young people had an increased amount of respect for another, which was demonstrated by the fact that they listened intently when others spoke without interrupting or being disruptive.

Young people involved in the project were able to identify a number of elements of the **arts based learning** that helped them develop creative learning habits. They also felt encouraged by the artists to participate and felt that this was very different to their mainstream school where *'they don't care what you think.'* These findings highlight the important role that the artist played in creating a positive environment that was conducive to the young people developing creative learning habits.

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<sup>2</sup> The set of 5 creative learning habits are currently being tested in another CCE funded piece of work, *Progression in Creativity*, being managed by the Centre for Real World Learning at the University of Winchester. These 'habits of mind' have been drawn from the literature on creativity and are currently being trialled in schools, as part of a larger model.

## Evidencing impact – educators

Our evaluation model hypothesised that four elements of the programme - creative and cultural learning in the classroom, cultural and creative visits to other sites, an inter-faith celebration event and training provided by CE4CE - would, through a series of change mechanisms, result in the following outcomes:

- Understanding of and ability to articulate the benefits of on-going use of creative and cultural learning
- Increased expertise around how to implement creative and cultural learning
- Increased willingness to support inter-faith understanding in their teaching

### Understanding of and ability to articulate the benefits of on-going use of creative and cultural learning

There is strong evidence to suggest that the educators have developed a better understanding of the range of benefits of creative and cultural approaches to learning.

*‘The course has really opened my eyes to understanding exactly how much the children benefit from this and how important it is to get them to do new things’.*

More specifically, the educators recognised and appreciated that creative teaching methods, by being less directive than traditional teaching methods, encouraged young people to develop critical thinking skills. Similarly, many educators also felt that these methods encourage greater self expression and participation by young people. The educators also recognised that creative approaches could often be better than other types of learning because they worked well in engaging and motivating young people.

Educators from across sites felt that **observing the impact of creative learning** in the classroom had made them much more willing to try and replicate such approaches themselves. Many felt that they had seen a different side to the young people, who were interested and engaged throughout the project. As a result of having seen the impact of creative learning on the young people, all educators reported that they felt encouraged to move away from directive methods of teaching. Some spoke specifically about ensuring more time for group discussion and interaction whereas others mentioned that they would feel more comfortable letting young people take ownership over the learning process.

There is some evidence to indicate that the **arts based training** contributed to the educators’ appreciation of the benefits of creative and cultural approaches. In particular, many educators spoke positively about the creative learning habits and the related creative wheel that have been developed and are being tested as part of the CCE funded *Progression in Creativity* project. However, many also felt that whilst they had learnt a lot from the training, they had learned more from observing the artist deliver the programme.

### Increased expertise around how to implement creative and cultural learning

There is mixed evidence to suggest that the educators have developed increased expertise around how to implement creative and cultural learning. Those educators that had some experience of using creative approaches or a background in the arts were better able to identify specific ways in which they would try and implement creative and cultural learning in their supplementary school. Similarly, those educators that were more actively involved in



supporting the artist during the delivery of the project also tended to feel that they had learnt a lot from the project.

Many reported that they would encourage young people to take more ownership over the learning process and strive to create a less structured and more open learning environment as they had seen how this could be conducive to learning. Some also reported that they would design their classes in a way that would make them more participatory and include more room for collaboration and interaction.

Those educators that had not been closely involved in the delivery of the project or had little background in creative learning were less able to identify specific ways in which they would try and implement creative learning. However, they did feel that in general they had become more confident about working with young people and that they were now more open to trying new things. To a certain extent all educators reported that they would appreciate some further guidance or training on how to implement creative approaches.

Evidence suggests that through **observing and supporting the delivery** of the sessions, educators have been introduced to new ideas and approaches. In particular, the educators reported that they had appreciated how the artists refrained from providing the young people with answers to questions and instead posed questions to the group and gave young people the space to think for themselves, use their skills and come up with their own personal opinions. The educators also felt that through observation they had witnessed how creative mediums such as glass art or photography worked extremely well in relation to exploring themes related to faith and identity.

### **Increased willingness to embed inter-faith understanding into their teaching**

There is some evidence to indicate that educators from all sites have become more enthusiastic about the benefits of inter-faith work. Some educators also reported that they felt more confident about talking about other faiths in their sessions with the young people now that they had participated in this project. One educator reported that she had already begun to use a more inter-faith approach to teaching in the supplementary school setting:

*'So even when I had them [the pupils] yesterday, I drew on that [other faiths] when teaching them stories, so using them as a reference point for explaining Prophet's stories'.*

Most educators felt that the **inter-faith celebratory event** was beneficial and that it was a good opportunity to meet with educators from the other sites and see what activities the other groups of young people had undertaken. At the inter-faith celebratory event two of the sites met for the first time and due to both being on the programme decided to work together in the future. Witnessing the young people's enjoyment of the event had made many of the educators keen to continue with inter-faith work. However, some educators felt that the event could have had more of an impact if it had been longer and involved more activities for the young people to participate in.

Overall, although educators were positive about the external **site visits** it is not clear from the evidence the extent to which these visits have helped them develop sustainable links with other faith groups in the local area.

## Summary and conclusions

In general the evidence indicates that the Sacred Spaces project has had a very positive impact on the young people from the supplementary school settings. In particular, the project was very successful in fostering increased enjoyment of their supplementary school provision. The project also successfully helped the young people across all sites develop new and existing creative skills

Observation at site visits and reflection from the young people, artists and educators also indicated that the young people had developed creative learning habits, becoming more critical, reflective, disciplined and imaginative. This positive impact has to a large extent been a result of the learning environment created by the artists coupled with use of creative mediums.

There is also evidence to indicate that the project has had a positive impact on the educators from each site. In particular, they better understand and are able to articulate the benefits of creative and cultural approaches towards learning. This has also resulted in an increased desire among many educators to try and replicate these approaches in their work with young people at their supplementary school settings. To a large extent this learning was a result of being able to observe and support the artist during delivery as well as watching the impact of these approaches on the young people.

### Success factors and barriers

A number of factors have contributed to the success of the programme as a whole:

- The positive **learning environment** created by the artists meant that young people felt encouraged and confident to express their thoughts and opinions and take part in debates and discussions.
- The use of **creative media** served to capture the attention of the young people and ensured that their experience of the project was something 'new' and 'different'.
- The **site visits** organised as part of the programme were viewed as a crucial feature in building the knowledge and interests of the young people.
- **Collaborative working** between the different delivery partners involved has been a significant part of ensuring that the projects were delivered successfully and to a high standard.
- Buy-in and **involvement of parents** had been an important part of ensuring the success of the programme
- Some artists felt that **using learning frameworks** (e.g. HEART model, creative learning habits) had helped them keep on track with delivery and ensure that the project stayed focused on its intended outcomes

There are a number of factors that may have limited the success of the Sacred Spaces programme. However, it is important to note that many of these are a reflection of the ambitious nature of the project which sought to achieve a lot in a very short time frame.

- The **inclusion of the Arts Award** wasn't properly integrated into the delivery of the project with many artists reporting that there was some confusion about whether the Arts Award was the responsibility of the educators or the artist

- **More project planning time** would have been beneficial for artists, educators and site leads.
- Young people from the different sites should have had the opportunity to meet each other and **interact more** over the course of the project.
- Some artists that felt there could have been **better communication** between themselves and the educators or site leads

## **Recommendations**

The recommendations below are aimed at improving the implementation and delivery of the Sacred Spaces project in supplementary school settings which we believe will also help maximise the impact the project can have on young people and educators.

**Ensure project design includes more opportunities for young people from different sites to interact and learn from each other** - Not only will this help young people learn more about other faiths but it will also allow the educators to develop sustainable links with other faith groups

**Provide a consistent and better structure for embedding learning amongst educators** - Future design and implementation of the project should give more thought to the roles and expectations of the educators as well as ensure that there is a formal and consistent structure that allows for educators and artists to work together to maximise learning.

**Involve parents and other relevant stakeholders to maximise young people's engagement and commitment** - where parents and other stakeholders, such as congregation members, were involved the young people expressed great pride in showcasing their work.

**Identifying opportunities for roll out** - Locations that have educators with pre-existing experience and knowledge of the arts may be more likely to commit to and support similar programmes so should perhaps be targeted first.

# 1. Introduction

The Office for Public Management (OPM) were commissioned to conduct an evaluation of Sacred Spaces, a pilot programme run by Curriculum Enhancement for the Common Era (CE4CE) and funded by Creativity Culture and Education (CCE) which aimed to deliver creative and cultural learning in supplementary school settings. More specifically, we were commissioned to provide:

- A summative evaluation – an assessment of the extent to which the Sacred Spaces programme has achieved its intended outcomes and to identify and analyse the main factors that have contributed to this.
- A formative evaluation – ongoing evaluation and feedback enabling all partners involved to learn from the process of implementation.

The funding provided by CCE to CE4CE for the delivery of the project was £71,478. The programme was delivered in four supplementary school settings in London and Leicester:

- Spinney Hill Gujarati school (Leicester)
- Crown Hills madrasah (Leicester)
- Peckham Park Road Baptist church (London)
- Alyth North Western Reform Synagogue (London)

The programme consisted of four different elements

- **Training for educators** from each setting provided by CE4CE– focused on educating participants about the benefits of creative and cultural learning and the tools available to help deliver creative learning sessions.
- **Artist-led learning modules** – each setting was assigned an artist – photographer, story teller, architect or glass artist – that delivered a combination of on-site workshops focusing on the theme of ‘sacred spaces’ and visits to other faith settings or museums. The learning modules culminated in final creative outputs that were displayed and shared at the celebratory event (see below).
- **Celebratory event** – Participants from each setting were able to explore each other’s creative outputs and had the opportunity to present their work to an audience consisting of parents, educators and creative learning stakeholders and practitioners.
- **Bronze Arts Award** – Participating in the Sacred Spaces programme also contributed towards achieving the bronze level of the Arts Award which is funded by the Arts Council and managed by Trinity College London.

**Additionally, the** table below illustrates some further details and highlights some of variations in the way the projects were implemented and delivered at each of the settings.

Setting	Artist	Participants	Delivery
Spinney Hill Gujarati centre	Photographer	~20 young people, 11 – 15 years	Delivered over the course of 5 consecutive mornings in July  Included on-site workshops and visits to a church, synagogue, museum and temple
Crown Hills madrasah	Glass artist	~15 young people, 12 – 14 years	Delivered as two hour workshops/visits over the course of 8 days in September and October.  Included on-site workshops and visits to a cathedral and museum.
Peckham Park road Baptist church	Story teller	~15 young people, 7-12 years	Delivered over the course of 4 Sunday mornings in October  Included on site-workshops
Alyth North Western Reform Synagogue	Architect	~8 young people, 9-12 years	Delivered over the course of 3 consecutive full days in August  Included on-site workshops and visits to Serpentine pavilion, mosque and museum.

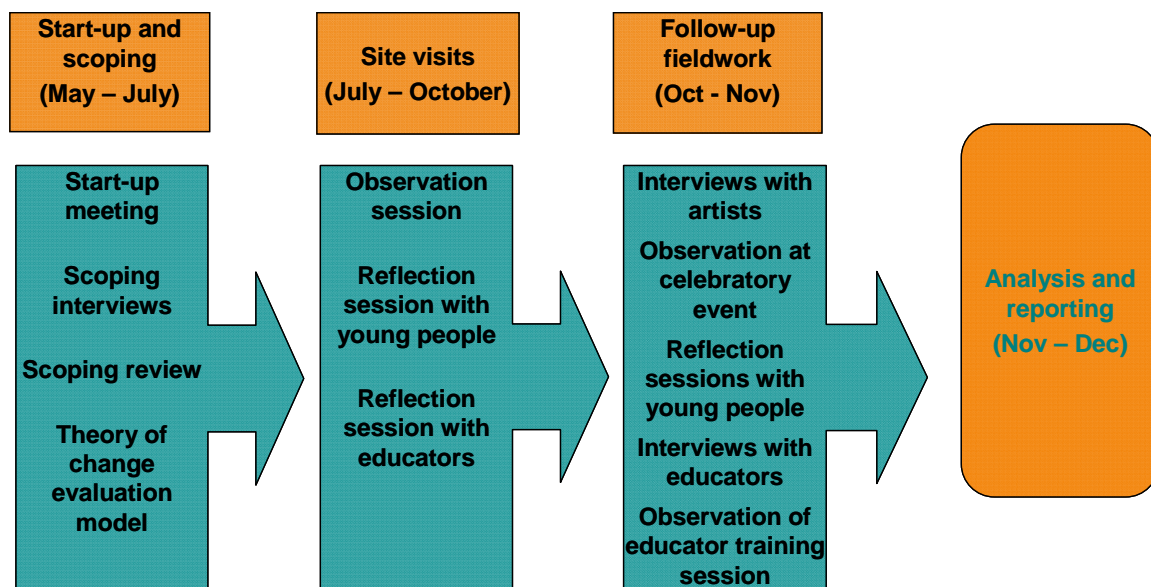
The rest of this report reads as follows:

- **Chapter 2** sets out the methodology used in this evaluation
- **Chapter 3** highlights the impact of the programme on the young people involved in the projects. It assesses the extent to which the intended outcomes of this project have been met as well as the extent to which these outcomes were achieved via the intended change mechanisms.
- **Chapter 4** highlights the impact of the programme on the educators involved in the projects. Again, it assesses the extent to which the intended outcomes of this project have been met as well as the extent to which these outcomes were achieved via the intended change mechanisms.
- **Chapter 5** provides a summary of impact and conclusions. It also identifies the key success factors and barriers to impact and makes recommendations for the successful implementation of the Sacred Spaces programme in other supplementary schools settings.

## 2. Methodology

OPM adopted a theory of change approach to this evaluation which is widely used in theory based evaluations of policy programmes<sup>3</sup>. This approach to evaluation is ideally suited to interventions that are emergent and where learning and reflection on the part of all stakeholders is an integral part of the process. The aim of the theory of change approach is to build a clear understanding of how a programme or policy works, its intended outcomes and the extent to which its inputs, outputs and activities contribute towards these outcomes. The approach also offers considerable explanatory power, as it places emphasis on understanding not only *whether* activities/interventions produce effects but *how and why*.

The diagram below illustrates the stages of and research methods employed for this evaluation



### 2.1 Start-up and scoping

During the initial scoping stage of the evaluation, interviews were conducted with the key stakeholders involved in designing, commissioning and delivering the Sacred Spaces programme. This included representatives from CCE and CE4CE, project leads from each of the four supplementary school settings and the artist commissioned to deliver the learning modules. The purpose of these interviews was for us to get a better understanding of intended outcomes of the projects, the design and implementation of the learning modules and the challenges and opportunities facing the projects. We also conducted a rapid review of a small number of key pieces of research and evidence to help us design the theory of change evaluation model.

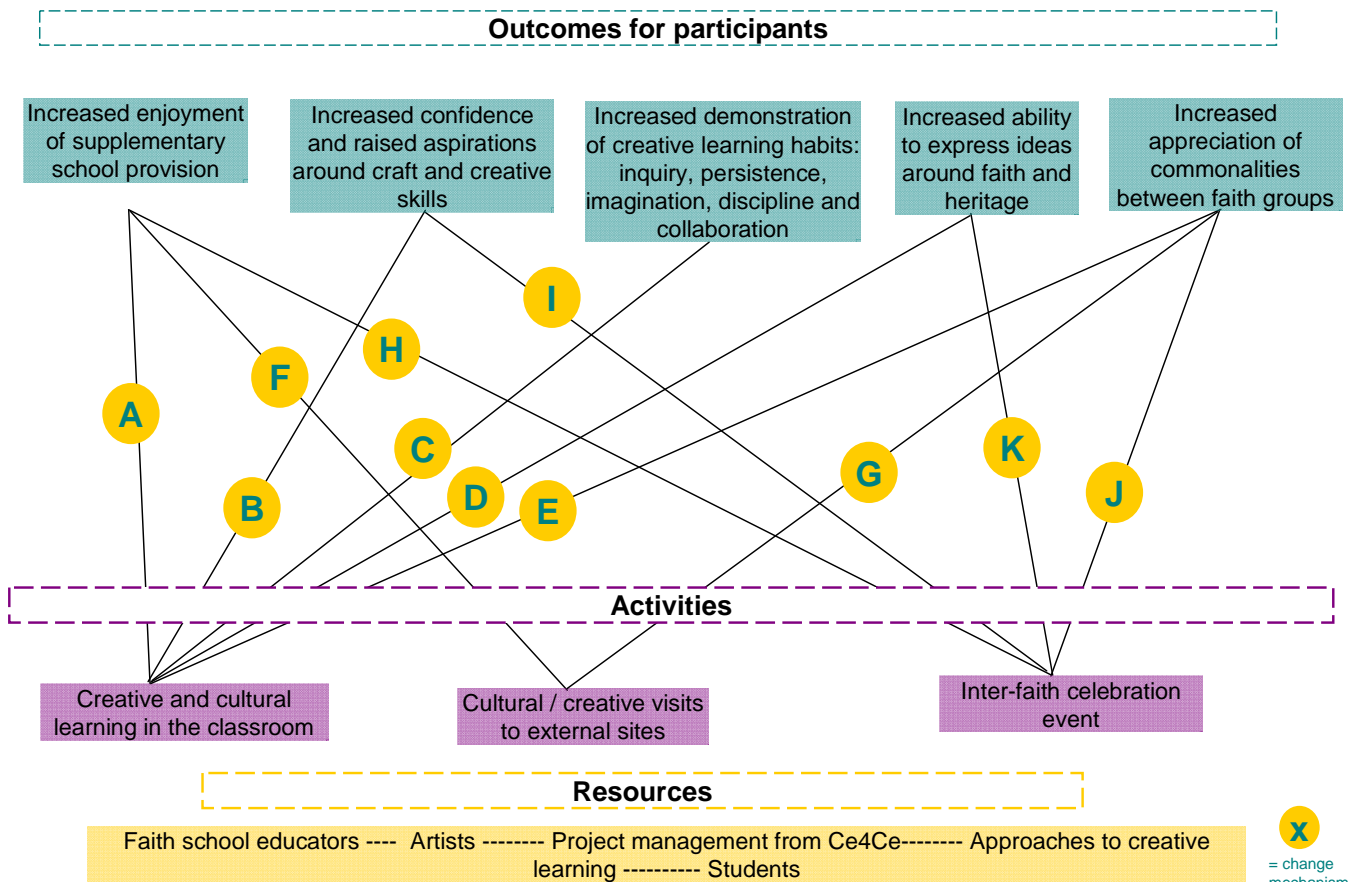
The evidence gathered from the scoping interviews and the targeted review of literature was then used to design the theory of change model. The model was developed iteratively, with draft models being tested and refined in the light of discussions with CCE, CE4CE and other

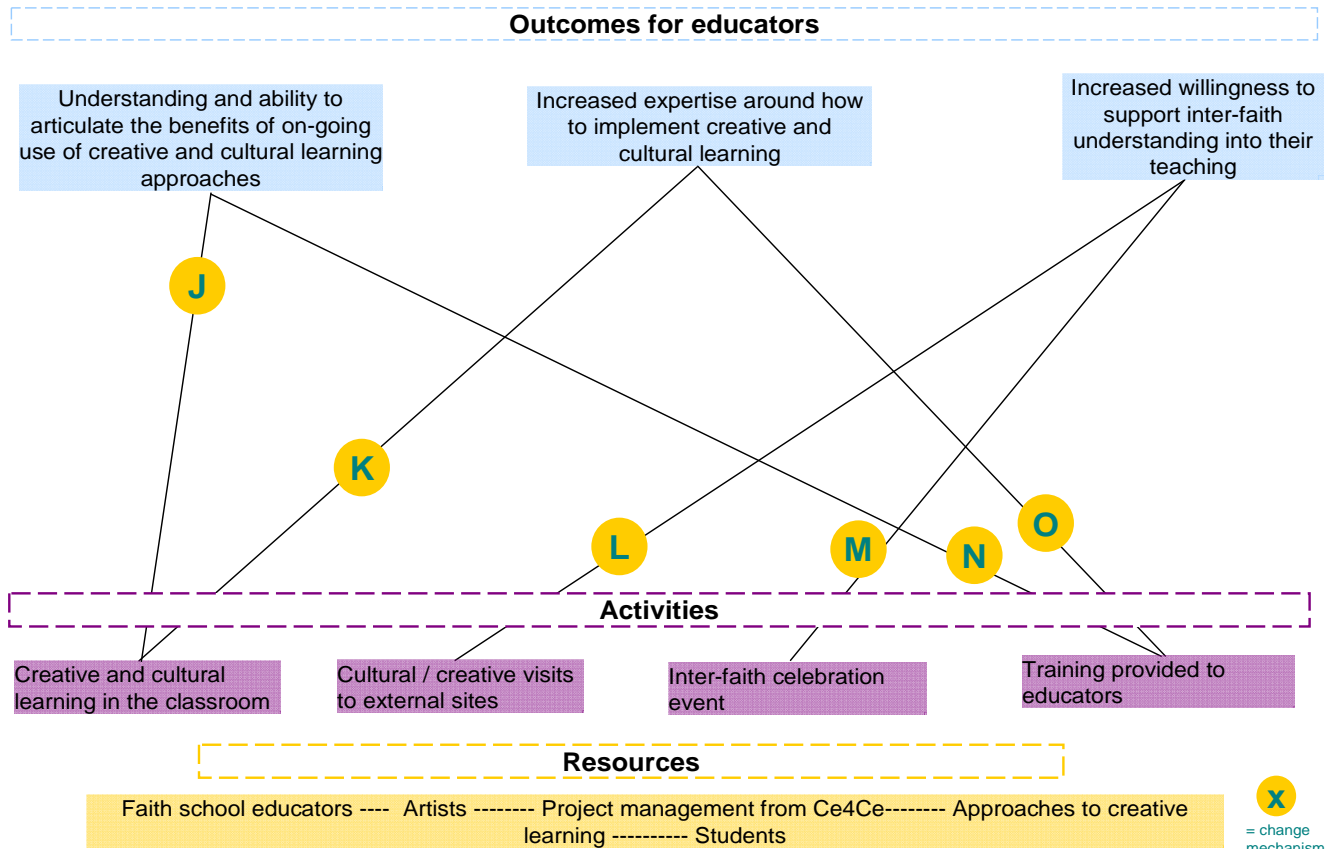
<sup>3</sup> Goss, S, Gillanders, G (both OPM), Sullivan, H, Developing a 'Theory of Change' to Evaluate Local Public Service Agreements, Communities and local government, 2006

project stakeholders. The model provides a high level visual map of the programme that articulates the:

- intended outcomes associated with the programme as well as any interim outcomes that may be associated with them
- range of inputs and activities expected to be implemented to achieve these outcomes, and
- pathways or change mechanisms that link the activities and inputs to the intended outcomes.

The figures below are an illustration of the theory of change model and the overarching programme structure. The full theory of change model can be found in Appendix 1.





## 2.2 Site visits

We visited each of the four settings on the final day of their project, to gather feedback and evidence of impact from the young people and educators involved at each setting. Each site visit included:

- A **structured observation** guided by an agreed observation framework that allowed consistent data capture on key aspects of delivery and reflections in line with the projects core objectives.
- An **in-depth reflection session with the educators** to explore learning from the Sacred Spaces project, perceptions of the impact of the programme on the young people and the enablers and barriers to successful implementation and delivery.
- An **in-depth reflection with a sample of young people** involved in the project to explore their experience of the projects and progress made against the intended outcomes in the evaluation model.

The research tools that were used in this stage of the evaluation can be found in Appendix 2.

## 2.3 Follow-up fieldwork

Following the completion of the projects we also conducted a range of other fieldwork activities to gather feedback from a cross section of participants involved in the projects. This included:

- **Depth interviews with artists** – These allowed us to explore the artists' experience of delivering the projects, the key enablers and barriers to success and their perceptions of the impact of the projects on the young people and educators involved.



- **Observation at celebratory event** - As with the site visits, using an observation framework allowed us to capture rich data about the event, in particular how it worked to bring young people together, and to support inter-faith dialogue and understanding.
- **Reflection sessions with young people** – We conducted two post-celebratory reflection sessions with young people involved in the project. This included one session in Leicester which was attended by sample of young people from Spinney Hill Gujarati centre and the Crown Hills madrasah and one session in London which was attended by a sample of young people from Peckham Park road Baptist church. Unfortunately, the project lead from Alyth Jewish centre was unable to bring a sample of young people together for the reflection session in London.
- **Interviews with educators** – We conducted interviews with one educator from each setting. This gave us the opportunity to explore how these educators would progress the use of creative learning in their supplementary school settings.
- **Observation of educator training session** – We observed one training session run by CE4CE for educators from Spinney Hill Gujarati centre and the Crown Hills madrasah in Leicester. This allowed us to capture evidence relating to educators learning from the programme and identify any further creative learning activities they were planning in their supplementary school settings.

The research tools that were used in this stage of the evaluation can be found in Appendix 3.

## 2.4 Analysis

The data collected over the course of the evaluation from all three groups of stakeholders (young people, artists and educators) was subjected to thematic analysis to assess both extent and type of impact, and identify “how” impact has been created. We used the theory of change model as a broad framework for analysis as it includes the hypotheses and change mechanisms that this evaluation has tested.

Having collected data at different points in the evaluation and from three different groups has also allowed us to triangulate the data to produce more robust findings, corroborated and mediated by three different perspectives.

The findings from this evaluation are presented in the following sections.

### 3. Evidencing impact: young people

The Sacred Spaces project included three different elements that we hypothesised would have a positive impact on the young people: creative and cultural learning in the classroom, cultural and creative visits to other sites and an inter-faith celebration event. Our evaluation model hypothesised that these elements would, through a series of change mechanisms, result in the following outcomes:

- Increased enjoyment of supplementary school provision
- Increased confidence and raised aspirations around craft and arts based skills
- Increased ability to express ideas around faith and heritage
- Increased appreciation of commonalities between faith groups
- Increased demonstration of creative learning habits

In the following sections we will discuss the extent to which these outcomes have been achieved, and also what 'change mechanisms' have facilitated this impact.

#### 3.1 Increased enjoyment of supplementary school provision

##### The extent to which this outcome was achieved

There is strong evidence to indicate that the young people from all sites found the Sacred Spaces project more interesting, fun and enjoyable than their experience of normal classes both at supplementary school and at their mainstream schools. Many felt that at their mainstream schools and during their regular classes at their supplementary schools they were bound by traditional ways of learning that focused on teachers lecturing, students taking notes and reading and learning from books. The Sacred Spaces course on the other hand had exposed them to a very **different and more enjoyable way of learning**:

*'[the sessions were about] not just facts or figures, and not just having to sit in class and listen to the teacher'*

Young people across all sites spoke very positively about how the learning environment had been 'laid back', 'open' and 'free'. They particularly appreciated having the **opportunity to interact** with each other. This was particularly the case at one site where girls and boys did not usually have the opportunity to work together in a mixed gender setting.

*'It's a lot more fun, it's good we get to interact with each other, it's also a lot more laid back.'*

The young people also felt that they had really enjoyed the project because it represented **something 'new' and 'unique'** that they have not had the opportunity to experience in their mainstream schools or in their normal classes at supplementary school. At one site the young people reported that they were keen to continue with projects such as this at their supplementary school setting as they had thoroughly enjoyed it. They felt that it was a great way for young people to spend their time because it provided a space in which they could not only interact and socialise but also use their minds creatively, whilst still learning about their faith. Young people at another site reported that since the project ended, the group tends to

participate more in their normal classes at their supplementary school, for example by asking questions or volunteering to answer questions: *'more people talk now instead of just sitting there.'* They also felt that being involved in the project had made them value their supplementary school more.

Observation at all sites also saw the young people very **engaged and committed** to the course. At one site, the young people were observed to be working hard on their creative outputs over the course of the day. At mid-day review, they listened intently to feedback provided both by the artist and the educator and then worked the rest of the afternoon to improve their outputs. At another site, the young people were observed as part of a site visit. They were all fully engaged in taking photographs of religious objects and artefacts and once they had finished they shared these not only with each other but also with the educators and artist.

Educators across all sites also felt that the young people had been much more interested, engaged and attentive during the Sacred Spaces project compared to as part of their normal classes. Educators from one site felt that the young people had approached the project with a mature attitude and that their commitment, given that the project was run over the summer holidays, was admirable. Similarly, educators from another site reported that traditionally the young people have had a grudging attitude towards attending classes at their supplementary school and they were therefore very pleasantly surprised to see the change in their behaviour and attitude.

*'They are more absorbed into their work, we don't have to worry at all about their behaviour. They are very engaged and discuss ideas with one another.'*

The artists also reported that the young people's enjoyment of the project was evidenced by the level of noise, laughter and enthusiasm in the room which increased as the project progressed.

*'They were quiet and reserved in the beginning, but by day three they came to life! You couldn't contain the noise, and laughter.'*

*'They became much more involved and chattier, they were very enthusiastic, really very boisterous, a bit of a surprise to them and had to tell them to quieten down!'*

It therefore appears that creative and arts based projects such as Sacred Spaces have great potential to foster commitment and engagement amongst young people in supplementary school settings. This in turn can have a positive and transformative impact on the role that supplementary schools can play in young people's lives.

**Change mechanism: Creative and cultural learning can offer a more engaging and enjoyable experience for pupils**

The young people across all sites very strongly felt that the Sacred Spaces project had been more engaging and enjoyable than their mainstream or normal supplementary school classes due to the different learning environment they had been exposed to. In particular they spoke very positively about the **'freedom' they had been given to shape tasks** and activities which they felt had been in direct contrast to the learning experiences they were used to. This is illustrated by the quotes below:

*'You get to make a lot of the decisions. In school the teacher decides what you had to do, and what is right or wrong. With this there aren't any right or wrong answers.'*

*'What has been better is that you are more free to learn in a way you choose and the end project can be created in any way you want'*

This view was also echoed by some educators: *'It was all about what the pupils wanted to do rather than telling them what to.'* At the same time young people from two sites also reported that whereas they had appreciated the freedom of the learning environment, they would have also appreciated more explanation of the purpose of the different tasks and activities. In particular the young people felt that there was a lack of clarity about the purpose of the creative outputs.

*'In a way it was quite nice that you could do what you wanted to do but also you didn't know what to do, your mind was going everywhere.'*

However, it is important to note that this may simply reflect the young people's response to being exposed to a very different and unfamiliar way of learning rather than a weakness in the design of the creative learning sessions.

Young people also appreciated that the project represented a much **more creative** way of learning, which had made it not only more fun but also more conducive to learning.

*'The project is better than normal lessons because there is not much writing and is more photography involved'*

*'It was more fun because [by acting] we got to experience the bible stories. In the normal Sunday school we just got to read and answer questions.'*

Educators from some of the sites also felt that the use of creative methods had contributed greatly to the enjoyment of the project by young people. They felt that this was because these methods tended to be more aligned with young people's interests.

Young people also enjoyed the project because it was more **participatory and reflexive** than their normal classes. They had felt encouraged to think, discuss and express their opinions, and for many young people this experience was very new. This is illustrated by the quotes below.

*'Everyone cares about your opinion...I found that really nice'*

*'We had to say whether you like to speak up or stay quiet. I said normally my parents always tell me to speak up because normally I'm quite shy. I said that when I do speak up with someone I feel comfortable with I really enjoy it. It was nice that I was able to say that in the room.'*

*'What makes it better? Hmm... we get more time to reflect on what the story actually is in your own time'*

Similarly, young people from across all sites reported that they had enjoyed being able to **interact, collaborate and work as a team**. Not only did this make the experience more fun but it also gave them the opportunity to learn from each other: *'we got to learn from each other, people's points of view on what they saw at the religious places and what they generally thought about it.'*

These findings highlight the important role that the learning environment constructed by the artists can play in making projects such as this successful. In particular, it highlights the need

to ensure that artists and educators have the confidence, learning and skills necessary to deliver an inspiring and engaging project.

**Change mechanism: Taking educational visits to external sites can offer a more engaging and enjoyable experience for pupils**

Although the young people tended to feel more strongly about the different learning environment having contributed to their enjoyment of the course, many also did feel that having the opportunity to combine learning in the classroom with visits to other faith settings and cultural sites had also represented a new and engaging experience:

*'You're not stuck in the classroom, but outside as well'*

At one site, the young people spoke enthusiastically about their visit to the Serpentine pavilion which they felt had helped to bring to light some of the ideas about 'space' that the artist had talked to them about. At another site, some young people felt that their external visits had in fact been their favourite part of the project. Many reported that they had never visited other places of worship before and greatly appreciated having the opportunity to do so within this project. One young person commented: *'This was the part of the course that made me think the most, about God and how he is always there.'*

Some artists also felt that visits to external sites had contributed to making the experience of the project enjoyable for the young people. They reported observing the young people during the visits and noting their interest and engagement. One artist commented that it was very obvious that these visits represented a *'very different kind of experience'* for the young people.

At one site, where the project had been delivered over a very condensed period of time, some young people felt that there had been too many site visits which had left not enough time for the development of their creative outputs. On the other hand external visits were not included as part of the design at another site, due to this site having been recruited and therefore starting their delivery last. The artist reported that she would really have liked the opportunity to include external visits as part of delivery as this would have added another dimension of learning to the course. However, due to time pressure her priority had to be to prepare the young people for their presentation at the celebratory event.

**Change mechanism: The inter-faith celebration event will offer an engaging and enjoyable experience for pupils**

The young people were divided on the extent to which the celebratory event contributed towards their enjoyment of the project. Those that did find the event enjoyable appreciated having the opportunity to **explore the creative outputs** developed by young people at other sites: *'It was really interesting to see what the other groups had been doing'*. Similarly, others really appreciated having the opportunity to **present and perform** in front of an audience as they took great pride in the work they had done and what they had accomplished. Some also felt that the event had worked well because it had been focused on the young people and not on adults:

*'What was nice was that only kids got to do it [present/perform]'*

On the other hand, many young people from the sites in Leicester reported not having enjoyed the event as much as other aspects of the project. They reported having expected more of the event, given that they had travelled quite a long way to attend it. Young people were also split on the extent to which they enjoyed the inter-faith activities at the event. Some reported that they enjoyed having the **opportunity to interact with young people** from different faiths as this was not something they did very much in their daily lives. Others were more reserved and felt that the activities could have been improved. An educator from one site also echoed this view. She felt that the inter-faith activities and the event as a whole should have been longer so that the young people had enough time to interact each other in a more meaningful way:

*'It's quite an ask to have kids who have never met each other before to find a partner [to talk to]...more thought was needed in arranging the interaction between the kids. They needed more time to feel comfortable interacting.'*

On the other hand, the celebratory event was necessarily restricted in time due to two settings having to travel in from and return to Leicester at a reasonable time. It is also important to note that it was not possible to do follow-up fieldwork with young people from one site which means that their views and experience of the celebratory event have not been included in the analysis.

## 3.2 Increased confidence and raised aspirations around craft and arts based skills

### The extent to which this outcome was achieved

There is strong evidence to indicate that the young people involved in the programme developed increased confidence and raised aspirations around craft and arts based skills. Young people across all sites reported that participating in the project had helped them **develop their creative skills**. At all sites this related to developing new skills associated with the art form practiced by the artist delivering the project. The young people were very easily able to identify a range of tools and techniques that they had learned over the course of the project. For example, they referred to the 'angling' and 'patterning' techniques used in photography, the 'stomping' technique used in glass art, voice projection techniques used in drama and others identified what they had learned about recognising different types of architecture.

*'We learnt about different types of buildings, recognise different types of building and understand how you understand what different buildings are...for example, you recognise a church because you see that it has a steeple or stained glass window. I found that really interesting.'*

In addition, some young people also felt that participating in the project had helped them identify and hone existing creative skills in addition to developing new ones. Similarly, some felt that the project had generally encouraged them to think more creatively and be more imaginative. They felt that they would be able to apply these skills to their daily lives and in their art classes in their mainstream schools. Young people also felt that having the opportunity to be creative and develop new creative skills had in fact been one of the 'best' things about the project. This is illustrated by the quotes below:

*'For me it was being creative...it was a completely new experience'*

*'We got to perform and express ourselves'*

In addition to developing creative skills, young people at one site also felt that they now had a wider appreciation of what art encompasses. They recognised that it was more than just 'drawing' and 'painting'.

*'To be an artist is many different things, not just painting and drawing...it's architecture too.'*

Young people across all sites felt that participating in the project had also meant that they were now **more confident in their creative skills**. This is illustrated by the quotes below:

*'It's really improved my confidence in acting, sometimes I still don't like it because of some of the scenes that I have to do but I feel a lot more like I can actually do it.'*

*'I've actually learnt that my art isn't completely terrible like I thought it was!'*

This increased confidence has also translated into a desire amongst some participants to continue to participate in creative programmes:

*'Before I probably wouldn't sign up to do something like this but now I know that if there was another chance, I'd be confident enough to give it a go.'*

Additionally, young people at some sites were particularly keen to stay involved with creative activities within their supplementary school settings. This was the case at those sites where the young people that had participated in the project were regular attendees of classes at their supplementary school. Similarly, many young people are also looking forward to **further exploring and developing their creative skills**, as is illustrated by the quotes below.

*'I want to develop my photography skills more by learning new techniques and getting a professional camera'*

*'I will use pictures outside like when I go to weddings or take pictures at festivals and will be happy to show them to people too'*

*'I want to make sure that I continue doing drama'*

It therefore appears that not only have the young people enjoyed exploring and developing their creative skills, they have also developed a keen interest in continuing to be involved with creative activities, either through participation in similar projects or in their own time. It will be important for the young people to be supported in accessing creative opportunities so that they are able to fulfil their creative aspirations. This will also help ensure that the Sacred Spaces project has a longer term and sustained impact.

### **Change mechanism: Arts based learning will support young people to develop creative skills**

Young people across all sites reported that having the **space to experiment and practice** had significantly contributed towards an increased confidence in their creative skills.

*'Trying and learning new techniques with glass, making those again and again made me more confident'*

Observation at both sites also saw the young people experimenting with creative techniques. For example, at one site the young people experimented with and used a range of materials including photographs, markers, and paints, until they were happy with their final creation. It is important to note that this was facilitated by the *availability* of a wide range of materials and resources provided by the artist. At a second site they experimented with different approaches to acting that would best portray the characters they were playing in their drama piece for the celebration event. At a third site, the young people were keen to seek feedback from the artist and further refined their creative outputs with her guidance. Artists at some sites also reported that the young people had been fully engaged in learning, practicing and experimenting:

*'They really got into the excitement of using glass and working with it, a material to work with that was new to all of them, they were also really keen to learn and did experiment with it.'*

Young people from two sites also felt that receiving **encouraging feedback from the artist** was vital to developing their confidence and expertise in their creative skills. At one site they reported that the fact that the artist refrained from judging their photographs as 'good' or 'bad' had encouraged them to try different techniques. Similarly, one of the artists interviewed also echoed this view. She felt that the fact that **learning environment** had been fluid and open, with an emphasis on their being 'no right answers' had meant that the young people felt comfortable to practice and experiment.

However, young people at one site felt that learning workshops could have been more conducive to developing their creative skills if there had been more time for practice and experimentation, rather than what was perceived as too much focus on learning tools and techniques. It should be noted however that this was the site that had been recruited and started their delivery last. This inevitably meant that the artist faced increased pressures to cover the planned course material in time for the celebration event, a view which was also echoed by the artist.

These findings highlight how both the skills of the artists and the design of the project have an important role to play in helping young people develop their creative skills.

**Change mechanism: The inter-faith celebration event will act as a platform for pupils to showcase the end product of their arts based learning**

Young people at some sites reported that showcasing their creative outputs at the celebratory event had further developed their confidence in their creative skills. For example at one site, although some young people had already been involved in previous drama productions at their supplementary school setting, they felt that **having to present** their site's work to strangers at the celebratory event had been more challenging.

*'In the church it's full of people we know but at the royal society it was people we didn't know, it was harder.'*

As noted earlier, it was not possible to do follow-up fieldwork with young people from one site which means that their views and experience of the celebratory event have not been included in the analysis.

Observation at the event also saw the young people **expressing pride** in their creative outputs. They stood by their outputs and their displays and were very proudly telling adults



and other young people what their work represented. Some young people were also observed to be practicing their presentations thereby demonstrating the pride they took in their creative outputs.

**NEW Change mechanism: Involving parents and others will provide the pupils with opportunities to showcase their learning and end products**

Two of the sites involved in the project had invited parents to attend on the last day of the course so that the young people had the opportunity to share their learning and present their creative outputs. Observation at both these sites indicated that the anticipation and presence of parents acted as a significant **motivator for the young people**. At one site, the pupils were very excited that they would be presenting their outputs to parents at the end of the day. They took the time to practice their presentations, often working in pairs or independently and retreating to private rooms where they could practice without distractions. At another site, they took pride in demonstrating some of the glass work skills they had developed and enjoyed teaching their parents some of these skills.

Another site had arranged for the young people to practice delivering their presentations by inviting members of their congregation to watch on the final day of the course. The young people really appreciated this opportunity and again took great pride in their performance.

### 3.3 Increased ability to express ideas around faith and heritage

**The extent to which this outcome was achieved**

There is mixed evidence about the extent to which the Sacred Spaces programme has resulted in the participants developing an increased ability to express ideas around faith and heritage. On the one hand, young people at some sites felt that they had learnt a lot about their own faith. Some also felt that the project had really helped them to be able to express their own ideas about faith and identity:

*'It's really made me think about my own faith and how I see myself as a Muslim'.*

Observation during some site visits also saw many young people thinking critically and interpreting the traditions and beliefs associated with their faith. This view was also echoed by artists who reported that they had observed the young people discussing their beliefs with each other and feeling confident to express their ideas about their own faith in a group setting. Additionally, one artist reported that the project had allowed the young people to consider their own faith in a new way and to think critically about beliefs that they had previously taken for granted:

*'They were looking in new ways at stuff that may have been narrowly presented to them, for example in terms of Jewish identity. It allowed a slightly different perspective to be explored.'*

On the other hand, young people at one site felt that they had not in fact learnt very much about their own faith and that their project had focused more on learning about other faiths. Whereas they reported having visited their place of worship and brought in items from home

with religious value to photograph, these activities had not been followed by any discussion about faith and identity. They reported that it primarily felt like *'we were experimenting a bit'*.

However, it is important to note that this is not necessarily an indication of weakness in the way the project was delivered, but rather a reflection of the fact that the project in its entirety has been an ambitious and time sensitive one where artists and educators involved have had to inevitably prioritise where to focus their efforts.

**Change mechanism: Arts based learning will provide pupils with an opportunity to express their ideas of faith and heritage**

Observation during site visits confirmed that arts based learning did in fact encourage the young people to express their ideas of faith and heritage. The **creative outputs** developed by the young people acted as an effective medium through which young people were able to explore notions of faith and identity. They used their creative outputs to eloquently make connections between the different rituals relating to their faith and the notion of sacredness. Many felt that their creative outputs provided them with a helpful way in which to illustrate to others what their faith was all about. For example, at one site one young person who had constructed a model of the inside of his regular place of worship reported that he had chosen this as his project as it represented where people of his own faith were most likely to feel a sense of community as well as feel safe and practice their faith. At another site where the medium employed by the artist was drama, the young people felt that being able to perform and act gave them a fuller appreciation of what the bible stories meant:

*'In normal Sunday school we actually read the bible, in this we get to act out the story, it's better because its making you experience what it's like'*

Additionally, many young people felt that the **positive learning environment** created by the artists also encouraged young people to explore and express their thoughts about faith and identity. They particularly appreciated being able to interact, take part in discussions and comfortably express their opinions. Young people at one site reported that the artist had enabled this reflection about their own faith by asking *'really really good questions'*.

At one site the young people also felt that learning about their own faith has also been facilitated by the fact that the artist had not in fact been from their faith. This had given them the opportunity to teach her about their rituals and beliefs and the process of doing so had involved reflection and interpretation. This view was also echoed by the artist and educator.

It therefore appears that arts based learning, in particular the use of creative media coupled with a positive learning environment, can successfully allow young people to explore, interpret and express their thoughts about faith and identity.

**Change mechanism: The inter-faith celebration event will act as a platform for pupils to share their ideas on faith and heritage**

As discussed earlier the young people were divided in their opinion and enjoyment of the celebratory event. Those that did enjoy the event reported that they appreciated having the opportunity to discuss and explain how their creative outputs represented their faith and identity. This was also confirmed through observation at the event where many young people

stood by their outputs and took great pride in explaining to others what their work represented. However, given that many young people felt less enthusiastic about the celebratory event it is more likely that arts based learning, as discussed above, played a bigger role in helping them develop their ability to express ideas around faith and identity.

As noted earlier, it was not possible to do follow-up fieldwork with young people from one site which means that their views and experience of the celebratory event have not been included in the analysis.

### 3.4 Increased appreciation of commonalities between faith groups

#### The extent to which this outcome was achieved

There is some evidence to indicate that young people involved in the project have developed an increased appreciation of commonalities between faiths. There was more evidence of impact at those sites where external visits to places of worship were included in the design of the project. As noted earlier these external visits were not included as part of the design at one site due to this site having been recruited and therefore starting their delivery last, although they do plan to arrange such visits shortly. However, other aspects of the project such as the celebratory event did to a certain extent contribute to teaching the young people about different faiths.

At some sites the young people reported that they had learnt a lot about the rituals, traditions and history of different faiths. They also reported having learnt about the similarities and differences between religions. At one site, some young people felt that learning about and meeting people from different faiths had in fact been the best thing about the project.

*'The thing I liked most...was that you met new people and interacted with them and we don't usually do that.'*

Additionally, many young people felt that learning about other faiths *'helps open your mind'* and also challenges stereotypes that they may have had as a result of ignorance. Similarly, they felt it helped foster tolerance and respect. This is illustrated by the quotes below:

*'I would respect different religions more because I know more about them.'*

*'I think it makes us more tolerant'*

Many young people also felt that participating in the project also made them more confident about meeting and interacting with young people from other faiths: *'I learned to be confident when talking to people from other religions.'* On the other hand, young people at one site reported that whereas they had learned a lot about their own faith, they had learnt little about other faiths. In fact they wished that more time had been devoted to learning about other faiths. However, observation at this site did in fact indicate that the young people had been thinking about the commonalities between different faiths.

**Change mechanism: Visits to sacred spaces associated with other faiths will highlight commonalities between religions**

The young people involved in the project at the two sites in Leicester spoke very enthusiastically about their visits to the places of worship associated with other faiths. For example, many reported that before their visit to a synagogue they had very limited knowledge about Judaism and more specifically about the Holocaust. They therefore felt that they had **learned a lot** from the visits which they felt made them *'more aware'*.

Other young people also felt that the visits had **helped to highlight the commonalities** between religions. The theme of *Sacred Spaces* was particularly useful in allowing young people to explore notions of faith, identity and commonalities whilst on these visits.

*'It's the little things that make us different...it was interesting how we all spring out of one thing'*.

*'Even if you don't believe in God, you can still have a sacred space.'*

An educator from one site also reported that these visits had also made some of the young people curious about meeting people from different faiths: *'one of my pupils after going on a visit wanted to meet one a person from another faith, a Jewish person, since they had never met one.'*

It therefore appears that at those sites where visits to places of worship formed a significant component of the delivery of the project, young people were able to learn about and appreciate the differences and commonalities between different faiths.

**Change mechanism: The inter-faith celebration event will focus on identifying commonalities between the faith groups and will offer opportunity for social mixing**

As discussed earlier the young people were divided in their opinion and enjoyment of the celebratory event. Those that did enjoy the event felt that it had really helped them learn about the beliefs and traditions of people from different faiths. This was the result of having had the opportunity to explore the other sites' creative outputs, take part in the inter-faith activities and listen to the presentations given by the different sites. In particular, they enjoyed meeting and interacting with young people from different faiths.

*'Before this, some of us didn't know people from other religions or what they believed in, but through this we got to find out more about them'*

*'It's nice to see how other religions interpret sacred and what it means to them'*

Observation at the celebratory event also indicated that young people appreciated having the opportunity to explore each other's work and take part in the inter-faith activities. Although many were shy at first when asked to pair up with young people from different sites, they became more confident with time and enthusiastically showed each other their creative outputs. This pairing up was facilitated by site leads, artists and educators all of whom encouraged and helped the young people to find partners for the activities. It therefore appears that for some young people the celebratory event was a good opportunity to mix with and learn from young people from different faiths. As mentioned earlier, it was not possible to do follow-up fieldwork with young people from one site which means that their views and experience of the celebratory event have not been included in the analysis.

### Change mechanism: Arts based learning can support young people to better express ideas around identity and therefore to explore underlying commonalities between different faith groups

Observation at some sites did indicate that arts based learning in the classroom supported the young people to explore the underlying commonalities between different faiths. In particular, the young people used their creative outputs as mediums for self expression. For example, one young person reported that she had chosen nature and outdoor spaces as the theme of her output, because she liked the fact that no faith could lay claim to these spaces and in fact these spaces can be sacred to all faiths.

Another young person had constructed a tree with branches that had the word sacred written in different languages. In her presentation she said that although each branch was different, they all came together to form one tree. She felt that this was also true of people of different faiths who also all represented one community.

However, on the whole arts based learning contributed more to helping young people develop their creative skills and cultivate creative learning habits, than to helping young people explore the commonalities between faith groups. The external site visits and the celebratory event, as discussed above, played a bigger role in the latter.

## 3.5 Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration

### The extent to which this outcome was achieved

One of the aims of the project was to help young people develop a set of 5 creative learning habits that are currently being tested in another CCE funded piece of work, *Progression in Creativity*, being managed by the Centre for Real World Learning at the University of Winchester. These 'habits of mind' have been drawn from the literature on creativity and are currently being trialled in schools, as part of a larger model. There is good evidence to indicate that the young people have developed these creative learning habits, although the learning habits differed between sites. However, on the whole it appears that the project has been successful in helping young people learn in a way that was very new and enjoyable to them.

Many young people were able to demonstrate a capacity for **inquiry** and critical thought. They reported that they had felt very comfortable expressing their opinions and that this was not something that they usually do or are encouraged to do. Similarly, many also felt that participating in the project had also allowed them to develop new opinions:

*'I've come up with opinions about things that I've never really thought about before, like I've never really thought about particular bits of architecture and how they relate to buildings.'*

This view was also echoed by some educators and artists who felt that the young people had become more critical, reflective and interpretive. One educator related an incident when one young person had indicated that he had not liked the Serpentine pavilion (part of an external

visit) and had provided a reasoned and thoughtful argument as to why this was so. One artist also reported that the project had helped the young people, the girls in particular, to think critically about the concept of sacred spaces:

*'But most girls, it made them more confident and more aware and gave them opportunity to actually think, not just about sacred spaces but to question, to think and to examine their own thoughts, and to look outside the obvious concept of a topic like sacred spaces.'*

Observation during site visits also saw young people demonstrating their **imagination** and intuition. Whilst working on their creative outputs they experimented with a range of different approaches and designs. For example, those that were working with drama as their medium were observed trying different voices and gestures whilst playing the same character and those that were working with glass art as their medium were observed incorporating learning from their external visits into their creative outputs. Although the young people were very receptive to feedback from the artists, many felt confident enough to use their intuition and offer their own suggestions. Young people were also observed demonstrating **persistence and discipline** particularly whilst working on their creative outputs. They persevered in their efforts and asked for help from artists when they needed it. Many also recognised the value of being persistent:

*'Even if you think you aren't good at something, you can still try because you might find that you are actually good at it'.*

At another site some young people were observed overcoming their shyness and reluctance to express personal opinions. For example, as part of the project the young people were asked to talk about someone that inspires them in front of the rest of the group. Some initially felt embarrassed and were reluctant to participate but on a little encouragement from the artist and their peers managed to overcome this and were able to share. The young people were also observed working **collaboratively** with each other, often giving and receiving feedback, helping each other and sharing materials. Some young people reported that they had really enjoyed talking to each other about their outputs and noted that this has been one of the best parts of the project: *'We get to talk to each other about what we are doing which we don't normally get to do'.*

This view was also echoed by educators who felt that the young people had an increased amount of respect for another, which was demonstrated by the fact that they listened intently when others spoke without interrupting or being disruptive. One educator also felt that the young people had begun to take a more constructive approach to getting their voices heard.

*'They are really learning to respect other people when they are performing... they can be a disrespectful audience but they are now definitely learning more'*

**Change mechanism: Arts based learning can support pupils to be inquisitive, imaginative, disciplined, persistent and collaborative**

Young people involved in the project were able to identify a number of elements of the arts based learning that helped them develop creative learning habits. At some sites, the **discussion and reflection** that was built into the design of the project provided the young people with lots of opportunities to express their opinions. They also felt that the small size of

the group facilitated such discussions and recognised that class sizes in their mainstream schools were often too large to make room for individual expression.

*'We actually had serious discussions and debates and everybody's voice was listened to, for example, like "can anything be sacred?"'*

They also felt **encouraged by the artists** to participate and that this was very different to their mainstream school where *'they don't care what you think.'*

*'You think about what you feel but you don't normally express it'*

Encouragement by artists was also felt to help young people keep with challenging tasks. For example, some young people that had been working with drama as a medium had initially felt quite shy about playing certain roles which they felt were out of their comfort zone. However, encouragement and reassurance by the artist had helped these young people to overcome their fears.

Having an **'open' and 'free' space to experiment** was also felt to have encouraged young people across all sites to be persistent, disciplined and imaginative. For example, young people that had been working with the medium of glass art reported that doing so had involved a range of techniques which had been quite difficult to grasp. Having the space to experiment and practice had kept them focused, allowed them to be imaginative and really helped them develop their creative skills. The open and free environment also allowed young people to work together collaboratively. In particular, they were able to share materials and give each other constructive feedback. At one site the educator and artist both felt that the young people had worked collaboratively together because the **importance of respecting each other** had been emphasised from the start.

*'The tone had been set that they were going to work hard but also respectfully and creatively. Setting that tone was useful.'*

Finally, at one site the educator and artist both also felt that having the creative learning habits displayed in the room was also very conducive to learning as it served to anchor the young people to how they were meant to be thinking and learning:

*'Having defined creative learning and having the habits visibly displayed around room really set the tone for how the project would be delivered. It allowed us to understand what we wanted to encourage, allowed us to celebrate people working outside their comfort zone. It was a useful framework to have.'*

These findings highlight the important role that the artist played in creating a positive environment that was conducive to the young people developing creative learning habits.

## 4. Evidencing impact: educators

The Sacred Spaces project included four different elements that we hypothesised would have a positive impact on the educators: creative and cultural learning in the classroom, cultural and creative visits to other sites, an inter-faith celebration event and training provided by CE4CE. Our evaluation model hypothesised that these elements would, through a series of change mechanisms, result in the following outcomes:

- Understanding of and ability to articulate the benefits of on-going use of creative and cultural learning
- Increased expertise around how to implement creative and cultural learning
- Increased willingness to support inter-faith understanding in their teaching

In the following sections we will discuss the extent to which these outcomes have been achieved, and also which ‘change mechanisms’ have facilitated this impact.

### 4.1 Understanding of and ability to articulate the benefits of on-going use of creative and cultural learning approaches

#### The extent to which this outcome was achieved

There is strong evidence to suggest that the educators have developed a better understanding of the range of benefits of creative and cultural approaches to learning. Even where the educators already had a background in or some experience with art and creative approaches, they felt that participating in the project had given them much more insight into the benefits of creative and cultural approaches. As a general observation, one educator commented:

*‘The course has really opened my eyes to understanding exactly how much the children benefit from this and how important it is to get them to do new things.’*

More specifically, the educators recognised and appreciated that creative teaching methods, by being less directive than traditional teaching methods, encouraged young people to **develop critical thinking skills**. They felt that these skills were key in helping young people internalize knowledge and understand how to deconstruct and analyse it.

Similarly, many educators also felt that these methods encourage **greater self expression and participation** by young people. They felt that this was facilitated by the fact that creative learning steered clear from ‘strict’ structures and instead encouraged young people to **take ownership over the learning process**:

*‘It’s allowed me to see how open and organic you can be in educating kids.’*

The educators also recognised that creative approaches could often be better than other types of learning because they worked well **in engaging and motivating young people**. In general they felt that this was because creative approaches represented something ‘new’ and ‘different’ that young people had not experienced before. As discussed earlier, this view was also echoed by young people. More specifically, many felt that creative approaches



were better at engaging young people because there was more room for young people to interact and collaborate with each other. Others felt that this could in part be attributed to the use of creative mediums such as photography or glass art, as these activities were generally more aligned with young people's interests.

*'It's just taught me...that something like this does really work – something artistic, where the kids have an interest.'*

Educators also felt that the use of these creative mediums also facilitated dialogue and discussion which was particularly important when learning about faith. Educators across all sites understood creative learning to be any learning that encourages young people to contribute and take ownership over the learning process, participate by expressing their opinions, interact with each other, use a range of creative mediums and *'think outside the box'*.

**Change mechanism: Observing the impact of creative learning in the classroom will encourage educators to commit to replicating creative approaches themselves**

Educators from across sites felt that having seen the young people's response to the creative learning approaches employed by the artists had made them much more willing to try and replicate such approaches themselves. Many felt that they had seen a different side to the young people, who were interested and engaged throughout the project. This had translated into the young people being highly interactive and willing to participate in all activities. For example, one educator reported that she had been surprised by the enthusiasm exhibited by some of the older young people who had often in the past been reserved and reluctant to participate:

*'I've had a chance to watch them in a way I don't normally get a chance to watch, so it's good to see that older young people do have that enthusiasm...just seeing how they progressed and how they were enjoying was very informative.'*

Many educators also reported that they felt encouraged to use creative approaches because they had seen how young people had responded by being more critical, reflective and interpretive: *'the pupils have used their own intellect...and used the space to be as free as possible.'*

Similarly, some educators also reported being *'impressed'* by how the artist's methods had encouraged young people to voice very personal opinions and experiences. They felt that this in turn had helped them understand the young people better. For example, one educator recalled one young person who used her creative output to reflect on the very personal experience of having a brother who died when he was young, which was something the educators were not aware of.

As a result of having seen the impact of creative learning on the young people, all educators reported that they felt encouraged to move away from directive methods of teaching. Some spoke specifically about ensuring more time for group discussion and interaction whereas others mentioned that they would feel more comfortable letting young people take ownership over the learning process. For example, the educator from the site that worked with drama as a medium reported that in the past she had felt that the young people had needed a lot more *'direction'* whereas she now felt that they were able to take on the responsibility towards working towards a goal successfully.

*'Some of the drama that been done here before, I've had the impression that young people are not involved in process, it's a lot more about someone directing them. They've been able with this programme to learn basic skills and come up with the product themselves. People that do this now know young people can do this themselves.'*

Some of the artists consulted with also felt that the educators had become much more open to taking a flexible and less structured approach to teaching as a result of having observed its success.

*'At first they were a bit wary of the lack of prescription, but by Wednesday they were participating themselves, recognising that a more relaxed way of teaching can work.'*

**Change mechanism: Educators will be offered training on arts based learning, which will seek to articulate the benefits it can offer them and their pupils**

There is some evidence to indicate that the arts based training contributed to the educators' appreciation of the benefits of creative and cultural approaches. In general, the educators reported that the training session had helped them learn about the various ways in which young people learn and can be taught. In particular, they felt that learning about the creative learning habits— a set of 5 habits of mind currently being tested in the CCE funded *Progression in Creativity* project - was really helpful in furthering their understanding of creative learning as a concept. Similarly, many also spoke positively about the '**creative wheel**' - a tool also relating to the creative learning habits developed in the *Progression in Creativity* project - had been the best part of the training. One educator reported that the training session had helped her learn about the differences between creative and formal learning and when it was appropriate to use each.

However, many also felt that whilst they had learnt a lot from the training, they had learned more from observing the artist deliver the programme. They felt that seeing the theory of creative learning being **translated into practice** had been very helpful. Some also felt that the training had been too short and that as a result it felt slightly rushed.

## 4.2 Increased expertise around how to implement creative and cultural learning

**The extent to which this outcome was achieved**

There is mixed evidence to suggest that the educators have developed increased expertise around how to implement creative and cultural learning. It appears that the background of the educators had an impact on the extent to which they were able to demonstrate expertise in creative approaches. There were some educators that had some experience in using creative approaches or had a background in the arts. These educators were better able to identify specific ways in which they would try and implement creative and cultural learning in their supplementary school. For example one educator reported that she was keen to set up a regular drama group for the young people to participate in whereas another reported that she would encourage young people to express themselves and approach tasks in ways that suit them and by using the skills they have.

Similarly, the extent to which the educators were involved in the delivery of the Sacred Spaces project also had an impact on their learning. Observation during site visits and reports by artists confirmed that educators across the sites played different roles whilst the sessions were being delivered. For example, at some sites the artist led the sessions independently and the educators were only involved either in a supervisory role or as participants, like the young people. At other sites the educators were more actively involved and supported the artist in delivery. These educators tended to feel that they had learnt a lot from the process:

*'It has given us new skills and ideas, also inspired us which is needed occasionally...It has also given us more passion to introduce new things into the classroom'*

Educators who had some creative learning experience or who had been closely involved in delivery were able to report a number of other ways in which they would try to implement creative learning in their supplementary school setting. This included encouraging young people to take more ownership over the learning process, thereby creating a more 'equal' relationship between teachers and students.

*'We've all been given more confidence about how we can run things creatively, and the way young people can be involved in the process and take responsibility for the process.'*

Many felt that they would strive to create a less structured and more open learning environment as they had seen how this could be conducive to learning. Some reported that they had already been trying to do this:

*'We have had a chance to apply learning, I think we try to keep control of the lesson, we were a lot more relaxed last week... we can have that relaxed atmosphere and it can be more of a flowing process in a way we were afraid of before.'*

Some also reported that they would design their classes in a way that would make them more participatory and include more room for collaboration and interaction. Others had really liked the use of creative mediums such as photography and drama and were keen to continue to use these as tools to facilitate learning and discussion. They would also encourage young people to think critically, for example, by not giving them the answers they are looking for but encouraging them to think and arrive at these answers. Some educators also felt that participating in the project had given them a better understanding of the resources and support that are available to help their supplementary school involve young people in creative learning. For example, one educator referred to the Battersea Arts Centre whereas another referred to CE4CE.

*'One aspect is that I've learnt that there are opportunities and other organisations out there that we can make links with and that they are happy to be involved.'*

Those educators that had not been closely involved in the delivery of the project or had little background in creative learning were less able to identify specific ways in which they would try and implement creative learning. However, they did feel that in general they had become more confident about working with young people and that they were now more open to trying new things. To a certain extent all educators reported that they would appreciate some further guidance or training on how to implement creative approaches. Some felt that they would like further training on specific tools and techniques they could use whereas others felt that they would appreciate having the opportunity observe the delivery of a few more creative sessions.

Some educators also felt that they would have benefitted from a pre-project meeting with the artist as this would have helped them better understand each other's roles and responsibilities and perhaps event facilitate greater learning for the educators. This view was also echoed by artists. Similarly, some artists also felt that a post project or daily debrief meeting with the artist may also have helped to embed learning but that time pressures made this difficult.

*'Ideally I guess we could all sit down together before a session and plan it together and talk about what and why I was planning, but that's the ideal I don't know how in practice that could have happened. Needed one to one work on this – even a meeting after each session where we did some planning.'*

It therefore appears that although some educators have developed skills that they are keen to apply in their supplementary school settings, they would probably also benefit from further training and guidance. Additionally, given that the project has only just ended the extent to which the educators learning translates into practice will only become clear in the longer term. A follow-up with each site may be needed to assess the educators' progress in applying their learning.

**Change mechanism: Observing and supporting the delivery of arts based learning in the classroom will introduce new methods, ideas and approaches to educators**

Evidence suggests that through observing and supporting the delivery of the sessions, educators have been introduced to new ideas and approaches. When asked what had supported their learning about creative approaches, one educator commented:

*'Think it was just the total immersion, just living it and seeing the benefits of it.'*

As mentioned earlier, some educators felt that observation had been very helpful in seeing how the theory of creative learning could be translated into practice. In particular, the educators reported that they had appreciated how the artists refrained from providing the young people with answers to questions and instead posed questions to the group and gave young people the space to think for themselves, use their skills and come up with their own personal opinions. They felt that in the future they would try to replicate this approach in the classroom.

The educators also felt that through observation they had witnessed how creative mediums such as glass art or photography worked extremely well in relation to exploring themes related to faith and identity. They had also appreciated how the artists had encouraged the young people to use creative mediums to facilitate reflection and self expression. As discussed earlier, many educators also felt that they had seen a different side of the young people in that they had been more mature, committed and engaged in the learning process. As a result, they reported that they would have a different *'attitude'* towards the young people and wanted to make an effort to see them *'as individuals, to respect their imagination and creativity'*. It therefore appears that where there was learning about creative methods, this was a result of observing and supporting the delivery of the Sacred Spaces project. However, for many educators observing delivery resulted more in an appreciation for the benefits of creative learning than in an increased expertise in implementing such learning.

**Change mechanism: Educators will be offered training on arts based learning, which will explain what approaches they can use on their own in the classroom**

As discussed earlier the educators found the ‘creative wheel’ and the creative learning habits from the *Progression in Creativity* project the most helpful part of the training. However, they also tended to feel that observing the delivery of the project had been more helpful in learning how to implement creative approaches. Many also felt that they would like further training and further opportunities to observe creative methods being implemented. This is illustrated by the quote below;

*‘Again, I think I’d like some more creative learning seminars, as part of my professional development. Like the idea of coming together with other educators from other settings.’*

Some educators also felt that that it would have been more helpful to have an explanation of the purpose and aims of the training and again, to have a longer training session, for example one full day rather than half a day. It therefore appears that whereas the training session was a good introduction to creative learning for the educators, they need further guidance to feel they have the expertise to implement creative approaches.

### 4.3 Increased willingness to embed inter-faith understanding into their teaching

**The extent to which this outcome was achieved**

There is some evidence to indicate that educators from all sites have become more enthusiastic about the benefits of inter-faith work. As one educator commented:

*‘We live in a diverse country and we need a multi faith connection otherwise people don’t respect things that they don’t understand. We’ve had some exploration of sacred spaces...I hope this is something that can be continued... it’s really important to move this forward.’*

There is also some evidence to suggest that the visits helped to open up supplementary settings as a whole, including parents and other educators who were not directly involved in the project, to the idea of local inter-faith work. For example, one educator reported that her site is now more willing for the young people to have new experiences.

*‘The older parents see how multi faith can be important. That means you’re affecting other generations in the family and young people being able to come home and share this experience, and not being neutral but positive.’*

Some educators also reported that they felt more confident about talking about other faiths in their sessions with the young people now that they had participated in this project. One educator reported that she had already begun to use a more inter-faith approach to teaching in the supplementary school setting:

*‘So even when I had them [the pupils] yesterday, I drew on that [other faiths] when teaching them stories, so using them as a reference point for explaining Prophet’s stories’.*

Additionally, educators at two of the sites had made a commitment to working with one another in the future by taking the young people on visits to each other sites. Learning from the programme had enabled one site in particular to look at other local groups the setting can work with going forward:

*'I would copy this model, looking at concept through art. I would be interested in running that next year with a Hindu temple we have good relations with down the road.'*

Overall, educators demonstrated an increased willingness to participate in inter-faith work and some have begun to try and incorporate this into their teaching. All of the educators reported that if the opportunity arose, they would participate in an inter-faith and creative learning programme again. However, at the same time many educators felt that they would need further help in making links and identifying local partners that they could potentially work with. Some also felt that it would have been helpful if the arts based training delivered by CE4CE had included an inter-faith element.

**Change mechanism: The inter-faith celebration is an opportunity for educators to observe the benefits of working with other supplementary schools on an on-going basis**

Most educators felt that the inter-faith celebratory event was beneficial and that it was a good opportunity to meet with educators from the other sites and see what activities the other groups of young people had undertaken. They also felt that it had been valuable to meet other groups who are willing and interested in working with them. At the inter-faith celebratory event two of the sites met for the first time and due to both being on the programme decided to work together in the future. Initially, one site will be hosting the other for a visit which they then hope to build on.

*'As educators we got to meet the staff, so the contact making, it was so important. Especially with supplementary schools, it is hard.'*

Some educators also felt that event was a good opportunity for the young people to meet with young people from other faiths. They reported hearing good feedback from the young people.

*'Before the celebratory event one girl said to me that she really hoped she'd make a Jewish friend as she didn't have any Jewish friends. When we got back she said she was really happy because she'd managed to make friends with a Jewish girl there.'*

Witnessing the young people's enjoyment of the event had made many of the educators keen to continue with inter-faith work. However, some educators felt that the event could had had more of an impact if it had been longer and involved more activities for the young people to participate in.

**Change mechanism: The creative/cultural visits will help to build links to other faith groups within the local area**

The educators spoke enthusiastically about the external site visits as they felt that the young people had really enjoyed them. In particular, they felt that this was the first time that young people had visited the places of worship associated with other faiths and had therefore

learned a lot. Many also reported that they would like to continue to take young people on visits to external sites. One site that had not yet completed any site visits really looked forward to doing so.

Overall, although educators were positive about the external site visits it is not clear from the evidence the extent to which these visits have helped them develop sustainable links with other faith groups in the local area. Some educators felt that the arts based training could have focused more on how site visits could be built into the programme. One educator mentioned that it was only through attending the steering group meetings did she realise what other sites were doing and what inter-faith work could potentially involve. Other educators also felt that there should have been more inter-site visits built into the design of the programme.

## 5. Summary and conclusions

### 5.1 Summary of impact of the programme

In general the evidence indicates that the Sacred Spaces project has had a very positive impact on the young people from the supplementary school settings. In particular, the project was very successful in fostering increased enjoyment of their supplementary school provision. Young people across all sites were engaged, committed and very enthusiastic in articulating their enjoyment of the project. The project also successfully helped the young people across all sites develop new and existing creative skills. Many young people expressed their desire to continue to develop these skills, either on their own time or through further participation in similar projects. Observation at site visits and reflection from the young people, artists and educators also indicated that the young people had developed creative learning habits – they were critical, reflective, disciplined and imaginative.

This positive impact has to a large extent been a result of the learning environment created by the artists coupled with use of creative mediums. These factors played a big role in ensuring that young people felt motivated to participate and take ownership over the learning process and that the project was experienced as something ‘new’ and ‘different’ from regular supplementary school provision. On the other hand, there is *comparatively* less evidence relating to whether participation in the project has enabled young people to express ideas around faith and identity and appreciate the commonalities between faith groups. Evidence of these impacts was observed at some sites and not at others. However, it is important to note that the Sacred Spaces project was an ambitious one and artists and site leads had to inevitably make discrete choices about where to focus their efforts.

There is also evidence to indicate that the project has had a positive impact on the educators from each site. In particular, they better understand and are able to articulate the benefits of creative and cultural approaches towards learning. This has also resulted in an increased desire among many educators to try and replicate these approaches in their work with young people at their supplementary school settings. To a large extent this learning was a result of being able to observe and support the artist during delivery as well as watching the impact of these approaches on the young people. However, there is less evidence to indicate that the educators have developed the expertise they need to translate their enthusiasm for creative and cultural approaches into practice. Many felt that they would appreciate further guidance and training or opportunities to observe the delivery of more sessions delivered by creative practitioners. Similarly, whereas many educators were enthusiastic about including a greater inter-faith perspective in their work with young people, they also felt that they would appreciate further information and more links with other faith groups in the areas.

### 5.2. Success factors

A number of factors have contributed to the success of the programme as a whole:

#### **Learning environment created by artists**

It is clear from the analysis that the learning environment created by the artists has been one of the key strengths of this programme. This included creating a learning environment where the young people felt encouraged and confident to express their thoughts and opinions and



take part in debates and discussions. It also included the design of the projects, which by including a combination of classroom learning, debate and discussion and visits to external sites worked well to keep young people engaged and committed throughout the project.

Many educators also felt that the particular skills that the artists brought to the project had been instrumental to the success of the programme: *'She has been very engaging, has a lot of knowledge and energy which has kept the pupils on board and made them engage.'*

### **The use of creative media**

The use of creative media such as photography and glass art also played a significant role in ensuring the success of the project. This is because it served to capture the attention of the young people and ensured that their experience of the project was something 'new' and 'different'. As discussed earlier, many felt that having the opportunity to develop new creative skills had in fact been the best thing about the project. Not only did the use of creative media keep the young people engaged and committed over the course of the project, it also provided them with a medium of self expression through which they were able to safely and securely explore notions of faith and identity.

### **Importance of site visits**

There is some evidence that site visits organised as part of the programme to enable young people to see other spaces and places of faith were viewed as a crucial feature in building the knowledge and interests of the young people. While in one case there were seen to be too many site visits and in another case site visits had not happened due to time pressures, site visits were generally seen as important to enabling the young people to both enjoy the experience and learn more about other faiths.

### **Collaborative working between delivery partners**

The Sacred Spaces project has been an ambitious one which was delivered over a short period of time. This has meant that collaborative working between the different delivery partners involved has been a significant part of ensuring that the projects were delivered successfully and to a high standard. This was also confirmed by many artists and educators consulted with. At some sites, the support provided to the artists by the CE4CE project manager was felt to be invaluable. At other sites, the positive and equal working relationship between the artists and educators worked particularly well:

*'I really do feel that they [educators] worked with me and wanted the project to work and that was brilliant because I feel like if I entered an uninterested setting who wasn't interested then that would be an uphill battle.'*

### **Buy-in and commitment from parents**

There is evidence to indicate that the involvement of parents, albeit to differing extents, has also contributed to the success of the Sacred Spaces project. Some were only involved in so far that they dropped and picked up their children from the supplementary schools whereas others attended site specific activities. Many parents also accompanied their children to the celebratory event. Educators from many sites felt that the buy-in and involvement of parents had been an important part of ensuring the success of the programme. Some sites felt that without the buy-in from parents they would not have been able to secure regular attendance by the young people. Others felt that the involvement of parents in activities worked to

motivate the young people who took great pride in sharing their learning. This was also validated through observation at many sites. With regards to the involvement of parents one artist noted:

*'It was also very successful in that they [the young people] taught their parents to work with it [glass art]...very successful because it made parents understand the extent of what they were doing but also understand the point of the project more.'*

### **Using learning frameworks**

Some artists felt that using a structure or framework had helped them keep on track with delivery and ensure that the project stayed focused on its intended outcomes. For example, one artist reported that having the creative learning habits visibly displayed in the room helped to *'set the tone for how the project would be delivered'*. Similarly, another artist reported that she had appreciated having the freedom to design her own sessions and had used the HEART mode (history, environment, architecture, ritual, tradition) to facilitate learning about different faiths. She felt that this helped structure debates and discussions as well as external site visits. From the perspective of the educators, many also found tools like the 'creative wheel', a tool related to the creative learning habits from the *Progression in Creativity* project, helpful in guiding their learning.

## **5.3 Challenges and limitations**

There are a number of factors that may have limited the success of the Sacred Spaces programme. However, it is important to note that many of these are a reflection of the ambitious nature of the project which sought to achieve a lot in a very short time frame.

### **Lack of integration of the Arts Award**

The Sacred Spaces project was designed such that participation could contribute towards the young people achieving the bronze level of the Arts Award that is funded by the Arts Council and managed by Trinity College London. However, there is evidence to indicate that the inclusion of the Arts Award wasn't properly integrated into the delivery of the project. Many artists consulted with felt that there had been some confusion regarding whether the introduction and oversight of the Arts Award was the responsibility of the educators or the artist. Some also felt that the educators were not fully committed to the Arts Award perhaps as a result of not receiving their Arts Award training until after the project had already started or because they felt it was not appropriate for the young people involved in the project. As a result, they felt that the Award wasn't explained to young people properly which meant that many got overwhelmed by it.

*'By the second day kids were panicking and asking about this. In hindsight it should have been artist that was in charge of that. It led to confusion on part of kids.'*

Additionally, one artist noted that that the integration of the Arts Award failed because the project was *'trying to do too much in the time we had, it was very difficult to try and get it all arranged.'*

### **Insufficient project planning and delivery time**

It appears that more project planning time would have been beneficial for artists, educators and site leads. For example, for one site lead more time would have allowed a more comfortable recruitment process and also more engagement with parents to secure their buy-in. She reported that due to the short notice before the programme, many parents had already booked holidays and the families were thus going to be away over the school break when the celebratory event was planned for. Many artists also felt that more time would have allowed them to work more closely with educators so that they could jointly come up with a plan that would maximise educator involvement and therefore support their learning. What this means in practice is that the project managers could have benefited from ensuring that the four sites and artists were recruited and linked with each other earlier, so that they had more time for planning and relationship building. As it stands the sites and artists had to start delivery very soon after they were recruited in order to meet already established delivery deadlines.

Some artists and educators reported that they would have appreciated more delivery time. Some felt that for creative learning to have a long term impact it needs to be delivered over a longer period of time:

*'If you're looking for creative learning giving people taste is great but need to keep on re-enforcing and going back.'*

The artist and educator from the site that was recruited and thus started delivery last also felt that more delivery time would have been helpful. This site was unable to complete their external visits before the celebratory event and although they have plans to complete these now they felt that the visits would have had more value if they had framed the discussion and preparation for the celebratory event. In particular, this would have helped young people learn more about other faiths and explore the commonalities and differences between them.

### **Insufficient inter-faith activities**

Some artists and educators and consulted with felt quite strongly that the young people from the different sites should have had the opportunity to meet each other and interact more over the course of the project. They felt that inter-site activities should have been built into the design of the project. One educator also felt that the celebratory event would have worked better if the young people had already had a chance to meet each other. It would also have given the project a greater sense of 'continuity' and further helped to embed the inter-faith dialogue element of the project. However, tight timescales and the fact that project delivery at the different sites didn't overlap made it difficult to include more inter-faith activities. Earlier recruitment of the four sites and artists by project managers could have given each site more time to plan and coordinate bringing the young people together.

### **Lack of communication between delivery partners**

Although collaboration between delivery partners was generally felt to be a key success factor for this project, there were some artists that felt there could have been better communication between themselves and the educators or site leads. They felt that this was particularly the case once the learning modules delivered by the artist had ended and in the run up to the celebratory event. These artists had wanted to try and bring the young people together again, either to help them finalise their creative outputs or to take them on a final

external visit. However, they found this difficult to accomplish as site leads or educators were not very responsive.

## 5.4 Recommendations

The recommendations below are aimed at improving the implementation and delivery of the Sacred Spaces project in supplementary school settings. We believe that the following improvements will also help maximise the impact the project can have on young people and educators.

### **Ensure project design includes more opportunities for young people from different sites to interact and learn from each other**

The impact of the programme on both young people's appreciation of the commonalities between faiths and on the educators' willingness to imbed inter-faith understanding in their work could be improved by ensuring that there is more interaction between the different sites involved in the project. Not only will this help young people learn more about other faiths but it will also allow the educators to develop sustainable links with other faith groups. Tight timescales and the fact that the project took place in two different cities made it difficult for such opportunities to be arranged. Earlier recruitment of the four sites and artists by project managers could have given each site more time to plan and coordinate bringing the young people together.

### **Provide a consistent and better structure for embedding learning amongst educators**

The findings indicated that to a certain extent the impact of the project on educators was a factor of how involved they were in supporting the artist with delivery. Additionally, artists and educators both felt that better pre-project planning as well as debrief sessions with the artists would also have helped to embed learning. It is therefore important that future design and implementation of the project gives more thought to the roles and expectations of the educators. It is also important that there is a formal and consistent structure that allows for educators and artists to work together to maximise learning. This will help ensure that the Sacred Spaces project has a longer term impact on the extent to which creative and cultural approaches are used in supplementary school settings.

### **Involve parents and other relevant stakeholders to maximise young people's engagement and commitment**

There is evidence to suggest that where parents and other stakeholders, such as congregation members, were involved the young people expressed great pride in showcasing their work. Artists and educators also felt that having parents involved also contributed to the success of the programme. One educator also felt that it would have been useful to have more time before the start of the project to engage with parents and tell them more about the project. Given that young people's experience and attendance at supplementary school is often governed by parents, findings ways to engage and involve them in future implementation of the project will help ensure that young people are committed and enthusiastic about participating in creative and cultural projects.

### **Identifying opportunities for roll out**

The positive outcomes associated with this programme should provide a solid foundation from which to roll this programme out into more settings. The evidence suggests that locations that have educators with pre-existing experience and knowledge of the arts may be

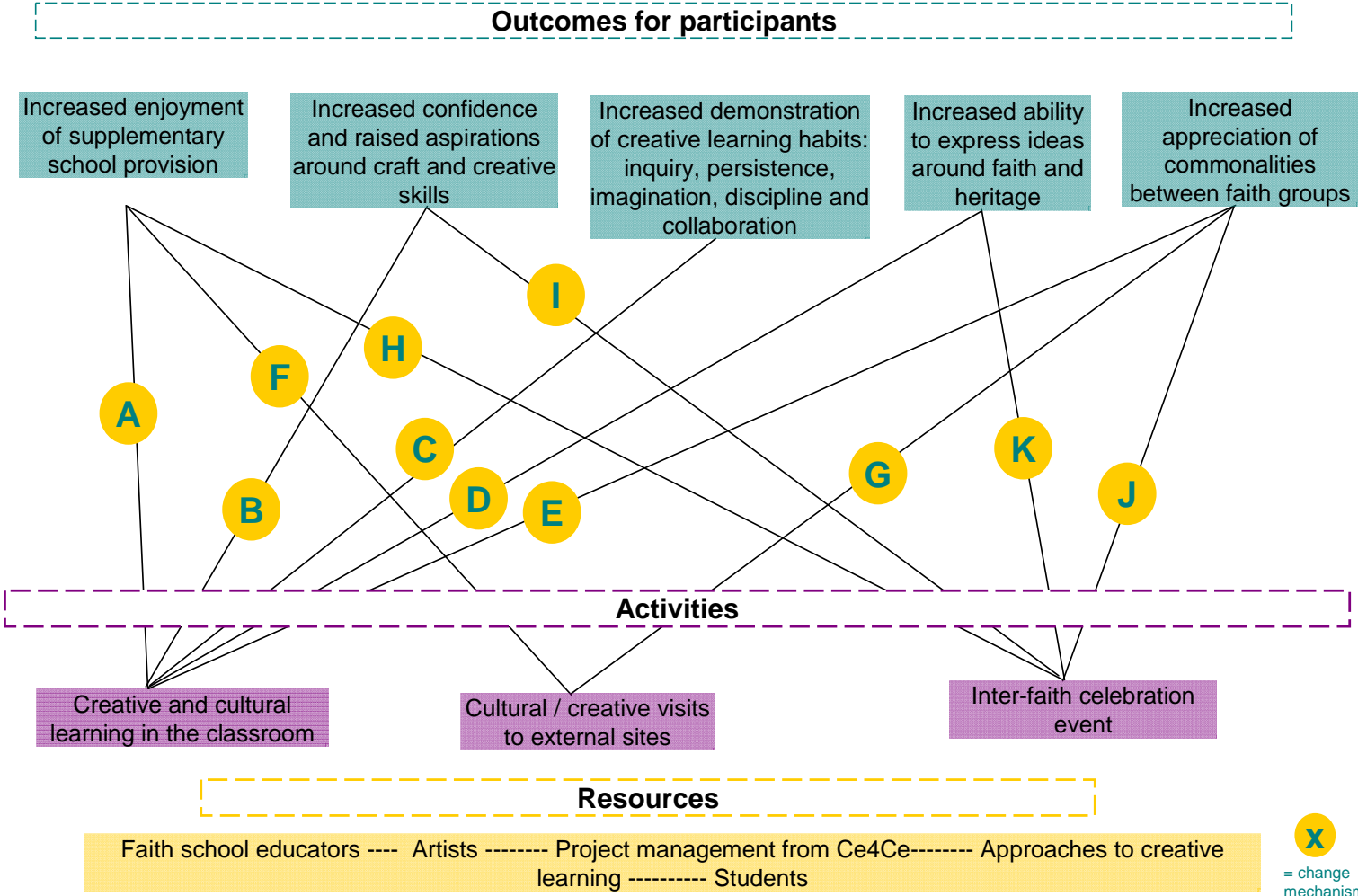
more likely to commit to and support similar programmes so should perhaps be targeted first. Several structured learning tools and guides – such as the creative learning habits framework and the creativity wheel - were popular with artists and educators, and it may be helpful to pull these tools together into one place so that implementers of this, and other similar tools, can use and access them easily. The focus on inter-faith dialogue at the heart of the programme also comes at an important time when issues of roll out are being actively considered. The Government is due to launch its long-awaited National Integration Strategy, which among other strands including tackling extremism and intolerance. It will devote attention to the notion of “establishing common ground” between different communities and faiths<sup>4</sup>. The Sacred Spaces programme plays strongly into this agenda, and it would seem that there are good opportunities to inform policy makers and practitioners about the role this programme could play in supporting this strategy.

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4 Travis, Alan, “Pickles to serve up curry college in government integration strategy, School to train UK nationals in line with Tory policy of deep cuts in immigration and scrapping language of multiculturalism”, Friday 18 November 2011, the Guardian.

# 6. Appendices

## Appendix 1: Theory of change model



## Change mechanisms for participants

The set of change mechanisms outlined below help us to understand how the project will impact upon participants, and how the outcomes are intended to be brought about.

	Description of change mechanisms	Explanation and supporting evidence
A	<b>Creative and cultural learning can offer a more engaging and enjoyable experience for pupils</b>	<p>The use of creative media is thought to be able to engage young learners more quickly and more profoundly than reliance on traditional didactic methods. This is based on a number of theories about arts and learning:</p> <p>Firstly, the accessibility of arts based learning, is not solely to do with cognitive processes, but is also related to art's status in society, as having a traditional role as a purveyor of meaning:</p> <p><i>'It is not just the nature of the epistemological strategies, being in role or learning by doing, which makes learning in the arts any more creative, but tradition and relevance. It is the social nature of arts practices which makes their modes of knowing successful, and not necessarily inherent cognitive processes.'</i><sup>5</sup></p> <p>Further, the power of the arts to engage is also thought to be driven by their being 'something different', time away from the normal modes of teaching and learning environment. And finally, creative modes of communication are thought to be able to reach groups who are less likely to engage with traditional didactic approaches. It is argued that creativity <i>'can foster engagement and commitment in young people who are disengaged from other forms of learning'</i><sup>6</sup>.</p>
B	<b>Arts based learning will support young people to</b>	Through arts based learning, young people will be supported to develop their own creative talents, through a combination of instructional learning and free exploration and experimentation. In some cases

<sup>5</sup> Sefton-Green, J. (Ed), Cochrane P, Craft A and Jeffery G, 2008 *Creative Learning*, London: Arts Council, Available at: <http://www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf> [Accessed 1 March 2010]

<sup>6</sup> Jeffery, G., 2005 *The Creative College: Building a Successful Learning Culture in the arts* Stafford: Trentham Books

	<b>develop creative skills</b>	this may raise the aspirations that young people have for themselves as artists, and present new opportunities for leisure pursuits and careers.
<b>C</b>	<b>Arts based learning can support pupils to be inquisitive, imaginative, disciplined, persistent and collaborative</b>	<p>Opportunities for pupils to engage in creative activities and work with creative individuals have the potential to encourage students to be <b>inquisitive</b> and <b>imaginative</b>. The theory is that standard educational approaches and pedagogical methods allow little space for independent thinking since knowledge is transferred rather than constructed. However, in an engagement with the creative process, a learner must construct meaning which is not necessarily provided for them. It is argued that in education programmes with artists at the centre, <i>'the discourse is characterised by rigorous doubt which must, in the face of all forms of authority, be directed, pointed, shaped, [...] by the student.'</i><sup>7</sup> Therefore using arts based learning in a supplementary school setting will support young people to be inquisitive and imaginative, for example by questioning and critiquing ideas, using their intuition, playing with possibilities and trying new things.</p> <p>Arts based learning, by being different from more didactic approaches, is also likely to encourage students to be <b>persistent</b>, <b>disciplined</b> and <b>collaborative</b> in their approach towards programme tasks and activities. This is because the use of creative media is likely to be more enjoyable for students and foster commitment to seeing the programme through. They are therefore more likely to stick with difficult tasks, work together and focus on carefully crafting and improving their creative outputs.</p>
<b>D</b>	<b>Arts based learning will provide pupils with an opportunity to express their ideas of faith and heritage.</b>	<p>The instruction/demonstrations provided by the artists will support young people to develop their creative talents and offer them alternative media (e.g. photography, dance, drama) through which to express their ideas about faith and heritage.</p> <p>There is evidence that young people are better able to express otherwise 'off-limits' ideas and opinions can be accessed through the use of creative approaches. Arts can be seen to provide a safe space for individuals to express more controversial ideas, since they are expressed through a more playful medium, and one which implies a greater distance from the individual in question than would be implied via simple verbal articulation of an idea. Similarly, using creative practitioners can create an environment</p>

<sup>7</sup> Thompson, J, 1994, *Artists in the 1990's: their education and values*, in Hetherington, P. (ed) *Issues in Art and Education*, Vol 1. London: Tate Gallery Publications

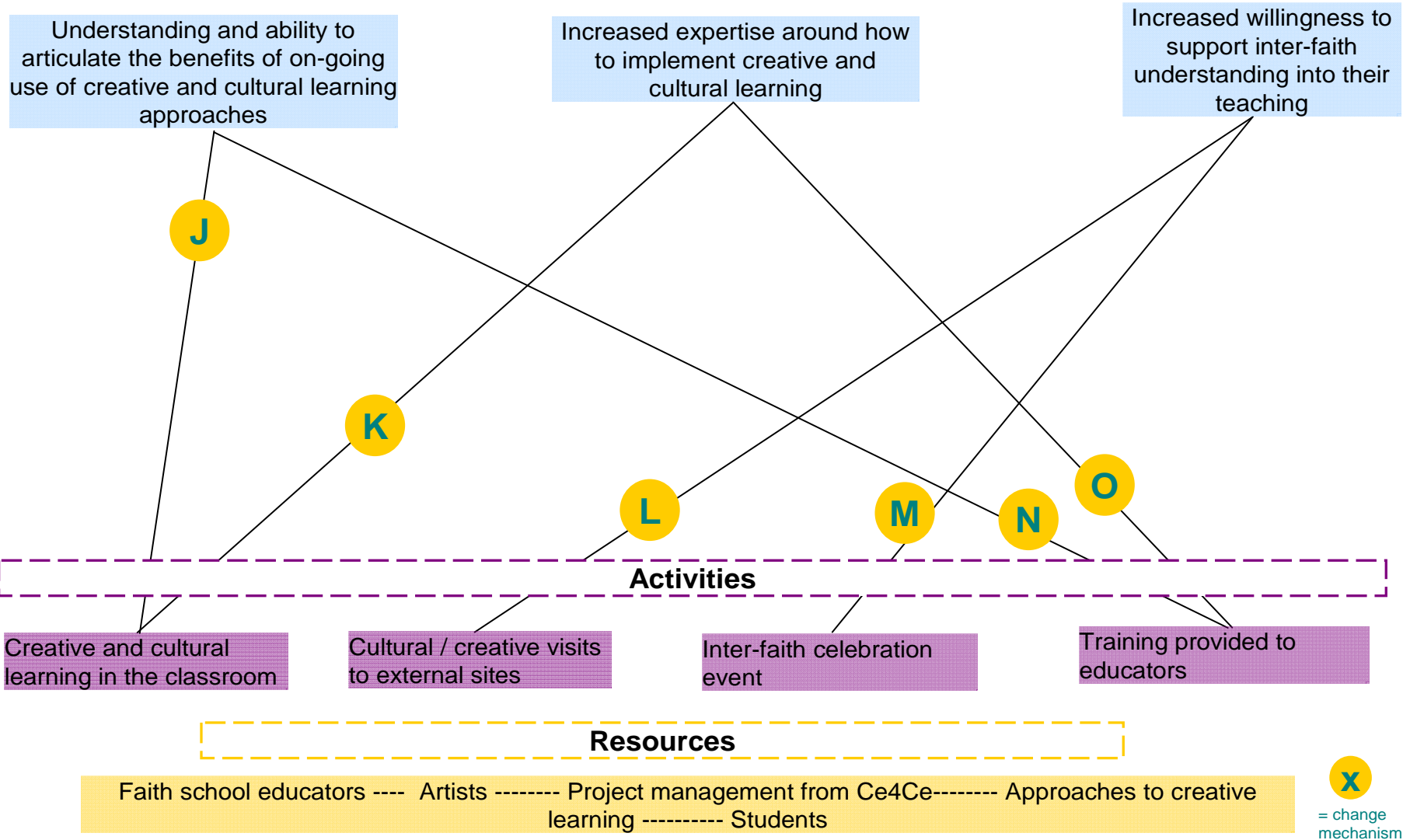


		<p>which is perceived to be ‘not the norm’ in which the learners can suspend limits that they would otherwise feel were imposed on their freedom to express ideas. The presence of the creative practitioner is thought to signal to the learners that they work they are doing is separate from the normal agenda, and in this learning space they should feel at liberty to express their ideas.</p>
<b>E</b>	<p><b>Arts based learning can support young people to better express ideas around identity and therefore to explore underlying commonalities between different faith groups</b></p>	<p>There are two ways in which the ‘Arts based learning in the classroom’ is intended to support young people to better understand the underlying commonalities between different faiths:</p> <p>a) Firstly, by the nature of the content. The chosen theme of this project, ‘Sacred spaces’ will explore (by way of comparison and contrast) what constitutes a sacred space and how this differs across religions.</p> <p>b) Secondly, by nature of the format. There is increasing support for the idea that arts based learning supports young people to explore diverse and hybrid identities. A recent CCE commissioned literature review on the topic of arts in education emphasises the rise of ‘Self expression theories of art’<sup>8</sup>. These theories are useful in elucidating why engagement in creative processes can support young people to explore their identity in a more profound way than would be possible through other learning approaches. By expressing inner thoughts and emotions, learners are able to access a far more developed understanding of their sense of self, which supports an exploration of commonalties with other faiths and diverse identities.</p>
<b>F</b>	<p><b>Taking educational visits to external sites can offer a more engaging and enjoyable experience for pupils</b></p>	<p>In the same way that arts based learning offers engagement and enjoyment since it represents “something different”, external visits to cultural/religious sites can engage learners by offering a new experience. The break from the set routine of supplementary school provision will attract attention, interest and enjoyment from pupils.</p>
<b>G</b>	<p><b>Visits to sacred spaces associated with other faiths will highlight</b></p>	<p>Visiting ‘sacred spaces’ associated with other religions will offer young people a direct, first-hand experience of an alternative conception of what is sacred, helping them to identify commonalities (as well as differences) between faiths.</p>

<sup>8</sup> Creativity, Culture and Education, Fleming, Mike. March 2010, Arts in Education and creativity: A literature review: <https://www.creative-partnerships.com/data/files/5-b-arts-in-education-and-creativity-2nd-edition-16.pdf>

	<b>commonalities between religions</b>	The visits will support inter-faith understanding, by demystifying for the young people what may be perceived as 'other' and removing false preconceptions that they may have around the rituals and beliefs of other faiths.
<b>H</b>	<b>The inter-faith celebration event will offer an engaging and enjoyable experience for pupils</b>	In the same way that arts based learning offers engagement and enjoyment since it represents "something different", the inter-faith celebration event will engage learners by offering a new experience. The break from the set routine of supplementary school provision will attract attention, interest and enjoyment from pupils.
<b>I</b>	<b>The inter-faith celebration event will act as a platform for pupils to showcase the end product of their arts based learning</b>	The celebration event will allow the young people to showcase the 'end product' of their arts based learning to other young people, artists and educators. This positive event will reinforce the gains it is hoped the young people will have made in terms of confidence and aspirations around creative ability.
<b>J</b>	<b>The inter-faith celebration event will focus on identifying commonalities between the faith groups and will offer opportunity for social mixing</b>	<p>The focus of the inter-faith celebration event will be on identifying commonalities in terms of beliefs, attitudes and rituals of the faith groups. This will reinforce messages learnt during the course about inter-faith understanding.</p> <p>The opportunity to talk with other young people is an invaluable opportunity for social mixing. The event will support inter-faith understanding, by bringing young people together to talk and interact and help to demystify what may be perceived as 'other' and remove false preconceptions that they may have around the rituals and beliefs of other young people outside of their own faith.</p> <p>NB – In order to support the outcome of increased understanding of commonalities between faith groups, there is a need for sustained interaction between different groups of young people. A one-off event may be limited in the extent to which it can alter perceptions of other groups of young people.</p>
<b>K</b>	<b>The inter-faith celebration event will act as a platform for pupils to share their ideas on faith and heritage</b>	The inter-faith celebration event will give young people the opportunity to share and showcase their 'end product'. This will give them the opportunity to explain to others how their products reflect their sense of identity and heritage

**Outcomes for educators**



## Change mechanisms for educators

The set of change mechanisms outlined below help us to understand how the project will impact upon educators and how the outcomes are intended to be brought about.

	Description	Explanation
J	<b>Observing the impact of creative learning in the classroom will encourage educators to commit to replicating creative approaches themselves</b>	It is hoped that the art based learning within the classroom brings about positive changes in pupil behaviour within supplementary school, related to greater levels of enjoyment, engagement and more independent thought and articulation. Further, it is hoped that educators are encouraged by observing these positive changes to replicate similar approaches and methods for themselves after the end of the project.
K	<b>Observing and supporting the delivery of arts based learning in the classroom will introduce new methods, ideas and approaches to educators</b>	Educators will have an opportunity to both observe and support on the delivery of arts based learning in their classroom. This experience will introduce them to approaches in creative learning, from ways of interacting with the pupils, to practical exercises and activities using the arts. For many educators, the opportunity to see the arts based learning in action will demystify the concept and provide them with expertise on how they can replicate similar approaches and methods for themselves after the end of the project.
L	<b>The inter-faith celebration is an opportunity for educators to observe the benefits of working with other supplementary schools on an on-going basis</b>	Educators will have the opportunity to observe the benefits for their pupils in engaging with young people from other faith groups. The event will serve as a model for educators as to how best to support inter-faith dialogue in the future.

<b>M</b>	<b>The creative/cultural visits will help to build links to other faith groups within the local area</b>	Where artists choose to take pupils on visits to other sacred spaces in the local area, this is an opportunity for educators to build links which may not have already existed with other local faith groups.
<b>N</b>	<b>Educators will be offered training on arts based learning, which will seek to articulate the benefits it can offer them and their pupils</b>	Training sessions with educators will explore theories and evidence of the benefits of creative learning, which will encourage a commitment from educators to implementing these approaches on a long term basis.
<b>O</b>	<b>Educators will be offered training on arts based learning, which will explain what approaches they can use on their own in the classroom</b>	The training sessions with educators will explore the “how” of arts based learning and suggest methods, techniques and approaches for implementing creative learning in their own classrooms. This training will be complemented by their experience supporting the artists in the classroom, which will show them first hand some of the approaches they can use.

## Appendix 2: Site visits research tools

### Reflection session with young people

Pupil reflection sessions will need to test progress towards pupil level outcomes, as well as to understand how these outcomes are being supported or could be better supported. Please note the pupil level outcomes, as defined in the theory of change model for this intervention are:

- Increased enjoyment of and persistence in supplementary school provision
- Increased appreciation of commonalities between faith groups
- Increased ability to express ideas around faith and heritage
- Increased aptitude for inquiry and independent, critical thought
- Increased confidence and raised aspirations around craft and arts based skills

This topic guide sets out the key lines of enquiry, and the questions that we will need to cover with each of the groups.

The precise format of each of these sessions and the way in which questions are asked will need to be designed in collaboration with the artist/leader/educators from each of the settings.

The following aspects need to be considered:

- **Group size** – is it best to run as a whole group, two smaller groups, or offer individual interviews?
- **Activities to incorporate** – how can we reinforce learning from the course within the reflection session? And how can we use the learning from the SS course to support young people to articulate their ideas?

Please record the discussions to help with post-interview write up and analysis.

#### Introduction (5 minutes)

- **Who we are?**

Explain OPM and introduce self.

- **Why we are running this session?**

Explain the need to learn from this very exciting pilot project about how to use new ways of learning and the creative arts in schools like theirs.

We're really interested to know what the project has taught them, how it has changed the way in which they think about things and what they have gained from it, to know whether it is worth doing this type of thing with other groups of young people.

This is your chance to tell us what worked well, what didn't work well and how we could make the programme better for other young people if it runs again on a national basis.

- **How this session will work**

Explain format of the session... how will it work? What will they have to do? How do you want to work with them

Mention the need for honesty, that there is no right answer, all views are valid etc. Ask to record the session.

Questions	Why/How are we asking questions?
<p><b>Opening questions (5 minutes)</b></p> <p><i>Start with introductions</i></p> <ol style="list-style-type: none"> <li>1. What expectations did you have about this project before you started?</li> <li>2. Can you tell me briefly what the project has been about? What activities has it included?</li> <li>3. How has it been different from your normal lessons in this school? And from your lessons in your main school?</li> <li>4. What has been better about it? What has been not as good? <i>(Use flip chart paper, split into two columns “good” Vs “not so good” and ask pupils to place their thoughts on post it notes here)</i></li> </ol>	<ul style="list-style-type: none"> <li>• <i>General questions to open up the discussion</i></li> <li>• <i>To assess how far pupils recognise having met outcomes. Ask without any prompts.</i></li> <li>• <i>To assess if they recognise value of creative learning as opposed to traditional pedagogies. Ask without prompts.</i></li> </ul>
<p><b>Increased enjoyment of supplementary school provision (5 minutes)</b></p> <ol style="list-style-type: none"> <li>1. What did you think of the Sacred Spaces course?</li> <li>2. Are there any activities that you have done this week that you would like to continue with? Why?</li> <li>3. What activities did you find most difficult? Why?</li> <li>4. If your lessons were more like this would that change the way that you feel about coming to the school? In what way? What would be better? What would be worse?</li> </ol>	<ul style="list-style-type: none"> <li>• <i>To assess levels of enjoyment in the activities as part of Sacred Spaces</i></li> <li>• <i>To understand which elements of the course are most central to “enjoyment”.</i></li> <li>• <i>To understand how far creative learning could change the way in which young people think about their supplementary schools</i></li> </ul>
<p><b>Increased confidence and raised aspirations around craft and arts based skills (5 minutes)</b></p> <p><i>(Ask young people to demonstrate what they have learnt, if they want to, by showing their creative outputs)</i></p> <ol style="list-style-type: none"> <li>1. Can you tell me what have you learnt about [craft/arts activity]?</li> </ol>	<ul style="list-style-type: none"> <li>• <i>To assess levels of confidence in their specific art/craft</i></li> <li>• <i>To identify which elements of the course can be said to be responsible for this outcome.</i></li> <li>• <i>To assess pupils aspirations for ongoing involvement with the art/craft</i></li> </ul>

<p>2. How confident do you feel about your artistic or architectural skills now compared to how confident you felt before? What helped your confidence to grow?</p> <p>3. Can you see yourself carrying on with this after the end of the course?</p>	
<p><b>Increased appreciation of commonalities between faith groups (5 minutes)</b></p> <p><i>Ask young people to demonstrate what they have learnt, if they want to, by referring to their creative outputs.</i></p> <p>1. What have you learnt about other faiths? How does that make you feel?</p> <p>2. Do you think that you'll be able to use these things you've learned in your life? In what way?</p> <p>3. Which parts of the project helped you learn about other faiths?</p>	<ul style="list-style-type: none"> <li>• <i>To understand whether young people recognise commonalities between faiths as a key learning outcomes</i></li> <li>• <i>To understand if and how this learning will impact upon their relations with other young people</i></li> </ul>
<p><b>Increased ability to express ideas of faith and identity (5 minutes)</b></p> <p>1. What did you learn about your own faith? How did that make you feel?</p> <p>2. Which parts of the project helped you to learn about your own faith?</p>	<ul style="list-style-type: none"> <li>• <i>To understand whether young people can express ideas of faith as a result of their involvement</i></li> <li>• <i>To understand which elements of the Sacred Spaces experience have supported this learning</i></li> </ul>
<p><b>Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration (10 minutes)</b></p> <p>1. During this course, do you feel like you came up with new opinions about things?</p> <ul style="list-style-type: none"> <li>• Can you give me an example?</li> <li>• Did this happen more during this course than in normal classes?</li> </ul> <p>2. How much have you been able to <b>voice</b> your own opinion throughout this course?</p> <ul style="list-style-type: none"> <li>• How does that make you feel?</li> <li>• Can you give me an example?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand how far the course offers a space for developing creative learning habits</i></li> <li>• <i>To understand whether young people identify the environment created by creative learning as distinct from that created within their normal lessons</i></li> </ul>



<ul style="list-style-type: none"> <li>• Is this different from how you feel in normal classes?</li> </ul> <p>3. What did you do if you disagreed with something that someone said as part of the course? How did you react?</p> <p>4. During this course, did you come across any tasks or activities that you found quite difficult? For example, did it take you a long time to get something right? What did you do when this happened? What was the end result? How did this make you feel?</p> <p>5. During this course did you feel like you had to use your imagination more than in normal classes? In what way? How did this make you feel?</p> <p>6. During this course, did you find that you worked more closely with your fellow students? In what way? How did this make you fee?</p>	
<p><b>Closing questions (5 minutes)</b></p> <p><i>Complete this sentence: The one thing that I will do differently after this course is...</i></p> <ol style="list-style-type: none"> <li>1. Do you think that you'll do anything differently as a result of this course?</li> <li>2. And if you were running this programme again in another school, how would you make it better?</li> </ol>	<ul style="list-style-type: none"> <li>• <i>To asses any longer term changes as a result of the course – listen for responses that speak to any of the 5 outcomes.</i></li> <li>• <i>To understand young people's perspectives on the course format and delivery</i></li> </ul>

## Reflection session with educators

This topic guide is for scoping interviews with educators from the supplementary school settings. NB - The educator may be the same as the faith leader/project lead from the faith setting, and if this is the case, please do not to duplicate questions asked in previous round of interviews (i.e. no need to cover the first section)

This topic guides needs to test progress towards educator level outcomes, as well as to understand how these outcomes are being supported or could be better supported. Please note the educator level outcomes, as defined in the theory of change model for this intervention.

- Understanding and ability to articulate the benefits of on-going use of creative and cultural learning approaches
- Increased expertise around how to implement creative and cultural learning
- Increased willingness to support inter-faith understanding into their teaching

Please record these interviews to help with post-interview write up and analysis.

### Introduction

OPM is pleased to be conducting an evaluation of the Sacred Spaces project, in partnership with CE4CE and all the project stakeholders.

The objective of the evaluation is to understand the impact and effectiveness of the various creative approaches used as part of the Sacred Spaces project, in terms of supporting young people to a) learn about their own faith and heritage and b) learn about the faith and heritage of others through inter-faith dialogue. As well as understanding *what* impacts each of the learning modules is responsible for, we are interested to understand *how* the modules create those impacts.

We are visiting each of the projects, and conducting observations of the sacred Spaces activities in action, as well as holding interviews with supplementary school educators about their views of the project, and an evaluation discussion with the young people.

The questions in this interview will focus on:

- **Your reasons for getting involved** – What drew you to the Sacred Spaces project? Why did the idea of creative learning in supplementary schools interest you?
- **Your learning from the Sacred Spaces programme so far**
- **Impact on pupils of the Sacred Spaces programme so far**
- **What do you think the next steps are for Sacred Spaces in your supplementary school – what would you like to be the long term impact?**

This interview should take around 30 minutes. If there are any responses for which you wish to remain anonymous that is perfectly fine, and please flag this up during the interview. Any questions about this interview or the evaluation overall before we begin?

<b>Questions</b>	<b>Why/How are we asking questions?</b>
<p><b>You reasons for getting involved</b></p> <p>To start, can you tell me little about your Sacred Spaces course? What has it been trying to achieve?</p> <ol style="list-style-type: none"> <li>1. What do you think has been the value of this project?                             <ul style="list-style-type: none"> <li>– For your pupils?</li> <li>– For you as a teacher?</li> </ul> </li> <li>2. What do you think are the benefits of implementing creative and arts based learning in your schools?</li> <li>3. How is this different from other types of learning?</li> <li>4. Can you tell me what experience if any you had of creative learning prior to taking part on this course?</li> </ol>	<ul style="list-style-type: none"> <li>– <i>To assess how far educators understand the aims and objectives of the project in terms of creative and cultural learning</i></li> <li>– <i>To understand what was the starting point for these educators in terms of creative and cultural learning</i></li> </ul>
<p><b>Your learning from the Sacred Spaces programme so far</b></p> <p><u>Training</u></p> <ol style="list-style-type: none"> <li>1. What were the key messages that you took away from the training session provided by CE4CE?</li> <li>2. Did you feel that you would be able to act on these messages in the future? In what way?</li> <li>3. What were the best things about this training? What would you like to see done differently?</li> </ol> <p><u>Sacred Spaces learning modules</u></p> <ol style="list-style-type: none"> <li>4. During the course of the week how far have you been involved in the delivery of the learning modules? And how confident have you felt doing this?</li> <li>5. What have you learnt from this experience?</li> <li>6. What do you now understand by the term “creative learning”?</li> <li>7. How confident would you feel in being able to deliver creative sessions in the future? Why is this so?</li> <li>8. Which elements of creative learning would you feel most comfortable in delivering?</li> <li>9. What more support/resources do you need to help you progress your skills as a creative educator?</li> </ol>	<ul style="list-style-type: none"> <li>– <i>To assess educators’ level of progress towards outcomes 1) and 2): Understanding and ability to articulate the benefits of on-going use of creative and cultural learning approaches AND Increased expertise around how to implement creative and cultural learning.</i></li> <li>– <i>To understand what additional support and resource should be provided if the project is to be run again, or to support these pilot sites to take forward their learning</i></li> </ul>
<p><b>Impact on pupils of the Sacred Spaces programme so far</b></p> <ol style="list-style-type: none"> <li>1. Is the class different in any way to how it was before</li> </ol>	<p><i>To gather additional data on pupil level outcomes</i></p> <p><i>To understand what is</i></p>

<p>the Sacred Spaces modules? Is the behaviour of the pupils different in this class to how it is in the other classes you teach? (in how they learn? In their attitude to class? In their interaction with each other?)</p> <p>If so, how?</p> <p>What do you attribute this to?</p> <p>2. Have you been able to observe any impacts of the Sacred Spaces modules on the pupils?</p> <ul style="list-style-type: none"> <li>– On their behaviour/levels of concentration?</li> <li>– On their creative learning habits, e.g. are they more inquisitive, persistent, imaginative, disciplined or collaborative?</li> <li>– On their confidence?</li> <li>– On their confidence in crafts and arts based working?</li> <li>– On their ability to articulate ideas around faith and identity?</li> <li>– On their attitudes towards other faiths?</li> <li>– Any other impacts?</li> </ul> <p>NB – need to follow up with: Please can you describe what you were able to observe? What do you attribute these impacts to?</p>	<p><i>responsible for the impacts observed upon pupils</i></p> <p><i>And to understand if there are additional outcomes that we have not identified within the theory of change model</i></p>
<p><b>Challenges and success factors</b></p> <p>1. What has been most instrumental to the success of this project?</p> <p>2. To what extent did parents support this programme or act as a barrier to its success?</p> <p>3. What type of support or resource did the project coordinator offer?</p> <p>4. What type of support or resource would have helped the project be more successful?</p>	<ul style="list-style-type: none"> <li>– <i>To understand more about the factors for success within this programme.</i></li> <li>– <i>We know the importance of parent support in facilitating and reinforcing outcomes, so was this a factor in success of project? If not, what would project need to do differently to engage them better</i></li> </ul>
<p><b>Long term impacts</b></p> <p>1. If we were to visit the school again in 6 months time, do you think we would be able to see any differences as a result of this programme? What would they be?</p> <p>2. What if any thing will you do differently as a teacher as a result of this programme?</p> <p>3. How do you hope to be able to progress the use of creative learning in your school?</p>	<ul style="list-style-type: none"> <li>– <i>To understand how far the Sacred Spaces programme has the potential to bring about a change in practice within supplementary schools.</i></li> <li>– <i>To understand whether the programme has any impact on their enjoyment/engagement in their roles as supplementary</i></li> </ul>

<p>4. How, if at all, will the Sacred Spaces programme make you feel differently about your role as a teacher/educator?</p>	<p><i>school educators.</i></p>
<p><b>Close</b>            Explain next steps for evaluation :</p> <ul style="list-style-type: none"> <li>– OPM attending celebratory event.</li> <li>– Post celebratory event will convene a group of pupils for follow up discussion. Ask if they will be able to help us organise this – ie. can they invite parents and young people on our behalf/provide space.. etc.</li> </ul> <p>Thanks and close</p>	

## Observation framework: Site visits

This framework is to be used by researchers to observe what happens during the delivery of the Sacred Spaces creative learning modules.

**NB - Depending on the particular session that is being observed, some of the behaviours outlined below are less likely to be observed. Remember that this is only one part of the evidence base that we will be drawing upon for this project.**

Pupil level outcomes	Interim / observable outcomes	Evidence from observation <b>Researcher to record here any instances/behaviours/activities which correspond to the defined outcomes</b>	Context – What is happening in the classroom to support this?
<b>1. Increased enjoyment of supplementary school provision</b>	Pupils focussing their attention on the lessons, not diverting each other away from the activity		
	Pupils articulating their enjoyment and engagement of the lessons		
<b>2. Increased ability to express ideas around faith and heritage</b>	Pupils talking about their creative outputs as expressions of their ideas on faith		
	Pupils are able to talk about complex ideas connected with faith and belief		

<b>3. Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration</b>	Pupils questioning or challenging ideas, interpreting concepts and coming to their own conclusions		
	Pupils sticking with challenging tasks and overcoming barriers and challenges		
	Pupils using their intuition and trying new things		
	Pupils revising and improving their outputs		
	Pupils working together and giving and receiving feedback on their creative outputs		
<b>4. Increased confidence and raised aspirations around craft and arts based skills</b>	Pupils actively experimenting with creative techniques		
	Pupils expressing a sense of achievement and pride in their creative outputs		

	Pupils considering how they might progress in arts and creative skills – e.g. showing commitment to Arts Award, asking questions about creative professions/hobbies		
<b>5. Increased appreciation of commonalities between faith groups</b>	Pupils identifying commonalities that they have observed and learnt during their course		
	Pupils reflecting positively about what commonalities mean for their interaction with other faith groups		
<b>Additional outcomes?</b>	What else is happening in the classroom in terms of behaviour, contributions, dialogue, collaboration		

Factors for success	Observable behaviours	Evidence from observation
<b>Support from other stakeholders</b>	Which other stakeholders, if any, are present during the observation? E.g. other educators not directly involved in the course/staff from cultural visit venues.	
	How do other educators/stakeholders talk about the programme?	



	How much practical support is offered by other educators/stakeholders within the school?	
<b>Support from parents</b>	Do parents facilitate involvement of their young people by arranging transport to and from, and other logistics e.g. materials?	
	Are there any comments or reported comments from parents about the value of the programme?	
<b>Link with schools</b>	How far is the link to mainstream schools made by artists/educators?	
<b>Collaboration between artists and educators</b>	How involved are educators in the delivery of the learning modules?	
	<p>What is their role?</p> <p>Do they do more than pastoral care – i.e. do they support delivery?</p> <p>Do they model behaviours of the artist?</p>	

## Appendix 3: Follow-up fieldwork tools

### Post-project interviews with artists

#### Introduction

OPM is pleased to be conducting an evaluation of the Sacred Spaces project, in partnership with CE4CE and all the project stakeholders.

The objective of the evaluation is to understand the impact and effectiveness of the various creative approaches used as part of the Sacred Spaces project, in terms of supporting young people to a) learn about their own faith and heritage b) learn about the faith and heritage of others through inter-faith dialogue and c) develop creative learning habits. As well as understanding *what* impacts each of the learning modules is responsible for, we are interested to understand *how* the modules create those impacts.

As you know, we have already completed a site visit to your Sacred Spaces project which included a combination of observation and reflection sessions with pupils and educators. Now that the project is complete, we are also interested in talking to the artists who had the primary responsibility of delivering the project.

In this interview, we would like to talk to you about:

- Your experience of delivering the Sacred Spaces project
- Perceived impact of the Sacred Spaces project on pupils and educators
- Your learning from the programme
- Challenges and success factors

This interview should take around 30 minutes. If there are any responses which you wish to remain anonymous that is perfectly fine, and please flag this up during the interview.

Any questions about this interview or the evaluation overall before we begin?

#### Delivering the Sacred Spaces project

1. To start, can you give me a quick overview of what the Sacred Spaces project involved?
  - What were its intended outcomes?
  - What tasks and activities were delivered?
  - Which stakeholders were involved?
2. In your opinion, what do you think worked particularly well about the Sacred Spaces project? Probe: in terms of content? And delivery?
3. And what do you think worked less well?
4. Are there any changes that you would make if you were run the project again? Why is this so?

### **Learning from the Sacred Spaces project**

5. What do you think you have learned or gained from being involved in the Sacred Spaces project?
6. How do you think you will apply this learning to your role as a creative educator?
7. Which aspects of the project were most beneficial for your own personal development? Why is this so?

### **Impact of Sacred Spaces project on pupils**

8. In your opinion, what has been the impact of the Sacred Spaces project on the pupils?  
*Probes:*
  - On their behaviour/levels of concentration?
  - On their creative learning habits, e.g. are they more inquisitive, persistent, imaginative, disciplined or collaborative?
  - On their confidence?
  - On their confidence in crafts and arts based working?
  - On their ability to articulate ideas around faith and identity?
  - On their attitudes towards other faiths?
  - Any other impacts?
9. Please can you give examples of observed impact?
10. What do you attribute this impact to?
11. Were there any aspects of the project that were particularly responsible for facilitating this impact? Why is this so?
12. Is there anything that could have enabled the project to have even more of an impact on pupils?

### **Impact of Sacred Spaces project on educators**

13. What do you think the educators have gained or learned from being involved in this project? *Probes:*
  - About the benefits of creative learning
  - Greater expertise in delivering creative sessions
  - Appreciation of interfaith understanding
14. How do you think they will use this learning in their roles as educators?
15. What about the project do you think facilitated this learning?
16. Is there anything that could have enabled the project to facilitate even greater learning for educators?

**Challenges and success factors**

17. What has been most instrumental to the success of this project?
18. To what extent did parents support this programme or act as a barrier to its success?
19. Over the course of the project did you come across any barriers or challenges? If yes, how were these overcome?
20. What type of support or resource would have helped the project be more successful?

**Closing questions**

21. In your opinion, if we were to visit the school again in 6 months time, do you think we would be able to see any differences as a result of this programme? What would it be? Why do you think this is so?
22. If you were to give another artist one piece of advice about running the Sacred Spaces project in a faith setting, what would it be?

Thanks and close.

## Celebratory event observation framework

This framework is to be used by researchers to observe what happens during the celebratory event. Remember that this is only one part of the evidence base that we will be drawing upon for this project.

Pupil level outcomes	Interim / observable outcomes	Evidence from observation Researcher to record here any instances /behaviours /activities which correspond to the defined outcomes	Context – What is happening to support this? Who else is involved?
<b>1. Increased enjoyment of supplementary school provision</b>	Pupils articulating their enjoyment of the course, identifying what they learned or gained, and what made the course better than the usual provision at the supplementary school sites		
	Pupils expressing an interest in staying involved in supplementary schools, for example, by participating in further courses at these sites		
<b>2. Increased ability to express ideas around faith and heritage</b>	Pupils explaining and talking about their creative outputs as expressions of their ideas on faith		

	Pupils are able to talk about complex ideas connected with faith and belief		
<b>3. Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration</b>	Pupils questioning or challenging ideas, interpreting concepts, drawing parallels and coming to their own conclusions		
	Pupils focused on and engaged in exploring other sites' creative outputs and committed to participating in planned tasks and activities		
	Pupils working together to explain their creative outputs, interpret other young people's outputs and complete planned activities		
<b>4. Increased confidence and raised aspirations around craft and arts based skills</b>	Pupils expressing a sense of achievement and pride in their creative outputs		
	Pupils expressing an interest in progressing their arts and creative skills – e.g. showing commitment to Arts Award, asking questions about		

	creative professions/hobbies		
<b>5. Increased appreciation of commonalities between faith groups</b>	Pupils interacting with pupils from other sites, asking questions and expressing an interest in each others work		
	Pupils discussing commonalities when viewing other sites' outputs		
	Pupils identifying commonalities that they have observed and learnt during their course		
<b>Additional outcomes?</b>	What else is happening at the event in terms of behaviour, contributions, dialogue, collaboration		

Factors for success	Observable behaviours	Evidence from observation
<b>Support from parents?</b>	Are parents engaged in learning more about the course? Do they explore the creative outputs? How does this impact on young people?	

	What other role do the parents play?	
<b>Support from educators and site leads?</b>	How involved are the educators/site leads from each site? What is the impact of this?	
<b>Link with schools</b>	Are there any links made to mainstream education?	



## Reflection sessions with young people

The follow-up pupil reflection session will test what further progress has been made against the intended outcomes and what particular aspects of the project have contributed to impact. It will also ask pupils to reflect more broadly on the different aspects of the project and the impact and learning they have gained. Please note the pupil level outcomes, as defined in the theory of change model for this intervention are:

- Increased enjoyment of and persistence in supplementary school provision
- Increased appreciation of commonalities between faith groups
- Increased ability to express ideas around faith and heritage
- Increased aptitude for inquiry and independent, critical thought
- Increased confidence and raised aspirations around craft and arts based skills

This topic guide sets out the key lines of enquiry, and the questions that we will need to cover with each of the groups.

Please record the discussions to help with post-interview write up and analysis.

### Introductions and ice breaker (5 minutes)

- Introduce self and remind who OPM are
- Explain that now that the course is complete we'd like to talk to them again about what the project has taught them, how it has changed the way in which they think about things and what they have gained from it, to know whether it is worth doing this type of thing with other groups of young people.
- Mention the need for honesty, that there is no right answer, all views are valid etc. Ask to record the session.
- Icebreaker: *What I liked most about the celebratory event was that...*

### Your Sacred Spaces project (5 minutes)

- Thinking back about your Sacred Spaces project as a whole, what do you think was the best thing about the project?
  - Why do you think this is so?
- And in general what do you think could be improved? Why?
- Now let's think about each of the different parts of the project...
  - Workshops on site
  - Visits to other faith settings and museums
  - Making your creative output
  - Celebratory event
- What worked well? And what could be improved?

### **Impact and learning (10 minutes)**

*Individual post-it work followed by group discussion about answers:*

- Complete the following sentences.....
  - The two things I've learned by taking part in this course are.....
  - The two things I'll do differently because of taking part in this project are...

*Probes for group discussion:*

- What do you think you've gained from taking part in the project? What do you think you've learned?
- Have you been able to use what you've learned/gained in everyday life? Can you think of examples?
- What do you think it was about the project that was responsible for this learning?
- Did some parts of the project have more of an impact on you than others? Why do you think this is so?

### **Outcomes-specific questions (20 minutes)**

*Note: Some of the intended outcomes may have already been discussed in previous section*

#### **Increased enjoyment of supplementary school provision**

- How has this project been different from the normal classes that you have at your supplementary school?
  - Has it been better or worse? In what way?
- Has the way you think about your supplementary school changed since taking part in this project? If yes, in what way?
- Are any of you still involved with or have plans to get involved with your supplementary schools?
  - If yes, in what way? How do you feel about this?
  - If no, what would make you want to get involved?

#### **Increased confidence and raised aspirations around craft and arts based skills**

- How confident do you feel about your creative/artistic skills now compared to how confident you felt before? What helped your confidence to grow?
- Would you like to carry on developing these skills?
  - In what way?
  - Do you have any plans to do so?
  - What would help make this easier?

### **Increased appreciation of commonalities between faith groups**

- Has taking part in this project made you think differently about other faiths? In what way?
- How do you think you will use this learning in everyday life? Have you already been able to use it?
- What about the project was most responsible for this learning?

### **Increased ability to express ideas of faith and identity**

- Has taking part in this project make you think differently about your own faith? In what way?
- Did you learn things about your own faith that you didn't know before?
  - Can you think of examples?
  - How did this make you feel?
- How do you think you will use this learning in everyday life? Have you already been able to use it?
- What about the project was most responsible for helping you think and learn about your faith?

### **Increased demonstration of creative learning habits: inquiry, persistence, imagination, discipline and collaboration**

- How has learning in this course been different from learning in your normal classrooms?
  - Has it been better or worse? How did it make you feel?
- Do you think you've developed any new skills, other than creative skills?
  - Do you think you'll be able to use these skills in other situations?
- Do you think you've become more confident in expressing your opinions? For example, in your normal classes at school?

### **Closing questions (2 minutes)**

- What three words would you use to describe your experience of the Sacred Spaces project?

### **Thanks and close**

## Interviews with educators

The follow-up pupil interviews with educators will test their overall perceptions of the strengths and weaknesses of the project, their learning from the programme and also identify what plans they have in place to further the use of creative learning in their supplementary school settings. Please note the educators level outcomes, as defined in the theory of change model for this intervention are:

- Understanding and ability to articulate the benefits of on-going use of creative and cultural learning approaches
- Increased expertise around how to implement creative and cultural learning
- Increased willingness to support inter-faith understanding into their teaching

This topic guide sets out the key lines of enquiry, and the questions that we will need to cover with the educators. The interview should take no longer than 35 minutes.

Please record the discussions to help with post-interview write up and analysis.

### The Sacred Spaces project

3. Thinking about the Sacred Spaces project as a whole, what do you think worked particularly well about the project? Why do you think this is so?
  - *Probe: in terms of content? And delivery?*
4. And what do you think worked less well?
5. What do you think has been most instrumental to the success of this project?
6. Are there any changes that you would like to see if the project was run again? Why is this so?

### General learning from the Sacred Spaces project

7. What do you think you have learned or gained from being involved in the Sacred Spaces project? Probes:
  - *About the benefits of creative learning*
  - *Greater expertise in delivering creative sessions*
  - *Appreciation of interfaith understanding*
8. How do you think you will apply this learning to you role as an educator in a supplementary school setting?
  - Have you already had the chance to apply this learning? Can you give me examples?

9. What about the project facilitated this learning?
10. Did some of the aspects of the project have more of an impact on you than others? If yes, why do you think this is so?
11. Is there anything that could have enabled the project to have even more of an impact on you?

**Long term impact of Sacred Spaces project**

12. What, if any thing, will you do differently as a teacher as a result of this project? Are you already doing any thing differently?
13. How do you hope to be able to progress the use of creative learning in your school?
14. What more support/resources do you need to help progress the use of creative learning at your school?
15. Have you developed any further projects that involve creative learning at your supplementary school?
  - If not, what would help make this happen?
16. How do you hope to progress interfaith education at your school?
  - Do you have any existing plans in place to do so?
  - If not, what support or resources would help you do so?

**Thanks and close**

**Observation of educator training session**

<p><b>How do educators react to the training/reflection session? Are they enthused and positive about how it will add value to their practice?</b></p>	
<p><b>Do educators discuss and identify what they will or are already doing differently as teachers as a result of this project?</b></p>	
<p><b>Are educators able to identify specific projects or activities that they are planning that also involve creative learning?</b></p>	
<p><b>Do educators discuss and identify any further support or resources they might need to progress the use of creative learning in their supplementary school settings?</b></p>	

<p><b>Do educators identify any challenges in applying creative learning in their supplementary school setting?</b></p>	
<p><b>Other observations?</b></p>	