Creativity Culture and Education

Evaluation of the wider impacts of the Schools of Creativity Programme

Final Report

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The Study

The purpose of the Schools of Creativity programme was to nurture, facilitate and extend the practice of creative teaching and learning. To achieve this the programme worked with a select group of schools, who were identified as being committed to, and exhibiting outstanding practice in, creative teaching and learning with the aim of extending creative practice and engagement beyond their own schools. CCE guidance identified the following three core aims of the Schools of Creativity programme and participating schools:

- **Developing practice** – transforming their schools through cutting-edge programmes and research within and across Schools of Creativity;
- **Influencing practice** – helping to transform other schools through innovative dissemination and partnership work;
- **Leading practice** – helping to transform the education system through a network and a strategic role in CCE (Creative Partnerships 2008).

Consequently there existed a clear strategic ambition to support the development of a schools led movement that would be capable of taking forward the creative learning agenda at local, regional and national levels, thereby securing the legacy of Creative Partnerships and CCE beyond the lifetime of programme funding.

There is considerable body of research evidence that illustrates the positive influence of creative learning and culture opportunities within schools directly supported through the Creative Partnerships programme[1] (Kendal. et al., 2006; Ofsted, 2006; OFSTED, 2010; Sharp, et al., 2006; Kendal, et al., 2008; Durbin, et al., 2010). However, while the Schools of Creativity programme contains an explicit aspiration for schools to acts as a wider catalyst for change, to date CCE and partners have had relatively limited knowledge of the degree to which the "exemplar" schools that obtained recognition and support as Schools of Creativity have actually worked towards achieving these "influencing" and "leading" aims in practice. As a consequence, this study aimed to look beyond the school gates of those directly supported through the Schools of Creativity programme to ascertain whether or not these schools were seeking and having a wider effect on their community and educational networks.

Specifically, the evaluation aimed to answer the following four questions:

1. What makes a successfully networked Schools of Creativity?
2. How is it networked with other schools and the wider community?
3. What differences does it make within this network?
4. How sustainable is the approach?

The study involved the analysis of project planning, monitoring and evaluation data and documentation from all 56 Schools of Creativity and the development and analysis of

[1] For more information on Creative Partnerships see: http://www.creative-partnerships.com/

detailed case studies of 12 Schools of Creativity, which included extensive primary research with these schools and a range of their external partners over a period of 30 months.

Key Findings

1. All Schools of Creativity are engaged in a wide range of networks and relationships with other learning partners, such as schools and teaching professionals, and community partners, including community groups, local employers and parents.

2. All Schools of Creativity have an aspiration to spread creative practice by working with and influencing these partners.

3. The external networks and relationships of Schools of Creativity are complex with a range of contributing factors at play, including the purpose of partnerships with external individuals and organisation, the level of interests on each side of the partnerships, and the resources allocated. All of this affects the degree to which each School of Creativity achieves this aspiration.

4. Work with external learning partners such as schools and other teaching professionals' have resulted in individual and organisational level outcomes within one of the following four categories:
    a. Developing creative leadership;
    b. Developing creative delivery;
    c. Transferring creative culture and values; and
    d. Building the evidence base.

5. School of Creativity interactions with their community partners have resulted in the following outcomes:
    a. Increased community and parental participation in school and creative or learning opportunities;
    b. Embedding and reinforcing the role of the school within, and relationships with, their community; and
    c. Providing additional resources to enrich the learning experience for students.

6. Despite these complexities there are some commonalities between different Schools of Creativity. In recognition of these commonalities the study provides a typology to enhance understanding of the nature of these numerous networks and relationships, outlining four "types" of School of Creativity in terms of their outward facing activities. These are:
    a. Networked sharing schools;
    b. Networked mentoring schools;
    c. Locally focused sharing schools; and
    d. Locally focused mentoring schools.

7. While the evaluation identified this typology of Schools of Creativity, it is important to recognise that there are consistencies across the whole group. These are:
    a. a commitment to embedding creativity in all aspects of schools' activities and relationships;
    b. the use of external partners and resources to enrich the educational experience; and
    c. a direct relationship between practice and the wider perspective.

8. Leadership is central to determining the external partners a School of Creativity works with, as well as the ways in which it works with these partners and the role of creativity within these interactions. Who takes the leadership role, and how they interpret this, is therefore the key factor in successfully widening the impact of any given School of Creativity.

9. While there are clearly other factors that influence why schools work with external partners, the ways in which they do so and the outcomes of this work; participation in the Schools of Creativity programme is an important factor in enabling the wider impacts of these schools.

10. Networking should be recognised as key to the Schools of Creativity programme and its ongoing legacy.

11. Although the additional resources made available by the programme were invaluable to school activity, these were not major in scale. It is clear that creativity is embedded within Schools of Creativity and will not disappear with the cessation of the programme. However, it must be recognised that financial pressures will impact on the scale and types of activity undertaken as well as the degree to which these schools will be able to commit resources to outward facing activity with external partners.

12. Despite these challenges we believe there is some potential for Schools of Creativity to utilise their existing networks and relationships to co-commission Creative Partnerships-type activity in the future, particularly where relatively strong local and regional networks exist.

13. There is evidence that the majority of the case study schools intend to continue sharing creative practice and working with other schools and the wider community. Therefore as well as the continuation of a formal network of Schools of Creativity there is scope for individual schools to offer services such as mentoring and professional development more widely, an approach which could be coordinated.

14. The experiences of the Schools of Creativity highlight the potential of a Hub and Spoke model to support creativity in education and learning through which exemplar schools involved in a programme are formally linked to other schools less advanced in their creative journey.

15. “Creative Champions” have proved central to driving forward and embedding creativity both within Schools of Creativity and their wider networks and support for maintaining the work of these champions should be explored through an “alumni” programme.

This study has captured evidence of a range of diverse external networks and relationships, supported through a variety of activities and resulting in a range of different outcomes. The main report represents an attempt to make sense of this diverse range of experience, drawing on commonalities to develop a series of typologies in order to enhance our understanding of what is undeniably a complex issue.

1. Introduction

1.1 The Study

This is the final report of the evaluation of the wider impacts of the Schools of Creativity programme. The report was commissioned by Creativity, Culture and Education (CCE).

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

With the Schools of Creativity programme we want to work with a select group of schools, already displaying outstanding practice in creative teaching and learning, to engage in cutting-edge research and innovative outreach with other schools. The programme harnesses these schools' commitment to creative teaching and learning and offers them a new role based around innovation, leadership and influence, which builds on what they have already achieved.

The programme has been conceived with a long term vision. Creative Partnerships will not exist as a programme forever – we want to place Schools of Creativity in the vanguard of its legacy. We will support the group to mature and be able to 'do it yourself' in the long term (Creative Partnership, 2008).

Earlier parts of this exercise have included the:

- development of a theory of change, to inform the evaluation;
- review of experience in 12 case study schools and their external partners; and
- development of a typology based on the experience in the case study schools and their external partners, including schools, parents and the wider community.

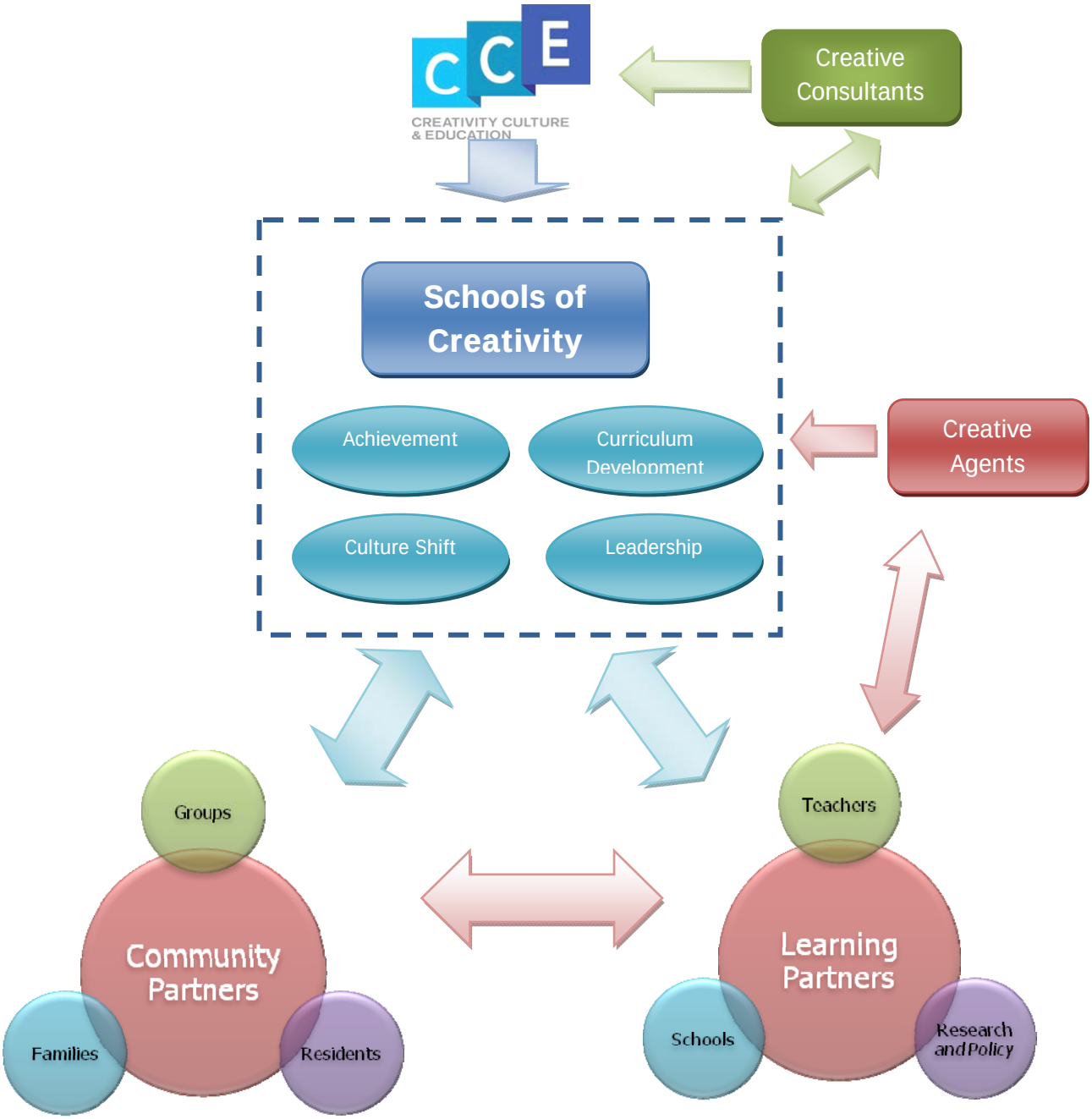
These have been the subject of separate reports to CCE, the key components of which have now been synthesised into the present document. The aim of this report is to synthesise this evidence into a final report that highlights the wider impacts of the Schools of Creativity programme and makes recommendations in the context of the closure of the programme and the changing role of Creativity Culture and Education at the end of the 2010/11 school year.

The specific objective of this study is to undertake a formative and eventual summative, evaluation of the wider effects of the Schools of Creativity programme. There is a considerable body of evidence regarding the benefits and influence of creative learning and cultural opportunities in terms of pedagogy, student performance and the self-confidence,

self-esteem and attitudes to learning of young people (Kendal. et al., 2006; Ofsted, 2006; OFSTED, 2010; Sharp, et al., 2006; Kendal, et al., 2008; Durbin, et al., 2010). In addition further research has been commissioned to assess the impact of CCE or Creative Partnerships activity in these areas. As a consequence this evaluation is instead focused on assessing the wider role of the Schools of Creativity programme, in terms of its strategic and operational effects on schools outside of the programme, parents and the wider community.

Figure 1.1 below illustrates a model of the programme and the relationships between key stakeholders and beneficiary groups that are the focus of this study.

Figure 1.1 Schools of Creativity



In terms of the evaluation process the key information to capture is identified by the arrows between the community partners, learning partners and the other categories in the diagram above. Therefore the key evaluation questions to be addressed by this evaluation are as follows.

Key Evaluation questions:

What makes a successfully networked Schools of Creativity?

How is it networked with other schools and the wider community?

What differences does it make within this network?

How sustainable is the approach?

The overall challenge of the evaluation, which will be addressed as it develops, is that of **attribution** – are any observable changes a direct result of being a School of Creativity? In fields as complex as creativity, knowledge transfer and behaviour change, this is very challenging, although not impossible. However, it is important to recognise that CCE themselves acknowledge this challenge and are particularly keen to enhance their understanding of the influencing role and indirect effects of the Schools of Creativity programme as part of a wider ethos and approach within participating schools.

1.2 Approach

It is the purpose of the Schools of Creativity programme to nurture, facilitate and extend the practice of creative teaching and learning. As a consequence the programme works with a select group of schools, who have been identified as being committed to, and exhibit outstanding practice in, creative teaching and learning with the aim of extending creative practice and engagement beyond their own schools. Additionally there is a clear strategic ambition to support the development of a schools led movement that is capable of taking forward the creative learning agenda at local, regional and national levels, thereby securing the legacy of CCE.

A central component of the evaluation approach has comprised the detailed examination of the experiences of 12 case study schools and their partners, selected to represent a range of experience in terms of:

- education level;
- region;
- round of award;
- earlier participation in Creative Partnerships programmes; and
- urban/rural split.

The characteristics of these schools is summarised in **Table 1.2** over.

Table 1.2: Case Study Sample

No.	Schools of Creativity Round	Phase of Education	Previously in Creative Partnerships	Urban / rural
1	2	Special	N	Urban
2	1	Secondary	Y	Rural
3	1	Primary	Y	Urban
4	1	Primary	Y	Urban
5	2	Secondary	Y	Urban
6	2	Nursery	Y	Urban
7	1	Secondary	Y	Urban
8	2	Primary	Y	Urban
9	2	Primary	N	Urban
10	2	Primary	N	Urban
11	1	Primary	Y	Urban
12	2	Secondary	Y	Rural

As the schools have been anonymised for the purposes of this report, where necessary, the number allocated in the first column is used to identify the school.

Central to this research process has been an extensive process of desk based research which focused on the analysis and triangulation of a wide range of sources, including:

- Creativity, Culture and Education documentation completed by all Schools of Creativity and made available by Creativity, Culture and Education, including:
  - Self-Assessment forms;
  - Strategic Programme Plan and Vision;
  - Programme Activity Planning;
  - Mid and End-point Reflection and Evaluation;
  - Programme Activity End Forms.
- Reports by external specialist educational consultants for each of the case study schools and all of the other Schools of Creativity;
- OFSTED reports for each of the case study schools;
- Internal planning, monitoring and management information for each of the case study schools, including evaluation reports and participant feedback on activities; and
- Previous research into creative teaching and learning, including that undertaken on behalf of CCE and Creative Partnerships.

Members of our team have also undertaken extensive primary research to inform this report. This has included:

- A series of visits and consultations with school leaders, Creative Partnerships Coordinators and Creative Agents at each of the case study schools;
- Face to face consultations with pupils, parents, and other teaching staff at a number of case study schools. This has varied across schools, and has included attendance

at events, specifically arranged meetings, focus groups with young people and informal consultation with a range of these groups;

- Telephone interviews with a range of case study school partners, with a particular focus on external partners such as head teachers and members of staff from partner schools and community representatives; and
- Consultations with key representatives of CCE.

A summary of these consultations is shown in **Annex A**.

1.3 The Typology

As part of the investigation, a typology of schools, based on the case study experience has been developed.

This required an understanding of the underpinning rationales for the numerous external relationships in which Schools of Creativity are involved. **Table 1.3** below summarises the various types of relationships evident between the case study Schools of Creativity and their external partners. These categories will be discussed in further detail in Section 6 of this report.

Table 1.3: Nature of External School of Creativity Relationships

Natural	External	Individual	Creative	School of Creativity
These are relationships which any school would expect to be in, such as relationships with feeder schools or with local partners such as parents and the local community.	These relationships have been established or are driven by, organisations or initiatives that are external to the school involved. These include partnerships and networks established by local authorities to drive collaborative action on a specific issue or programme.	This category recognises that schools are themselves comprised of a range of individuals, such as teaching staff, each of which will posses and develop their own informal and formal links and relationships with other individuals within schools and the wider community.	These relationships are established between schools and with the wider community with a specific focus on creativity.	These are relationships established because of Schools of Creativity status.

Key considerations in the development of the following typology therefore included the breadth of relationships of these schools, with an emphasis on the degree to which they seek to reach beyond their “natural” and “external” networks, as well as the nature of the interactions with partners in terms of their intensity and the type of activities involved.

For example, “locally” focused Schools of Creativity are those whose relationships are largely natural or external, while those that are “networked” are those which seek to extend beyond these natural or external networks and relationships to reach a diverse range of schools through a variety of means. The distinction between “sharing” and “mentoring” schools is based on the intensity of interactions with external partners with those schools engaged in more passive activities such as dissemination, distinguished from those that work with some partners in a much more hands-on and intensive manner through the provision of mentoring support and continuing professional development (CPD) to learning partners and learning opportunities and creative facilities and resources for the wider community.

These types are summarised in **Figure 1.4** over, and discussed further at **Section 5**.

Figure 1.4: Typology Summary

Networked Sharing School These Schools of Creativity have a relatively broad range of relationships with a number of external partners and look beyond local “natural” and “external” networks and events organised by external partners, such as CCE. Engagement with these partners is focused around less intensive activity, such as the dissemination of practice through publications, conferences and events. However, unlike “locally focused sharing schools” these Schools of Creativity seek to utilise other networks through the use of tools such as social media, to share and disseminate their practice further. Work with the community is largely focused on the contributions of the community as a learning resource.	**Networked Mentoring School** These Schools of Creativity have a relatively broad range of relationships with a number of external partners and look beyond local “natural” networks and events organised by external partners, such as CCE. However, engagement with partners extends beyond research and dissemination to include more intensive hands-on activity including the delivery of CPD and mentoring to other schools. A number of these schools also engage partners in such activity at an international level. These schools are also involved in dissemination and sharing activity undertaken by sharing schools. Work with the community seeks to move beyond utilising the community as a resource or delivering creative products for community consumption. Consequently some of these schools also seek to engage parents and other members of the community in creative learning opportunities.
Locally Focused Sharing School The external relationships and networks of these Schools of Creativity are largely focused on local “natural” and “external” networks. These schools generally engage partners through less intensive activities such as the, sharing and dissemination of practice through publications, conferences and events.	**Locally Focused Mentoring School** Relationships with external partners are largely focused on local “natural” and “externally” driven networks and relationships. However, engagement with partners extends beyond research and dissemination to include more intensive hands-on activity including delivery of CPD and mentoring to other schools. Work with the community seeks to move beyond utilising the community as a resource or delivering creative products for community consumption. Consequently some of these schools also seek to engage parents and other members of the community in creative learning opportunities

1.4 The Report

The remainder of the report is structured as follows:

- **Section 2** outlines the theory of change and looks at commonalities across the programme;
- **Section 3** reviews the approaches to external working with learning partners;
- **Section 4** reviews the approaches to external working with community partners;
- **Section 5** examines the ways in which Schools of Creativity networks with these partners, and describes a typology;
- **Section 6** reviews the observed outcomes from wider work of the Schools of Creativity with special reference to the case study schools; and
- **Section 7** provides some recommendations for future activity.

In addition, there are five Annexes:

- **Annex A**, that provides an outline of consultation meetings held;
- **Annex B**, that discusses the role of the Creative Agent;
- **Annex C**, that provides examples of case study schools working with learning partners; and
- **Annex D**, that provides examples of case study schools working with community partners;
- **Annex E,** that provides extracted quotes relevant to this report from recent OFSTED reports on the case study schools; and
- **Annex F**, that provides a summary of outcomes planned and achieved by the case study schools.

2. Theory of Change

2.1 Introduction

At an early stage of the research process the Centrifuge team developed a Theory of Change (ToC) for the linkages and outputs arising from School of Creativity activities. The initial ToC developed was built on a workshop held with key stakeholders in January 2010[2] and a review of previous research undertaken on behalf of CCE and Creative Partnerships, and monitoring and management documentation completed by Schools of Creativity. This has now been tested over the subsequent period, and has been refined into a simpler model.

A ToC evaluation can be described as, "*a systematic and cumulative study of the links between activities, outcomes and contexts of the initiative*" (Connell, and Kubisch, 1998). It is a combination of the analysis of both processes and outcomes which can be used to deliver an evaluation that operates at the level of individual projects, thematic activities and the overall strategy and includes an assessment of activity management and processes. Therefore given the objectives of this study the adoption of such an approach has clear benefits.

Specifically, the ToC focuses on the key role that **leadership** plays in enabling networks and change within the School of Creativity and its partners. While the nature of this leadership is described in a subsequent section, the ToC places it as the key determinant factor in successfully widening impact.

In part, this is because by their very nature, Schools of Creativity have been chosen because they have exhibited qualities that confirm a culture of creativity within the school's activities and ethos. The schools have been selected as they are expected to meet the wider aims of:

- **Developing practice** – transforming their schools through cutting-edge programmes and research within and across Schools of Creativity;
- **Influencing practice** – helping to transform other schools through innovative dissemination and partnership work; and
- **Leading practice** – helping to transform the education system through a network and a strategic role in CCE (Creative Partnerships, 2008).

Schools that have achieved this recognition were therefore already showing some exceptional qualities that are reflected in their existing activities, values and culture. This has a significant influence on the ways that they develop under the programme. It also highlights the importance of key individuals within the schools, a point discussed later in this report.

[2] Attendees included members of the CCE Research & Impact Team, the Manager of the Schools of Creativity Programme and the Creative Agent and Creative Partnerships Coordinator of a School of Creativity.

Importantly, the ToC also provides a tool for understanding the types of relationships that exist within effective Schools of Creativity, and can provide some guidance for other schools seeking to emulate the programme.

2.2 ToC Structure

We suggest that there are seven key components to the ToC underpinning the Schools of Creativity programme. These components are connected through a series of assumptions or "theoretical propositions", which represent the criteria against which the wider impacts of Schools of Creativity can be evaluated and understood. The seven components are:

1. Resources
2. Externalities
3. Leadership
4. Strategy & Policy
5. Networks
6. Culture & Values
7. Outcomes

While these seven components are presented separately it is important to recognise the degree to which they are interrelated, with a significant degree of causality between components. For example, the culture and values and leadership of a School of Creativity provide the necessary pre-conditions that enable the translation of inputs into measurable activities that stimulate outputs and outcomes through participation.

The linkages and theoretical propositions, and examples form case study schools, are described below.

2.2.1 Resources

i) CCE Contribution

As a result of their selection to participate in the programme, Schools of Creativity are by definition exemplar schools, with existing good practice in creative teaching and learning. Consequently attribution is a considerable challenge. However, it can be asserted that that the additional capacity and stimulus provided by CCE funding enables Schools of Creativity to share their experiences and engage in innovative outreach with other partners.

Specifically, these inputs comprise:

- access to 20 days' Creative Agent time;
- support from the creative consultant;
- resources to purchase creative practitioners; and
- access to the CCE/Schools of Creativity network.

While these resources play an important part in enabling activity, such as supporting the creative agent and bringing in external practitioners, it is important to note that the impacts of Schools of Creativity cannot solely be attributed to these inputs. It is rather the case that the provision of resources and support to the School of Creativity is one component of a

number of factors that help the school to play its role. This is an important consideration for the development of the School of Creativity role after the end of the programme.

ii) Capacity for External Work

While Schools of Creativity do not receive ring-fenced funding for working directly with other schools, all of the Schools of Creativity consulted have proved keen to undertake such activity and champion creativity and culture in education. Furthermore, our analysis of CCE documentation suggests that this aspiration is universal among all Schools of Creativity.

However, capacity is a key issue for the Schools of Creativity in terms of working closely with partner schools:

> *"[we] Recognise there is considerable scope for knowledge transfer and to inform activity elsewhere. However, resources [to support this] are an ongoing struggle*".

Equally capacity issues and a lack of resources can often be a crucial barrier for non-Schools of Creativity schools. An example highlighted in this report illustrated that schools that may want to become involved in such activity may be so busy seeking to address internal challenges that they feel they have insufficient capacity to look externally for support and innovation. Consequently, both partners and the Schools of Creativity themselves highlighted the importance of Schools of Creativity seeking to work with partner schools to provide creative solutions to addressing specific and immediate issues and priorities, rather than simply introducing additional activities.

Engaging and maintaining collaborative working with the wider community is often complex, challenging and time consuming. Participation by the wider community requires partners having the not only the opportunity, but the capacity to participate. Clearly organisations, groupings or individuals will wish to participate in different activities or processes, in different ways, at different levels and at different times. Additionally it is important to recognise that decisions to become involved, particularly by parents, are "recursive rather than linear". Consequently Schools of Creativity create or aim to create "inviting climates", continually exploring and providing varying opportunities for the wider community to engage and participate (Hoover-Dempsey and Sandler, 1997). For example, one school highlighted the possibilities of taking a 'whole family' approach to its work, a response echoed by the majority of other schools and primary schools in particular:

> "*we often look to engage children and parents together...we have a family art studio to bring parents and children together to do art work...Have sought to open up new cultural venues to parents...Initially our [the schools approach] was very much based around working with the children. However, we soon realised the value of working with the whole family if we want to secure positive outcomes*".

It is widely recognised that securing and maintaining the interest of parents contributes significantly to ensuring positive outcomes for children and young people. However this is a continuous process in which there are numerous challenges and barriers for Schools of Creativity to address and overcome. As with all partners, time constraints are a key

challenge when seeking to engage and maintain collaborative working with parents and the wider community and a number of Schools of Creativity highlighted these challenges within the Schools of Creativity documentation submitted to CCE. Additionally, parents are by no means a homogenous group and ”what works” for one School of Creativity within a specific context will not necessarily successfully translate to another School of Creativity or indeed other parents within the same School of Creativity. For example, it was generally the case that the parents of primary school children were more engaged than those of secondary schools. This happens for a variety of reasons, not the least of which is the willingness of the children themselves to see this kind of parental involvement. In the words of one primary school parent, *“[he] now brings much more [work] back from school for me to see”.* Consequently the means and processes used need to be refined and refreshed, with the practice of critical reflection and dialogue essential.

Therefore Schools of Creativity seek to provide a wide range of opportunities for parents to become engaged and involved on a variety of different levels. One interesting example concerns a planned Creative and Media Centre in a secondary School of Creativity. While the Centre itself is not funded through Creative Partnerships, Schools of Creativity funding is contributing towards a creative practitioner working with students on visual displays for the Centre. In addition once developed the Centre will serve as a creative hub for the community and will be open to the public and other schools as a creative skills centre, incubator space for creative enterprises, a gallery space and cinema. This school also had well developed links with the creative industry in its wider area, with both staff and students having the opportunity for placements. Our analysis of documentation submitted to CCE for all Schools of Creativity, discovered at least two other examples of similar creatively focused community facilities being developed by Schools of Creativity.

Sharing with external organisations and communities often requires external support and promotion and dissemination (Downing et al, 2007). CCE plays a role in facilitating the sharing and dissemination of information among participating schools, the wider educational sector and the media. While there is some potential for this activity to be self sustaining without CCE, the Schools of Creativity consulted throughout this research process and many other Schools of Creativity access the range of CCE coordinated activity and opportunities.

CCE and Creative Partnerships provide numerous opportunities for Schools of Creativity to share their experiences and practice among other Schools of Creativity, Change and Enquiry schools; the wider educational sector and the media. The nature of these opportunities, include:

- Conferences and events, including opportunities to share as participants and deliverers of workshops with other schools, creative practitioners and policy makers;
- Newsletters, press releases and media articles highlighting examples of good practice;
- Facilitating knowledge exchange by signposting between schools; and
- The provision of web based forums to facilitate dialogue and discussion with specific user groups covering:
    - Schools of Creativity;
    - Creative Agents;

- Creative Partnerships delivery organisations network.

The Schools of Creativity consulted have been involved in all of the above opportunities, including the delivery or attendance of workshops at the National Creative Partnerships conferences and other events. Indeed our analysis of School of Creativity documentation for all schools in the programme suggests that such activities form an important part of sharing activities for a significant number of these schools. Many of the case study schools spoke highly of these opportunities and the enabling role played by CCE and the programme:

> *"[CCE] opens doors to wider networking and influencing opportunities*".

> "*people are interested in what you have to say when they hear you are a School of Creativity…it gives some leverage and bargaining power"*.

Case study Schools of Creativity also highlighted the value of having a central reference point for dialogue and discussion through CCE, with one Creative Partnerships Coordinators stating that:

> "*they [CCE] provide a central reference point and someone to engage in conversation about what you are doing".*

Clearly the loss of a formal relationship with CCE following the end of the Schools of Creativity programme has some implications here and there is a potentially significant role for the Schools of Creativity collective to coordinate such sharing activity in the future.

2.2.2 Externalities

There is, however, an important prism through which these areas have to be observed, that of externalities. The factors that come from outside the school, such as the locality where it is based and the age and level of its students, also have a significant impact on the role that the school plays.

These factors can have an important influence on the types of relationships and wider networks that are developed, with, for example, the relationship of a special educational needs school with its local, regional and national networks being substantially different from that of a local primary school.

Clearly, the specific externalities will vary from school to school. However, there are some commonalities across types. For example, as one would expect, the relationships between the school and parents are significantly different between primary and secondary schools, with a greater level of parental involvement in the former. In addition, in rural areas, the two secondary schools that formed part of the sample have an enhanced role in providing resources, such as being involved in vocational training activities for the wider community, or providing additional resources for creative activity and learning for the locality. In these cases, it is much easier for the wider community to see the schools as a focus of activity, since they provide additional resources that may not otherwise be available.

Although influenced by their School of Creativity status, these roles transcend the programme itself, as they are undertaking activities that are influenced by their position in the wider communities that they serve. For example, one Creative Partnerships Coordinator described their networks and the type of activity they deliver across them as developing a result of:

> *"exploring, discussing and developing relationships and activity in accordance with the needs and desires of our school, partners and community".*

These roles therefore have a significant influence on the types of networks that the schools develop, and exert an influence that extends beyond a simple attribution to School of Creativity status.

2.2.3 Leadership

i) Central Roles

As has already been noted, leadership is central to the role played by Schools of Creativity. This leadership emanates from a number of factors, which include:

- The role of senior management within the school;
- Individual roles, such as that played by the Creative Agent or Creative Partnerships Co-ordinator; and
- The dynamic that exists within the school.

The ways in which this leadership is expressed varies across schools, and is investigated further in the discussion over the typology that has been developed within this study. As will be discussed, the role of creative champions is an important factor in the way that a School of Creativity performs. This has a clear impact on the ways in which the individual School of Creativity develops and influences its networks.

The key players within the School of Creativity are the:

- school's senior management team;
- Creative Partnership Co-ordinator, who is often part of the first group;
- Creative Agent; and
- Creative Consultant.

The critical importance of these roles has been highlighted in previous research with David Wood Consultants (2010) outlining their role in driving the CCE Change School programme.

While the internal school leadership is the essential factor to building the role of a school of creativity, the Creative Agent can be a major factor in development, which is expressed in a number of ways. **Annex B** further discuses and analyses these roles within the context of leadership and influence.

ii) School Leadership

In practice many of the case study schools appear to operate within a cooperative and collegial structure. Indeed our analysis of consultants' reports and documentation completed by all Schools of Creativity suggests that this is relatively common throughout the schools involved in the programme. On the whole it was suggested by the staff consulted that leadership was relatively distributed within the case study schools with senior teams amenable to delegation and empowering staff willing and able to take on individual and collective responsibility:

> *"it is about empowering staff...need them to feel confident that they can identify, share and develop ideas".*

> *"has been a shift among staff towards a "can do culture". They are increasingly open to change".*

However, it is important to recognise that in many of the schools the Schools of Creativity agenda has largely been driven by the senior management team in partnership with the Creative Agent. Clearly, as highlighted in previous research, the buy-in of senior staff is essential to ensuring that creative and culture values, principles and practice becomes embedded within the ethos of the school (Thomson, Jones and Hall, 2009). Consequently a number of consultees stressed the importance for the Creative Partnerships Coordinator role to be filled by a senior member of staff:

> "*it is important that they [the Creative Partnerships Coordinator] have the authority and role to enable them to steer and make decisions...they need to be able to drive through change and new ideas*".

In two thirds of the sample Schools of Creativity the Creative Partnership Coordinator is a member of the school's senior management team, with a Head or Deputy Head Teacher occupying this role in a number of primary or infants schools, and the Deputy Head occupying this role in a number of secondary schools. Securing the buy-in of the school leadership is essential to ensuring that creativity and culture becomes more than just a stand-alone activity and becomes embedded within the school, with one Creative Agent stating that:

> "*other schools [that they work with through Creative Partnerships] often have pockets of staff willing to become involved and embrace new approaches. Here you have the buy-in of the leadership and the majority of staff, particularly those that have been involved in the creative journey as a whole...Buy-in of the leadership is lacking with some of the schools [they work with], this is the key issue*".

The fundamental importance of leadership buy-in was further emphasised by another Creative Agent consulted during this research:

> *"[it is] essential that the top level [of the school] fully back the approach if it is to become meaningful and embedded within practice. Leadership must allow calculated risk to try something new and different*".

This is supported by evidence from an evaluation of the Change School programme which found that a close leadership alliance between the co-ordinator and school Head Teacher was a critical factor in the distance travelled by a number of case study schools (David Wood Consultants, 2010). Consequently the fact that the majority of the case study Schools of Creativity have a member of their senior management team as Creative Partnership Coordinator provides concrete evidence of the value they place on the approach. However, there are a small number of cases in which the Creative Partnership Coordinator is not a member of the senior management team, although they operate with their full support, and there is extensive evidence of creative engagement.

These individuals play a significant part in the way that an individual school of Creativity is involved in the programme. For example, in one school, a very experienced management team who had worked together in the same school for many years provided a strong focus for a locally focused mentoring school. Equally, where key teaching staff have moved on, they take the values of creativity with them, and clearly have an influence on practice in their new schools, although it can also be the case that this can lead to some loss of momentum.

Five schools have identified the creative approach as integral to the process of school improvement. In one particular example a newly arrived Head Teacher at what is now a Schools of Creativity primary school identified creativity as the key to driving improvement within the school. In this example the Head Teacher had no previous involvement in Creative Partnerships activity on being appointed to the school, whereas the school had been involved in such activity for a year prior to her arrival. However, it is suggested by the Head Teacher that at that time creativity was generally regarded as peripheral within the school with a teaching assistant taking the lead on coordinating such activity. However, once exposed to the approach and the impact it could have on students the newly appointed Head Teacher took over the coordinating role and prioritised creativity and culture as an approach to learning and improvement:

> "*when I arrived creativity as such wasn't too big a priority [for the Head Teacher or the school]. However, after working closely with the Creative Agent and Creative Partnerships, learning more about creative practices and seeing the potential impact, it has moved up the agenda...Creativity was previously seen as additional "fun" activities but is now central to our approach*".

iii) Students

Active student participation is a central aspect of the Creative Partnerships approach (Bragg, Manchester & Faulkner, 2009). Student involvement in the planning, design, delivery and assessment of project based work is evident in all of the case study schools. There are numerous examples of projects that have been developed throughout the project management cycle from planning to reflection and evaluation. However, approaches to

student engagement and the degree to which students are empowered in decision making processes on a regular and more strategic basis differs between schools.

For example, two of the case study schools currently involve students in lesson development and delivery on an informal and apparently ad-hoc basis. While these schools suggest they are working towards engaging students on a more regular basis and ensuring they have a stronger role or voice through lesson planning and curriculum development across the school, at present they are someway behind other case study schools in this regard.

Many of the case study schools actively involve students on a more structured and strategic basis. For example, at least 5 of case study Schools of Creativity actively involved students in decision making processes around recruitment, particularly in the selection of creative practitioners. While this practice was found across the sample, it was particularly prevalent within primary schools, perhaps due to the fact that the process is easier to manage in a single curriculum environment. In these examples, this involved students designing and undertaking interviews and leading candidates on guided tours of the school while having more informal discussions with, and assessment of, the candidates.

Many of the schools which adopt a more proactive approach to involving students across the school and decision making processes often have structures in place to facilitate and support this empowerment process. For example, one of the primary schools that have placed students at the heart of the creative practitioner recruitment process has a “mini Creative Agents” programme through which year 5 students have the opportunity to play a role in decision making processes throughout the school. For example, these mini Creative Agents have played an active role in the planning and development of creative activities for Year 3 students, including scoping the project, the development of the practitioner brief, the interviewing and assessment of practitioners and marketing and advertising, including a radio alert and press release, for equipment to support the project.

By comparison the two schools with a less formal and relatively ad-hoc approach to student-voice have not actively involved students in such decision making processes. However, some consultees suggested that student-voice is not without its risks. For example, one primary school which involved students in the practitioner recruitment process and gave them full control over the final decision has since revised its approach, following what they perceived to be a less successful than normal practitioner appointment.

iv) Creative Partnerships Coordinator and Wider Staff Involvement

The role of the Creative Partnership Coordinator is clearly a significant factor with one Coordinator, who is a high school Advanced Skills Teacher (AST) in Design Technology, suggesting that some staff tend to associate Schools of Creativity and creative practice and approaches with the Coordinator’s subject area, something which has acted as a barrier to obtaining buy-in and participation.

While collaborative working will ensure that there is a degree of cross-fertilisation and the two way exchange of practice between teaching staff and creative practitioners those schools which have been most successful in this area are those that have embedded CPD of

staff around the creative learning and teaching agenda within their school plans and actively provided specific opportunities for this to take place. Examples include the use of Creative Agents and creative practitioners to support and develop specific CPD for staff members, including leading the planning and delivery of INSET days. In one particular School of Creativity, four members of staff are currently undertaking a MA Module around creative approaches to learning which is being delivered by the school's Creative Agent at a local university.

As highlighted by Thomson, Jones and Hall (2009) CPD is central to the Creative Partnerships and Schools of Creativity approach. Indeed a recent evaluation of the Change School programme found that leaders in the majority of case study schools consulted saw staff development as the most critical factor in ensuring programme effectiveness within a school (David Wood Consultants, 2010). Without the development of staff through the learning and adoption of creative approaches and the values and principles underpinning them, creativity will not become embedded within the school. All of the schools consulted identify staff CPD as one of the core objectives and benefits of the creative approach and as such they all provide opportunities to facilitate this development, to varying degrees. For example, a substantial number of schools provide specific INSET days to facilitate the development of staff. In addition the development of staff will also occur as a result of enabling staff to work closely with the Creative Agent and creative practitioners in the development and delivery of activity and approaches (Thomson, Jones and Hall, 2009):

> "*staff work closely with [creative] practitioners to plan collaboration…they learn from one another, enhancing skills, knowledge and experience*".

In terms of the co-construction or co-creation of approaches and activity a number of the schools emphasised their willingness and openness to pilot new approaches and ideas, and take what they perceive to be calculated creative "risks" as integral to the dynamics of their organisation and a creative approach. A can-do outlook and a flexible, adaptable and responsive approach to the curriculum, teaching and learning are common characteristics among all of the case study schools. This flexibility and the use of creative approaches has been identified by one school as "*invaluable*" in assisting them to adjust to the shifting demographic profile of its students and the community it serves, while maintaining and improving standards:

> "*The school now has around 30 languages spoken [among its pupils] and for many [pupils] English is not their first language. Therefore we [the school] have placed an increasing emphasis on the visual within a creative curriculum*".

Sustainability is at the core of the Schools of Creativity approach. Consequently, there is a clear aspiration for Schools of Creativity to "nurture and guide" ownership of creativity and creative learning among staff (Downing et al, 2007). This includes providing a supporting environment to enable them to take advantage of a variety of opportunities to share and disseminate their learning and experiences. The continuous professional development of staff around the creative learning and teaching agenda is fundamental to Schools of Creativity and this is embedded within school plans and priorities (Downing et al, 2007).

Many teaching staff involved in the case study schools and wider Creative Partnerships programmes recognise the benefits of creativity and are keen to take advantage of the opportunities provided to adapt their "competences and repertoires" (Thomson, Jones and Hall, 2009).

While their status as Schools of Creativity identifies these schools as exemplars in the development and implementation of creative practice, it is important to recognise that all of the schools are involved in an ongoing "creative learning journey", with the improvement and refinement of creative theory and practice a continuous process. In addition it is important to recognise that staff within these schools are themselves simultaneously involved in their own personal "creative learning journeys". For example, a teacher in one school was on a visit to a school in Spain, where she introduced creative approaches to initially sceptical local teachers.

In all of the schools consulted there is a clear desire and willingness for staff to develop as professionals and learn, develop, embed and sustain a creative culture. However, the degree to which this desire and willingness is present across all staff differs among schools. For example, evidence from leaders and staff members within nine of the case study schools suggests a significant proportion of staff have bought into the creative agenda whereas in others it is currently restricted to "*four or five*" members of staff

There are a number of potential reasons for this. Key factors include the:

- size and stage of education of the school;
- seniority of the Creative Partnerships Coordinator and the significance placed on creativity by the school leadership;
- degree to which staff feel ownership and the confidence and support to become involved; and
- degree to which the school actively encourages and provides of opportunities to support CPD and the exchange of practice.

All school based consultees have identified the CPD of staff as one of the key areas in which the creative approach has made a difference within their school and as essential to the sustainability of creative practice within an increasingly challenging funding environment. Being exposed to different approaches is widely regarded as having added to the repertoire of the core staff most closely involved within Schools of Creativity, stimulating a shift towards more creative approaches to thinking and teaching:

> "*[the creative approach] has opened up staff and pupils to new people and new skills sets...teaching staff [are] enhancing their skills with many staff embracing new approaches".*

Staff in one primary school suggested that involvement in creative approaches has led to the development of a more proactive "*can do*" attitude, with staff increasingly open to change and new ideas. The majority of schools suggest that ways of working and the language of at least some staff is "*evolving*" or "*morphing*" as a result of exposure to and involvement with,

creative practice, activities and approaches. Clearly this suggests that CPD with external partners may be one of the most effective routes for nurturing, facilitating and extending the practice of creative teaching and learning.

v) Creative Agents

The different potential roles of the Creative Agent are discussed in some detail in **Annex B**. These can be summarised as a:

- **central**, enabling, role, that is integral to the success of the school of creativity;
- **peripheral** role, where the Creative Agent has limited networks, in some cases simply acting as the "monitor", providing reports to CCE; and
- **brokerage** role, helping the school to make connections with other practitioners and schools.

Schools in which the Creative Agent works more widely across the staff team tend to be those in which the Creative Partnership Coordinator is employed in a senior position and the Creative Agent has a longer term relationship with the school. More than half of the Creative Agents have worked with the School of Creativity they are matched with over a long period of time. For example, one primary school has worked with their current Creative Agent throughout their 5 year involvement in Creative Partnerships, while another Creative Agent has worked with a secondary school for 4 years and another with a nursery and children's centre for 7 years.

It is in these schools that the Creative Agent is a well recognised and valued as a member of staff, rather than an external consultant. Two schools in particular stand out in terms of the role of the Agent. In one of these cases the Creative Agent has also been appointed to a regular part time position by the school via an external funding stream and is regularly involved in more strategic activities, such as curriculum development, on an ongoing basis. This has further reinforced the position of the Creative Agent within the school and serves to ensure that they are readily accessible to all parties within the school. Another interesting example concerns a secondary school in which the Creative Agent is a former teacher, and takes a very hands on role in teaching and engaging with students, as well as providing a "bridge" to local community activity. This is in contrast to another of the case study schools in which a relatively newly appointed (and "peripheral") Creative Agent appeared to be relatively disengaged from day to day school activity.

The Creative Agents consulted from the case study Schools of Creativity suggest that unlike some other schools involved in Creative Partnerships, these Schools of Creativity also provide practitioners with the space to work collaboratively with students and staff to develop projects and activity. This is often framed around an enquiry question developed by the Creative Agent and school staff, with the practitioners often determining the organisation and flow of this process. A number of Creative Agents suggested that this practice is not common across all schools engaged in Creative Partnerships or CCE activity, with some schools effectively dictating process, activities and outputs to practitioners. Clearly such an approach does not take full advantage of the expertise of practitioners and serves to mitigate the potential impact of such work.

In nearly all of the case study schools the Creative Agent works closely with the Creative Partnership Coordinator, with a smaller number providing an enabling environment in which the Creative Agent is free to work independently with staff on a one to one basis. One exception is a school where the Creative Agent plays a crossover role between Agent and consultant, bringing academic contacts into play.

Such one to one working largely involves the provision of advice on approaches, facilitating knowledge transfer, developing and refining ideas and identifying appropriate practitioners. By contrast two of the case study schools have never previously been involved in Creative Partnerships activity until becoming Schools of Creativity in 2009/10 and have had no previous relationship with their current or any other Creative Agent. In both examples it appears that the Creative Agent and Creative Partnership Coordinator have quickly established a close working relationship and the profile of the Creative Agent across the school has developed throughout their time with the school. Interestingly, and perhaps unsurprisingly, it is in these schools that the Creative Agents have so far had less opportunity to work with a broader range of staff. There are also two examples of case study schools which have changed Creative Agents on a number of occasions during their involvement with Creative Partnerships. For example, one secondary school, which is currently in its first year as a School of Creativity has had three Creative Agents over the four years it has been involved in Creative Partnerships, all of whom had different creative backgrounds. The rationale for this was that the school sought to utilise a different creative expertise at different stages in their creative journey. Interestingly the majority of the other case study Schools of Creativity seek to incorporate differing areas of expertise through the creative practitioners they work with rather than by changing their Creative Agent.

As mentioned earlier in this report, consultees from nine of the case study schools stressed the degree to which the role of Creative Agent evolves over time, with an initial period of close working with the Creative Partnership Coordinator and school leadership viewed as essential, before involvement is extended to other members of staff. In particular, the Creative Agents and Creative Partnership Coordinators from these schools felt that a sense of mutual trust and recognition of the value of one another are essential to ensuring honest and open communication and effective and proactive collaboration between parties.

While there may be some concerns regarding the ability of a Creative Agent to occupy the role of independent broker and critical friend when a long term working relationship has developed, examples among the case study Schools of Creativity suggest that this is not necessarily the case. For example, Agents and Coordinators from eight of the case study schools suggested that continuity has enhanced the Creative Agents ability to be critical and objective rather than compromised it:

> "*our [Creative Agent and Coordinator] relationship is built on mutual trust and values, recognition. Consequently I'm [the Creative Agent] comfortable in asking hard questions and being critical*".

Therefore while at least one of the case study schools felt that there is a need to renew the role of Creative Agent to ensure it provides fresh perspectives and new directions, the

majority of schools feel that continuity and the development of trust and close working relationships is of greater benefit by enabling a long term strategic approach to collaborative planning. In addition the fact that all Creative Agents work across a number of different schools and geographic areas serves to ensure that the skills, knowledge and awareness of the Creative Agents and their value to the school are continually developing. Nine Creative Agents in the case study Schools of Creativity feel like an important "*part of the school team*", something which they stressed was not the case with all of the schools they work with.

The role of Creative Agents as independent contractors is not without its downside, however. Where the individuals do not have a history of independent employment, there is some evidence that they can move on quickly. One school, which had a high turnover of Creative Agents, noted that "*they went on to get real [full-time] jobs*". Despite this the role of the Creative Agent and the educational consultant is acknowledged as central to the process of reflection and improvement, with a number of schools suggesting that their involvement prevents complacency from setting in and ensures that the school is continually seeking to improve and develop. For example, a Head Teacher from one of the case study schools suggested that their Creative Agent:

> "*stops complacency...ensures we are continually striving to improve*".

vi) Creative Consultants

Creative consultants play a mixed role in individual schools, from being enthusiastic referrers to wider activity, and involving themselves in signposting support for activities, to a relatively hands off, monitoring approach to the role. This is reflected in the variable quality of the consultants' regular reports on schools, again ranging from perfunctory details of activity, to more detailed consideration of the learning journey that the school is taking.

A number of the case study schools emphasised the strength of their relationship with their creative consultant. In these cases the consultant acts as a critical friend to the school, providing advice and guidance and introducing good practice into the school. In many cases the consultant acts as a prompt for critical reflection, a process which in turn helped to influence practice and drive improvement. However, while the consultant does, in some cases, impact on school practice and leadership through the provision of guidance and signposting, in at least half of the case study schools they had limited influence.

vii) Leadership Summary

Figure 2.4, over, summarises the leadership roles of the key participants within the case study schools.

Table 2.4: Leadership Role of Key Participants

School	Type	Creative Partnerships Coordinator Role	Creative Agent role	Creative Consultant role
1	Networked Sharing School	Teacher – not management team member	Limited engagement (now replaced)	Supportive and developmental
2	Networked Sharing School	Assistant Head (moving to new school)	Involved in teaching	Relatively low profile
3	Networked Mentoring School	Assistant Head (moving to new school)	Close involvement with implementation	Relatively low profile
4	Locally Focused Sharing School	Assistant Head	High turnover – limits on participation	Medium influence
5	Networked Sharing School	Assistant Head	Close involvement with implementation	Relatively low profile
6	Locally Focused Mentoring School	Adult Learning Co-ordinator	Now permanent staff member	Relatively low profile
7	Networked Mentoring School	Assistant Head	Former teacher in school	Supportive and developmental
8	Locally Focused Mentoring School	Teacher – not management team member	Close involvement with implementation	Supportive and developmental
9	Networked Sharing School	Assistant Head	Close involvement with implementation	Supportive and developmental
10	Networked Sharing School	Assistant Head	Close involvement with implementation	Medium influence
11	Locally Focused Sharing School	Head Teacher	Gateway to practitioners	Supportive and developmental
12	Networked Sharing School	Teacher – not management team member	Limited involvement	Relatively low profile

In general the creative agenda and associated practice is driven by a core group of staff, with the support of the school leadership. As with the Change School programme (David Wood Consultants, 2010), where this support is weaker the degree to which staff across the school buy-into the creative agenda is lessened.

Analysis of the case study schools shows that:

- higher level management in general have significant buy in to the School of Creativity status, and often are the lead players in the implementation of the programme, effectively acting as the Creative Partnerships Co-ordinator;
- through the school management, locally focused schools tend to have a strong relationship with the local education authority;
- the role of the Creative Agent varies widely across schools, from hands on involvement in teaching and networking, to simply acting as an enabler. In particular, the Creative Agents tend to have a lower profile in sharing schools;
- in contrast, Creative Agents have an important role in facilitating relationships in mentoring schools. Schools where this happens are also likely to have a stronger relationship with their Area Delivery Organisations, and less of a focus on work with CCE itself; and
- consultants have a limited impact on networking, although they can play a key role in dissemination, introduce good practice, and facilitate linkages.

Our consultations reveal that a significant number of staff recognise the benefits of creativity across most schools. School leaders consulted during this study suggest that the key to stimulating this recognition is evidencing and displaying the effect of such approaches on students in terms of behaviour, attitudes and attainment:

> "*initially some staff did question the buying-in of practitioners as part of the project. However, they have largely been swung round once they have seen the value the Agent and the practitioners bring to the school*".

This is a key lesson that should inform approaches to working with external partners. Consequently, securing staff buy-in should be seen as an iterative process which often requires the implementation of approaches and activity on a pilot or test-bed basis. In one of the schools visited the school leadership stressed their role in encouraging involvement and CPD by challenging staff to extend their thinking and test new ways of working creatively. For the more proactive schools the key is providing a supportive environment in which staff are encouraged to develop their practice and develop new approaches and ideas. Clearly these internal challenges present important lessons that serve to inform how Schools of Creativity work with their external partners.

While case study consultees and documentation from all Schools of Creativity tend to recognise the development of staff as a key effect or intended outcome of their schools "creative journey", representatives from at least six of the case study schools were keen to stress the importance of the specific talents and expertise of creative practitioners, which they feel staff will never fully be able to replicate. Again this has some implications for external partners and the sustainability of the approach.

The internal dynamic of the school, and the key staff within it, therefore forms an important factor both in where the school sits in the typology and the types of networks that it creates.

2.2.4 Strategy and Policy

Collectively and individually Schools of Creativity influence positive change and act as a strategic voice for creativity and culture in education and a catalyst for change beyond their school. Again, the way in which this will happen is contingent on the role taken by the school, and the way it fits into the typology.

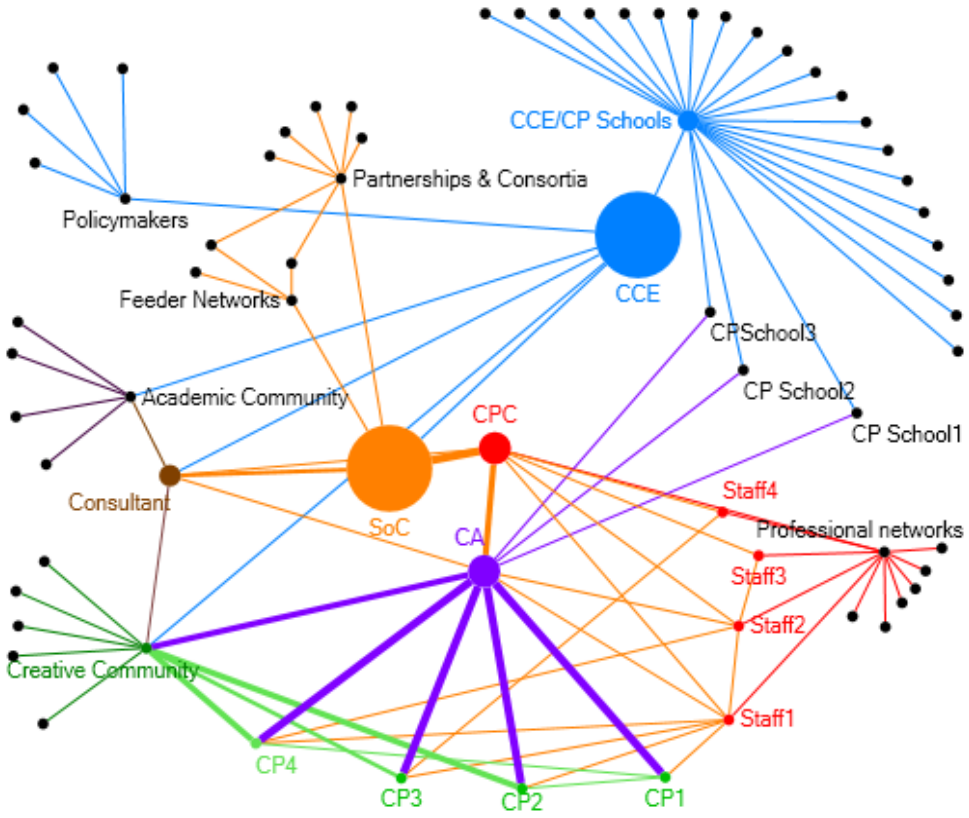
Consultation with representatives of the case study schools and our analysis of documentation from all Schools of Creativity suggests that the strategic influence of Schools of Creativity largely occurs through involvement at three levels:

- Networking by staff and practitioners involved in individual schools, either formally or informally;
- Linkage to the wider academic and educational community through contact with the creative consultants; and
- Promotion and coordination of work through CCE activities.

There can also be other impacts at a strategic level. For example, one secondary case study school became involved in the development of a local landmark in partnership with a range of local interests, with the Town Council acknowledging the role of the school as *"an important partner"* in developing and interpreting the site.

Figure 2.5, over, uses the experiences and approaches evidenced across both the case study schools and all schools involved in the programme to show an idealised visual representation of the numerous ways in which these strategic networks can operate.

Figure 2.5: Strategic Networks



SoC – School of Creativity

CA – Creative Agent

CP1 – CP4 – Creative Practitioners

CPC – Creative Partnerships Coordinator in School of Creativity

CCE – Creativity Culture and Education

CP School 1-3 – Other Creative Partnerships Schools the School of Creativity is linked to through the Creative Agent

Staff 1-4 – Members of staff closely involved in activity

CCE/CP Schools – Other schools engaged in Creative Partnerships or CCE activity or programmes

Feeder Networks and Partnerships & Consortia – Schools that the School of Creativity links to

Within this model Schools of Creativity have the potential to exert strategic influence:

- **Individually**, as a result their links to the academic and research community through their consultant; the creative community and other creative schools through their Creative Agent and practitioners; professional educational networks at staff and organisational level through staff networks and relationships with feeder schools and other school networks; and
- **Collectively**, as a result of their links to policy makers and the wider research and academic community and other creative schools through CCE.

This highlights the complex array of networks and relationships through which a School of Creativity can influence various individuals and organisations. In particular this highlights the important role of CCE and the Creative Partnerships infrastructure in facilitating these networks themselves and also through the provision of funding for Creative Agents and Consultants.

As part of a wider network convened by CCE, the collective influence of Schools of Creativity is significant. Not only can their practice influence Change and Enquiry Schools, but can spread out through other networks. In interview, schools mentioned links that spread from their local authority area to Orkney and Hawaii. Such a diverse range of linkages is evident across the programme with our analysis of documentation submitted by all Schools of Creativity revealing a range of experience and approaches from schools that primarily share at a local or regional level to those that more commonly share on national or international level.

However, a number of schools commented on the excellent relationship that they have with their consultant, who they see as an invaluable contact with the academic world. This is a two way relationship, with schools contributing to academic study, and the consultant bringing new and good practice into the school with one case study school stating that:

> *"they [the consultant] have helped to shape how we work by suggesting different and new approaches and techniques"*.

Schools can also have direct linkages to emerging educational practice, with one of the case study schools having two PhD students, appointed through links with the Creative Agent; an academic, developing new ICT led educational methods for special educational needs students. However, this school also recognised the need to balance being used as a basis for research with the primary focus of providing educational support for their students. Clearly this is an important issue to consider throughout any analysis of the external facing work undertaken by Schools of Creativity.

As education constantly evolves as a result of both pedagogical developments and policy pressures, the emerging practice in Schools of Creativity has the potential to provide something valuable to inform future practice and despite the end of the Schools of Creativity programme, CCE and the Schools of Creativity collective can have an important and ongoing role to play here.

2.2.5 Networks

The networking created by Schools of Creativity comes from a number of different sources and approaches. Importantly, it relates to the school's position within the typology, whether focused locally or on wider networks, or through sharing or mentoring.

i) Learning Partners

Clearly no school operates in isolation. They and their staff are all involved in a variety of formal and informal networks that link them to other schools and teaching staff. All of the Schools of Creativity visited have an aspiration to engage other schools with an aim to share their knowledge and experience to influence practice. Our analysis of Schools of Creativity documentation suggests that this aspiration is also evident across all schools in the programme. However, while all schools aspire to engage other schools and influence practice, the methods they use and the degree to which they do so, can differ significantly. This supports the findings of Downing et al (2007) which highlighted a diverse range of approaches to sharing learning from creative practice among teachers and schools.

Schools of Creativity identify the need to enthuse and "*educate*" other schools to the possibilities of a creative approach as critical to proactive working with other school around the creative agenda. Therefore there is a clear need to support partner schools and provide an evidence base that enables them to recognise the potential and get over the "*fear factor*". Often the most appropriate means for doing so is working with individual teachers. In providing an evidence base and displaying the difference to other schools at least nine of the case study schools have involved students within dissemination events and workshops in order to add colour and their actual experiences and perceptions to the process, with further examples of this approach also evident within other Schools of Creativity in the programme. Partners consulted during this research value such approaches with one stating that *"it is great to see the children involved…it shows you what creativity is about".*

In terms of influencing practice the majority of Schools of Creativity consulted believe that being part of a wider movement gives their school some collective leverage and a label which can stimulate interest among other schools. Due to the lack of specific resources it is clear that collaborative working by Schools of Creativity has considerably greater scope for changing practice within other schools than each Schools of Creativity operating in isolation.

Case study school consultations and analysis of Schools of Creativity documentation has shown that disseminating and sharing lessons through existing networks and at conferences and events is currently an important, resource light, approach to spreading practice for many Schools of Creativity. Local Authorities and other partners often play a key role in this process with many signposting Head Teachers and staff from other schools to Schools of Creativity as

examples of good practice. Consequently many Schools of Creativity also share their practice and experience through showcasing visits.

Our research has revealed evidence of a wide range of existing approaches and aspirations to engage the community in the context of all of the relationship categories outlined in **Section 4** of this report. It is important to recognise that such wider engagement may not be entirely supported by Schools of Creativity funded activity. However, participating schools suggest that spreading creative practice "beyond the school gate" and engaging parents and the wider community is an important part of their identity as a School of Creativity.

Creative practitioners play an important role in widening these linkages, since they do not only bring their experience into the school, but also create outward links that strengthen community bonds. For example, in one case, a project led to involving young people with special educational needs interacting with their town centre, helping to integrate the school and the young people with the wider community, promoting positive images and encouraging debate.

As mentioned above, it is important to recognise that all schools and staff within them are involved in formal and informal networks with other schools and education professionals. Many of these networks can be deemed to be "natural networks" based around geographic and school transition relationships. Other networks are partnerships that have developed around specific funding streams or activity or have developed out of mutual interest in a specific topic or theme. Among the case study Schools of Creativity, there are numerous examples of the various schools-based networks they are involved in, some of which are focused specifically on creativity and culture. Examples of these various networks include:

- A primary School of Creativity that is the lead school within a Royal Shakespeare Company (RSC) Network of 9 schools within the Local Authority area;
- A number of the Schools of Creativity that have a history of involvement with Creative Partnerships activity are involved in informal networks that remain following the structuring of earlier Creative Partnerships activity around geographic clusters of schools;
- A primary school in its first year as a School of Creativity and involvement with Creative Partnerships, that has links to a number of schools in the locality as a legacy of a former network in which each school paid an annual subscription to fund a creative practitioner to deliver CPD on creativity and culture;
- A high school involved in a local 14+ Learning Partnership, including four high schools, two further education colleges and a number of work-based training providers;
- A primary school that is a member of the extended schools consortium of 25 schools within the local authority area;
- A nursery and children's centre that is part of a Local Authority led consortium to improve literacy rates in the locality; and

- Four Schools of Creativity involved in regional Creative Partnerships or Schools of Creativity networks.

While all schools are involved in such networks the degree to which they use them to disseminate creative values, principles and practice differs significantly. In addition, simply because a School of Creativity has links with another school does not automatically mean that they will be interested or receptive to engagement and dialogue around creativity.

Interestingly, one School of Creativity consulted during this research process highlighted the difficulties they have encountered in productively engaging a school it acts as a feeder to. While this school is itself an Enquiry School, the School of Creativity have not been able to develop the level of collaborative working they hoped for as partnership working has been difficult to develop due to the school going through a significant period of transition with 4 head teachers in as many years. This example highlights the impact externalities can have on Schools of Creativity ambitions to spread creative principles and practice by working collaboratively with other schools. Documentation submitted by all Schools of Creativity shows numerous examples of schools encountering similar barriers and challenges in seeking to work with other schools.

However, despite such challenges there are numerous examples where Schools of Creativity have successfully collaborated with other schools, particularly in project based activities. This will be explored in some detail in later sections of this report.

Although much engagement with other schools is based around specific projects, all of the Schools of Creativity consulted highlighted the need for partner schools to also understand the underpinning values and principles as well as practice, as without this understanding creativity and culture may simply be seen as “nice” standalone activity.

It is also important to recognise the importance of individuals and the relationships between them in the extension of creative practice through Schools of Creativity. As well as school based networks individual staff are also key to extending creative practice through networks with other professionals and schools. Examples of the more formal networks of Creative Partnership Coordinators within the case study Schools of Creativity include:

- Representing the local extended schools consortium within Local Authority partnership structures;
- Providing a buddying role to early years providers such as nurseries, primary schools and child minders through the Local Authority; and
- Working as Advanced Skills Teachers, sharing skills through outreach work with teachers in their own and other schools.

All of the Creative Agents interviewed currently work with a number of schools in addition to the case study Schools of Creativity, including Enquiry and Change schools. Consequently the

Creative Agents themselves can often act as a conduit for facilitating networking and the dissemination and exchange of knowledge and practice for Schools of Creativity.

Our research has discovered a significant amount of sharing and transfer of experience, although this does not appear to be happening in a systematic way across the networks, which vary in effectiveness and cohesion. The transfer also happens through networks that are additional to Schools of Creativity/CCE, reflecting the complicated patchwork of relationships.

ii) Community Partners

All Schools of Creativity have a clear aspiration to engage parents and the community. However, the degree to which they are able to do so differs significantly. Clearly all schools involve parents to some degree. Predominantly this involves parents and the wider community as consumers of creative products developed within the school. For example, all Schools of Creativity have celebration events during which they share achievements through exhibitions, performances and in some cases feasts, involving produce grown and cooked by students. Such events are generally the principal, or most common, mechanism for engaging parents for all Schools of Creativity.

However, it is important to recognise that engaging parents is not without its difficulties, with one of the case study schools reporting that:

> "*parents have proved and continue to prove difficult to engage with...some [creative] projects have helped in this respect – but again, it takes a long time to effect change and raise levels of interest and involvement*".

Indeed a number of schools have highlighted difficulties in securing active participation within their School of Creativity self-assessment forms. Our research suggests that those schools with a remit covering family learning and adult & community learning (ACL) are particularly outward looking and experience greater success with regards to involving parents and the wider community in creative approaches to learning. These schools are often focused on engaging parents and the community in the context of them being potential but hard to reach partners in learning and education as a project of community regeneration.

Engagement with local culture and history also provides a route to the wider community. In a secondary school, commitment to place-based learning has lead to the adoption of a local landmark and nature reserve for the development of integrated projects, including support for environmental improvements and the re-introduction of traditional sports, including the involvement of the local sport association. Significant grant support was provided through Natural England and the local authorities in support of the environmental aspects of this

project, and the school was seen as an *"essential partner"* by the promoting body, the Town Council.

Another aspect of cultural engagement is that of using creative approaches to engage with parents whose first language is not English. In one inner city school, regular engagement with parents was built on in-school events that linked with the creative activities undertaken by the pupils. In another, parents were involved in making jewellery with the pupils, which they then went on to sell in a local market, with one parent noting:

> *"[we] learned a lot about what the kids were doing – they liked showing [us] what to do".*

Again the role of the Creative Partnership Coordinator has implications for the school's approach and ability to engage beyond the school gate. For example, a nursery school and Children's Centre School of Creativity has their family learning coordinator as Creative Partnership Coordinator and it appears that this has a significant effect on the degree to which the school seeks to engage parents in creative approaches and activity.

The approaches they use and the degree to which Schools of Creativity achieve these aspirations will be discussed in detail in subsequent sections of this report. However, it is important to recognise that improving outward facing work and spreading creative practice is identified as an important part of each school's creative journey, albeit one that is a priority once creative values, principles and practice have been embedded internally.

2.2.6 Culture & Values

Our research suggests that creativity and culture is embedded in the culture and values of Schools of Creativity, rather than a bolt-on as part of isolated projects. As has already been discussed there is a pre-existing commitment within selected schools towards this type of approach, which programme participation is intended to enhance. Consequently it can be reasonably assumed that Schools of Creativity are inherently:

- outward facing – Schools of Creativity are an integral part of their community and this should be embedded within the organisational culture and values, ensuring their school is actively open to, and sharing with, the wider community (including other schools, parents, businesses and community groups);
- participatory – with trust, collaborative working and positive relationships and mutual respect between all partners, central components of school life, and therefore assumed as the norm rather than relevant to individual activities (Bragg.et al., 2009); and
- adopt a whole system approach – with a creative thread running throughout the school rather than a project based approach to creativity.

Schools of Creativity have been specifically chosen because they are considered to represent good practice. In addition, nearly all have had earlier involvement in Creative Partnerships programmes. It is therefore unsurprising that there is evidence of existing activity and practices within these schools that point to positive behaviours underpinning the culture and values of the school. In an interview with one Creative Agent, this approach was described as a *"golden thread"* running through all school activities. Another school described it as:

> *"winning the hearts and minds of staff...changing the entire school approach to teaching and learning".*

This, of course, raises an important question of attribution. If it is true that Schools of Creativity represent good educational and organisational practice, to what extent did that happen because of being a School of Creativity, as opposed to being a result of extraneous factors, for example good leadership, or an existing tradition of engagement and innovation? While it is essential that this is considered it is equally important to consider the degree to which the Schools of Creativity programme has an influencing role and an indirect effect as one of a number of contributing factors.

Interestingly, the route for a number of schools to participation has been as a result of poor performance in the past, and participation in the programme has been part of a school improvement programme, with creativity being used to underpin this activity. This at least suggests that participation in CCE programmes form part of a set of activities that contribute to school improvement, and that part of this process can be attributed to them. Indeed a significant body of previous research has highlighted the positive impact of CCE programmes and Creative Partnerships on school attainment, attendance and behaviour (Kendal. et al., 2006; Ofsted, 2006; Sharp, et al., 2006; Kendal, et al., 2008; Durbin, et al, 2010;)

All of the schools interviewed faced particular challenges with the areas and communities that they served, with at least four being based in localities where a significant number of students' families did not have English as a first language. Such challenges are also highlighted in Schools of Creativity documentation by a number of all schools in the programme. In these cases, creative, non standard approaches appear to have made a significant contribution to addressing the multiple challenges that this characteristic presents.

All Schools of Creativity consulted suggested that a culture of using outside influences had developed in their school. For a number of those schools with a history of working with Creative Partnerships, such a culture has been established and becoming embedded for some time. However, developing this culture does not happen overnight. One of the Round 2 case study schools had no previous history of working with Creative Partnerships before becoming a School

of Creativity in 2009/10, although they had a history of developing creative practice through staff CPD. For this school the introduction of external practitioners was initially met with some scepticism with some members of staff questioning the commissioning of these practitioners. However, in practice this scepticism has largely been addressed as staff have begun to see the value these practitioners have brought to the learning environment and approach within the school.

Consultees particularly value the wider experiences of the outside influences they bring into school through the programme. For example, one School of Creativity was keen to stress that while they want practitioners who are committed to education and place significant value on, and are committed to, the work they do in schools; they do not want practitioners who only work in schools as they place considerable value on their wider creative industry experience. These links bring both valuable experience, and the possibility of greater engagement:

> "*we want to expose the children to different kinds of people with different skills and backgrounds…it's about broadening their outlook".*

As highlighted in previous research (Thomson, Jones and Hall, 2009; Bragg, Manchester and Faulkner, 2009; Pringle and Harland, 2008), key representatives of the case study schools suggested that there are a number of key cultural factors that exhibit themselves in successful Schools of Creativity. These are:

- Working together within the school – the absence of "silos";
- Senior management commitment;
- Wide participation in decision making;
- Trust;
- Willingness to experiment; and
- Recognition and celebration.

All of the schools interviewed reflected these values, although there were obviously different levels of emphasis and success. A particular challenge, especially in secondary schools, was the need to move beyond a "conveyor belt" approach to the delivery of the national curriculum, and there were a number of cases of innovative use of mixed approaches, with, for example, the use of extended projects to develop creative approaches, presenting a "magic show" to primary school children or using drama within AS Science.

However, the same school acknowledged a need for a "*softly softly*" approach to cross-curricular planning, as pressure on departments to deliver the curriculum meant that there were some pockets of reluctance to change. This requires a central leadership role for the champions of the Schools of Creativity aspect of the school.

As previous research has highlighted (Jewitt, 2008), a specific signifier of school culture is the "feel" of the public areas and this has been further illustrated among both the case study schools and all Schools of Creativity. Particularly within the primary schools visited, there was a very active use of corridor space, with curriculum related displays, and examples of student work being exhibited in a positive way, reinforcing both the internal school ethos, and making examples of work accessible to visitors. It has also, in some cases, had the reported effect of encouraging positive behaviour, limiting vandalism.

It has already been noted that creativity is seen by some as a "*golden thread*" running through all school activity, and in some cases, becoming a School of Creativity has been an important catalyst in school renewal. Interviewees from at least six of the case study schools were at pains to emphasise this fact and numerous schools and consultants have highlighted this within their Schools of Creativity documentation. This is illustrated by the words of, one Creative Partnerships Coordinator and Deputy Head Teacher:

> *"we had a desire to change the whole school approach...it [creative teaching and learning] has never been about one-off projects but about winning the hearts and minds of staff and changing the entire school approach to teaching and learning".*

It is clear that in the case study schools, especially primary, creative approaches have been central to school development, and projects have been used to develop new whole school approaches, and add to what already has been achieved. In secondary schools, the position becomes slightly more complex, with a forced focus on the national curriculum, which has the potential to restrict some creativity. However, there are numerous examples of cross-curricular integration of activity, and senior staff in schools insisted that creativity was a consideration when making new appointments. For example, one Deputy Head said that in appointing new staff, he looked for people who have knowledge and interests outside their immediate subject area, so that they could contribute more widely to the school. This is reflected in interviews in other case study schools.

2.2.7 Outcomes

The experiences of the case study schools and their partners shows that Schools of Creativity can act as a catalyst for change among partner schools, contributing to the development of creative leaders keen to take forward the agenda within their school and beyond and meaningfully engage with creative approaches. While all Schools of Creativity have an aspiration to deliver such change, schools provide little evidence of the degree to which they achieve this within the reflection and evaluation reports submitted to CCE.

Successful sharing requires external support and promotion and dissemination (Durbin, 2007). CCE has facilitated the sharing and dissemination of information among participating schools, the wider educational sector and the media. While there is potential for this activity to be self sustaining without CCE, the experience of the case study schools suggests that Schools of Creativity access the range of CCE coordinated activity and opportunities.

The issue of outcomes is discussed further within **Section 6** of this report.

2.3 ToC Summary

The theory of change outlined above provides a framework for understanding the journey involved in being a School of Creativity. **Table 2.6** over summarises the rationale for the various components within the theoretical propositions, and provides some understanding over the different roles that have enabled the Schools of Creativity programme to move forward.

Table 2.6: ToC Rationale

Component	Source
Process	While selected schools were already engaged with the creative agenda, the process and structures derive from CCE activity, and is therefore wholly attributable to the programme
Vision	This arises both from within the management of the programme and in the commitment of the individuals involved within the Schools of Creativity
Implementation	Comes from within the schools themselves. Importantly, it also comes from the championship of the programme and approach by key individuals. It also requires the resources to support external participation of creative practitioners
Outcomes	The programme outcomes arise from the effectiveness by which the individual schools implement related activities and promote the programme.
Sustainability	Future sustainability of the creative approaches engendered by the programme will be contingent on the continued commitment of those involved to maintain the approach, and the extent to which the lessons learned will be disseminated.

Table 2.7 over summarises the linkages created by these components.

Table 2.7: Theoretical propositions

Theoretical proposition		Relates to
TP1	Resources follow existing leadership in schools	Process
TP2	Leadership in SoC promotes creative culture and values	Vision
TP3	Leadership directs wider strategic and policy influence	Implementation
TP4	Effective networks influence strategy and policy	Outcomes
TP5	The activities enabled by the programme lead to outcomes in performance, behaviours and added value	Sustainability

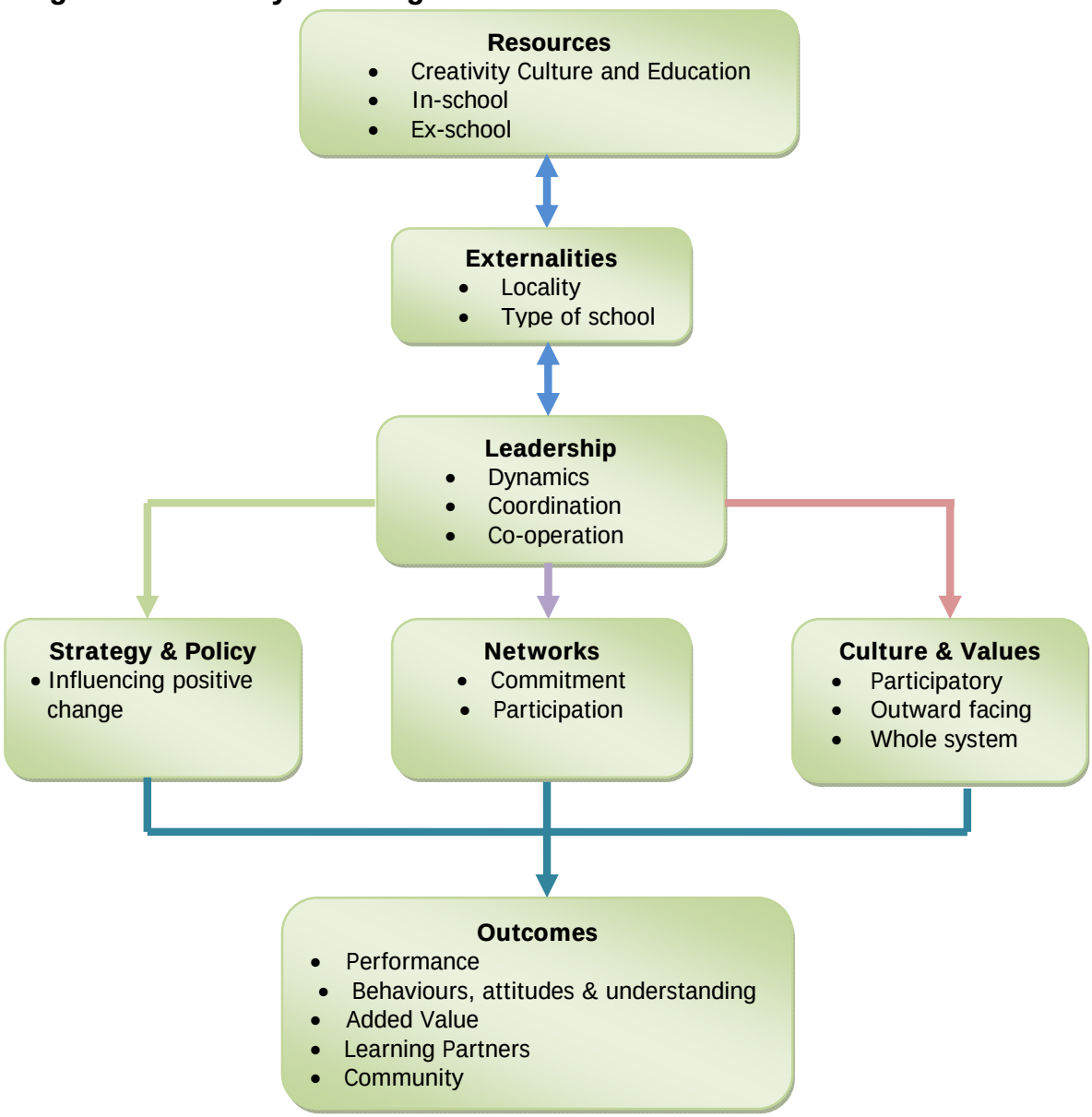
These theoretical propositions capture the core assumptions underpinning the Schools of Creativity model and the linkages between the core components outlined above. Essentially they form a logic chain, which describes and links the process, vision and implementation of the programme with the delivery of outcomes and sustainability.

While this evaluation has identified a typology of Schools of Creativity, it is important to recognise that there are consistencies across the whole group that are highlighted by the revised ToC. These are:

- a commitment to embedding creativity in all aspects of schools activity and relationships;
- the use of external partners and resources to enrich the educational experience; and
- a direct relationship between practice and the wider perspective.

Figure 2.8 over shows the components of the model to which the theoretical propositions relate.

Figure 2.8: Theory of Change



3. Approaches to External Working: Learning Partners

3.1 Introduction

This Section of the report uses evidence from the case study schools, their partners and the wider Schools of Creativity group to provide a framework for understanding the relationships and networks that Schools of Creativity have within the wider learning or education sector. The types of partners explored within the "learning" investigation area, include schools and other educational/learning and childcare providers and professionals.

3.2 Intentions, Aims and Objectives

CCE have a clear aspiration for each individual School of Creativity and the School of Creativity programme as a whole to act as catalysts for change, by championing and spreading creative principles and practice throughout the learning and education sector. However, our research suggests that the degree to which case study schools actually develop or utilise their range of relationships and networks to support the spread of creative practice and the means by which this is done, differs significantly between Schools of Creativity and each of their relationships or networks. Therefore, while Schools of Creativity identify an aspiration to spread practice, the importance that they place on this, the means by which they seek to achieve this and the degree to which they actually do so, fluctuates significantly between schools.

For example, three quarters of the case study schools see this work as being central to their "mission" and seek to forge links and disseminate their learning and practice through multiple channels. By contrast the other quarter of case study schools see such work as something that is more peripheral to their central focus of providing an engaging, stimulating and empowering environment and curriculum for their own students:

> "*Spreading creative practice is important [to the school] but is not central as our focus remains and always will be our own pupils*".

Here it is important to understand that all Schools of Creativity inevitably see their prime role as being to provide a stimulating educational experience for their students, and differences such as those discussed, are often due to alternative views of how best to achieve this within each school's particular context.

The principal reason for Schools of Creativity seeking to spread creative practice is the recognition of the improvements that this approach has made to their school, students, staff, and in some cases parents, and a subsequent desire to share this with others to enable their own development. Indeed a number of partners highlighted the importance of such evidence to

sparking or embedding their interest in creative approaches. For example, a Head Teacher from one partner school described the opportunity to observe creative teaching and learning in action as "*a vitally important early step*" in their journey to becoming a creative school.

Among those schools that are more externally facing there is often a recognition that they too can benefit from working with other schools and there are at least four examples of Schools of Creativity learning and refining their approaches as a result of this dialogue:

> "*sharing is a two way process. We [the School of Creativity] are by no means perfect and there is an ongoing need for continuous improvement*".

Indeed a small number of other Schools of Creativity stressed the importance of this within their planning and reporting documents. Consequently it is important to recognise that knowledge exchange is a two way process, both among Schools of Creativity and between Schools of Creativity and other schools, whether they be engaged in Creative Partnerships activity or not. For example, a representative of a partner school working with one of the case study Schools of Creativity commented that:

> *"we have benefitted from exchanges but also felt we had something to offer to them [the School of Creativity]".*

When asked why they engaged with Schools of Creativity many of the partners schools highlighted the importance of learning from the experiences of others and evolving and refining their practice in a process of continuous improvement that delivers for their students and the community they serve:

> *"we are strong on collaborative working... it [working with the School of Creativity] is about getting the best for the children, young people and the community".*

> *"the way we work together [on creative approaches] is important given the [socio-economic and demographic] characteristics of our catchment areas".*

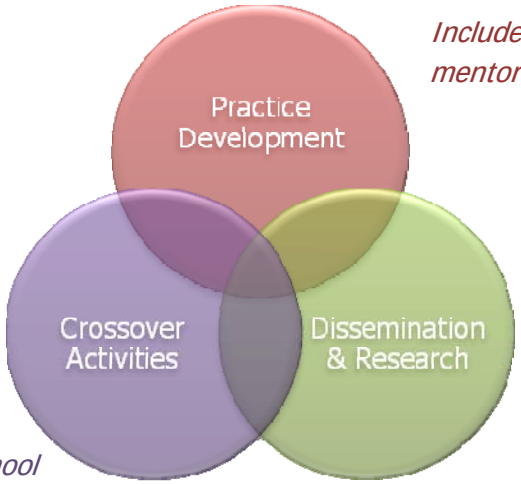
> *"we all think along the same lines... [creativity] is very important for engaging with pupils who are fairly deprived".*

3.3 Approaches

3.3.1 Linkages

Schools of Creativity are engaged in relationships with a wide range of "learning partners". This section of the report is focused on ways in which these relationships are used to spread practice and act as a catalyst for change among other schools and education or learning providers and professionals. **Figure 3.1** below outlines principal framework for understanding the means by which Schools of Creativity are engaged with and seek to share their knowledge and experience and influence these partners.

Figure 3.1: Learning: A Framework for Understanding Approaches to Engagement and Exchange



Includes: Visits, CPD and mentoring.

Includes: Shared school activities and shared school facilities.

Includes: Dissemination activities such as presentations and participation in research.

While this framework proposes three core approaches it also acknowledges a degree of overlap between these, as evidence from consultations with the case study schools and analysis of documentation for all schools supported by the programme, suggests that Schools of Creativity may utilise a range of these approaches with any one learning partner and will utilise a range of these across their various networks and relationships. For example, one case study school has utilised each of these core approaches in their engagement with one partner school, as their relationship and the intensity of collaboration has strengthened and deepened.

The three categories and their sub-categories within the above framework build upon earlier research undertaken on behalf of Creative Partnerships (Downing et al, 2007) which identified the following nine core approaches to sharing between schools:

1. Meetings;
2. Conferences and events;
3. Observations and modelling;
4. Discussion and relationships;
5. Dissemination of information and resources;
6. School visits;
7. Telling Creative Partnerships: Central Distribution;
8. Mentoring;
9. Formal In-service Education and Training (INSET).

Our research has found evidence of all of these approaches across both the case study Schools of Creativity and the programme as a whole. While these categories capture much of the diversity of sharing activity, there are a number of commonalities and overlaps between these nine categories and a small number of potential exclusions, such as shared activities and facilities. As a result we have further refined the means by which Schools of Creativity engage with, and may influence, other learning partners into the three categories shown in **Figure 3.1**, above.

The synergies between these two typologies are shown in **Table 3.2**, below. It should be noted that some of the sharing methods identified within Downing et al (2007) appear in more than one of the categories for engagement and exchange outlined within this Report.

Table 3.2: Learning: Approaches to Engagement and Exchange

Category	Sharing methods from Downing et al (2007)
Practice Development (includes Visits/Continuing Professional Development (CPD)/Mentoring)	1. Meetings 3. Observation and modelling 4. Discussion and relationships 6. School visits 8. Mentoring 9. Formal INSET
Crossover Activities (includes shared school activities/facilities)	1. Meetings 4. Discussion and relationships
Dissemination & Research	1. Meetings 2. Conferences and events; 4. Discussion and relationships 5. Dissemination of information and resources 7. Telling Creative Partnerships: central distribution

These categories and their component sub-categories are explored and discussed in greater detail below with a number of specific examples provided from the case study schools.

Representatives of the case study schools suggest that it is often the case that relationships between Schools of Creativity and other schools are transactional in the sense that partner schools and professionals largely take something from the relationship in terms of awareness, understanding, knowledge, skills and experience and a number of external partners provided evidence of this:

> *"[working with the School of Creativity] got us to think very differently about how we work with children".*
>
> *"[working with the School of Creativity] made us understand what creativity in teaching and learning is actually about"*.
>
> "*[since working with the School of Creativity] people are beginning to believe that things [they previously did not believe possible] are possible".*

These transactions can be particularly influential when Schools of Creativity are engaged with schools or professionals that do not have a history of involvement in creativity, or are in a relatively early stage of their "creative journey". For example, one partner talked of a *"eureka moment"* , while a Head Teacher of another partner school identified a visit to one of the case study Schools of Creativity as a *"vitally important early step"* in their creative journey that acted as a catalyst for change. However, as highlighted earlier such knowledge exchange can occur both ways with Schools of Creativity also refining their practice due to engagement with external partners. Clearly it is essential that this two-way knowledge exchange and sharing takes place, serving to inform the continuous evolution, refinement and improvement of practice both within Schools of Creativity and beyond.

However, quantifying this change is difficult as evidenced by the number of partners consulted during this evaluation that had difficulties in clearly expressing the attributable effect of their engagement with a School of Creativity. The outcomes generated by School of Creativity engagement with external learning partners will be discussed in greater detail in Section 7 of this report.

3.3.2 Practice Development

These activities account for a substantial proportion of Schools of Creativity work with external learning partners. However, our analysis of the case study Schools of Creativity, consultation with a number of their learning partners and analysis of documentation for the programme as a

whole has identified significant differences in terms of the prevalence, frequency and intensity of the different activities within this category.

Examples drawn from the case studies illustrating each of these sub-types are provided as **Annex C** to this Report.

i) Visits	
Description	Hosting visiting teaching staff and trainee or newly qualified teachers is one of the most frequent approaches to engagement and knowledge exchange with all of the case study Schools of Creativity reporting such activity as one of their principal means of sharing creative principles and practice with other schools and teaching professionals. Consultations with the case study schools revealed that such "good practice" visits usually incorporate a tour of the school, observations of lessons and creative approaches in practice, dialogue with students and teaching staff and meetings with other key actors within the School of Creativity, including head teachers, Creative Partnerships Coordinators, Creative Agents and creative practitioners. Case study Schools of Creativity recognise that such visits occur across all schools. However, on the whole they are clear that their creative approaches and status as a School of Creativity are often the primary reasons for other teaching professionals visiting their school: "we *[the School of Creativity] host around 10 of these visits every year…visitors usually wish to visit [the school] because they want to learn more about our creative approach*". In general such visits occur as a one-off. Therefore while these are an effective and relatively common means for engaging partners and showcasing creative approaches in practice, the case study Schools of Creativity report little evidence of the impact of such activity due to a general lack of follow-up work or an ongoing relationship with those schools and/or professionals that attend these visits. Equally there is little evidence of the outcomes of such activity within individual School of Creativity evaluation reports to CCE. However, in a small number of instances such visits have led to further and more intensive practice development and shared activities between schools. Outcomes from this and other activities and approaches will be discussed in greater detail within **Section 6** of this report.

Frequency	Visits occur regularly with all of the case study Schools of Creativity reporting a number of visits per annum. This ranges from one primary school which reports an average of 10 visits per annum over the last two years and another which reports 2 to 3 such visits per annum. These activities appear commonplace outside of the case studies, with documentation completed as part of the programme revealing that the majority of all Schools of Creativity identify such visits as an important part of their approach to influencing practice in other schools.
Typical nature of attribution	Such visits are arranged in a variety of ways and as such these interactions can occur as a result of, or through, all of the relationships outlined in Figures 1.3 and 6.1. However, school representatives suggest that many of these visits occur because visiting teaching professionals are interested in learning more about the creative approaches utilised by the host School of Creativity. In a number of cases such visits have occurred as a result of the visiting school or professional becoming aware of the host School of Creativity at a dissemination event or conference. For example, in one case the Head Teacher of a partner schools stated that: *"we went to visit [the School of Creativity] after I saw them run a workshop on creative learning at [a conference] and wanted to find out more".* Evidence of this was found in at least six of the case study schools. In other cases visits were initiated through Creative Agent or Educational Consultant links with other schools and professionals. By contrast in the case of newly qualified or trainee teachers such visits occur largely as a result of historical linkages between the School of Creativity and a training institution. International visits also occur as a result of School of Creativity linkages with partner schools. For example, one school receives visitors from a twinned school in Africa every year to exchange practice.

ii) CPD	
Description	CPD enables teachers to engage in reflective activity that furthers the development of their attributes, knowledge, understanding and skills. Therefore it is essential to ensuring the continuous evolution and improvement of pedagogy and professional practice. CPD also has a central role to play in the dissemination and spread of creative principles and practice to other schools and professionals, and the sustainability of creative practice beyond the end of the Schools of Creativity programme by deepening the knowledge and understanding of partners while giving them the skills to deliver. For example, one Head Teacher of a partner schools suggested that CPD sessions had played a central role in: *"[creativity] becoming embedded in the ethos of the school".* Within this context CPD can include School of Creativity staff: • Delivering formal INSET (In-service Training) sessions to staff from other schools; • Exposing staff from other schools to creative approaches in practice by demonstrating creative approaches with students and then providing training support to enable them to deliver such activities themselves. While visits may themselves be categorised as a form of CPD we have differentiated the two here, to highlight the more intensive and focused nature of CPD on the development of teaching professionals knowledge, skills, attributes and understanding. Although these approaches are often more focused on developing practice than visits, they also often occur as a one-off engagement with other schools and teaching professionals.
Frequency	At least six of the case study schools report delivering CPD sessions to other schools and teaching professionals over the last two years. Consultation and analysis of programme documentation for all Schools of Creativity suggests that fewer schools deliver such activities to partners than engage in visits and other methods for influencing practice. However, there are examples of schools explicitly stating that they deliver "*creative CPD*" to other schools.
Typical nature of attribution	As with the visits described above, such activities have occurred as a result of a number of different networks and relationships and there is some evidence of these across all of the relationships outlined in Figures 1.3 and 6.1. However, all such relationships focus on creative practice, to varying degrees.

iii) Mentoring	
Description	Mentoring involves one to one working by senior staff members with representatives in other institutions. Evidence from the case study schools suggests that such activity can involve a mix of CPD, development work with school leaders and staff and the provision of independent advice and guidance. This is the most intensive and least common of all the approaches to engagement and knowledge exchange noted and is arguably most likely to result in sustainable change. For example, a Head Teacher from a school receiving mentoring support from one of the case study Schools of Creativity commented that: *"working with [the School of Creativity] has had a significant long term impact…it's resulted in us introducing greater flexibility into learning … introducing creative methods to a diverse range of staff".* In contrast a partner school working with one of the case study through shared activities voiced concerns over the sustainability of this: *"the question is will people have the time and resources to do these activities once funding is withdrawn … and the schools that [and teachers who] have the ideas and the enthusiasm do not have the support and resources provided through Creative Partnerships".*
Frequency	Four of the case studies report providing "mentoring" support to other schools and professionals. Despite an almost universal aspiration to deliver such activity, consultations with the case study Schools of Creativity suggest that this approach is less common than other approaches discussed due to it being the most resource intensive. Indeed our analysis of documentation submitted to CCE by all schools found relatively few examples of schools referring to mentoring in their work with other schools. Given that Schools of Creativity receive no dedicated resources to facilitate external engagement and exchange work with other schools and teaching professionals it is relatively unsurprising that this is the least common of approaches to sharing. The focus of such activity is entirely on introducing, developing and/or embedding creative principles and practice within partner schools.
Typical nature of attribution	While all such relationships are focused on creativity there are examples of these occurring through externally developed or natural partnerships. As a consequence these interactions can occur as a result of, or through, all of the relationships outlined in Figures 1.3 and 6.1.

3.3.3 Crossover Activities

All of the case study Schools of Creativity identified the delivery of shared activities as an example of their wider work and effect on creative practice among partner schools and professionals, with at least six citing shared facilities examples. At least of the 8 case study Schools of Creativity have a history of working with other schools in the context of creativity in an educational environment, and for a minimum of four of these schools this was facilitated through Creative Partnerships led activity, which was previously delivered through consortia of schools in a number of areas. However, in at least one case a School of Creativity with no previous experience or involvement with Creative Partnerships was involved with other schools through the delivery of shared creative activities.

Schools of Creativity documentation reveals that shared activities are relatively commonplace across the programme with numerous schools highlighting such work as evidence of the ways in which they seek to influence practice in other schools. In the majority of cases such activity occurs with schools in their locality that Schools of Creativity are linked to through existing feeder relationships and other networks or through both schools being engaged in Creative Partnerships.

i) Shared School Activities	
Description	Shared school activities are project based activities with a creative focus that Schools of Creativity deliver or are involved in, in partnership with other schools. There have been examples of these across all of the case study schools with partner schools ranging from those with little experience of creative approaches to others who are seeking to further develop and embed creative practice within their school and among their staff, or simply to achieve economies of scale through co-commissioning: *"it provided us with the opportunity to get some creative training for our staff at a reduced cost [by sharing the costs with the School of Creativity]".* Unlike practice development activities such as CPD sessions, the focus of these activities is on delivering collaborative activity to students, rather than developing the practice of teaching professionals. Such activities can range from one-off activities to longer term projects.
Frequency	All case study schools report shared activities with other schools. The majority of all Schools of Creativity refer to some form of shared school activities within their programme documentation.
Typical nature of attribution	Such activities are developed in a variety of ways and can result from the range of relationships outlined in Figures 1.3 and 6.1. For example, in two cases these activities have occurred as a result of impending amalgamation of a School of Creativity with another local school, with the Head Teacher of the partner school involved in one of these examples describing these shared activities as: "*very effective... [they ensured] a focus on developing and bringing out an understanding of shared values".* In another case this has been facilitated by an individual Creative Agent matching the School of Creativity funded activities of one School of Creativity with a Change School they also work with. In this instance a representative of the partner school described these shared activities as: *"very useful in terms of knowledge exchange... [it enabled us to] bounce ideas and share practice".*

ii) Shared School Facilities	
Description	This includes activities in which Schools of Creativity specifically share school facilities with other schools and learning partners in a creative context. Consequently this may involve Schools of Creativity hosting other schools or vice versa. Partners consulted during this evaluation engaged in such activities suggest that they provide their school with the opportunity to access facilities and resources for creative learning that they would not ordinarily have access to: *"it gives us an opportunity to use creative approaches…without [the School of Creativity] we couldn't access facilities like these, and our pupils have the opportunity to share experiences with others".*
Frequency	At least six of the case study schools report examples of sharing school facilities with other schools as part of creative approaches or activity. Across the programme as a whole, very few Schools of Creativity or consultants have referred to activities involving shared school facilities within their programme documentation.
Typical nature of attribution	In general such relationships are "natural" in the sense that facilities are shared with partner schools within the "locality" of a School of Creativity.

3.3.4 Dissemination & Research

Research and dissemination is perhaps the most common of all the approaches adopted by Schools of Creativity in seeking to work with or influence external learning partners, with all case study schools and the majority of all Schools of Creativity referring to participation in these activities as evidence of their efforts to spread creative practice.

Dissemination	
Description	Less intensive and targeted than the approaches categorised within Section 3.3.1, dissemination involves the sharing of knowledge and experience in a relatively linear fashion and utilising a variety of mediums, including: • Delivery of presentations and workshops at local, regional and national conferences and events; • Internet based dissemination through good practice materials, blogs and other social media; • Dissemination through publications; and • Dissemination networks for sharing practice and approaches. As with a number of the other approaches discussed above, engagement with other schools through dissemination largely results in one-off interaction. Consequently while such approaches are effective and relatively resource light means of engaging other schools and showcasing and sharing approaches and lessons learned, it is again difficult to identify the impact of such activity due to a lack of ongoing engagement with those attending such events or accessing such information. Indeed the only external partners that the case study schools referred to our team for consultation as having been engaged through dissemination activities were those that had subsequently gone on to work with the schools on more intensive practice development or crossover activities. However, this highlights the potential for dissemination activities to act as a catalyst for sparking or strengthening interest in, or approaches to, creative teaching and learning. For example, one partner described a case study school's dissemination activities as: *"inspiring…it made me think about how this could work for us [their school]".*
Frequency	All case study schools provided examples of dissemination activities delivered to other schools and teaching professionals. In addition, our analysis of programme documentation suggests that it can be reasonably assumed that all Schools of Creativity engage in these activities to some degree, with many highlighting such activities as their principal mechanism for influencing practice elsewhere.
Typical nature of attribution	Dissemination happens across the range of relationships identified in Figures 1.3 and 6.1. For example, both case study Schools of Creativity and all schools involved in the programme have shared their practice and lessons learned throughout their creative journey to becoming a School of Creativity at events for schools within their local area or externally developed networks as well as sub-regional and national Creative Partnerships or CCE arranged events.

Research	
Description	The School of Creativity approach is designed to highlight important lessons that can be transferred through research to the wider educational environment. This involves contributions to and participating within academic and other research studies into creativity in education. In itself this process requires no dedicated engagement of and work with other schools or teaching professionals. Due to the very nature of such activity case study Schools of Creativity were unable to refer partners for consultation. Therefore we have been unable to obtain insight into the outcomes directly generated by such activity. However, one of the case study schools did host PhD students working on project development for teaching aids for sensory impaired people.
Frequency	Less common than more general dissemination activities as with the exception of this piece of research a total of four case study Schools of Creativity report participation in research with external organisations.
Typical nature of attribution	Those schools involved in research were selected for involvement due to their being exemplar creative schools.

4. Approaches to External Working: Community Partners

4.1 Introduction

As with the previous Section on external "learning" partners, this Section of the report uses evidence from the case study schools, their partners and the wider Schools of Creativity group to provide a framework for understanding the approaches used by Schools of Creativity within their relationships and networks with external community partners. The types of partners explored within the "community" investigation area, include parents, residents and community groups, organisations and employers within the areas in which the School of Creativity are based.

4.2 Intentions, Aims and Objectives

While the examples of Schools of Creativity work with other schools and teaching professionals provided in **Section 3** and **Annex C** of this report largely show these external partners as beneficiaries of such interactions, our research suggests that the dynamics and rationale for working with communities is arguably more complex. For example, analysis of programme documentation for all schools and consultations with case study Schools of Creativity revealed that the aims and objectives of such work can include:

- Engaging parents in their children's learning to assist and contribute to their development out of school;
- Utilising parents and other sections of the community to contribute to and enrich the learning experience for students;
- Engaging and encouraging parents and other members of the community to access learning opportunities;
- Providing "services" to the community, such as undertaking environmental projects in community spaces, and undertaking fundraisers and delivering activities, such as harvest festivals for the benefit of sections of the community; and
- Developing and delivering creative products and performances for parents and community audiences.

Consultations with parents and community partners suggested that they become involved in creative activities with the case study schools for either pragmatic or altruistic reasons, with the reasons cited including:

- Parents:
    - Getting involved with and understanding more about the education of their children;
    - Spending time with and strengthening their bonds with their children, other parents and school staff;
    - Personal enjoyment and development;
    - Providing support and assistance to the school.
- Community:
    - "*giving something back"* to the school/community;

- Strengthening linkages with the area/community;
- Collaborating to support community regeneration.

Our research and consultations with the case study Schools of Creativity and their partners have provided significant evidence of the degree to which Schools of Creativity seek to work with parents and the wider community. However, there is some difference in opinion between some of the case study Schools of Creativity regarding the degree to which they believe this work goes beyond that which any outward facing school would do with the Creative Partnerships Coordinator from one school suggesting that:

> "*many of these [community relationships and networks] are those that any outward facing school would have and are not necessarily down to being a School of Creativity or the creative approach*".

At least two of the case studies suggest that their work with the wider community is not overly different to what they believe all schools do in terms of the:

- emphasis they place on this work,;
- number, intensity and nature of relationships; and
- actual activities undertaken.

This is particularly the case around activities which engage parents as consumers of creative performances such as school plays, concerts, exhibitions and activities of benefit to the community such as environmental projects and harvest festivals. Our analysis of programme documentation and consultants' reports for all Schools of Creativity reveals that such approaches are the principal means by which all of these schools engage with parents and the wider community. By contrast those schools which seek to utilise parents and the community to enrich creative learning within the school or which seek to engage these groups in accessing learning opportunities through creative means generally feel that their work with parents and communities differs from and in some ways improves upon parent and community focused activities of "non-creative" schools. Indeed comments from parents of children attending the case study schools suggest that they themselves recognise and value this difference:

> "*the way they learn [through creative approaches] is nothing like when I was at school*".

> *"I wish I was taught like this".*

4.3 Approaches

4.3.1 Linkages

Schools of Creativity engage and work in partnership with parents and communities for a number of reasons and through a number of different means. This section of the report is focused on exploring and enhancing our understanding of these relationships and the activities through which they occur. **Figure 4.1** below provides a framework for

understanding these relationships, by classifying the range of engagement and interaction into three main categories, according to the role communities' play within them.

Figure 4.1: Community: A Framework for Understanding Approaches to Engagement

The above overlapping categories build upon and further refine the following broad typology developed by Thomson, Jones and Hall (2009) to describe observed relationships between Creative Partnerships schools and communities:

1. Community as deficit;
2. Community as market;
3. Community as community of difference, with which to be in dialogue;
4. Community as assets rich;
5. Community as potential but hard to reach partner in learning;
6. Community as resource to support inclusion;
7. Community as resource to support enterprise;
8. Community seen from a pastoral perspective, recognising diversity; and
9. Education as a project of community regeneration.

Our research has found some evidence of all of these relationships occurring to varying degrees across all Schools of Creativity. However, we have further refined this typology into the three categories shown in **Figure 4.1**, above. The fit between these two typologies are shown in **Table 4.2**, below.

Table 4.2: Synergies

Category	Relationships with community from Thomson, Jones and Hall (2009)
Community as parents/relatives	5. Community as potential but hard to reach partner in learning; 6. Community as resource to support inclusion; 8. Community seen from a pastoral perspective, recognising diversity
Community as resource	3. Community as community of difference with which to be in dialogue 4. Community as assets rich 6. Community as resource to support inclusion 7. Community as resource to support enterprise 8. Community seen from a pastoral perspective, recognising diversity
Community as beneficiary	1. Community as deficit 2. Community as market 5. Community as potential but hard to reach partner in learning 9. Education as a project of community regeneration

The three categories contained within our framework for understanding Schools of Creativity engagement and interaction with the community are explored and discussed in greater detail below with a number of specific examples provided from the case study Schools of Creativity in **Annex D**. It is important to recognise that schools interact outwards in different ways, reflecting both the stage of education that the school addresses, and the role it plays in the local community. For example, a community secondary school with a sixth form in a predominantly rural area will play a much different role in the community to a primary school in a heavily urbanised area Examples of these two types from the case studies include a:

- primary school in an inner city area that, while in a mixed ethnic community with significant levels of deprivation, can also draw on an affluent "art" community which has relatively recently established itself in the area as a creative resource; and
- secondary school in a predominantly rural area that has become involved in the improvement and management of a nature reserve within its town, while utilising it as an educational resource.

Examples drawn from the case studies illustrating each of these sub-types are provided as **Annex D** to this Report.

4.3.2 Community as Parents/Carers

Community as Parents/Carers	
Description	While parents are members of the wider community they also have a specific vested interest in the activities of the school and the students within it. As a consequence, they are presented here as a distinct group within the community which warrants separate consideration. All schools seek to have positive interactions and communicate effectively with parents while also encouraging them to engage with staff, the school and their children's learning. Therefore Schools of Creativity are no different to other schools in this sense. However, where they do differ is the means, methods and activities they use to engage or seek to engage parents in: *"As a result of our successes we have reassessed how we initially seek to engage parents... we now look to use creative learning opportunities as a gateway for initial engagement...Involving them in creative activities at the outset".* The relationship between parent/carer and the school is ongoing while their child or children attend the school concerned. This is reflected in the motivations for partner involvement, highlighted earlier in this section.
Frequency	All Schools of Creativity seek to engage parents and carers, utilising a variety of methods. However, the intensity of such activity and the role creativity plays within it differs significantly between the case study Schools of Creativity. Programme documentation shows that this is also the case across the programme as a whole with some Schools of Creativity placing a greater emphasis on engaging and obtaining the active involvement of parents, than others.
Typical nature of attribution	The relationship between parents and carers and the case study Schools of Creativity is "natural", although there is often a "creative" focus within interactions between these parties. Partners consulted often spoke positively about the creative focus of such interactions: *"it gives everyone the opportunity to get involved".* *"it's so nice to be able to come into school and participate".*

4.3.3 Community as Resource

Community as Resource	
Description	The community can act as a significant resource that can add value and considerable breadth and depth to the learning experience and environment within any school. All of the case study, and the majority of all, Schools of Creativity report relationships with the community whereby it acts as such a resource. Examples from across all Schools of Creativity typically include: • Working with community representatives from a range of ethnic groups to raise awareness of different cultures, celebrate diversity and promote community cohesion; • Activities which bring together pupils with older community residents to provide positive interactions to enhance intergenerational understanding and explore local history through those that experienced it; • Community groups, individuals and businesses donating resources, such as equipment and time, for use in creative lessons, activities and exhibitions; and • Businesses and members of the community providing support for activities as well as raising awareness of enterprise and career opportunities. For example the case study school that has hosts a new media centre has developed relationships with a number of local creative companies, including the architects who designed the building. One of the collaborating companies noted that: *"It's good to be working with the next generation of media professionals".* As with parents and carers, all schools clearly seek to engage with their communities and utilise the resources around them to contribute positively to their student's learning and development. Consequently it can be argued that Schools of Creativity are no different to other schools in this sense. However, as with their work with parents and carers, where they do differ is the degree to which they do such work and the emphasis they place on this as well as the means, methods and activities they use to engage the community as a resource and the type and application of these resources.
Frequency	All case study Schools of Creativity report utilising the community as a resource. In addition descriptions of community focused activity within programme documentation suggests that the majority, if not all, Schools of Creativity undertake such activity. However, the frequency and intensity of such relationships can differ significantly with some occurring on a one-off basis whereas others are more regular, longer term relationships. Schools of Creativity engage with the community as a resource in some way during each academic year.

Typical nature of attribution	Such activities have occurred as a result of a number of different networks and relationships and there is some evidence of these occurring as a result of all of the relationships outlined in Figures 1.3 and 6.1.

4.3.4 Community as Beneficiary

Community as Beneficiary	
Description	Evidence from the case study schools shows that Schools of Creativity work to benefit their communities in a variety of ways, including: • Delivering environmental improvements to community spaces and resources; • Delivering performances and creative products for the community; • Raising resources to donate to charitable causes within their community; • Providing learning and volunteering opportunities to members of the community; and • Providing creative facilities and resources for wider community use; • Raising community awareness of key issues and challenges within their community. One example of this activity is the participation of a case study school in the improvement and management of an open space in its town. The local authority acknowledges this participation and stated that: *"The key to this popular nature reserve has been its sense of belonging and guardianship created by busy events and opportunities for the local community".* Our analysis of programme documentation from all Schools of Creativity has revealed further examples from beyond the case studies, including: • Community performances with schools developing operas and orchestras involving students alongside members of the community; • Hosting and developing community creative venues and activities. Again, it is clear that all schools seek to provide benefits to their wider community through creative activities and approaches. However, while much of this activity is focused on delivering performances and creative products there is evidence of the case study Schools of Creativity and other in the programme as a whole going beyond this to provide wider benefits to their community. Additionally all of the case study schools have suggested that such relationships are an important part of being a School of Creativity or a creative school as they place an important emphasis on learning outside the classroom and engaging the wider community within their creative approach.

Frequency	Once more all case study Schools of Creativity report providing activities, resources and opportunities to the benefit of the wider community. In addition the majority of all Schools of Creativity provide evidence of community performances and events within their programme documentation. However, few provide the entire range of opportunities identified above, with many focused on the first three bullet points. The provision of learning opportunities to the wider community is among the least common of the range of activities described above with the most notable example of this provided as example 1 for parents/carers in Annex D of this report. However, there are at least 4 other examples of this among the other schools in the programme.
Typical nature of attribution	To a degree any relationships with the wider community in which a school is based are inherently "natural". However, the focus of much of these relationships is on the "creative".

5. Networking

5.1 Introduction

Networking is central to the Schools of Creativity programme as it:

- spreads good practice;
- enhances the school's location in the community and cultural context;
- provides a two way influence; and
- is a catalyst for change.

Using the detailed examples of the case study Schools of Creativity, this section of the report provides a framework for furthering our understanding of the nature of Schools of Creativity networks and relationships with their wider partners, including other schools and stakeholders within the wider learning community and the wider community in which each school is based.

5.2 Networking: The OFSTED perspective

As discussed earlier in this report, OFSTED acknowledges the positive contribution that Creative Partnerships and Schools of Creativity have made to the behaviour, standards and wellbeing of students and at least three of the case study schools have been among the schools used to inform two such studies (OFSTED, 2006; OFSTED, 2010).

In addition OFTSED Inspection reports have praised a number of the case study Schools of Creativity for their partnerships and relationships with external learning and community partners. **Table 5.1**, over, uses key assessment domains that are relevant to schools external partnerships and relationships to shows the scores given to the case study Schools of Creativity in the latest OFSTED reports available during the fieldwork period of this study. This illustrates that the assessment for most case study schools was good or "outstanding" or "good" with only four instances of "satisfactory" performance for these indicators across each of the 12 case study schools.

Annex E to this Report provides direct quotes from the latest OFSTED reports available for the case study reports around the sub-headings of creativity, learning partners, parents and community.

Table 5.1: OFSTED Partnership and Relationship Scores[3]

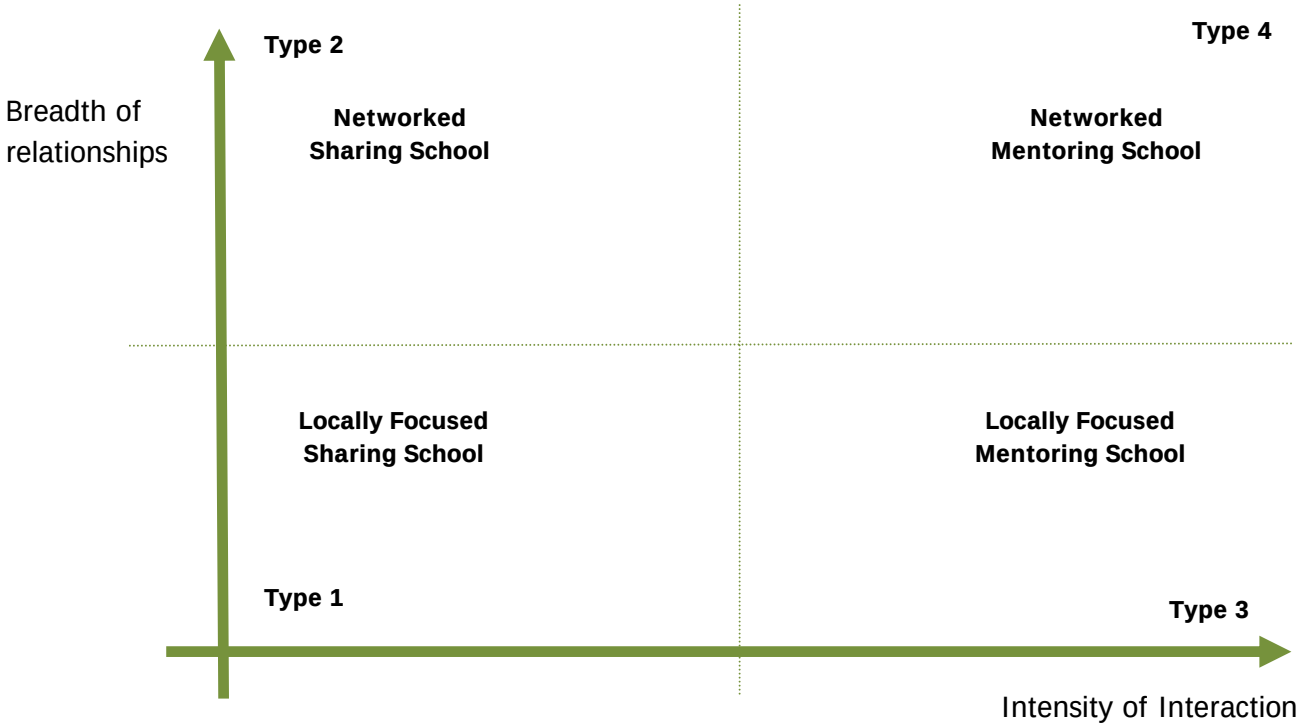
Inspection Criteria	School No.												Av. Rating
	1	2	3	4	5	6	7	8	9	10	11	12	
The extent to which the range of services, activities and opportunities meet the needs of users and the wider community	*	*	*	*	*	2	*	*	*	*	*	*	**2.0**
The quality of care, guidance and support offered to users within the centre and the wider community	*	*	*	*	*	1	*	*	*	*	*	*	**1.0**
The extent to which partnerships with other agencies ensure the integrated delivery of the range of services the centre has been commissioned to provide	*	*	*	*	*	2	*	*	*	*	*	*	**2.0**
The extent to which the centre supports and encourages the wider community to engage with services and uses their views to develop the range of provision	*	*	*	*	*	1	*	*	*	*	*	*	**1.0**
The extent to which the curriculum meets pupils' needs, including, where relevant, through partnerships	2	1	2	1	2	*	2	3	3	2	2	2	**2.0**
The extent to which pupils contribute to the school and wider community	2	1	1	1	2	*	1	2	2	2	1	1	**1.5**
The effectiveness of the school's engagement with parents and carers	2	2	3	1	2	*	2	2	*	2	*	1	**1.9**
The effectiveness of partnerships in promoting learning and well-being	1	1	2	1	2	*	2	2	2	2	1	1	**1.5**
The effectiveness with which the school promotes community cohesion	2	2	2	2	2	*	2	2	2	3	1	2	**2.0**
Average Rating	1.8	1.4	2.0	1.2	2	1.5	1.8	2.2	2.25	2.2	1.25	1.4	

[3] Scores are as follows – 1: Outstanding; 2: Good; 3: Satisfactory; 4: Inadequate. * indicates that the criterion was not part of the assessment at that round. Colour coding in Average Rating row indicates type of school in typology in Figure 5.4 below (blue= Networked Sharing; green= Networked Mentoring; red= Locally Focused Mentoring; purple = Locally Focused Sharing)

5.3 The Typology

Figure 5.2, below provides an overview of the typology for the wider impacts of Schools of Creativity based on our analysis of the case study Schools of Creativity.

Figure 5.2: The Typology



Key considerations within the above typology include the breadth of relationships of the case study Schools of Creativity with a particular emphasis on the degree to which they seek to reach beyond their "natural" and "external" networks, as well as the nature of the interactions with partners in terms of their intensity and subsequent likelihood to influence practice. For example, "locally" focused Schools of Creativity are those whose relationships are largely natural or external and are most common and strongest within their locality, while those that are "networked" are those which seek to extend beyond these natural or external networks and relationships to reach a diverse range of schools at regional and national levels through a variety of means. While there is detailed evidence of the distinction between "locally" focused and "networked" schools among the case study schools, programme documentation suggests that this distinction is also present among all Schools of Creativity. For example, one particular School of Creativity is seeking to utilise social media within this context and identify such an approach as an important part of their partnership working, dissemination and sharing process:

> "*Social media is an important part of how we are looking to work with other schools... [this] will expand in the near future through our creative [practice] website... The use of twitter and blogs is another way that we [the school] are looking to share our experiences more widely than would otherwise be possible*".

The distinction between “sharing” and “mentoring” schools is based on the type and intensity of interactions with external partners with those schools engaged in more passive activities such as dissemination, distinguished from those that work with some partners in a much more hands-on and intensive manner through the provision of mentoring support and CPD to learning partners and learning opportunities and creative facilities and resources for the wider community.

Therefore within this typology it is important to consider the frameworks for understanding approaches to engagement and exchange with the learning community and the wider community, described in Sections 3 and 4 of this report. **Figure 5.3** below shows the fit of these frameworks within the typology, with a summary description for each of these four “types” of School of Creativity in terms of their external networks and relationships, provided in **Table 5.4** below.

Figure 5.3: Plotting the Typology

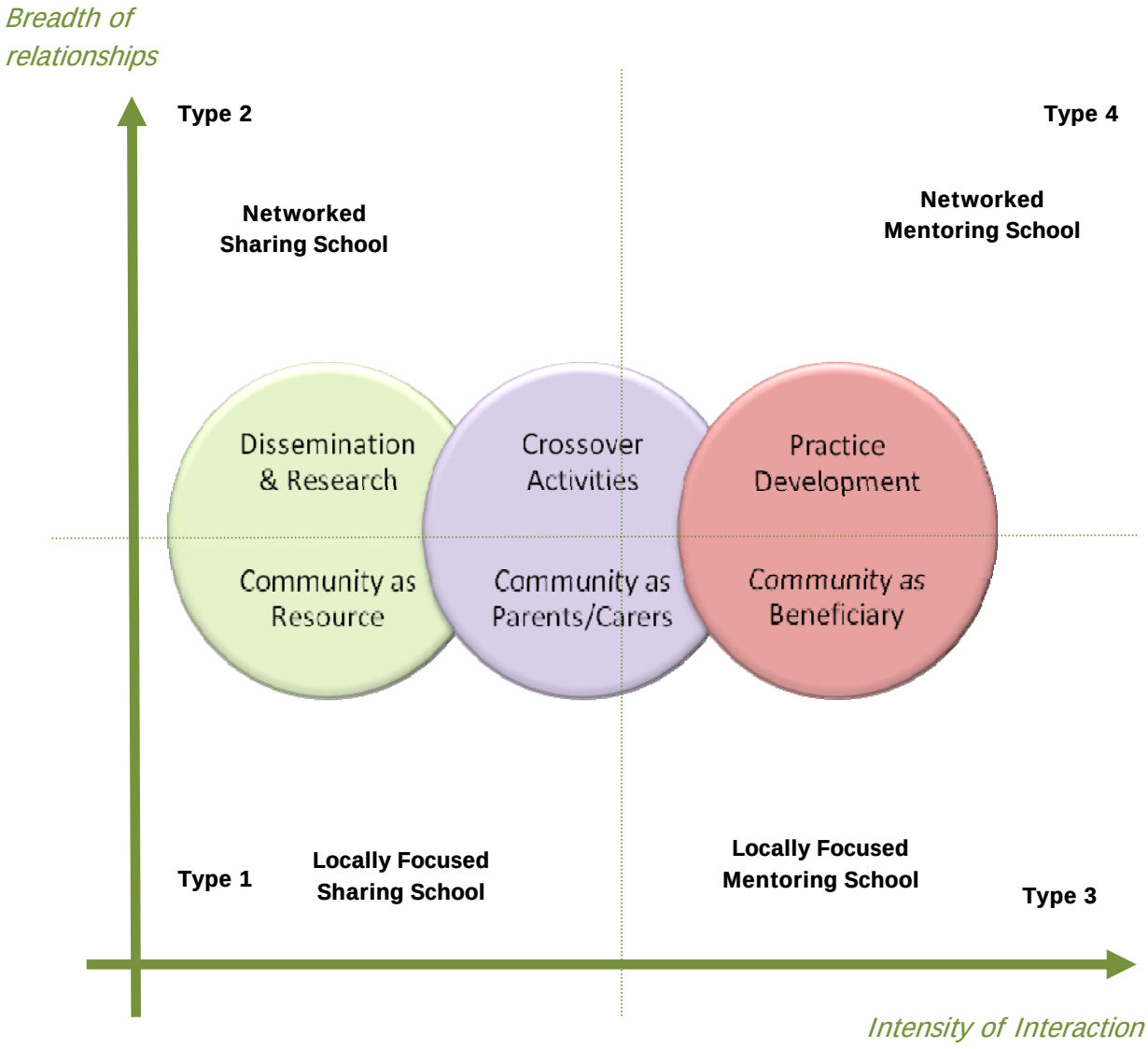


Table 5.4: Summary Description

Networked Sharing School	Networked Mentoring School
These Schools of Creativity have a relatively broad range of relationships with a number of external partners and look beyond local "natural" and "external" networks and events organised by external partners, such as CCE. Engagement with these partners is focused around less intensive activity, such as the dissemination of practice through publications, conferences and events. However, unlike "locally focused sharing schools" these Schools of Creativity seek to utilise other networks through the use of tools such as social media, to share and disseminate their practice further. Work with the community is largely focused on the contributions of the community as a learning resource.	These Schools of Creativity have a relatively broad range of relationships with a number of external partners and look beyond local "natural" networks and events organised by external partners, such as CCE. However, engagement with partners extends beyond research and dissemination to include more intensive hands-on activity including the delivery of CPD and mentoring to other schools. A number of these schools also engage partners in such activity at an international level. These schools are also involved in dissemination and sharing activity undertaken by sharing schools. Work with the community seeks to move beyond utilising the community as a resource or delivering creative products for community consumption. Consequently some of these schools also seek to engage parents and other members of the community in creative learning opportunities.
Locally Focused Sharing School	**Locally Focused Mentoring School**
The external relationships and networks of these Schools of Creativity are largely focused on local "natural" and "external"' networks. These schools generally engage partners through less intensive activities such as the, sharing and dissemination of practice through publications, conferences and events.	Relationships with external partners are largely focused on local "natural" and "externally" driven networks and relationships. However, engagement with partners extends beyond research and dissemination to include more intensive hands-on activity, including delivery of CPD and mentoring to other schools. Work with the community seeks to move beyond utilising the community as a resource or delivering creative products for community consumption. Consequently some of these schools also seek to engage parents and other members of the community in creative learning opportunities

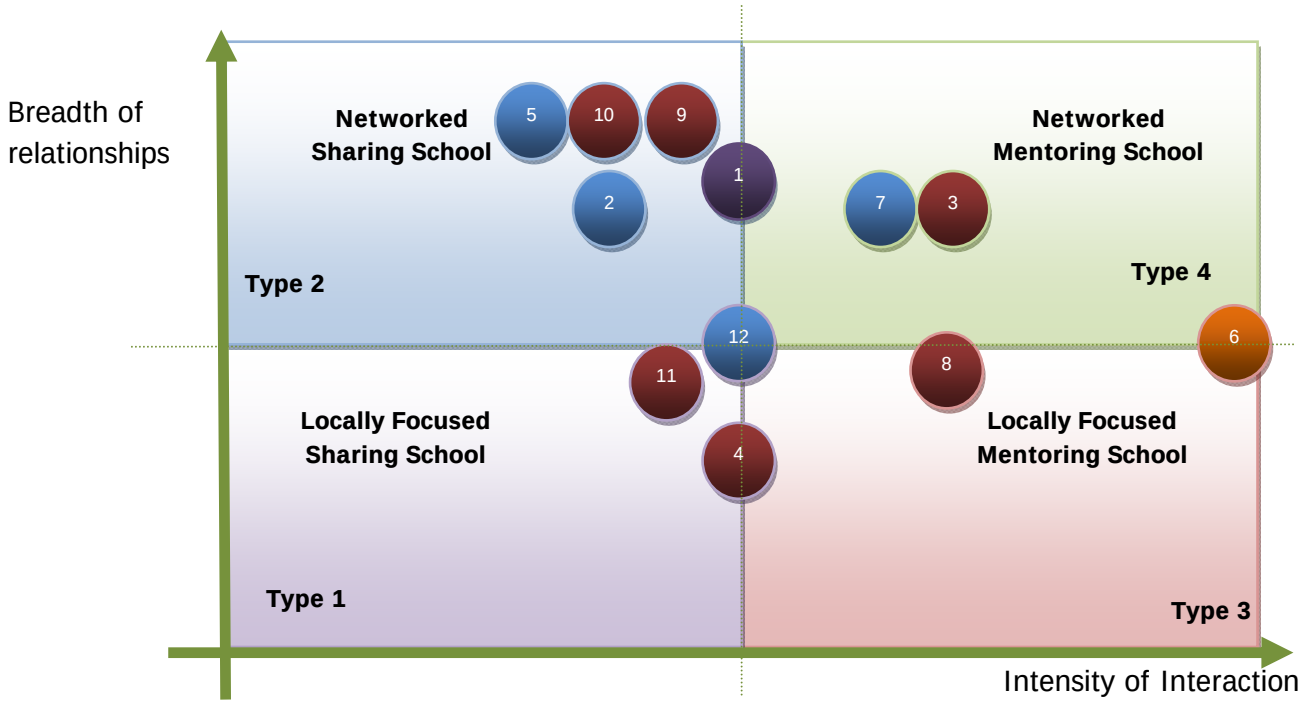
5.4 Placing the Case Study Schools within the typology

Figure 5.5 below shows the positioning of the twelve case study schools within the Schools of Creativity networking and external relationships typology developed through this study. While a review of documentation for all Schools of Creativity has served to inform this process, it is not possible to position all schools within the typology due to the limited nature of the information available.

It is important to note that these four categories are by no means mutually exclusive with many schools possessing networks and external relationships that cut across the categories. The degree to which the case study schools cut across the lines between the four different types of networked School of Creativity, can be seen by the clustering of schools near to the intercises separating each type of school.

However, while there are examples in which a school categorised as one type shows evidence of some relationships that may be in line with a different category, it is clear that there are notable differences in the ways in which Schools of Creativity work with their external partners and the actual nature of the external partners themselves. Therefore the typology provides an important framework for enhancing our understanding of these differences and the possible reasons for them.

Figure 5.5: Mapping the Case Study Schools



Note: The numbers representing each school relate to the numbers allocated to the case study schools within **Table 1.2** in the Introduction to this report. The entries are colour coded: red = primary school; blue = secondary school; orange = nursery school; and purple = special needs school.

The process of mapping the schools within the networking typology suggests that Schools of Creativity are more likely to be engaged in sharing activities than more intensive mentoring work, with 8 of the 12 case study schools categorised as either networked sharing or locally focused sharing schools. Our analysis of programme documentation for all Schools of Creativity supports this finding with sharing approaches through dissemination and research accounting for the majority of partnership activity highlighted by schools. However, given that Schools of Creativity receive no specific ring-fenced funding to support their work with external partners it is perhaps unsurprising that only four of the twelve case study schools are significantly involved in more intensive mentoring activity with their external partners.

Overall networked sharing schools are the most common of the four types of school with six of the twelve case study schools categorised as such. These schools are characterised by principal networking activities involving the dissemination and sharing of knowledge and practice in a fairly linear fashion through a variety of mediums and with a wide range of partners from both inside and outside of their locality. These schools, like the networked mentoring schools, are often relatively heavily involved in regional and national CCE and Creative Partnerships events and networks, and there is considerable evidence of non-case study Schools of Creativity engaging in these networks as well.

By contrast locally focused sharing schools are less common, with three of the twelve case study schools categorised as such. However, despite the relatively small numbers of schools within this type the ways in which these schools work with external partners is notably different from the other case studies with a very specific focus on sharing with local networks through dissemination. Our analysis of programme documentation suggests that a number of Schools of Creativity outside of the case study sample could potentially be categorised as locally focused sharing schools, with these schools principally referring to sharing approaches with local "natural" partners or other Creative Partnerships schools in their locality in descriptions of their external activity.

Section 2 of this report highlighted the degree to which issues of leadership play an important role in determining the external partners a School of Creativity works with, as well as the ways in which it works with these partners. In categorising the case study schools within this networking typology a number of common leadership related themes emerged.

For example, among mentoring schools the relationship between the Creative Agent, the Creative Partnerships Coordinator and the wider staff team is particularly strong with the Creative Agent often occupying a "central" role[4]. By contrast within sharing schools this relationship and the role of the Creative Agent can be less strong, with the Creative Agent more likely to occupy a "broker" or "peripheral" role.

In some cases mentoring relationships and the delivery of CPD has occurred directly as a result of Creative Agent links to other schools. Indeed, the role of third parties in facilitating such activity is evident across both networked and locally focused mentoring schools. For

[4] The "central creative agent" model is one of three models of creative agent practice observed among the case study schools. The other two models are "peripheral creative agent" and "broker creative agent". See **Annex A**.

example, external partners such as Local Education Authorities (LEA), Creative Partnerships Area Delivery Organisations and linkages developed through involvement in Creative Partnerships activity, are often central to the development, and occasional funding, of such relationships and networks and there is evidence of these organisations playing such a central role in both case study and non-case study Schools of Creativity. In that sense the wider Creative Partnerships programme has played an important role in facilitating the external facing work of Schools of Creativity with much of the regional and national work of the networked case study schools involving working with other schools involved in Creative Partnerships activity.

This is particularly evident in the case of the two networked mentoring schools which are both particularly heavily involved in CCE and Creative Partnerships networks, at both a regional and a national level. In contrast three of the locally focused schools have particularly strong relationships with their Local Education Authority (LEA), with one in particular receiving financial support to deliver creatively focused mentoring activity to other schools and education, childcare and youth professionals in their locality. The potential supporting role of LEAs in spreading creative practice between schools and teachers has been discussed in previous research with Downing et al (2007) highlighting the value that schools derived from such support when sharing practice. However, this study also recognised LEA support in this process "*as an area of lost potential at the current time*" and the experiences of Schools of Creativity suggest that this largely remains the case.

While issues of leadership plays a central role in determining the nature and activity involved in a School of Creativity's external networks and relationships, it is important to acknowledge the potential role played by a number of other external and internal factors. **Table 5.6** over provides an overview of the case study schools categorised within each of the four types of school, in terms of:

- the round at which they became a School of Creativity;
- phase of education;
- previous involvement in Creative Partnerships before becoming a School of Creativity; and
- whether they are urban or rural based schools.

Table 5.6: Internal and External Factors

Round	**Round 1** (5 Case Study Schools)	**Round 2** (7 Case Study Schools)
	• As with all schools they are more likely to be **networked** (3 out of 5 Round 1 schools) than locally focused. • These schools account for both **networked mentoring** schools. However, they also account for both locally focused sharing schools. Both locally focused sharing schools have more of a focus on local networks and LEA led activity and the Creative Agent has adopted a less strategic or central role within the School, with one of the schools having had a high turnover of Agents.	• Majority are **networked sharing** schools (5 out of 7 Round 2 schools). Of these, 3 of the schools have no previous Creative Partnerships experience (all such schools in the sample). However, despite this lack of historical involvement in Creative Partnerships activity all of the networked Round 2 schools have had extensive involvement in CCE and Creative Partnerships networks and events and sharing with other Creative Partnerships schools. • Account for both **locally focused mentoring** schools. Both of these have a close working relationship with their Area Delivery Organisation and LEA funded activity and very close working relationships with their Creative Agent, who adopt a central role within the schools. For example one of these two Creative Agents is now a permanent member of staff within the School of Creativity and the other has a long term working relationship with the school having worked with them on Creative Partnerships activity for around five years.
Type of school	**Primary Schools** (6 Case Study Schools)	**Secondary Schools** (4 Case Study Schools)
	• Half are networked with the other half locally focused. • Like all case study schools they are more likely to be sharing schools (4 out of 6 primary schools) than mentoring (2 out of 6).	• All are networked schools. This may be because secondary schools generally have a wider scope in terms of their geographic coverage and have further linkages among learning partners and sections of the wider community due to their size and stage of education. • As with all schools they are more likely to be sharing schools (3 out of 4 secondary schools) than mentoring.

Type of school	**Nursery** (1 Case Study School)	**Special school** (1 Case Study School)
	• The only nursery is categorised as a locally focused mentoring school, largely because of the extensive use of creative approaches to deliver family and adult and community learning and the mentoring of a range of local learning partners in the use of creative approaches.	• The only special school is categorised as a networked sharing school, as it operates in a specialised area of work which requires collaboration and knowledge sharing with other practitioners and groups.
Previous involvement in Creative Partnerships	**Yes** (9 Case Study Schools)	**No** (3 Case Study Schools)
	• All 4 mentoring schools had a history of involvement in Creative Partnerships. However, this was out of 9 such schools in the same category.	• All case study schools with no previous involvement in Creative Partnerships are networked sharing schools. Interestingly all of these schools have bought into CCE and Creative Partnerships activity and contribute significantly to related events and activities and sharing with other Creative Partnerships schools.
Urban / rural	**Rural** (2 Case Study Schools)	**Urban** (10 Case Study Schools)
	• Both rural schools are networked sharing schools. This may be due to the smaller number of potential local partners and a desire to extend the scope of their networking activity. However, geographical issues are also likely to cause some barriers to undertaking more intensive mentoring activity.	• Evident across all four categories.

5.5 What networks do the schools have?

The typology discussed above describes the numerous and often complex ways in which Schools of Creativity network and develop relationships with other "learning[5]" and "community[6]" partners. By applying a social network analysis to the case study schools we can visually display the various networks and relationships of each type of school, thereby enhancing our understanding of the different ways in which Schools of Creativity interact and impact upon their external partners.

5.5.1 Learning Networks

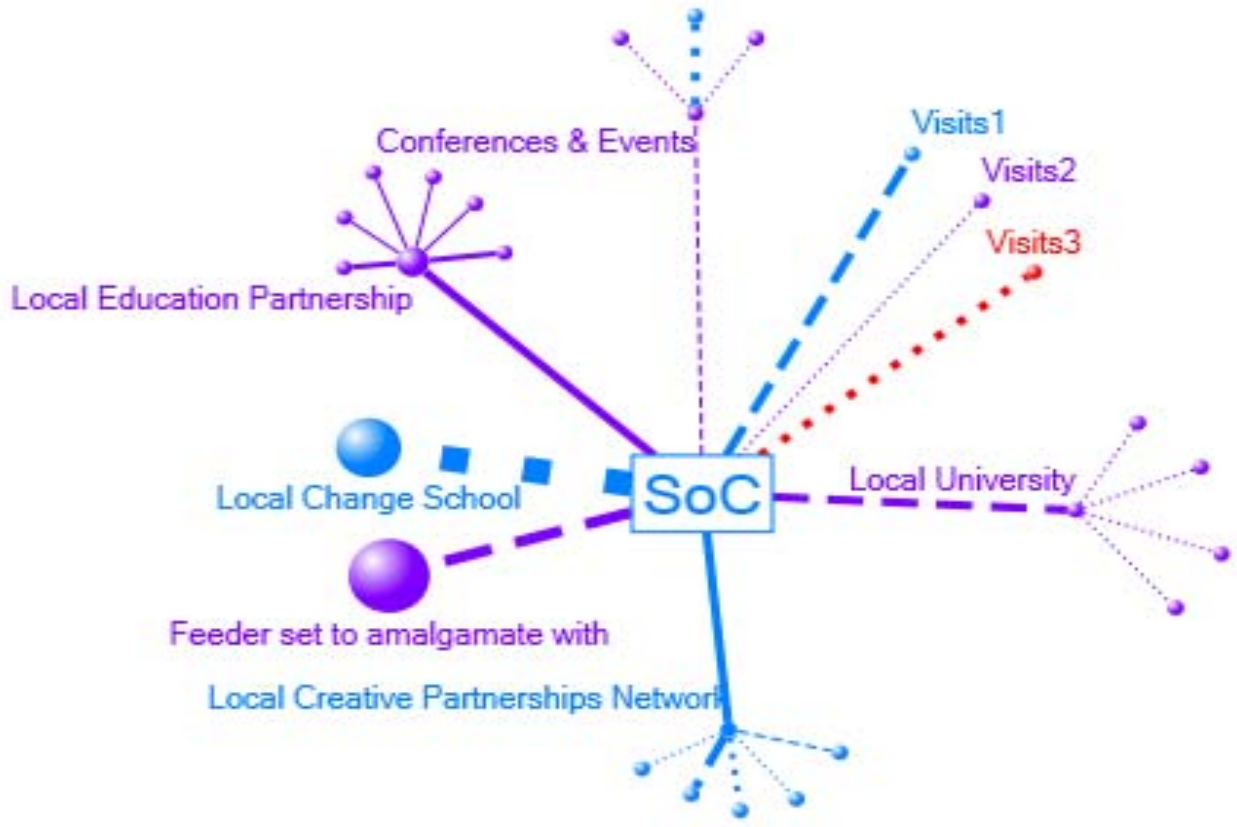
The following pages provide a social network analysis (SNA) diagram for each of the four types of School of Creativity, outlining the various networks and relationships in which they are engaged with other learning partners and the nature of these in terms of the:

- degree to which creativity plays a role in the relationship;
- type of activity involved, as shown in **Figure 5.3** above;
- timescales involved;
- degree to which the relationship has influenced creative practice; and
- strength of the relationship.

It should be noted that the diagrams shown represent the networks and relationships of one of the case study schools categorised within each of the four types of Schools of Creativity. Furthermore the networks and relationships shown are not necessarily an exhaustive representation of all the networks and relationships of the particular case study school used. However, they are based on self-reporting and consultations with core representatives of the schools with a focus on their notable networks and relationships in which creativity has either played or role or has been introduced to some degree. In a number of cases the partner engaged with the School of Creativity has also been consulted in order to capture further evidence of the outcomes generated by the relationship.

[5] The types of partners explored within the "learning" investigation area, include schools and other educational/learning and childcare providers and professionals.
[6] The types of partners explored within the "community" investigation area, include parents, residents and community groups, organisations and employers within the areas in which the School of Creativity are based.

Figure 5.7: Locally Focused Sharing School - emphasis on dissemination activity with a particular focus on working with local learning partners.



Legend:

	Creativity is central to the relationship	———	The relationship is ongoing/regular
	Creativity is more of an undercurrent within the relationship	– – –	The relationships is occasional/time bound
	Creativity is peripheral to the relationship	.....	The relationship is a one-off
□	Activity around the relationship is focused on practice development through visits	■	Activity around the relationship is focused on practice development through CPD
◇	Activity around the relationship is focused on practice development through mentoring	△	Activity around the relationship is focused on shared school activities
▲	Activity around the relationship is focused on shared school facilities	●	Activity around the relationship is focused on spreading good practice through dissemination
○	Activity around the relationship is focused on spreading good practice by contributing to research		
The thickness of the connection between nodes represents the outcomes from the relationship in terms of influencing creative practice			
The size of the node represents the strength of the relationship with the School of Creativity			

Figure 5.8: Locally Focused Sharing School - geographic distribution of core relationships and networks

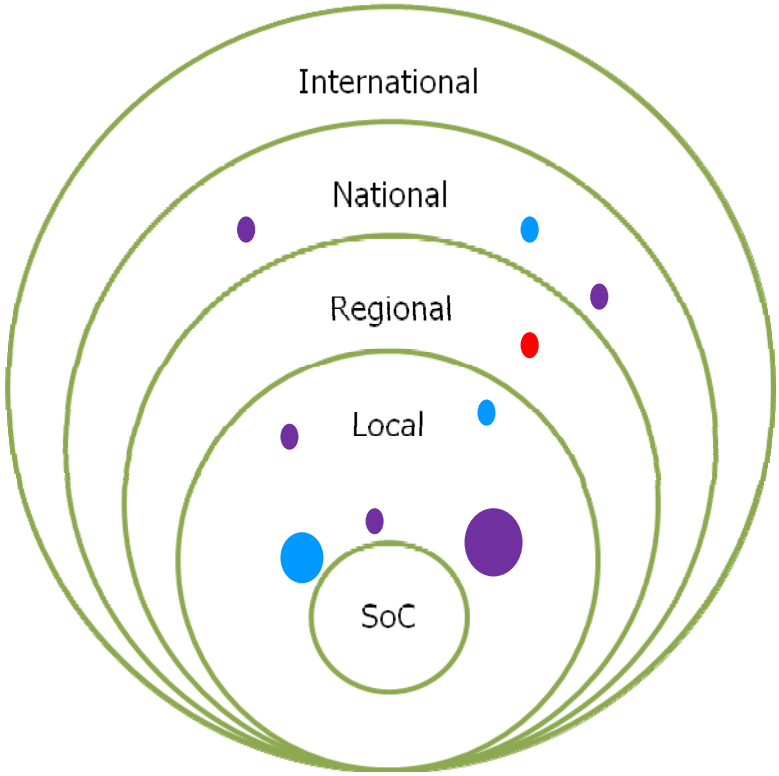
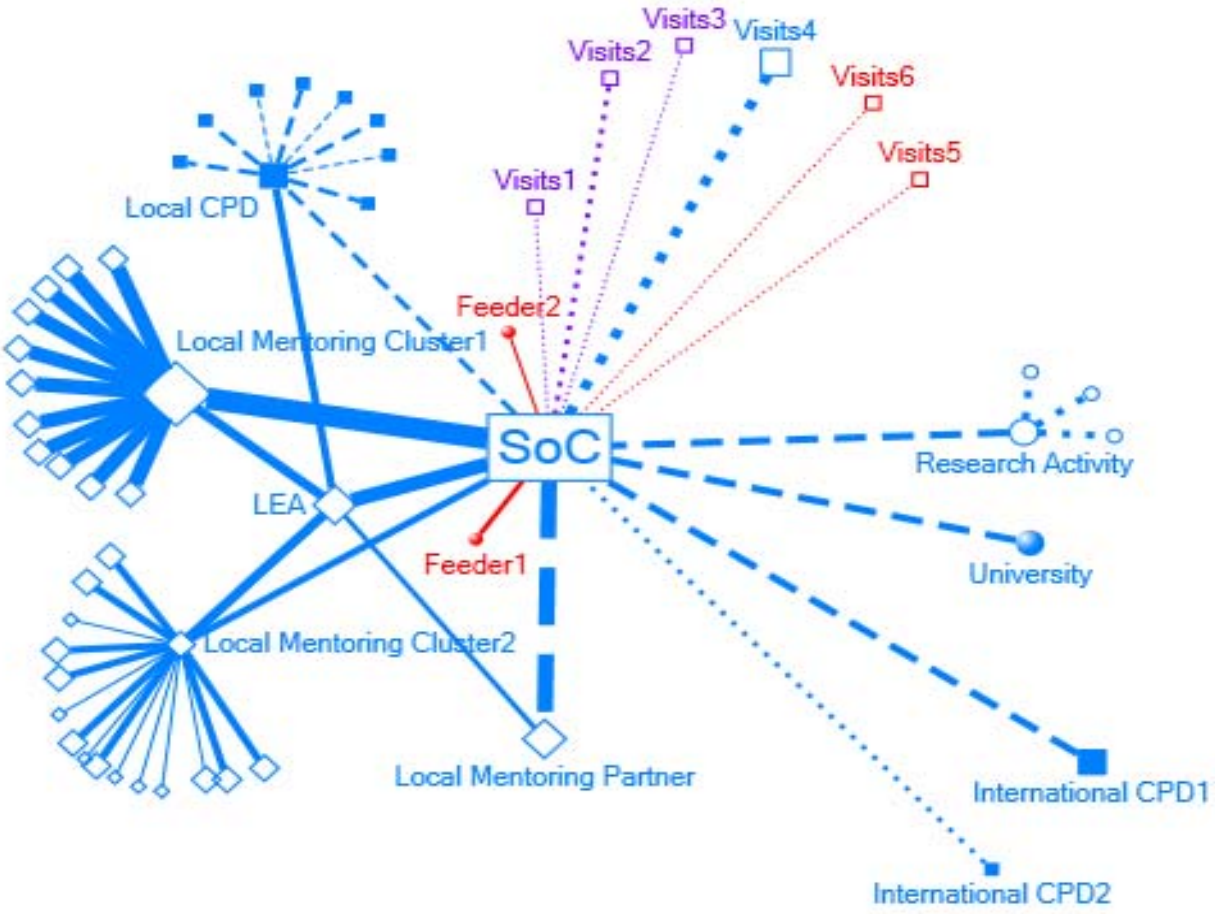


Table 5.9 below summarises the key points around these networks.

Table 5.9: Locally Focused Sharing School	
Role of Creativity	While creativity is central to a small number of local networks and relationships, it is more likely to be an undercurrent within the locally focused sharing school's relationships and networks. In these circumstances the locally focused sharing school shares creative principles and practice within existing local networks and relationships that principally have a "non-creative" focus. The majority of relationships in which creativity is central are also local to the school.
Breadth and Strength of relationships	While these schools do engage beyond their locality, their strongest and ongoing relationships and networks in which creativity has played a role are local. The locally focused school generally has less networks and relationships than those schools categorised as networked.
Activities	The locally focused sharing school primarily works with its partners and networks by spreading good practice through dissemination, with a focus on doing so locally.

Figure 5.10: Locally Focused Mentoring School - emphasis on mentoring and CPD activity with a particular focus on, and strength in, working with local partners.



Legend:

	Creativity is central to the relationship	———	The relationship is ongoing/regular
	Creativity is more of an undercurrent within the relationship	– – –	The relationships is occasional/time bound
	Creativity is peripheral to the relationship	.....	The relationship is a one-off
□	Activity around the relationship is focused on practice development through visits	■	Activity around the relationship is focused on practice development through CPD
◇	Activity around the relationship is focused on practice development through mentoring	△	Activity around the relationship is focused on shared school activities
▲	Activity around the relationship is focused on shared school facilities	●	Activity around the relationship is focused on spreading good practice through dissemination
○	Activity around the relationship is focused on spreading good practice by contributing to research		
The thickness of the connection between nodes represents the outcomes from the relationship in terms of influencing creative practice			
The size of the node represents the strength of the relationship with the School of Creativity			

Figure 5.11: Locally Focused Mentoring School - geographic distribution of core relationships and networks

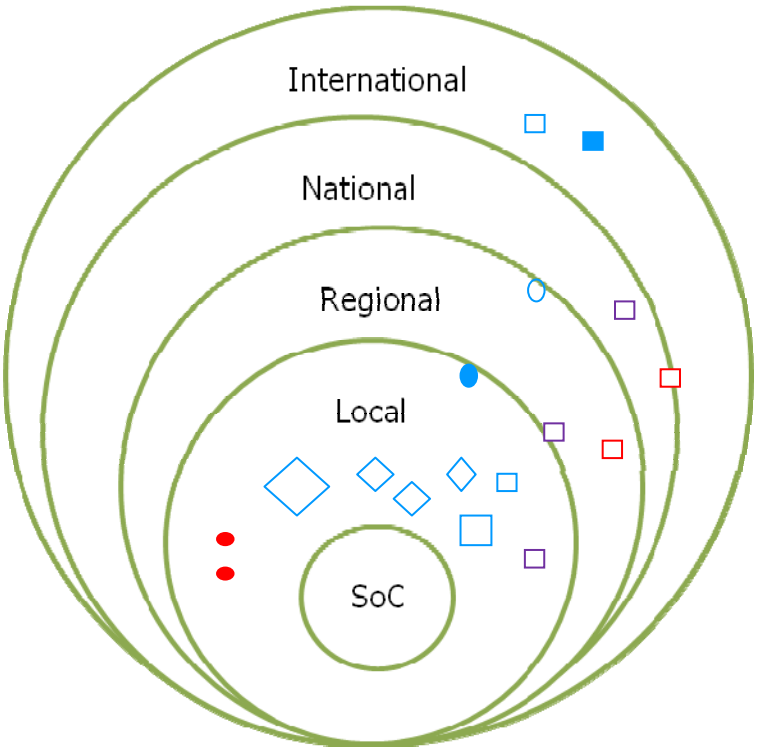
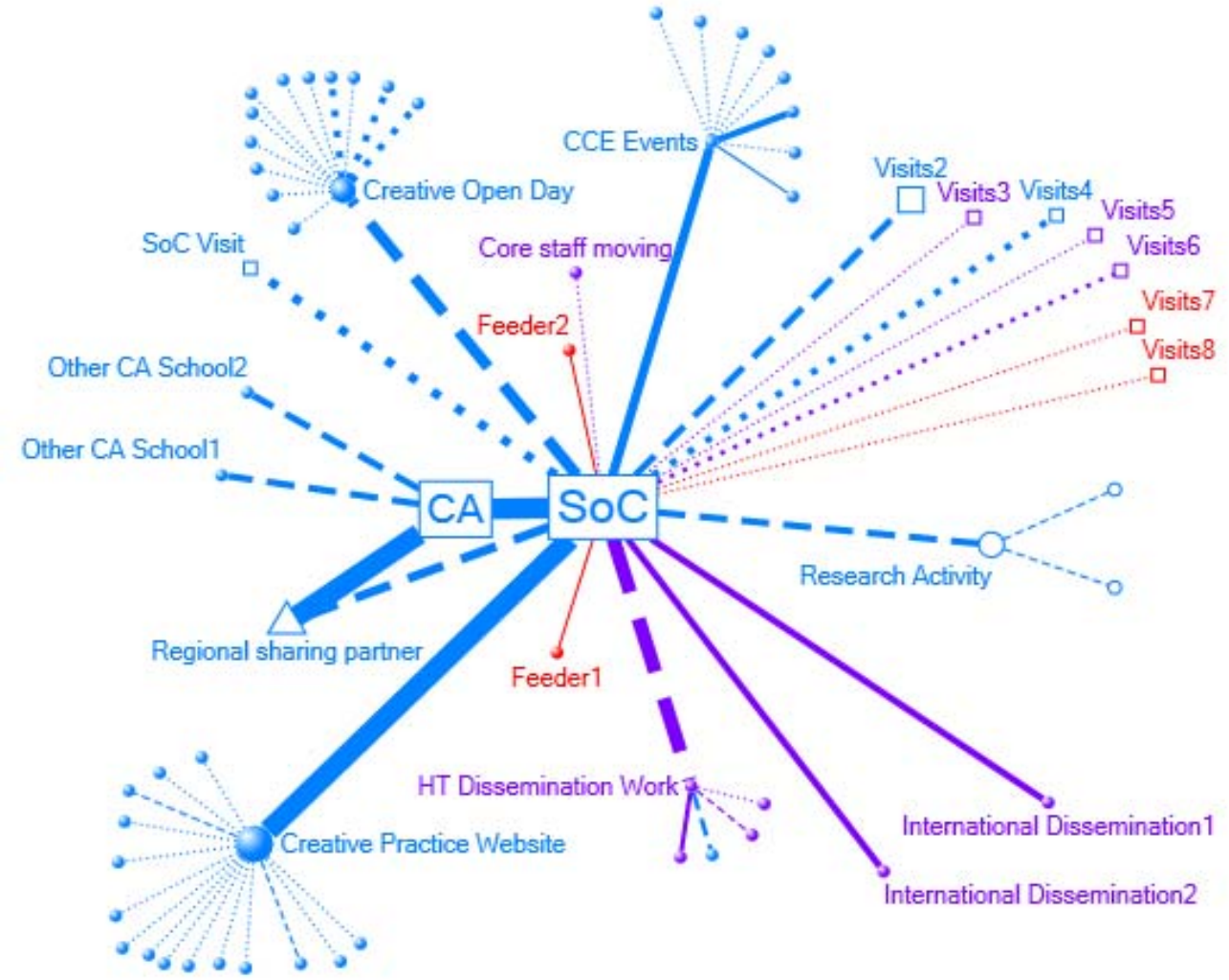


Table 5.12 below summarises the key points around these networks.

Table 5.12: Locally Focused Mentoring School	
Role of Creativity	Compared to the locally focused sharing school, creativity is more likely to be central to the locally focused mentoring school's networks and relationships. This is often because the locally focused mentoring school has particularly strong links with a local strategic partner such as the Local Authority or Creative Partnerships Area Delivery Organisation and is supported by this partner to deliver mentoring and CPD support and activity to other schools and education or learning providers in their locality. Consequently locally focused mentoring schools networks and relationships often have a specific focus on creativity teaching and learning.
Breadth and Strength of relationships	While these schools do engage in activities and with partners and networks beyond their locality, their local relationships and networks are more numerous and considerably stronger and it is with these partners that they have worked particularly closely and are more likely to have had an impact on. The locally focused school has less networks and relationships than those schools categorised as networked.
Activities	While the locally focused mentoring school engages in the spreading of good practice through dissemination it also hosts visits and most notably devotes the majority of its external work to delivering creativity focused CPD and/or mentoring to partners within its locality, as shown by the 2 LEA supported mentoring clusters in Figure 5.10.

Figure 5.13: Networked Sharing School - emphasis on dissemination activity stretching beyond the local to work with a wide range of partners at the regional and national level.



Legend:

	Creativity is central to the relationship	———	The relationship is ongoing/regular
	Creativity is more of an undercurrent within the relationship	– – –	The relationships is occasional/time bound
	Creativity is peripheral to the relationship	·····	The relationship is a one-off
□	Activity around the relationship is focused on practice development through visits	■	Activity around the relationship is focused on practice development through CPD
◇	Activity around the relationship is focused on practice development through mentoring	△	Activity around the relationship is focused on shared school activities
▲	Activity around the relationship is focused on shared school facilities	●	Activity around the relationship is focused on spreading good practice through dissemination
○	Activity around the relationship is focused on spreading good practice by contributing to research		
The thickness of the connection between nodes represents the outcomes from the relationship in terms of influencing creative practice			
The size of the node represents the strength of the relationship with the School of Creativity			

Figure 5.14: Networked Sharing School - geographic distribution of core relationships and networks

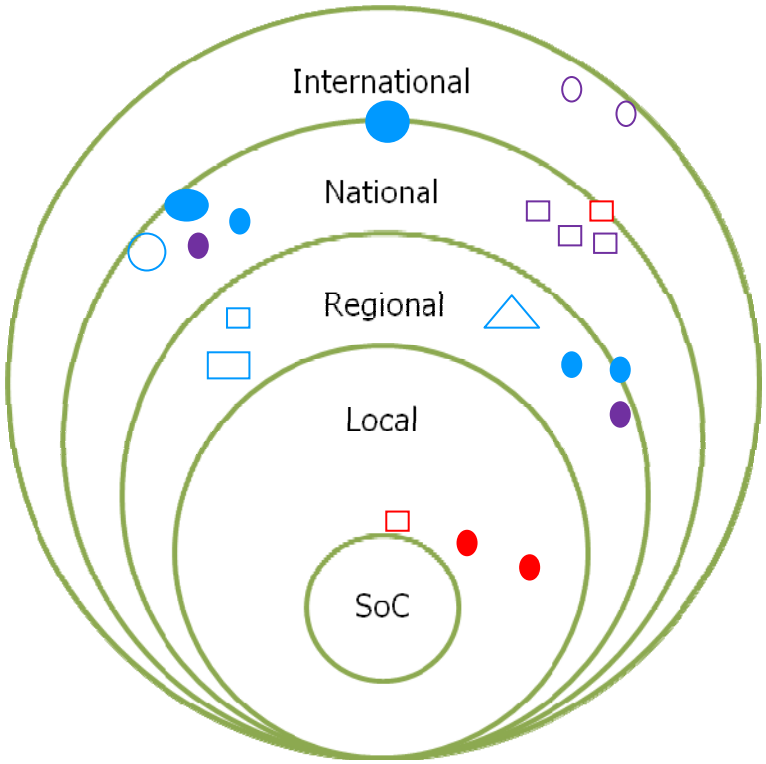
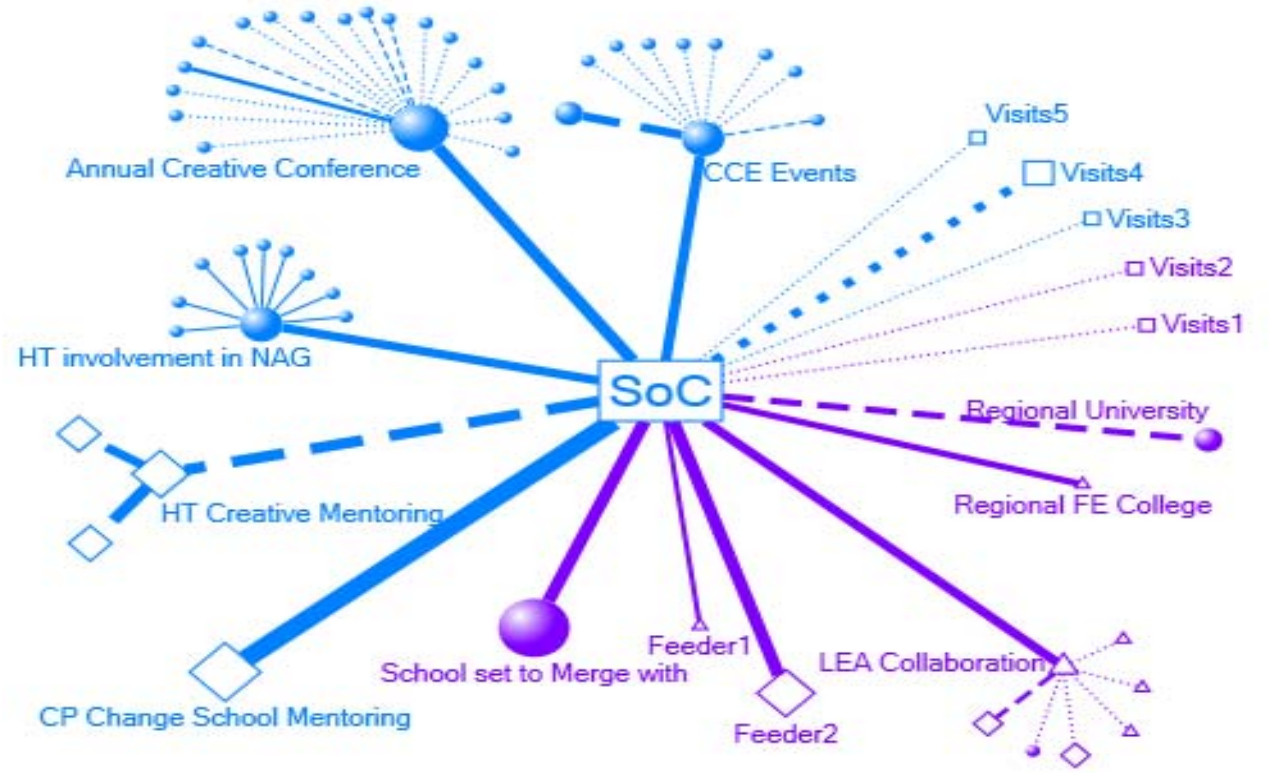


Table 5.15: Networked Sharing School	
Role of Creativity	Creativity is often central to a number of the networks and relationships of the networked sharing school. This is because it actively participates in CCE and Creative Partnerships events, through the delivery of dissemination workshops and also delivers other creatively focused dissemination activities beyond their locality and hosts visits that are specifically focused on observing creative practice within the school. However, the networked sharing school also has numerous relationships and networks in which creativity is an undercurrent.
Breadth and Strength of relationships	The networked sharing school has an extensive range of networks and relationships from the local to the international. Networked sharing schools engage in numerous activities within networks and with partners at a regional and national level. The networked sharing school has stronger relationships and a greater influence on creative practice among regional and national partners rather than those within its immediate locality.
Activities	The networked sharing school engages in the spreading of good practice through dissemination, involvement in CCE events and active participation in research and strengthening the evidence base around creative learning. It also hosts visits and there are examples of case study schools in this category sharing through publications and in the case of the example shown in Figure 5.13 through social media and a dedicated creative practice website.

Figure 5.16: Networked Mentoring School – emphasis on mentoring with a particular focus on stretching beyond the local to work with a wide range of partners at the regional and national level.



Legend:

	Creativity is central to the relationship	———	The relationship is ongoing/regular
	Creativity is more of an undercurrent within the relationship	– – –	The relationships is occasional/time bound
	Creativity is peripheral to the relationship	.....	The relationship is a one-off
□	Activity around the relationship is focused on practice development through visits	■	Activity around the relationship is focused on practice development through CPD
◇	Activity around the relationship is focused on practice development through mentoring	△	Activity around the relationship is focused on shared school activities
▲	Activity around the relationship is focused on shared school facilities	●	Activity around the relationship is focused on spreading good practice through dissemination
○	Activity around the relationship is focused on spreading good practice by contributing to research		
The thickness of the connection between nodes represents the outcomes from the relationship in terms of influencing creative practice			
The size of the node represents the strength of the relationship with the School of Creativity			

Figure 5.17: Networked Mentoring School - geographic distribution of core relationships and networks

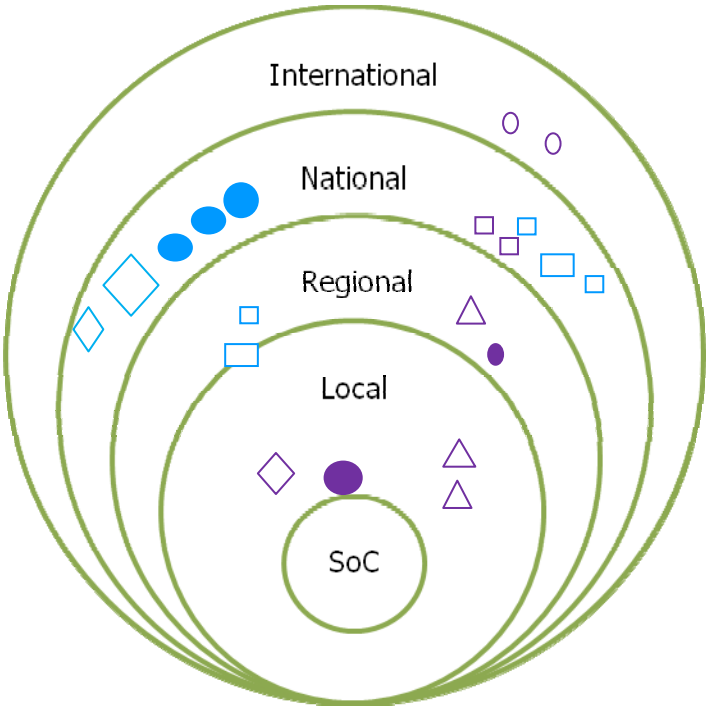


Table 5.18: Networked Mentoring School	
Role of Creativity	Creativity is often central to a significant number of the networks and relationships of the networked mentoring school. This is because it actively participates in CCE and Creative Partnerships networks and events as well as hosting its own creative conference. Like the networked sharing school this involves the delivery of dissemination workshops but the networked mentoring school also provides mentoring support to other Creative Partnerships schools. While creativity is central to many of its networks and relationships it is often an undercurrent to many of the "natural" and "external" partnerships of the creative mentoring school.
Breadth and Strength of relationships	Like the networked sharing school, the networked mentoring school has an extensive range of networks and relationships from the local to the national. Networked mentoring schools engage in numerous activities within networks and with partners at a regional and national level, and while the school also engages with partners at a local level they are often more likely to influence the creative practice of regional and national partners.
Activities	The networked mentoring school works with its partners and networks by spreading good practice through dissemination, such as the hosting of a creative practice conference, delivering workshops at CCE events and hosting visits specifically focused on creativity (see Figure 5.16). However, the networked mentoring school also provides more intensive support to partners through mentoring, including the provision of such support directly to other Creative Partnerships schools, and it is these activities that the networked mentoring school cites as evidence of its greatest influence on creative practice among partners.

5.5.2 Community Networks

While there is a clear distinction between Schools of Creativity in terms of the geographical breadth of their relationships and networks with other learning and educational partners, their community partners are by definition, local. All schools engage with the parents and carers of their pupils as well as the wider community in which it is based. Therefore within the typology the key difference between schools and their community focused networks and relationships are largely related to the ways in which they work with these partners. Consequently as schools cannot really be distinguished from one another in terms of the geographic spread or focus of their work with the "community", the distinctions between schools here are whether they can be classified as sharing or mentoring.

Figure 5.16: Community Networks

Sharing Schools

Engage parents and the wider community as consumers of creative products and performances created by the school. These schools also develop and deliver a wide range of creative activities and performances in community venues. While many of these activities occur across both Creative Partnerships and non-Creative Partnerships schools, sharing Schools of Creativity adopt a more systematic approach with celebration events open to parents and the wider community, common to all activity. These schools also seek to utilise the community as a resource to support learning, in a process which enhances the learning experience for pupils while simultaneously reinforcing and embedding the school's role in the community.

Mentoring Schools

Mentoring schools undertake all of the activities that sharing schools deliver, while also undertaking more in depth work with the community as a resource. In such instances the community as a resource to support learning is central to Creative Partnerships activity delivered within the School of Creativity rather than being one of a number of components. One particularly strong example of this is a School of Creativity funded project in which pupils worked with members of the community to capture the history of the area and its residents through first hand testimony.

Mentoring schools also work with the community as a beneficiary in learning. One of the strongest examples of this has been referred as Example 1 for Mentoring in Annex C and Example 2 for Parents/Carers in Annex D, and involved the utilisation of creative approaches and creative learning opportunities to initially engage and ensure the continued participation of parents and members of the wider community in family and adult and community learning. Another example of community as beneficiary involves the development of a creative community facility in one of the case study schools.

6. Outcomes

6.1 Introduction

Outcomes are the changes achieved by the programme net of additionality, after taking into account:

- Deadweight (would the changes have happened without the programme?)
- Displacement (is the programme replacing activities from elsewhere?)

This report has shown the complexity of Schools of Creativity networks and relationships, which have been developed for a range of reasons and involving numerous different activities and interactions. As a result, the outcomes of these networks and relationships are themselves both complex and numerous, with Schools of Creativity and their partners identifying a wide range of outcomes occurring as a result of their interactions. However, it is important to note that partners of case study schools consulted during this study all spoke of the positive outcomes generated through their interactions with a School of Creativity, with all of the case study schools influencing their partners to some degree. Indeed within programme documentation all Schools of Creativity highlight activities through which they believe they have influenced change and had a positive outcome on external partners. However, documented and clear quantifiable evidence of the effects of the case study schools work with their external partners is minimal. While reports complied by external consultants working with each School of Creativity provided useful descriptions of the nature of each schools activity with external partners, and some contained the schools' perceptions of the outcomes of such activity, these reports contain very little in the way of evidence from the external partners themselves. Therefore there is a lack of mechanisms for capturing such information, apart from the perceptions of interviewees. This finding applies across the programme with limited direct evidence of the actual outcome such activities have had on external partners with programme documentation instead referring to the external activities themselves as evidence of outcomes and impact. Additionally in many cases such work is one-off such as the hosting of visits or sharing activities or through the delivery of a presentation or workshop at a conference or event, the longer term outcomes of which are difficult to measure.

All of the case study schools examined as part of this study clearly exhibit an element of deadweight, since they were selected for participation in the programme as a result of already exhibiting a commitment to creativity. However, it is also the case that the resources attached to, and importantly, the status, of being a School of Creativity have enabled a range of additional activities that have resulted in wider benefits for the school, learning partners, and communities with which they engage. This raises major issues for the future sustainability of the Schools of Creativity approach, discussed in the following section.

Equally, displacement is not an issue, since there are no directly comparable initiatives for the Schools of Creativity programme to replace, and many of the activities undertaken in the schools and their communities are directly or partially attributable to programme inputs.

It is therefore the case that the programme exhibits a significant level of additionality, a factor discussed in the following section.

6.2 Attribution

This report has shown that Schools of Creativity are engaged in a wide range of relationships with external partners, including other schools and members of the communities they serve. However, the overall challenge of any evaluation is that of attribution. In this case it refers to the following:

- The degree to which these external relationships are due to the school being a School of Creativity or an exemplar of creative learning and education?
- Whether any observable changes in terms of the outcomes and impact of case studies schools work with external partners are a direct result of there being a School of Creativity?

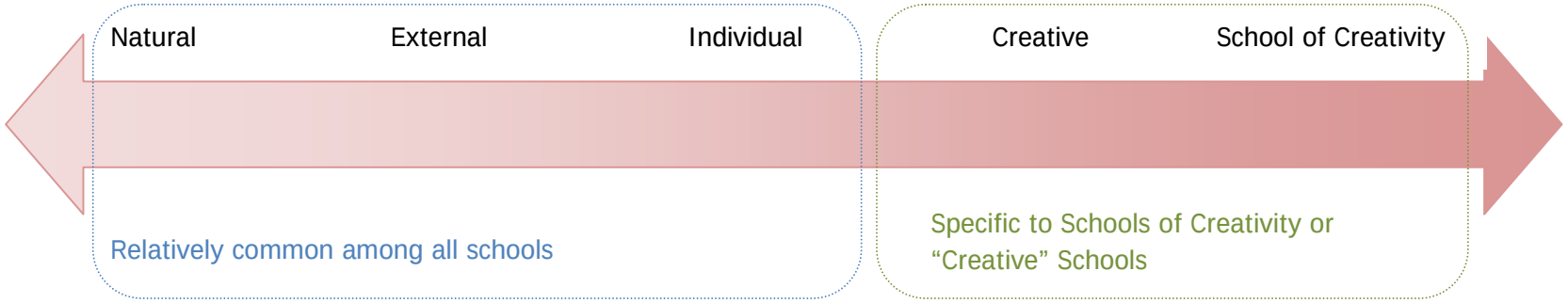
At its most direct level, one way of identifying attribution is by looking at the additional inputs created by the Programme and their subsequent application to activities with external partners. However, such an approach ignores the often complex range of influencing and enabling factors at play in developing and sustaining external relationships and the subsequent impact of these. Therefore the application of an approach which merely seeks to assess the direct wider impacts of Schools of Creativity by following the allocation of programme inputs ignores the more subtle and indirect or induced effects of the Schools of Creativity programme and being a School of Creativity or exemplar creative school, have on these relationships and their outcomes.

No school operates within a vacuum. All of the case study Schools of Creativity, and indeed all schools, participate in a wider group of networks, whether it is through relations to feeder schools, participation in networks and initiatives such as Specialist Schools, or specific local conditions. For example, one case study school is “badged” as part of 12 distinct networks, covering county-wide and national initiatives. It would be an oversimplification to suggest that participation in the Schools of Creativity programme is solely responsible for the development of all of a case study school’s external relationships and networks and the way in which it seeks to engage with these partners.

It is important to recognise that CCE itself acknowledges this challenge and is particularly keen to enhance their understanding of the influencing role and indirect effects of the Schools of Creativity programme as part of a wider ethos and approach within participating schools, rather than simply their direct impact. Therefore a perhaps more important consideration is whether the degree to which a School of Creativity works with a particular external partner is as a result of it being an exemplar creative school, rather than simply focusing on the allocation of the additional inputs from being a School of Creativity.

This is summarised in **Figure 6.1** over which provides a framework for understanding attribution for these relationships.

Figure 6.1. Attribution by Nature of Relationship



Natural	External	Individual	Creative	School of Creativity
These are relationships which any school would expect to be in, such as relationships with feeder schools or with local partners such as parents and the local community.	These relationships have been established or are driven by, organisations or initiatives that are external to the school involved. These include partnerships and networks established by local authorities to drive collaborative action on a specific issue or programme.	This category recognises that schools are themselves comprised of a range of individuals, such as teaching staff, each of which will posses and develop their own informal and formal links and relationships with other individuals within schools and the wider community.	These relationships are established between schools and with the wider community with a specific focus on creativity.	These are relationships established because of Schools of Creativity status.

Table 6.2 over provides a further breakdown of this framework, outlining a number of specific examples of the different relationships evidenced among the case study Schools of Creativity, and some insight into the significance or role of creativity within these different types of external partner relationships and the frequency with which such relationships have been identified among the case study Schools of Creativity (the darker the cell the more frequent the occurrence).

Table 6.2: Examples of Relationships

	Examples	Significance of Creativity	Frequency among case studies
Natural	Schools engaged due to future amalgamation	Undercurrent. Schools of Creativity are utilising partnership activities with these schools to champion and disseminate creative approaches in an attempt to inform future practice within the new school(s)	Two case study schools
	Feeder school relationships	Often peripheral. Schools may deliver "creative" activities in partnership with these partners	All case study schools
	Work with local community groups such as churches and older peoples groups	Creativity is often central to the actual activities delivered e.g. festivals, concerts	Majority of case study schools
	Parents as consumers of creative products developed in school	Creativity is central to the actual activities/products delivered	All case study schools
External	Local Authority or education programme related school partnerships or clusters with a geographic or other (non-creative specific) focus	Often peripheral. Schools often seek to champion creative approaches and ethos within these forums, which can often by locally significant.	All case study schools
Individual	Professional linkages with other schools and teaching professionals through the activities of the Creative Partnerships Coordinator	Mixed, in some cases such linkages are focused on delivering creative education and/or disseminating creative practice. In other cases such linkages may be focused on other agendas, although Creative Partnerships Coordinators will often utilise these opportunities to share and disseminate creative principles and practice to other schools and teaching professionals.	At least six of the case study schools.
	Linkages with other schools and teaching professionals through the networks of engaged teaching staff	As above.	All case study schools
	Linkages established with other schools and creative practice disseminated through School of Creativity staff leaving the school to take up more senior positions at other schools.	Undercurrent	At least three case study schools

(Table 6.2 continued...)

	Examples	Significance of Creativity	Frequency among case studies
Creative	Visits by other schools or teaching professionals (including trainee and newly qualified teachers) to Schools of Creativity to observe creative practice	Central	All case study schools
	Creative Partnerships networking and dissemination events	Central	All case study schools
	Use of Schools of Creativity as a case study to inform academic research on creative approaches to education and learning	Central	At least five case study schools
	Collaborative work with local groups and individuals from the "creative community"	Central	All case study schools to varying degrees
	Creative agent using the School of Creativity as a reference point during engagements with other schools in order to highlight the successful application of creative principles and practice	Central	All case study schools to varying degrees
School of Creativity	Sub-regional and regional Schools of Creativity networks	Central	At least four of the case study schools
	Schools of Creativity mentoring and/or delivering CPD sessions to other schools (including those involved in other Creative Partnerships/CCE projects)	Central	At least seven of the case study schools.
	Schools of Creativity delivering and hosting training and practice exchange visits for other Schools of Creativity	Central	At least three of the case study schools.
	Schools of Creativity specific networking and dissemination events	Central	All of the case study schools to varying degrees.
	Work with other schools and the wider community as part of School of Creativity funded activity	Central	At least nine of the case study schools

Clearly the role of creativity is largely related to the nature of each relationship. For example, within "natural" and "external" (or externally driven) relationships or networks, creativity is generally peripheral or introduced as an undercurrent as Schools of Creativity seek to utilise existing relationships as a means for spreading creative principles and practice. This is also often the case within relationships and networks that are driven or occur as a result of the "individual". However, creativity can play a more prevalent role within these relationships, with the Creative Partnerships Coordinator within a number of the case study schools utilising their own personal and professional networks to drive

collaboration on creative approaches or the dissemination of principles and practice with other schools, teaching professionals and members of the wider community.
Despite the distinctions drawn above it is important to recognise that relationships and networks can sit between and across these groups or types of relationships. For example, among the case study schools there is one specific example of an externally developed and geographically focused network of schools in which the individual Creative Partnerships Coordinator from one case study School of Creativity plays a central role and leads on demonstrating and disseminating creative approaches to securing parental and community engagement in the education of pupils. Consequently this particular network sits across the natural, external, individual and creative categories, illustrating the complexity and variety of relationships and interactions at play within Schools of Creativity networks with other schools and the wider community.

Another key element of attribution is the degree to which the Schools of Creativity themselves feel that their work with external partners is driven or influenced by their being a School of Creativity or an exemplar "creative school". For example, in the network summarised above, the School of Creativity involved, and more specifically the Creative Partnerships Coordinator leading that network, feel that their involvement in this network is entirely down to their School of Creativity status and the creative journey that they have undertaken. Perhaps more importantly the Creative Partnerships Coordinator and the school subscribe to a belief that this creative journey has led to a reimagining of the role of the school and their own role in the community, in terms of both the educational community and civil society. As a result it is not possible for them to separate out their work with other schools and the wider community and their status as a School of Creativity.

However as discussed earlier in this report, not all schools agree with this, particularly with regards to work with the wider community. For example, at least one case study School of Creativity suggested that while the school does have links to the wider community these are not particularly focused on creativity and as a result they do not think that the nature and extent of these links is down to the creative approach and outlook that comes as part of being a School of Creativity.

These examples illustrate the importance of valuing the perceptions of Schools of Creativity and their partners when considering attribution.

The characteristics of the four types of schools identified through this research represent different approaches to the dissemination of creativity. It is not possible to state whether one approach is significantly better than another due to the range of circumstances in which interaction occurs with partners and networks, as there are benefits from both a local and wider networked focus, as well as from sharing and mentoring. As far as it is possible to generalise from the 12 case studies and our analysis of programme documentation for all Schools of Creativity, secondary schools appear more likely to be more networked than primary schools with three out of four case study secondary schools falling into one the networked schools categories compared to three out of six primary schools.

It is therefore reasonable to assert that the fact of being a School of Creativity means that the networks that are developed are underpinned by the aim of promoting creative approaches, or are utilised for doing so. However, as has already been noted, the schools were selected as they were already engaged with the creative agenda, and therefore not all of this activity can be attributed to the Schools of Creativity programme.

6.2 Learning Partners

The wide range of activities that characterise the interactions between Schools of Creativity and their external partners involved in education and learning has been highlighted in **Section 3** of this report. While this incorporates many actions, the ultimate aim remains relatively constant, that being to increase the utilisation of creative teaching and learning in order to drive improvement in education. All Schools of Creativity link with other schools at a variety of levels, not only through Creative Partnerships or CCE structures, but also through other educational networks.

All Schools of Creativity seek to facilitate the development of a sense of commitment to creative learning among partner schools. The nature of creative learning means that it can be introduced into any discussion regarding teaching of the learning experience (Downing, 2007). To this end it is important to recognise the multiple starting points or motivations for schools to become involved. Thomson, Jones and Hall (2009) provide a useful typology of the potential "starting points" or motivations for schools:

- **Changing the way students learn** – a focus on creativity as teaching method;
- **Changing the way learning is organised** – a focus on blurring disciplinary boundaries;
- **Changing the way learning is assessed** – a focus on providing more creative means through which students can represent and demonstrate learning;
- **Changing what counts as learning** – a focus on expanding knowledge and skills beyond the national curriculum;
- **Changing who teaches** – a focus on changing the composition of the school workforce on a permanent basis;
- **Changing the school culture** – a focus on changing the symbolic systems and/or enrichment activities of the school and/or relationships with parents/community members and organisations; and
- **Changing the school organisation** – a focus on changing the spread of leadership, and/or the distribution of time/money/space and/or the decision-making structures.

However, while a number of the learning partners and networks of the case study schools are actively interested in creative teaching and learning, this is not the case for all. For example, when asked to highlight how they have influenced or sought to influence external partners, many of the case study schools highlighted examples of natural and externally established networks and relationships in which creativity plays a peripheral part or is introduced as an undercurrent. Analysis of programme documentation suggests that this is commonplace across the programme as a whole. Further complexities are introduced when

considering the outcomes generated by specific activities and approaches outlined in Section 3 of this report. For example, outcomes from a dissemination event may range from simply raising a participant's awareness of creativity with no changes implemented as a result, to another participant being sufficiently inspired and enthused that they subsequently engage the School of Creativity to deliver CPD in their school. This highlights the importance of considering the starting point and desires, motivation, requirements and capacity of partners as well as the inherent difficulties in simply rating the effectiveness of one particular approach over another.

The measurement of outcomes has proved complex in a number of instances. For example, while dissemination activities and events were among the most often cited approaches to engaging and influencing external partners, collection of outcome related information from participants is minimal and case study schools were largely unable to provide contact details for participants for consultation by our research team. While this is to be expected given the level of resources provided to Schools of Creativity for this kind of activity, the consequent lack of any specific requirement to collect such information does present problems for evaluating the effect of such interventions.

By contrast consultations with partners have identified outcomes in instances where case study schools have worked more closely with external learning partners on creative focused activity. However, these represent only a small proportion of total engagements with external partners, in comparison to the number of external partners involved in the range of activities undertaken by the schools.

Based on the triangulation process described above, our analysis of the outcomes generated at both an individual and organisational level suggests that they can be categorised into the following four key themes:

- **Leadership -** developing creative leaders to take forward the creative teaching and learning agenda within other organisations;
- **Delivery** – supporting the development of creative pedagogy, learning environments and curriculum among schools less engaged in the creative agenda or supporting knowledge transfer between other Schools of Creativity;
- **Transferring creative culture and values** – raising awareness and understanding of creative teaching and learning among the school workforce, securing wider buy-in to the creative approach and embedding creative practice; and
- **Building the evidence base** – seeking to inform policy and practice by providing evidence of the positive effects of a creative approach.

Programme documentation reveals limited outcome related information for non-case study Schools of Creativity work in terms of their work with other schools and does not incorporate the perspectives of these external partners. As a consequence our analysis of outcomes is based on the experiences of the case study schools and their partners.

Table 6.3 below provides some specific examples of outcomes achieved by Schools of Creativity within these key themes.

Table 6.3: Outcome Examples

Outcome	Examples of Evidence
Leadership	Consultations with the case study schools and their external partners suggests that at least half of the case study schools have played a role in developing creative leaders within their partner schools, with more intensive approaches such as CPD and mentoring particularly effective here. For example, the Head Teacher of one of the case study schools has been working closely with the leadership of a national partner school to deliver CPD and provide mentoring support on the development and implementation of a creative curriculum and learning environment. Both parties report that considerable distance has been travelled by the leadership of this partner school and the critical friend and reflective support provided by the School of Creativity was seen as integral to enabling them to adopt and implement a strategic approach to creative teaching and learning. Even where partner beneficiaries have not explicitly stated improved creative leadership as an outcome of engagement with one of the case study Schools of Creativity, it could be argued that any positive engagement with senior staff from a partner school will contribute in some incremental way to their development as a creative leader. For example, a teacher from one school who went on an international exchange visit reported significant levels of interest in creative educational approaches, which were initially perceived as "*play rather than education"*. The ToC within Section 2 highlighted the importance of leadership and senior buy-in for the successful implementation of a whole school approach to creativity and the work of the Schools of Creativity here is integral to the ongoing development of creative schools. Indeed for those senior staff consulted within the case study Schools of Creativity and their partner schools, hearing testimony and being presented with clear evidence of the impact of creative teaching and learning from other school leaders was often cited as an important catalyst for arousing and developing interest in creativity in education and learning.
Delivery	A significant amount of the external work undertaken by the case study schools involves supporting delivery through the development and refinement of creative approaches to teaching and learning. As outlined above this can include a focus on creative pedagogy, learning environments or curriculum and may include working with schools less engaged in the creative agenda or supporting knowledge transfer between other Schools of Creativity. All of the case study schools generated outcomes of varying degrees of intensity in this area. Perhaps the strongest example comprised a case study school delivering a buddying programme involving the provision of CPD and mentoring support to a range of different education and training providers in the use of creative approaches to engage and maintain the involvement of parents in their children's and their own training and

	education. As this activity was part funded by the Local Education Authority there is a considerable evidence base regarding the outputs and outcomes achieved, with more than 400+ parents engaged among the partner providers and 200 of these parents subsequently enrolling on family learning, adult literacy or numeracy and a range of other courses. Consequently the outcomes from this particular example have been considerable with one partner Head Teacher suggesting that they have had "*an explosion of parents...down to the creative approach*", with substantial increases in levels of parental engagement across all partner providers and some reporting 100% recruitment of parents. Sustainability is central to this and many of the other examples of Schools of Creativity making a difference to the delivery of teaching and learning within their partner organisations. Consequently this example focused on providing teachers and other staff in partner schools with the skills and tools that will enable them to continue to deliver creatively without support from the School of Creativity in the future, as well as developing an ongoing cluster group to facilitate shared learning. It is important to recognise that the substantial outputs and outcomes enjoyed by the example above are by no means commonplace. This School of Creativity and its Creative Partnerships Coordinator in particular, have an especially strong relationship with their LEA, who holds their creative approach to working with parents in high regard and have provided funding to facilitate the school's work with other providers in the area. Consequently this relationship and funding from the LEA played a substantial role in the development of the outcomes described above, which would not have been delivered without this resource. As a consequence it is unreasonable to expect all Schools of Creativity to deliver such activity, where support and funding are not available to support them. However, such strategic influence is also evident for another of the case study schools. This particular School of Creativity is a secondary school that has worked closely with its local primary schools and the LEA on the utilisation of creative activities during the transition between schools. A Head Teacher of one of the partner schools suggests that through this work the School of Creativity has had "*a significant long term impact*" on the way that secondary schools work with primary schools across the LEA area. This was echoed by a colleague from one of the other partner schools: *"we benefit greatly [from working with the School of Creativity], creativity is now one of the major ways we work on transition".* An external partner of one of the case study schools suggested that the mentoring delivered to their school by the Head Teacher of the School of Creativity involved has had significant outcomes for his school and its staff, having been successful in "*getting us to think very differently about how we work with children*", resulting in the partner school "*introducing greater flexibility in*

	learning...introducing creative methods to a diverse range of staff...giving them confidence to introduce creativity into their classroom...particularly those who felt it was "not for them"". Clearly this example further highlights the role mentoring activity can play in the spreading of creative practice. In the majority of activities delivered by other case study schools the outcomes of work to support delivery are more nuanced. In a further example, one of the case study Schools of Creativity cited shared school activities in the delivery of creative learning with a Change School, as an example of their successful work as a positive influence on an external partner. However, consultations with the Creative Agent and key staff from both schools revealed slightly different opinions regarding the outcomes of this work on the Change School. For the School of Creativity and the Creative Agent for both schools, the involvement of the School of Creativity in this partnership had provided a positive example of staff engagement in creative approaches to teaching and learning that the Creative Agent described as "*leading to significant progress in staff buy-in*" with "*communication and working between staff and creative practitioners improving considerably*". While the partner school endorsed the positive effect of working with the case study School of Creativity they viewed and described the outcomes of this collaboration in more subtle terms, suggesting that it had been "*beneficial*" and "*very useful in terms of knowledge exchange*" by enabling partners to "*bounce ideas and share practice"*. While knowledge exchange undoubtedly took place the partner school found it difficult to capture the precise impact of this process. In another example, the partner school simply suggested that they "*have benefited from exchanges*", although they were unable to directly identify where these benefits have been realised. However, despite a lack of robust or quantifiable evidence in many of cases and the difficulty in measuring the direct outcomes of such processes, it can be reasonably assumed that such interactions serve to inform a process of collaborative and individual critical reflection, which is an integral component of continuous improvement at an individual and organisational level. Partner schools clearly value the CPD and knowledge exchange provided by Schools of Creativity, with such activities seen as essential to the spread of practice. For example, a Head Teacher of a primary school that has had creative focused CPD delivered by one of the secondary case study schools stated that: "*the ideal scenario would be to have even more [secondary] teachers in primary schools working on CPD...we would love to have more resources like this...would like to see more opportunities for teacher exchange...our ability to develop more creative ways of working with the children is dependent upon exchanges*". These findings reinforce those of Lamont et al (2010) which highlighted the positive effects of Creative Partnerships activity on the teaching workforce in terms of personal, interpersonal, career and pedagogical development.

Outcome	Examples of Evidence
Culture and Values Transfer	Developing creative schools requires creativity and culture to be embedded in the culture and values of the school, rather than being seen as a bolt-on as part of isolated projects. It is equally important that Creative culture and values are shared throughout the school with staff and students aware of, and committed to, the approach. Our research and that previously commissioned by CCE has found that securing the participation and full commitment of staff can pose some difficulties, with almost all of the case study schools identifying this as one of the key challenges they have had to address as part of their "creative journey". Indeed at least five of the case study schools suggested that this continues to be a challenge with some members of staff not fully engaging with, or committed to, creative culture, values and practice. All of the case study schools have provided support and disseminated good practice with the aim of contributing to the furthering of creative culture and values among members of staff of other schools and the wider education sector. Planning documentation for all Schools of Creativity indicates that all schools on the programme share this aim, although evidence of the actual outcomes achieved is minimal. Clearly as one of the most common forms of engagement with these external partners, dissemination and research activities and less intensive practice development activities such as visits, play an important role here. However, with regard to these activities many case study schools found it difficult to provide evidence of the outcomes generated or potential partner contacts for consultation. However, where contacts were provided we have found evidence of Schools of Creativity contributing to the furthering of creative culture and values among other schools and their staff. Clearly this is an essential component of spreading creative practice and previous research has highlighted the importance of Creative Partnerships activity in nurturing increased ownership of the concept of creativity and creative learning amongst teachers (Downing et al, 2007). In one particularly notable example a partner school which reported that it had been struggling to secure staff buy-in and meeting some resistance to the creative approach visited one of the case study Schools of Creativity to observe creative teaching and learning in action, receive some informal CPD and discuss the difference made by the adoption of such an approach within the host school. The Head Teacher of the visiting school suggested that this visit proved to be a "*vitally important early step*" towards becoming a creative school, with members of staff who had been resistant to empowering children through the creative approach and found "*creative practitioner involvement a real challenge*" now "*really getting creativity*" as a result of seeing it in action and being presented with evidence that it works in action. Since this interaction those members of staff which visited the case study school have acted as champions for the approach and the Head Teacher feels that the school have made significant progress in their creative journey with a "*can do attitude*" now much more prevalent at the school. This is evidence by the fact that the school has since introduced child led planning across their entire curriculum, having witnessed the "*ability of very young children to make decisions*" on their own learning at the case study School of Creativity. While this progress cannot be wholly attributed to the case study School of Creativity, the Head Teacher of the visiting school

	saw the visit as "*one of the most valuable days*" of CPD the school have undertaken and identified it as "*a real turning point*" which greatly enhanced their understanding of "*what creativity in teaching and learning is actually about and what it can achieve*". The Head Teacher of the partner school emphasised the importance of "*seeing it work*" through the observation of creative approaches to learning and pupil empowerment in a school with a similarly "*challenging environment*" to their own as central to the success of this process. In another example a partner of a case study school described their engagement with the school as resulting in a similar critical turning point in terms of their entire approach to teaching and learning. The Head Teacher of this partner school suggested that their observation of the case study School of Creativity and subsequent INSET days got them "*to think very differently about how we work with children*" and resulted in an "*aha! Moment…recognition that we need to ensure we learn from how children are learning [in the School of Creativity] and incorporate more of these ways of learning into our curriculum*". For some schools, presenting at conferences is seen a major step. One school presented at a conference with six primary schools and two secondary schools, and saw the event as a significant step in using its experience to influence practice elsewhere, although we were unable to obtain evidence of the outcomes of this activity from the perspective of these partner schools. However, the first example cited in this section of the table, is an interesting example which illustrates the potential effects of dissemination events, as the initial catalyst for this relationship was the Head Teacher of the partner school attending a workshop session held by the leadership of the case study School of Creativity during a Creative Partnerships activity. While it would be unreasonable to expect all dissemination activities to result in the development of more intensive collaboration, this does illustrate the importance of these activities in stimulating interest in the creative approach. The transfer of creative culture and values has also been an important outcome of developmental work two of the case study schools have been undertaking with schools they are set to amalgamate with. In both instances creative approaches have been used successfully by the case study schools as part of the change management process, including joint planning and staff and student activity, serving to build relationships and engender joint values and ethos while shaping the development of creative curriculum and spaces in the new schools. For one of these case study schools efforts to influence the leadership and staff of the amalgamated school was seen as their principal creative task for the 2010/11 academic year, with an aspiration to ensuring that a creative ethos is embraced across the curriculum, teaching and learning. Joint creative practitioner led INSET sessions were a central component of this work and consultations with the Head Teacher of the partner school citing these as "*very effective*" for ensuring a "*focus on developing and bringing out an understanding of shared values*" and establishing a "*starting point for the ethos and values*" of the new school. As has already been noted, the constraints on supply teacher budgets make it difficult for schools to be represented at many events.

Outcome	Examples of Evidence
Building evidence base	At least five of the case study schools have contributed to a wide range of academic and CCE supported research studies, which have highlighted the positive impact of creative approaches. All case study schools have produced dissemination materials intended to highlight the impact of their practice and contribute to the evidence base and the majority of all Schools of Creativity have either done so or outline an intention to do so within their programme documentation. A number of Schools of Creativity have also contributed to the development of a soon to be published book series of Creative Learning which is aimed at disseminating practice to teaching staff and providing ideas for associated CPD activities. The positive impact of creative practice has been highlighted in OFSTED reports for 10 of the 12 schools among the case study sample. The lobbying and public relations role of CCE should also be mentioned here with the organisation responsible for the collection and dissemination of a considerable amount of evidence regarding Schools of Creativity and the wider Creative Partnerships programme and creative learning agenda. Such activity has been disseminated at policy, strategic and operational levels. While the nature of this activity means that it is not possible to identify the specific outcomes generated or to quantify the outcome and impact of such work, it can be reasonably assumed that the examples cited above will have some degree of positive influence on a proportion of those teaching professionals that come into contact with these resources. However, while the effects of these activities should not be overestimated it is important to recognise that many Schools of Creativity see their development or contribution to the development of research and best practice materials as an important and sometimes central strand of their external facing work and impact. For example, at least three interviewees reported that they have published, or will be publishing on aspects of their experience in creative education, effectively sharing learning with other practitioners.

Building on our analysis of primary and secondary research **Table 6.4** highlights our assessment of the relative levels of input and outcomes that arise from the range of activities through which Schools of Creativity engage with their learning partners. For example, mentoring and sharing requires high levels of input from the school, whereas visits and dissemination require relatively low commitment. Consultations with the case study schools and their external partners have also illustrated that some approaches are more likely to generate certain outcomes than others, with the intensity of these often having a clear correlation to the level or intensity of inputs. Consequently these inputs in turn impact at different levels on the key learning partner outcomes.

This helps to provide an indication of the types of outcome that would be expected from the four different types of school, with, for example a:

- locally focused sharing school more likely to be involved in shared activities and facilities;
- locally focused mentoring school by definition involved in mentoring and CPD;
- networked sharing school more involved in dissemination and research; and
- networked mentoring school again involved in CPD and mentoring as well as dissemination.

Having said this, however, it must be recognised that these allocations do not express themselves so crudely within schools, with our research identifying a range of activities exhibiting across each case study school. Additionally this does not easily lead to a conclusion that one type of school is necessarily better than another in terms of the outcomes generated by their work with external learning partners. Our analysis of the case study schools has shown that each of the four types of school are effective at influencing and effecting the practice of their external partners in their own way within their own specific contexts, but set about doing so in different ways with different partners. Importantly there are a range of contextual factors to take into consideration when seeking to understand the nature and effect of the external networks of any one School of Creativity. For example, resources in terms of finance and capacity are particularly important considerations, with the availability of external funding additional to that received through the Schools of Creativity programme often proving essential to the delivery of more intensive activities with external partners.

In general more intensive mentoring work is likely to be more effective in the sense that it is likely to lead to greater and more sustainable change than one off interactions such as attending a presentation or workshop. However, due to the resource issues mentioned above it is not realistic for all schools to engage in such activity or for any school to engage in a significant amount of this work. In addition it must also be recognised that many external partners may not want or require such intensive support. Clearly each external partner is in a different place in terms of their level of knowledge, interest, past experience of, and aspirations for, creative teaching and learning; thereby adding an additional layer of complexity to this study. However, consultations with the case study Schools of Creativity, Creative Agents and external partner schools suggests that there is clearly considerable demand for CPD and mentoring from exemplar creative schools and the examples cited

above provides evidence of the difference such work can have on partners. This has major implications for any future development of the Schools of Creativity approach and future CCE initiatives, and this is discussed in the final section of this report.

Consultations with partners and the less intensive nature of School of Creativity interaction with each partner engaged through dissemination activities, suggests that the direct outcomes generated through such approaches are likely to be less intensive than those generated through CPD or mentoring activity. However this by no means devalues their worth, as such activities can often act as an important first step for engaging a new audience and can act as a catalyst for further engagement by sparking further interest in the creative approach. Indeed, consultations with one partner of a case study School of Creativity revealed that they developed a mentoring relationship and benefited from CPD sessions with the School of Creativity, as a result of having been "*inspired*" by a dissemination workshop the School of Creativity delivered at a larger conference.

While it is not possible to ascribe a numerical value to these factors across the Programme, the table overleaf illustrates the intensity of observed inputs and outcomes across learning partner activity. It shows that:

- Mentoring tends to produce higher outcome levels across key factors due to the sustained and responsive nature of these activities;
- Intuitively, dissemination and research contributions contribute to the evidence base. It should be stressed, however, that although the CCE contribution to this factor is significant, it also reflects an active commitment to wider learning on the part of individual schools of creativity; and
- Overall, outcomes tend to focus on leadership and values and culture transfer.

Table 6.4: Intensity of Inputs and Outcomes across Learning Partner Activity

Activity	Inputs	Outcomes			
		Leadership	Delivery	Culture and Values Transfer	Building Evidence base
Visits					
CPD					
Mentoring					
Shared activities					
Shared facilities					
Dissemination					
Research					
Frequency of outcomes					

(Density of infill represents higher level of input/outcome)

Based on the evidence collected from the case study Schools of Creativity and their external partners, the table shows that while mentoring requires greater resources, it is arguably the area that produces the highest level of direct and immediate outcomes across the key themes. The example cited in the "Delivery" section shown above, provides a particularly strong example of the significant and immediate outcomes that can be generated through such activity. By contrast, the evidence collected that shared facilities, while valuable in particular contexts, arguably provides the lowest levels of immediate outcomes that are attributable to the Schools of Creativity programme, although it has to be recognised that this type of activity is likely to be relatively common with the context of the programme. This is because many such activities are simply focused on providing a space in which partner schools can utilise the creative assets of the case study school, or vice versa. As a consequence there appears to be little in the way of knowledge and practice exchange between partners engaged in such activities. Sustainability is often the key here. For example, effecting sustainable change through knowledge transfer is at the heart of CPD and

mentoring as these approaches are focused on working closely with specific individuals to develop their attributes, knowledge, understanding and skills around creative learning and its underpinning values and principles and adopting the role of "critical friend" in a context that is directly applicable to them. This therefore suggests that the most valued outcomes from the Schools of Creativity programme in this respect are those that are embodied in the individuals who become champions of the creative ethos and play a part in assisting others to embrace this approach. People, rather than institutions, may well be the primary driving factor.

However, it is important to recognise the important role that research and dissemination activities also play in generating interest and facilitating knowledge exchange in and around the creative teaching and learning agenda. Indeed, given the current funding environment it is likely that such approaches will prove increasingly important to ensuring these schools continue to act as catalysts for change.

Here it is important to consider the context and circumstances of the schools which our research suggests have benefited the most from working with the case study Schools of Creativity. Generally the external learning partners with which the case study schools have successfully made a difference are either:

- local partners with which the school has an existing relationship or has developed a relationship with through an network or relationship developed or funded externally by a key stakeholder such as the Local Education Authority; or
- partners that are interested in, or are already participating in, some degree of creative teaching and learning activity and approaches.

Generally those networks and relationships that are focused specifically on creativity or working with schools interested or engaged in such activity and approaches are more effective than externally imposed networks as the members are generally more receptive and have greater buy-in to the approach. However, our research has also identified examples where case study Schools of Creativity have used natural relationships to influence change elsewhere through work with their feeder schools or schools they are set to amalgamate with. In such cases these networks and the outcomes generated are clearer where there is a clear objective that the partners are working towards such as school amalgamation. In such instances there is a clear framework in which case study schools have utilised creative approaches to facilitate improved partnership working or introduced creative approaches around a specific issue (such as the examples cited in "Delivery" and "Culture and Values Transfer" sections of Table 6.2, above). This stresses the need for Schools of Creativity to look beyond simply declaring the virtues of the creative approach to focus on the utilisation of creativity to drive improvement in specific areas when working with external learning partners. For the majority of the external partners consulted during this research the opportunity to watch creativity in action was essential to developing their interest in the creative approach.

Another less direct outcome cited by at least two partners of one of the case study Schools of Creativity, has been the development of a more collegial relationship between schools in

their locality. In this instance the case study school has coordinated the development and delivery of joint creative performances and has worked with pupils from neighbouring primary schools to develop a "welcoming" communal space for students beginning the local secondary school. While not necessarily serving to spread creative practice, these activities represent an interesting example with the secondary school partner stating the case study school have "*used creativity in order to make a major contribution in helping to develop cohesiveness* (with the secondary school and among other primaries in the locality)" and another head teacher from a local primary school suggesting that the case study school is "*really strong on collaborative working...not seen as competitive...getting the best for the children, young people and the community*".

6.3 Community Partners

It is widely recognised that creative learning can impact positively on communication between school and the home, with enthusiasm for creative approaches resulting in children talking more about what they do in school to their parents (Ellis and Safford, 2005; Safford and Barrs, 2008), with one parent consulted as part of this research reporting that "*they [their two children at a School of Creativity] are always bringing stuff home that they've painted or made at school*".

In turn, this communication can prompt parents to reflect on their own learning experiences and become enthusiastic about the school offer as they develop a greater understanding of creative learning and creative experiences. This process can subsequently lead parents to value and take-up creative, cultural and other learning opportunities within the Schools of Creativity and beyond, for both themselves and their children (Safford and O'Sullivan, 2006). It is through this process and the provision of ongoing offers and invitations to parents that the case study Schools of Creativity have sought to secure greater parental engagement and the commitment of parents to the creative approach. Analysis of programme level documentation suggests that all Schools of Creativity outside of the case study sample also either provide or aspire to provide such opportunities. One parent consulted during our research exemplifies this process. Now a volunteer classroom assistant and governor this parent attributes their increased involvement in the school down to being "*inspired"* by the School of Creativity and its creative, inclusive and accessible approach to teaching and learning.

This research process provided detailed insight into the range of activities that characterise the interactions between schools of creativity and parents and the wider community in which they are based. All Schools of Creativity engage and work in partnership with parents and communities for a number of reasons and through a number of different means. Our analysis of these relationships suggests that Schools of Creativity engage and interact with these groups in one of three following ways, as:

- parents or carers;
- resource;
- beneficiary.

Analysis of programme documentation and consultations with case study schools, parents of their pupils and other external community partners suggests that outcomes realised through these relationships can be broadly categorised within the following three key themes:

- **increased participation –** increasing parents participation in school and in their children's learning to assist and contribute to their development out of school or engaging and encouraging parents and other members of the community to engage in learning and development and access learning opportunities;
- **place and people –** contributing to community sustainability, cohesion and resilience and developing a sense of place by embedding and reinforcing the role of the school within the community by engaging, involving and providing "services" for the community;
- **additional resources** - Utilising parents and other sections of the community to contribute to and enrich the learning experience for students.

Unsurprisingly the ultimate aim of much of this work is to enrich the learning experience and support for pupils, with only a small number of examples of case study schools increasing parental and community involvement in personal development and learning, by comparison. While outcomes information on Schools of Creativity outside of the case study sample is limited, our analysis of Programme Activity Plan and Strategic Programme Plan and Vision documents suggests that this pattern is replicated across the programme as a whole.

There is some evidence of case study schools generating positive outcomes through their work with the community across all of the key themes above. However there is some difference in opinion between some of the case study Schools of Creativity regarding the degree to which they believe this work goes beyond that which any outward facing school would do. For example, at least two of the case studies suggest that their work with the wider community is not overly different to what they believe all schools do in terms of the:

- emphasis they place on this work;
- number, intensity and nature of relationships; and
- actual activities undertaken.

Consultations with case study schools and analysis of programme documentation for all schools suggests that Schools of Creativity largely have high parental attendance levels at creative performances and events. However, at least four case study schools cited examples of difficulties they had encountered when seeking to engage parents to a greater extent and secure their active participation rather than attendance. Such difficulties have also been experienced by Schools of Creativity outside of the sample frame with Self-Assessment Forms highlighting difficulties in securing engagement due to "*passive parents*", with a number of schools "*finding it hard to develop active [parental] involvement*" and schools experiencing a "*limited*" or "*small*" number of actively involved parents.

One example among the case study schools was a primary school based in a relatively deprived community, with higher than average levels of worklessness among the resident population. This school sought to engage parents in a planning process to develop creative activity to undertake in partnership with the students. It was decided that the group of

parents involved would be presented with an enquiry question with the decision making and project design process handed over to them with support provided by the staff team and the creative agent.

Consultees suggested that in practice this process proved "*too open*" for the parents involved with many lacking the confidence to run with this opportunity and take the lead. As a result the school have refined their approach to involving and engaging parents in the design and delivery of activity, with a shift towards a more structured approach and involvement of parents in dialogue around the development of the enquiry question. The latter serves to ensure that parents are more engaged and involved on areas they are interested in and will buy into.

Table 6.5 over provides some specific examples of outcomes achieved by the case study schools within the key themes outlined above. Again it should be noted that Programme documentation reveals limited outcome related information for non-case study Schools of Creativity activity and as such our analysis of outcomes is largely based on the experiences of the case study schools and their partners. The measurement of the effects of the case study schools work with external community partners has often proved complex. For example, while increased parental involvement in the school is itself a valuable outcome that has been evidenced, there is often little evidence of the attributable impact of this. In addition, where some examples of this are shown these outcomes are not uniform across all parents or community partners engaging with any one particular School of Creativity, never mind across different Schools of Creativity. The resources that would be required to collect this information are likely to be outside the scope of the schools, or indeed CCE.

However, this research helps to provide an indication of the types of outcome that would be expected from the four different types of school, with, for example a:

- locally focused schools more likely to be involved in place and people;
- networked sharing school more involved in additional resources; and
- networked mentoring schools more involved in increased participation.

For example, locally focused schools tend to pay greater attention to engaging with their local community beyond parents/carers. These inputs in turn impact at different levels on the key learning partner outcomes of:

- increased participation;
- place and people; and
- additional resources.

Again, it has to be acknowledged that the linkages are not so simple and crude, and that a range of participation and behaviours can be observed across the Schools of Creativity. Therefore it should not be assumed that any one type of school is necessarily more effective than another in terms of the outcomes generated by their engagement with community partners. Again there are a wide range of variables and contextual factors to consider when seeking to understand the nature and effect of the community networks and relationships, such as the stage of education of the school, demographic and geographic issues in their locality, the needs of the local community and the community resources required or sought

by the school. What can be said, however, is that the promotion of creative approaches *of necessity* requires engagement with wider communities, and greater engagement by the schools involved.

Table 6.5: Outcome Examples

Outcome	Examples of Evidence
Increased participation	During consultations all of the case study schools suggested that they sought and were largely successful in increasing parental participation in school and in their child's learning. Unsurprisingly primary and nursery schools are particularly focused on this and consultations with parents and other external partners provided evidence of a number of positive outcomes in this area. However, while all of the case study Schools of Creativity seek to increase participation, consultations with school staff, creative agents and parents suggest that some are more successful at achieving this aim than others. In total 10 of the 12 case study schools have received praise from OFSTED for their work in increasing parental involvement, with positive comments including: "*Engagement with parents and carers is particularly strong with a rich variety of events to keep parents informed and to make them feel an important part of the school community*". "*Termly meetings to help parents and carers to support their children's learning pave the way for good home-school relationships and communication through the school*". Examples of positive outcomes generated in this area include, the special educational needs school within the sample which put significant emphasis on extending creative activity to the parents/carers of its students, many of whom face additional issues of care and support around their child's special needs. This development led to greater engagement of this group both in supporting and understanding their child's learning, but also more active participation in creative activities. Equally, another case study school in an inner city area with a mixed population developed integrated activities around the creative community in its locality to better engage with all parts of the local community. Parents consulted as part of this research suggested that creative approaches are effective at fostering their involvement and particularly valued opportunities to be involved, with one parent commenting that "*it's so nice to be able to come into school to see what they've been doing and to participate in a day like today*". Interestingly engaging and increasing the participation of parents is a theme that at least three of the case study Schools of Creativity have provided advice and guidance on to other schools. Alongside the mentoring work discussed in the Delivery Section of Figure 7.2 above, one of the secondary case study Schools of Creativity has organised a conference during which it will be sharing its experiences in this area. Unfortunately this conference was to occur after the consultation phase of this research and as such we cannot report on the outcomes of this event. In another instance one of the case study schools provided CPD on the use of creative approaches to parental engagement to a partner school, which resulted in the partner school changing their approach and increasing the degree of parental involvement.

	The Head Teacher of the partner school in this example suggests that this collaboration resulted in their school having "*made significant inroads into developing the way that children present [the work they are doing in class] to their parents...it's further consultation, getting feedback from parents* about *what their children are doing in school*". As a consequence the Head spoke highly of the value of working with the case study School of Creativity as they have "*been very successful with our [parental] engagement work*" as a result of the changes implemented. The most notable example of a school engaging and encouraging parents and other members of the community to engage in learning and development and access learning opportunities, involves a nursery school and children's centre. This school has had considerable success in utilising creative approaches to learning to engage families and community members into family learning and adult and community learning opportunities, with a specific focus on engaging parents in literacy work with their children. Anecdotal evidence suggests that around 95% of the adult learners they engage through informal creative session's progress onto skills for life or family learning provision. In a number of cases these learners have progressed further into education, employment or training and some have even begun delivering training sessions at the school. According to their recent OFSTED report this school regularly "*reaches ambitious targets which improve the health, safety and wellbeing of the community*" and exceeds their targets for helping parents and carers back into work and the school has greatly enhanced their literacy and numeracy provision for adult learners. OFSTED also specifically praised the work the school does to enhance parental involvement in literacy and the impact this has on pupils: "*children's speaking and listening skills are improving rapidly because parents are shown how to talk and share books with them*". Consultations with the school leadership revealed the significant role participation in Creative Partnerships activity played in informing their approach and subsequent success in these areas. Other Schools of Creativity outside of the case study sample have been involved in similar activities with one school currently delivering a community focused education project that is funded by the Big Lottery Fund. Consultations with parents of one case study School of Creativity illustrated the positive impact opportunities for parental/carer involvement can have on parent/carer relations with their children, with the foster parents of one School of Creativity pupil stating that "*it really makes us feel that we belong being able to come in to school and share [experiences] like this with {the child] and his school friends*".

	Consultations with parents of another of the case study Schools of Creativity provided further insight of the important role of creativity in increase parental participation and engagement. In this example one parent became increasingly involved with the case study school having been impressed by his daughter's "*development...increased self esteem and engagement*" following the increased use of creative and more flexible approaches to teaching and learning within the school. Having been impressed by the progress made by his daughter, who he suggests had previously been "*struggling academically*"; this parent became increasingly interested in the school and its approach and began attending creative performances and events held by the school. As a result he began taking advantage of opportunities for parental involvement in the school and accessing "*as many creative sessions*" as possible. Ultimately this increased participation has led to this parent becoming a school governor and a volunteer classroom assistant, with an aspiration to move from unemployment into employment as a teaching assistant. For this parent the case study School of Creativity has "*inspired and enthused*" both him and has led to a substantial increase in his participation in the school as well acting as a catalyst for change in his own personal employment circumstances. Clearly this is an exceptional case and there is little evidence of such examples in the other case study schools. However, while we are by no means suggesting that such examples are commonplace it does demonstrate the potential of Schools of Creativity to inspire parents to engage with their child's school and to aspire to change their personal circumstances. This is supported by evidence from at least one other case study School of Creativity and research conducted by Safford and O'Sullivan (2007) which found that parents can "*be inspired to do something for themselves, visiting museums, talking up classes, hobbies or employment*" through their children's participation in Creative Partnerships activity. It is important to recognise that there is still room for improvement in parental engagement among some Schools of Creativity, with the most recent OFSTED report for one of the case study schools, stating that: "*although the school carries out a range of activities to help it engage with parents, a small minority feel that they do not know the governors well and that they do not always get enough information about how well their child is doing or how to help them improve*".

Outcome	Examples of Evidence
Place and people	Work in this area is central component of all community interactions and engagements by the case study Schools of Creativity with all of the case study schools reporting positive outcomes generated in terms of community development, cohesion and resilience. Indeed OFTSED has praised 11 of the 12 case study schools for the strength of their relationships with the local community and their contributions to community cohesion: "*the school has an outstanding knowledge and understanding of and commitment to the community it serves. Consequently, it has excellent strategies in place, which promote all aspects of links with different groups in the local and wider community extremely well*". *"Pupils make an excellent contribution to the life of the school and their local community... Community cohesion is promoted well at the local level and on a national and international basis".* "The [schools] belongs to the community and this engenders pride, confidence and ambition". OFSTED reports have also highlighted the role case study schools play in the development of their pupils as active citizens, in a local and sometimes national and international context: "*Pupils make a valuable contribution to the community through their involvement in community projects*". "*students' spiritual, moral, social and cultural awareness, sense of safety and positive contribution to the community are outstanding... Students make impressive contributions to the local community and have contact with communities further afield through opportunities provided by school*". *"A high proportion of students are involved in extra-curricular activities within the academy and in the local community....They contribute well to the wider community and benefit from engaging with the wider world".* "*the school works hard to develop pupils' appreciation of "community", whether this is the community of ... [the school], of... [the city], of the United Kingdom or the wider international dimension*".

	In many cases the approach and focus for such work is often a response to the needs and conditions of the community in which the School of Creativity is based and the level of education it delivers. For example, one of the case study schools which is based in a community with relatively high levels of social, economic and health deprivation has considerable scope to address community wellbeing as it is a nursery and Sure Start centre and as such has a remit that covers outreach support to families, formal and informal family learning and play sessions, adult learning, and parental support services. While it is incorporated within all schools community facing activity, for at least 4 of the case study schools a significant amount of their work brings a specific focus on the community cohesion agenda. Such work has involved celebrating diversity, working on the PREVENT (HM Government, 2008) agenda and seeking to discuss and address social and economic pressures that may place a strain on community cohesion. For a number of these schools such a focus occurs as a result of the ethnic diversity present within the communities they serve. For example, OFSTED reported that for another of the case study schools "*activities to promote community cohesion are based on a strong awareness of the community's religious, ethnic and socio-economic context*". In one of the case study schools around 70% of the children's families originate from overseas and 60% have English as their second language. Stakeholders spoke highly of the school's approach to tackling the issues these circumstances can generate, with positive feedback received from parents regarding the establishment and use of a team of pupil translators and numerous creative activities to celebrate the diversity of families involved in the school and bring sections of the community together. Another case study school has received praise from OFSTED on the "*innovative activities [that] focus on the challenges provided by cultural diversity*". The creative Partnerships Coordinator and Creative Agent of this particular school identified their PREVENT project in which pupils created art to challenge extremist ideologies as a particularly strong example of these "*innovative activities*". In this project pupils worked with staff, the Creative Agent and creative practitioners to debate and consider challenges and tension points in the community and create art to symbolise their ideas and discussion. This work was then showcased to the local community in a local vacant shop. While we have been unable to consult sections of the community that visited the gallery due to the open, drop-in nature of the gallery, feedback from both staff and students and testimony collected from the public suggests that the project received a very positive response from the community: *"inspiring".* *"I think the exhibition is bringing awareness of a number of key issues to the community".* This work was also particularly valued by key local agencies with the school subsequently being funded by the Police and other agencies to deliver similar activities in partnership with other schools in their area.

	This highlights the responsive nature range of School of Creativity's engagement with their community and the numerous contextual factors that affect the focus of such work. One case study school in particular used its local presence to engage with local cultural activities and physical resources in an integrated way, incorporating the sense of place into its learning process and reinforcing the school's integration into a clearly defined community. It also used this process to assist in the recognition of issues of diversity in what at first may appear a homogeneous rural community. In the words of one parent: *"It was only after coming along [to an event] that I realised [town] had a Portuguese community".* A further example of the ways in which Schools of Creativity respond to local community needs, involves one of the rural based schools within the sample which has sought to address the lack of creative facilities in their community through the development of a creative learning hub that will provide creative spaces and media for community use. Unfortunately at the time of conducting this research the centre was still to be completed and as such we were unable to analyse the outcomes of this development on the community. However, it can be reasonably assumed that such a facility will add considerable value to the local community and while this has not been funded through CCE activity the school sees the development of this hub and the nature of the services on offer as inextricable from its creative journey and subsequent status as a School of Creativity. Examples of community facilities on this scale are by no means common with this the only example among the case study Schools of Creativity. However, the examples above show the various ways in which Schools of Creativity contribute to their local communities and the people within them, acting as a supporter and catalyst for community development and cohesion.

Outcome	Examples of Evidence
Additional resources	All Schools of Creativity utilise a wide range of external sources to enrich the learning experience. This is a common theme throughout all School of Creativity documentation from Self-Assessment to Programme Activity Plans and may come in the form of visits to or from local community groups, employers or different sections of the community or accessing physical or learning resources from the community. While outcomes generated from this for all schools are limited there are numerous examples in which the case study schools have done so to good effect. While these resources are undoubtedly a positive force, it is difficult to quantify the actual outcomes generated by such activities as a result of their very nature. One particularly notable example involves a primary case study school which has been working closely with the community on their School of Creativity project over the last two academic years. Focusing on utilising the community as a resource and partner in learning, the project involved pupils collecting community members thoughts, views and memories of their community, and images which encapsulate these "stories". This project seeks to connect the community with the classroom and teachers report that it has added considerably to pupils learning experience with the project leading to "*improved literacy performance*", while successfully enhancing "*community understanding*", "*building links between generations*" and rooting the school within the locality. For example, one community consultee commented that: *"it's nice to get the chance to talk to them [the students] and tell our story".* All of the case study schools highlighted examples of the positive outcomes generated by sections of the community giving time or resources to support learning within the case study schools. One such example was cited in one of the case study school's most recent OFSTED reports: *"the school's acquisition of a local allotment, a generous gift from the allotment committee, has helped to raise pupils' understanding of healthy eating and 'green' issues. There is a high take up for a wide range of after school activities".* The examples provided above for "increased participation" and "place and people" also act as additional resources which positively contribute to the learning experience. For example, activities in which pupils benefit the community will also have a reciprocal benefit for those pupils involved, with community engagement often contributing significantly to the moral, social and cultural awareness of pupils. Likewise for increased parental engagement, which all of the case study schools and the nursery, special and primary schools in particular, cited as having a positive impact on pupil development and performance. In another case, a school located in a changing community has successfully engaged with the emerging local creative sector, utilising the experience of parents/carers who are engaged with this sector to support educational activity and other events, with positive outcomes. This included tapping into the expertise of the local creative community in contributing artworks to promote a school fundraising activity.

Building our analysis of primary and secondary research **Table 6.6** summarises our assessment of the relative levels of input and outcomes that arise from the range of activities through which Schools of Creativity engage with their communities. Overall, the primary outcome for community partners is in increased participation, as creative actions in the school will tend to draw in more active involvement of parents/carers, as well as the wider community, for example through participation in local projects.

Table 6.6: Intensity of Outcomes across Community Activity

Activity	Outcomes		
	Increased participation	Place and people	Additional resources
Parents/Carers			
Resource			
Beneficiary			
Frequency of outcomes			

Activities which focus on the community as beneficiary are therefore more likely to generate outcomes related to “increased participation” and “place and people”, rather than “additional resources” to support learning. By comparison activities focused on parent/carer engagement are most likely to result in “increased participation” while those focused on community as a resource are most likely to generate outcomes in terms of “additional resources” to support learning for pupils.

6.4 Summary

While it would be attractive to be able to simply quantify the outcomes and impacts arising from the Schools of Creativity programme, the reality is much more complex. Schools of Creativity are involved across a range of different approaches that clearly have an effect outside the school itself.

Developing a framework for understanding these outcomes therefore requires the consideration of numerous variables, including:

- type of partner;
- activities involved;
- reason for the relationship/network;
- partner needs;
- degree to which creativity plays a role in the relationship/network; and
- circumstances of the partner organisation/group/individual.

What can be said, from direct experience within the case study schools, is that Schools of Creativity programme can evidence behaviours leading to clear outcomes across a range of activities encompassing both learning partners and the wider community. While we can evidence a clear intention among all Schools of Creativity to generate such outcomes, the degree to which those outside of the case study sample actually do so is unclear due to the lack of relevant information within programme documentation.

It is important to consider the degree to which the case study Schools intended to achieve the outcomes outlined above. While consultations with key stakeholders enable us to gain some insight into this, Programme Action Planning and Strategic Programme Plan & Vision documentation provides another important source of information. Annex E shows the degree to which the case study schools make an explicit or implied commitment to generating the range of learning and community partner outcomes above, within their planning documentation, and the whether or not there is evidence of such outcomes being achieved . This data has been summarised in **Table 6.7** below.

This shows that the case study schools were least likely to make an explicit or implied commitment to developing leadership related outcomes among external partners. Arguably this is unsurprising given that these outcomes are most likely to be generated through activities that require more intensive levels of input from the School of Creativity, such as CPD and mentoring. By contrast the majority of schools made an explicit or implied commitment to all of the other outcomes. For example, all but one of the case study schools and the majority of all Schools of Creativity make a clear commitment to delivering or supporting the delivery of activities in partnership with other learning providers and we can evidence related outcomes being generated by all of the case study schools. In addition, culture and values transfer is an outcome that is generated to varying degrees by all activities and as such all Schools of Creativity commit to this and equally there will be some degree of related outcomes generated by all Schools, whether it is evidenced or not.

Table 6.7: Outcomes Summary

Outcome	No. of Case Study Schools			
	Commitment	Outcomes evidenced	Outcomes likely but no clear evidence	No outcomes identified or evidenced
Leadership	6	6	2	4
Delivery	11	12	0	0
Culture and Values Transfer	12	8	4	0
Building Evidence Base	11	5	6	1
Increased Participation	11	9	2	1
Place and People	10	7	5	0
Additional Resources	12	10	2	0

Table 6.7 illustrates that the case study Schools of Creativity largely delivered anticipated outcomes through their work with external partners. However, this is not to say that that all of the external facing activities delivered and outcomes generated were contained within their planning documentation nor that all activities contained within this documentation were delivered. Despite this our research has found that the case study Schools of Creativity largely delivered the essence of the external facing activities they planned to and largely generated the types of outcomes they were committed to.

An important question within this evaluation is the extent to which the outcomes outlined above are attributable to the Schools of Creativity programme inputs and networks, or to other factors within the school and externalities. While other influences are clearly significant, programme participation is an important factor in enabling these wider impacts. Clearly, there is a significant amount of deadweight within activities, simply because it is good practice for all schools to engage widely with learning partners and their community. However, the evidence from the case study schools suggests a significant level of additionality that is attributable to the programme, leading to the conclusion that a significant proportion of the observed outcomes derive from programme participation.

While it is impossible to tease out the exact proportion that is attributable to the Schools of Creativity programme, there are a number of key factors that point to its significance:

- pre-existing commitment of the school to engage with creative learning before participating in the programme;
- additional resources that the programme provides to support the:
    - additional school engagement with creative practitioners;
    - the Creative Partnerships Coordinator;
    - the Creative Agent;
    - networking support through the Consultant and CCE; and
- the “badge” of being a School of Creativity itself, which validates school practice, and encourages additional creative activity both within the school and wider engagement.

While it is problematic to come up with a simple answer to the wider effects of such a complex programme, the Figure below attempts to briefly summarise the overall conclusions of this study with reference to the original evaluation questions.

Table 6.8: Findings Summary

Evaluation Question	Overall Finding
What makes a successfully networked School of Creativity?	Networking is not simply about the range of contacts, but is also about the intensity of interaction. The observed examples of successful interaction within the case study schools have been typified by positive engagement around specific areas that are summarised in the differences described in this table. The report includes examples of the types of networks developed by schools, and the extent to which this is attributable to both the programme and creative activity in general. These networks are driven by differing relationships within school management; Creative Partnerships Co-ordinators; Creative Agents; and the wider school community.
How is it networked with other schools and the wider community?	The case study schools have illustrated four general types: • Networked Sharing Schools; • Networked Mentoring Schools; • Locally Focused Sharing Schools; • Locally Focused Mentoring Schools. While this typology is based on a small sample, and there is clearly overlap across definitions, it suggests that there are different mechanisms for engagement, relating to the ways in which engagement is focused. The most common type observed was that of the Networked Sharing School (half of the case studies), and the least common that of the Locally Focused Sharing School (2 examples). The mentoring approach of the other schools is arguably more intensive, and also requires a willingness on the part of partners to be mentored, although it also can contribute to greater levels of outcome.
What differences does it make within this network?	The complexity and range of outcomes that arise in a programme of this type means that there can be no simple answer to this question. The report as a whole identifies many different types and levels of programme effect In general, however, the differences comprise: For **Learning Partners**: • Leadership; • Delivery of activities; • Culture and values transfer; • Building the evidence base. For **Communities**: • Increased participation in educational processes; • Embedding within place and people; • Providing additional resources.

How sustainable is the approach?	While the additional resources made available by the programme were invaluable to school activity, it should be recognised that these were not major in scale. It is clear that creativity is embedded in the approach of the case study schools, and this is not going to disappear with the cessation of the programme. However, it is equally clear that financial pressures will impact on the scale and types of activity undertake, not least in engaging with Creative Agents and creative practitioners, and the absence of co-ordination through CCE will have an effect on dissemination of good practice and co-ordination of activities. Future activities will be contingent upon: • Continuing commitment within participating schools to viewing themselves as Schools of Creativity, an outcome that seems likely; and • A willingness among schools to co-ordinate activities and work cooperatively on creative activities and dissemination, an outcome that depends on a commitment to expend limited resources to achieve this.

7. Moving Forward

7.1 Schools of Creativity

With the Schools of Creativity programme set to come to an end at the end of the 2011 school year this report comes at an important juncture for the schools involved in the programme. The end of the programme inevitably raises some question marks regarding the continuation of creative approaches and activity within the Schools of Creativity themselves as well as among their wider networks and relationships. Therefore, as part of the consultation process the sample case study schools have been consulted on their future plans for creative education beyond the end of the programme.

Table 7.1: Future Plans

Future Statements	Frequency among the Case Study Schools
Creative principles are embedded in the school and will continue to be inform approaches	9 out of 12
The school intends to continue working with creative practitioners	At least 9 out of 12
There are uncertainties regarding the future of creative activity at the school due to leadership issues	3 out of 12
There are plans to continue sharing creative practice and working with other schools and the wider community on Creative Partnerships-type activity	At least 9 out of 12
The school is seeking to identify/allocate resources to Creative Partnerships-type activity	At least 4 out of 12
The school has identified/allocated resources to Creative Partnerships type activity	5 out of 12
School leadership have been closely involved with planned future activities through the National Advisory Group	At least 4 out of 12

Source: Centrifuge interviews with key individuals in case study schools

Schools of Creativity have a clear desire to continue to deliver creative approaches within their school. Creative principles are firmly embedded in the ethos and practice of at least 9 of the 12 case studies and stakeholder consultations suggests that these schools have a clear intention to continue working with Creative Practitioners beyond the end of the Schools of Creativity programme and the receipt of Creative Partnerships funding through CCE.

While this does not account for all of the case study schools it is important to stress that the future for the remaining three schools is uncertain due to leadership related issues and not because of any desire to disengage from such activity or creative principles. For two of these schools, the degree of uncertainty over the continuation of creative principles and practice relates to the fact that they are both soon to merge with another school in their locality and in both instances the role of Head Teacher in the new schools have not been given to a Creative Champion or representative of their School of Creativity.

However, this does not necessarily preclude the embedding of creative principles and practice within the schools to be established. In fact, in both instances the existing leadership of both Schools of Creativity involved in these future mergers have been working closely to deliver CPD sessions on the planning and application of creative approaches to members of staff of both schools to be involved in the respective mergers. For the third case study school facing uncertainty over its future it is the recent departure of a Head Teacher that has championed creativity that has led to question marks over the future of Creative Partnerships-type activity in the school. While stakeholder consultations have suggested that those involved in recruiting the new Head Teacher are keen to ensure that the individual appointed buys into the creative approach, it is by no means certain that this will occur.

While Schools of Creativity a clear aspiration to continue creative practice, there will clearly be a funding shortfall for such activity with the end of the Schools of Creativity and wider Creative Partnerships programmes. At present only five of the twelve case study schools have identified or allocated resources to support Creative Partnerships-type activity within their budget for the next academic year. Another four of the schools are currently in the process of seeking to identify or allocate resources for such activity, a task which many believe will be challenging. As a consequence a number of the schools are exploring potential alternative funding streams from charitable or public sector sources. The uncertainties that lied ahead were captured by a Head Teacher of one of the case study schools:

> "*the question is will people have the time to do these activities once funding is withdrawn...and the schools that* [and teachers who] *have the ideas and the enthusiasm do not have the support* [of Creative Partnerships, creative practitioners and Creative Agents]".

However, among those schools that have already allocated resources to take forward such activity in 2011/12 the sums available will be considerably smaller than the total available through the Schools of Creativity programme. While the School of Creativity programme provided participating schools with a total of £25,000 per annum made up of £20,000 received from CCE and a £5,000 contribution from the school itself, at present those schools which have allocated resources for similar activity in the next school year have simply allocated the £5,000 they previously contributed to the programme. Consequently the overall resources going into Creative Partnerships-type activity within the case study schools that are committed to its continuation will be **80% lower** than that available during Schools of Creativity programme.

Clearly this will result in a reduction in the scale of such activity and is likely to reduce the ability of these schools to work with external learning and community partners. However, we believe there is some potential for Schools of Creativity to utilise their existing networks and relationships to co-commission Creative Partnerships-type activity in the future, particularly where relatively strong local and regional networks exist. While consultations with the case study schools suggest that that a number are exploring the potential for such an approach, so far none have committed to it.

Recommendation 1:

There is scope for the development of network or partnership based approaches to securing funding to continue the promotion of the creative approach. One potential model would be to develop a co-operative approach with a distinct legal status that would assist partners to access alternative funds. This already exists within approaches such as the co-operative schools model (http://www.school.coop/).

Such an approach could also provide a mechanism to collaboratively fund activity/Creative Agents/Practitioners creating economies of scale through co-commissioning.

This report has shown that Schools of Creativity act as catalysts for change, allocating considerable time to championing and spreading creative principles and practice throughout the learning and education sector and encouraging participation among the wider community. At least nine of the twelve case study schools have suggested that they intend to continue sharing creative practice and working with other schools and the wider community on Creative Partnerships-type activity. While a number of these will be involved in the planned networked being developed by the National Advisory Group (NAG) in consultation with Schools of Creativity, schools have also identified a number of other approaches for continuing their external facing work beyond the end of Schools of Creativity funding. Examples of such approaches include:

- One school has developed a creative practice website for showcasing and disseminating information on practice at the school and the experiences of staff, pupils and practitioners;
- A number of case study schools plan to continue participating in or leading, local and regional creative networks that the schools is already involved in; and
- The special educational needs (SEN) school is actively seeking to continue links with other SEN schools.

Recommendation 2:

As well as the potential for the continuation of a formal network, there is scope for individual schools to offer services such as CPD and mentoring more widely.

This approach could be co-ordinated, for example through the offer of INSET sessions on specific areas of creative learning on teacher training days which schools interested in the network could apply to attend. In addition, schools exhibiting specific areas of good practice could be utilised as a resource within CCE's expanding international activities (see below).

Section 6 has shown that dissemination and research activities have been effective in awareness raising and delivering relatively low level knowledge transfer to external learning partners; practice development activities and more intensive activities such as CPD and mentoring have largely been responsible for delivering the examples of Schools of Creativity acting as a catalyst for critical change among partner organisations.

The evidence collected also suggests that these more intensive approaches to practice development are particularly effective in developing and influencing pedagogy and leadership among external partners, factors which this and numerous other reports cited, have shown to be central to the Schools of Creativity and Creative Partnerships model and the development of creative teaching and learning. This highlights the importance of sharing through "conversation" rather than one way or more unilateral means of communication such as dissemination and research. "Conversational" approaches to working with external learning partners through mentoring and CPD, facilitate the development of a more reflective and iterative creative journey for external partners which enables them to understand and explore the practicalities of creative teaching and learning within their own contexts, thereby reflecting the process which many of the case study schools described as integral to their present position and becoming a School of Creativity. Therefore these conversational approaches to engagement and external learning partners which focus on practice development can be seen to reflect the capacity building and critical friend and advisor roles (Thomson, Jones and Hall, 2009) of the creative agent, that are so integral to the Creative Partnerships model.

While mentoring and CPD are by no means the most common examples of engagement and exchange between the case study schools and their external learning partners there are a relatively small number of notable examples whereby schools have had a significant impact on their partners through such activity. Additionally it should be noted that in a number of cases the partners involved were schools involved in other Creative Partnerships or CCE programmes. Consequently there is an argument for ensuring that spreading creative teaching and learning through practice development through conversation should be embedded in future activities. This points to the potential for a Hub and Spoke model to supporting creativity in education and learning through which exemplar schools involved in a programme are formally linked to other schools that may or may not be involved in a programme but are less advanced within their creative journey to offer peer support and a sector based reference point. For many partner schools seeing "creativity in action" was an

essential catalyst for interest and change and such a model also provides the opportunity for ongoing practical evidence and observation opportunities on what can be an abstract concept for those less engaged with the approach.

While we recognise that CCE will no longer be managing large scale programmes in England, we believe there is considerable potential in advocating and/or integrating such a Hub and Spoke model within any future programmes or activities.

Recommendation 3:

Either through CCE, or through a network developed along the lines of **Recommendation 1**, consideration be given to the development of a Hub and Spoke model, creating direct and formal links between schools to promote mentoring and CPD at a national level.

7.2 Creativity, Culture and Education

CCE is currently undergoing a period of major transition with the end of the Creative Partnerships programme and a shift towards a more strategic and increasingly international role. While the organisation's links with individual schools currently in receipt of funding through Creative Partnerships will undoubtedly lessen as a result of these changes there remains considerable scope for CCE to utilise the Schools of Creativity within its work moving forward. For example, a number of the case study Schools of Creativity are already involved in mentoring schools which are looking to enhance their understanding and application of creative principles and practice, while a smaller number also work with partners on an international scale. Taking this into consideration alongside CCE's developing work on replicating the Creative Partnerships approach on a smaller scale in a number of different countries outside of the United Kingdom, there is undoubtedly some potential and also some appetite among the Schools of Creativity to be involved in any potential networking or mentoring opportunities that arise from this.

Recommendation 4:

Although CCE is no longer responsible for co-ordinating the Schools of Creativity Network, there is scope for utilising the experience developed through the programme to inform its emerging international work, perhaps utilising European Union or aid funding. This directly links to **Recommendation 2**.

On the domestic front there is also some potential for CCE to become more proactively involved in the development of emerging patterns of school organisation in England, such as academies or free schools. While it would require a substantial re-orientation of CCE's role to become directly involved, there is an emerging market place for specialist educational advice to be offered to those groups now directly responsible for the establishment and development of individual schools outside local education authority control.

7.3 Individual Champions

The importance of leadership and individual "Creative Champions" to driving forward and embedding creativity within the Schools of Creativity and across their wider networks has been emphasised throughout all three reports in this series, and it is important to consider the potential role of these champions in the post-Creative Partnerships environment.

Importantly while the role of individual champions in senior positions within the Schools of Creativity, and often also within their external partners, has proved central to the successes of the Schools of Creativity programme, it also presents a number of risks. The example discussed in Section 5.2 of this report highlights the potential impact of an over reliance on individuals and the importance of leadership with the future of creativity at this particular School of Creativity uncertain with the Head Teacher in the process of moving to another school.

However, it is important to recognise that the loss of a Creative Champion from one school can have a significant impact on the destination school, with our research uncovering a number of examples where former staff of case study Schools of Creativity have developed engagement, understanding and buy-in to the concept and application of creative learning in their new schools. For example in the case referred to in the above paragraph the departing Head Teacher of the case study School of Creativity is committed to driving school change through the adoption of creative principles and practice within their new school and has already allocated a proportion of the 2011/12 budget for doing so. This "dispersal" model of sharing through which Creative Champions apply creative principles and practice in their new role, is an interesting unintended outcome of the School of Creativity programme which is important to acknowledge. Therefore these "champions" evidently have considerable potential to drive forward the creative learning movement in the future.

Recommendation 5:

Supportive participants should be encouraged to stay in touch through an "alumni" programme. While this should be informal, it should provide support and encourage people to transfer experience and learn from subsequent experience.

There may be possibilities for linking this in with CPD programmes and the development of accreditation. For Creative Agents and practitioners, this could include approaches such as the Scottish "Teaching Artists" development. (www.scottisharts.org.uk/1/information/publications/1007304.aspx)

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ANNEX A

Consultation Meetings

Case Study	No of visits	Telephone	Children	Head Teacher	Creative Practice Co-ord	Other Teachers	Partners	Parents	Creative Agent	Events
1	2	1	Yes in class	Y	Y	N	Y (2)	N	N	N
2	1	1	N	AHT	Y	Y (1)	Y (1)	N	Y	N
3	2	1	N	AHT	Y	Y (1)	N	N	Y	N
4	2		Yes – focus group	Y	Y	Y (5)	Y (2)	Y	Y	N
5	1	1	N	AHT	Y	N	Y (2)	N	Y	Y - workshop
6	2		N	AHT	Y	Y (1)	N	N	Y	N
7	2	5	N	Y	Y	Y (4)	Y (4)	Y	Y	Y – Conf
8	2	1	N	Y	Y	Y (1)	Y (1)	N	Y	N
9	2	0	Yes in class	Y	Y	Y (2)	Y (2)	N	Y	N
10	2	4	Yes - event	Y	Y	Y (3)	Y (4)	Y (18)	Y	Y – 2 school events
11	2	0	N	Y	Y	Y (1)	Y (2)	Y	Y	N
12	2	1	N	Y	Y	Y	N	N	Y	N

ANNEX B

The Role of Creative Agents

CREATIVE AGENTS

All Creative Partnerships Coordinators within the case study schools greatly value the additional capacity the Creative Agent brings to their school and in most instances it appears that the Creative Agent adopts all of the following roles and responsibilities, to varying degrees:

- Project management and development;
- Brokerage and access to, and the ongoing development of, a network of creative practitioners and organisations;
- Capacity building among school staff; and
- Critical friend and advisor (Thomson, Jones and Hall, 2009).

The role played by the Creative Agent in fulfilling these responsibilities is greatly valued by the Coordinators consulted during this research, with responses including:

> *"[the Creative Agent] has added a great deal to the school by opening up a new world of practitioners and new ways of working".*

> *"[the Creative Agent] has acted as a catalyst and driver of change [within the school]".*

In all examples, Creative Partnerships Coordinators felt that the positive changes and developments within their school could not have fully been achieved without the inputs of their Creative Agent, with one describing their Agent as "*integral [to positive changes] within the school*". In four of the case study schools, the Creative Agent plays less of a role in project management and development, with the Creative Partnerships Coordinator and the senior management team taking the lead in this area and using the Creative Agent as more of a reference point, advisor and broker to a pool of relevant creative practitioners.

In all cases the Creative Agent has opened up staff and students to new people, new skill sets and new external partners:

> *"[the Creative Agent] brings vastly different experiences and contacts to the table than the teaching staff".*

Teaching staff have enhanced their skills as a result of working with the Creative Agent and creative practitioners with many staff embracing new techniques and approaches and/or refining their skills and approaches, resulting in a shift of pedagogy within the case study schools:

> "*exposure to different approaches has stimulated a shift towards more creative approaches…their [teachers] ways of working and the language they use is morphing as a result*".

All Creative Partnerships Coordinators recognise that the Creative Agent brings significantly different experiences and contacts to the table than the teaching staff. The fact that all of

the Creative Agents in the case study schools work with a variety of other schools in a number of different contexts is valued by both Creative Partnerships Coordinators and Creative Agents; with the latter suggesting this is particularly important in terms of their own continuing professional development (CPD). In addition this also points to the potential for Creative Agents to acts as a conduit for bridging the schools that they work with. Extending the work of Creative Agents in this area clearly contributes to the sustainability of creative practice within the school by serving to ensure that the necessary knowledge transfer and dissemination is not restricted to a core group of staff.

The role of the Creative Agents is clearly complex. A number of previous research studies commissioned by CCE/Creative Partnerships have considered the role of the Creative Agent. Thomson, Jones and Hall (2009) suggest that Creative Agents see themselves as adopting one of the following four roles:

- **Managers**, who see themselves as project managers and seek to ensure that Creative partnerships work is aligned with school systems and plans;
- **Developers**, who see primarily engage directly with teaching, learning and the curriculum;
- **Consultants**, who see their role as that of the independent advisor and offer guidance to the schools;
- **Community members**, who are committed to the locality and see community development as central to their role.

A recent evaluation of the Change Schools Programme further considered these categories within the context of schools engaged within that specific programme (David Wood Consultants, 2010). While this evaluation found evidence of all of the roles identified above, it also suggested that the role of the Creative Agent was perhaps not as clear cut as the categories may suggest, with the report describing the process of categorising Creative Agents within these groups as "by no means an easy task". Consequently this report suggested that Creative Agents "seemed to move across the four role types" as a result of the longitudinal relationship a Creative Agent has with their school and there is considerable evidence of the evolution and development of the Creative Agent role within a particular school among the case study Schools of Creativity, with the Coordinator from that school highlighting that the "*role of the Creative Agent has evolved over time*".

David Wood Consultants (2010) also highlighted a small number of cases in which there was a degree of mismatch between how a Creative Agent saw their role and the perspective of the Creative Partnerships Coordinator. This is an important issue to consider here as while the Creative Agent roles outlined by Thomson, Jones and Hall (2009) deal specifically with the Creative Agents perspective the categories provided within this report also consider the perspective of the Creative Partnerships Coordinator and our assessment of the dynamics of the relationship and role of the Agent within the case study school.

As highlighted above, the role of the Creative Agent can evolve over time as their status develops and they increasingly work with more staff within the school. For example, one secondary school which has been working with their current Creative Agent for around 5 years and this has enabled the Creative Partnerships Coordinator and Creative Agent to

adopt a long term strategic approach to developing and embedding creative practice within the school before seeking to work more broadly with external partners. As part of this process the Coordinator and Creative Agent spent time discussing creativity and the school's aims and ambitions and how creativity and culture could assist them in achieving this. This enabled them to plan effectively and establish a long term vision with creativity at its heart. This opportunity to work collaboratively over a period of time was seen to be of real value by both the school and the Creative Agent by enabling the development of what the Coordinator identified as "*mutual trust...honest and open communication*". In particular both parties identify their positive relationship as the principle reason why creative work and the Schools of Creativity programme has worked in the school. Over recent years, and this year in particular the Creative Agent in this school has widened their work with other teaching staff as their role has developed.

Clearly the evolution of the Creative Agents role occurs in tandem with the development of creative values, principles and practice within the school as they progress through their creative journey. For example, although one of the schools consulted had a history of involvement in Creative Partnerships and knew that creative and cultural approaches and activity could be a powerful tool for reaching and improving the performance and confidence of some of the harder to reach students in school; they did not know precisely what they wanted to do in terms of activities on becoming a School of Creativity:

> *"we didn't know precisely what we wanted in terms of activities. We just knew that creative approaches could be a powerful tool for improving the performance and confidence of some of the harder to reach pupils".*

Consequently the Creative Partnerships Coordinator spent time working closely with the Creative Agent to flesh out their aims and objectives and design approaches, structures and processes to enable them to get there.

This demonstrates the developmental role of the Creative Agent and the capacity and expertise they add to Schools of Creativity. In another School of Creativity the role of the Creative Agent has evolved in a different manner with the Creative Agent initially undertaking a significant amount of work developing and delivering activities with students but now increasingly moving towards a more strategic role. This School of Creativity and Creative Agent are particularly interesting as this Creative Agent is now employed as a permanent part-time member of staff at the school.

In yet another example the Creative Agent at a secondary school had previously been the Head of Drama and an Advanced Skills Teacher at the school, having spent 12 years as a member of staff. Being a former teacher of long standing at the school clearly adds to the degree of trust and confidence placed in this Creative Agent. In this in this instance the Creative Agent has a very clearly defined role, reporting directly to the head and working closely with colleagues from across all departments.

In around a fifth of cases Creative Agents are afforded a significant amount of freedom around their role, something which emphasises the degree of trust and confidence the Schools of Creativity have in them. For example, one school head suggested that while some parameters have been set for the Creative Agent's involvement, "*the nature of creative work precludes too much prescription*" and as such they are "*afforded a significant degree of flexibility*" in their role. However, consultations with Creative Partnerships Coordinators, senior staff and Creative Agents from the other case study schools suggest that this is not always the case.

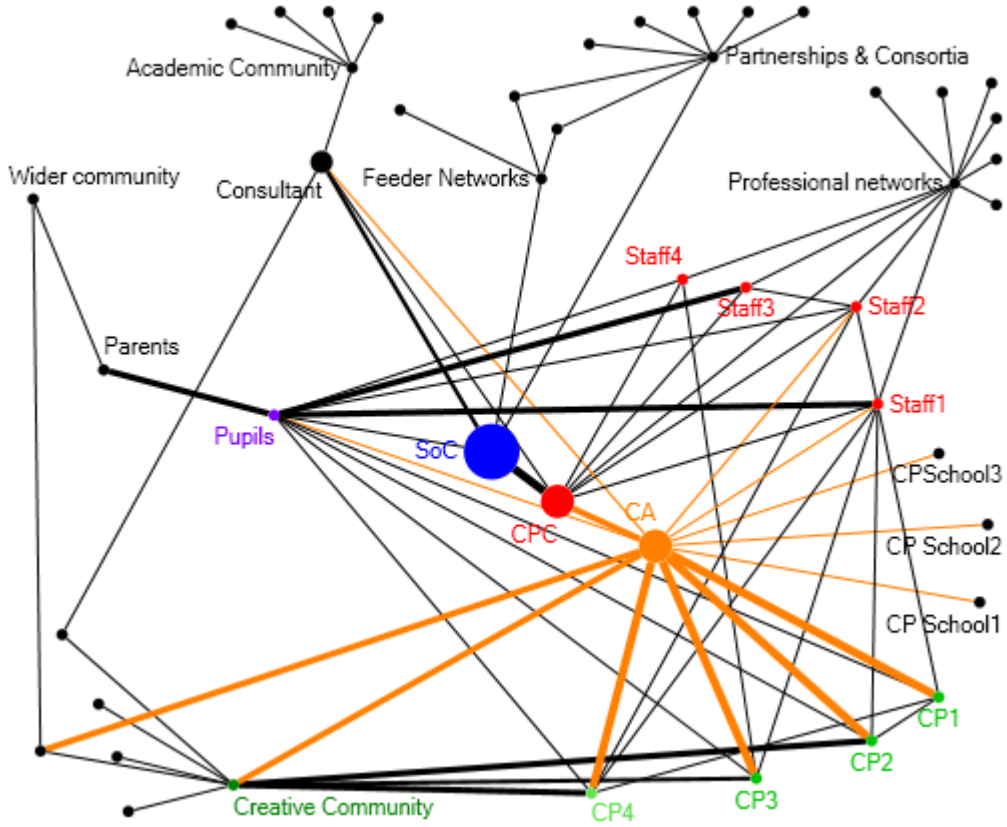
It is important to recognise that the Schools of Creativity programme only covers 20 days of Creative Agent time. Considering the roles and responsibilities the Creative Agent is expected to fulfil, in terms of those highlighted in this and other research, it is clear that there is a substantial and diverse amount of work to be delivered within this timeframe. Consequently it is important to recognise these constraints when considering the role and effect of the Creative Agent within the Schools of Creativity model.

Consultation with Creative Agents and key staff from the case study schools have revealed three relatively distinct models of Creative Agent working in practice.

Figure 1 over highlights the "Central Creative Agent" model, in which the Creative Agent works across the school (labelled as "SoC" within the Figure), working with pupils and staff to fulfil all of the roles highlighted above, and more. As a consequence the Creative Agent (labelled as "CA" within the Figure) within this model is central to the development and delivery of a whole school approach within their respective School of Creativity, working closely with the Creative Partnerships Coordinator (labelled as "CPC" within the Figure) and playing a central role in the accessing and recruitment of creative practitioners (labelled as "CP1" to "CP4" within the Figure).

The linkages marked in orange illustrate the complexity and strength of the Creative Agent linkages in this type of engagement.

Figure 1: Central Creative Agent



The Creative Agent is central to the development and delivery of a whole school approach within their respective School of Creativity, working closely with the Creative Partnerships Coordinator and other staff and playing a central role in the accessing and recruitment of creative practitioners. Therefore the "Central Creative Agent" fulfils the following roles:

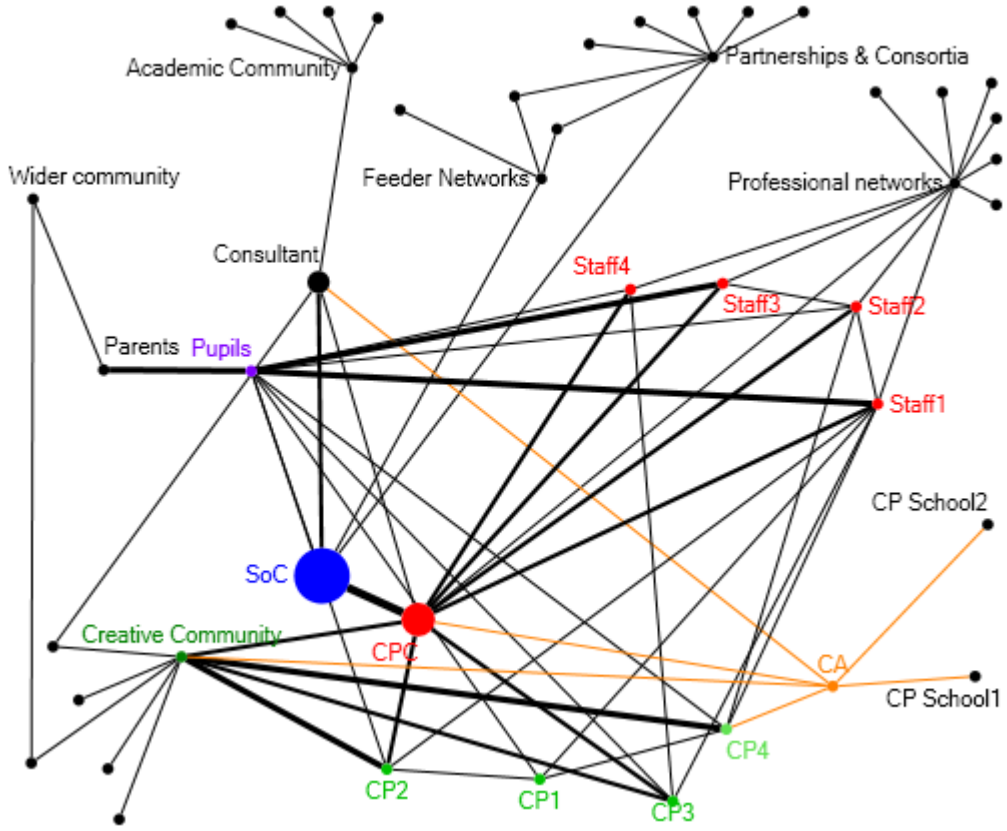
- Manager;
- Developer;
- Consultant

Community member.

Figure 2 over shows the "Peripheral Creative Agent" model. In contrast to the model shown above the Creative Agent here plays a relatively minimal role in project management and development. In addition the "Peripheral Creative Agent" plays less of a central role in accessing and recruiting creative practitioners with an equal role to the Creative Partnerships Coordinator in this area. By contrast to the "Central Creative Agent" the "Peripheral Creative Agent" has limited direct engagement with staff and pupils with their role largely restricted to working directly with the Creative Partnerships Coordinator.

In this case, the linkages marked in orange illustrate the weaknesses of the Creative Agent contact, and the consequent peripherality of the role.

Figure 2 Peripheral Creative Agent



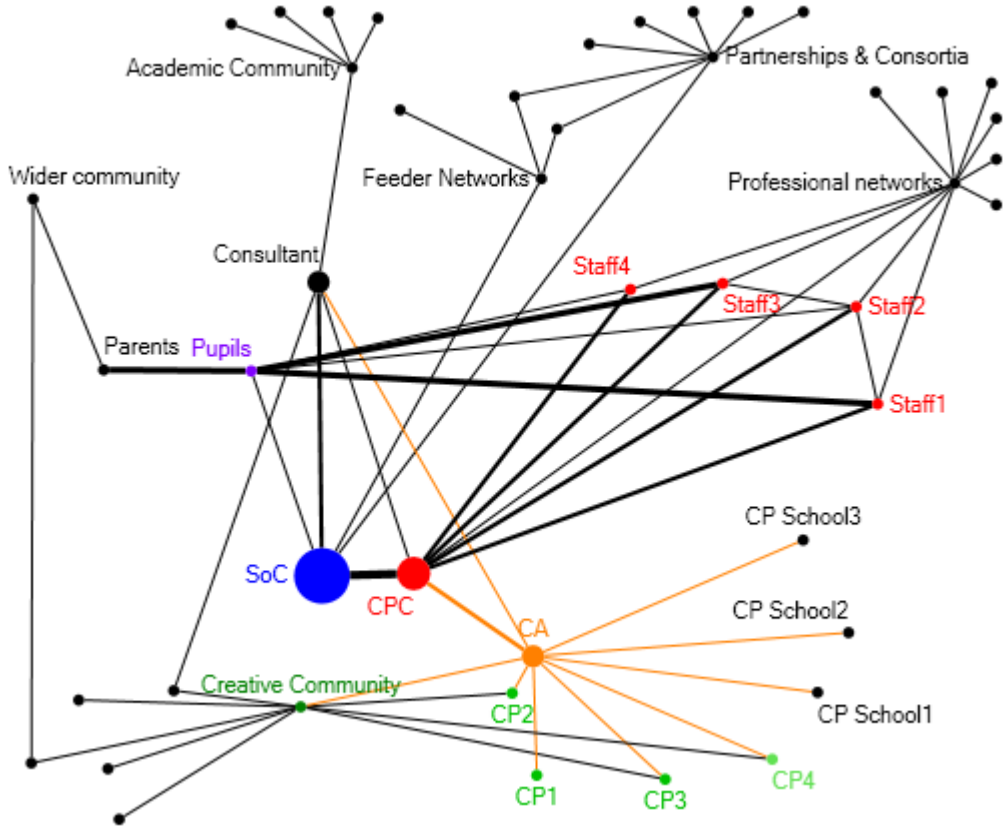
The Agent plays a relatively minimal role in project management and development, with the Creative Partnerships Coordinator playing a role in relationships with Practitioners. Direct engagement with staff and pupils is limited with the Agent largely working directly with the Creative Partnerships Coordinator. The "Peripheral Creative Agent" fulfils the following roles:

- Consultants.

Figure 3, over provides an outline of the "Broker Creative Agent", in which the principal role of the Creative Agent is that of brokerage and access to, and the ongoing development of, a network of creative practitioners and organisations with limited involvement in capacity building among staff. Within this model the Creative Agent has very limited direct engagement with staff and pupils.

In this case, the orange linkages illustrate the role of the Creative Agent as the point of contact with other schools and the wider creative community.

Figure 3: Broker Creative Agent



The principal role of the Creative Agent is that of brokerage and access to, and the ongoing development of, a network of creative practitioners and organisations with limited involvement in capacity building among staff. The "Broker Creative Agent" fulfils the following roles:

- Managers;
- Consultant.

Ten of the twelve case study schools have been involved in Creative Partnerships activity over a number of years and as such seven of them have long term working relationships with creative practitioners and increasingly have practitioner networks of their own. Consequently a number of these Schools of Creativity, and particularly Round 1 Schools of Creativity, suggested that they were developing and increasingly managing their own relationships and networks, although the Creative Agent remained central to this:

> "*Over the years we [the School of Creativity] have developed a considerable pool of practitioners. Initially this was solely based on... [the Creative Agent's] pool but this has developed and extended since*".

By contrast those Schools of Creativity which have not previously been involved with Creative Partnerships have fewer relationships and networks within the creative community and were initially more reliant on the networks of their Creative Agent.

Annex C:
Examples Approaches to Working with External Learning Partners

Practice Development: Visits

Example 1

At least seven of the case study Schools of Creativity highlighted the good practice visits of trainee teachers and newly qualified teachers (NQTs) as evidence of their work influencing external learning partners. While these groups undoubtedly visit non-School of Creativity schools on such visits all of the Schools of Creativity which cited the work with these groups as evidence of their "wider influencing" suggested that the application of creative principles and practice were the specific focus of the visits of these groups to their schools.

In addition, two schools have placed emphasis on developing the role of Higher Level Teaching Assistants (HLTA) in supporting creative education, in one case working directly with a HLTA in a neighbouring school to roll out the approach.

Example 2

This is one particularly interesting example of another School of Creativity visiting a case study primary School of Creativity which has the potential to be replicated on a much broader scale. In this example one School of Creativity offered all of their staff the opportunity to undertake a good practice visit to another School of Creativity of their choosing. As part of this process the school contacted all other Schools of Creativity to see what they could offer their staff on such a visit. The case study School of Creativity responded and outlined a programme which would showcase the creative approaches utilised within the school. Following this process two members of staff visited the case study School of Creativity to observe lessons, discuss creative practice and the implications of this for lesson planning with teachers from a range of different year groups, with a representative of the partner school commenting that:

> *"it was good to get a different view [on creative teaching and learning] and see it in happening in the classroom".*

Feedback suggests that this approach was seen to be beneficial for both parties and facilitated a process of two-way knowledge exchange. Clearly this approach could be replicated further, although developing and providing a suite of different "offers" for best practice and knowledge exchange visits from across Schools of Creativity and the matching these with interested parties would require some central coordination. The positive effects of such visits were highlighted further by a partner school of another case study School of Creativity whose Head Teacher commented that their visit to the case study school:

> *"[was] a vitally important early step...a real turning point...they [the staff that visited] are really getting creativity and now have a can do attitude...[they now get] what creativity in teaching and learning is actually about and what it can achieve".*

Practice Development: CPD

Example 1

One of the primary case study Schools of Creativity is involved in a relationship with another primary school in their local authority area which involves the delivery of CPD sessions to members of staff. The head of this school has an interest in adopting and implementing creative approaches as part of a process of whole school change following exposure to creative principles and practice at a Creative Partnerships conference. As a result the head and Creative Partnerships Coordinator from the School of Creativity have provided CPD sessions to members of staff covering creative approaches that focus on involving children in the planning, delivery, evaluation and reflection of project based learning. The Head Teacher of this particular partner school feels that this relationship:

> *"[got their school] to think very differently about how we work with children... [it resulted in an aha! moment...recognition that we need to ensure we learn from how children are learning [through creative approaches used in the School of Creativity] and incorporate more of these ways of learning into our curriculum".*

Example 2

Another school is part of a local network which aims to share experience across the area, and includes regular CPD events held across the schools. The co-ordinator of this network (who is now based in the School of Creativity) acknowledges the important role played by the School of Creativity in taking up a leadership and catalytic role. This is ascribed both to the fact that the school is a School of Creativity and also to the experience and innovative practice of the head teacher. The external partners consulted spoke highly of these CPD activities, including one representative of a partner schools that commented that:

> *"the ideal scenario would be to have even more teachers...working on CPD...we would love to have more resources like this...would like to see more opportunities for teacher [knowledge and practice] exchange...our ability to develop more creative ways of working with the children is dependent upon exchanges".*

This again confirms the complexity of attribution between the School of Creativity role and other factors. Clearly, the school has become a School of Creativity at least in part because of its internal leadership, and these two interlinked aspects will both have an impact on the way in which the school interacts with its peers.

A further example is provided by another primary school that works with a local cluster of five schools to disseminate good practice in creative learning. Activities around this comprise three sessions:

1. Introduction "preparing for partnership" 3 hour session looking at development plans;
2. Individual surgeries (2 hours per school);
3. Further individual surgeries.

This is followed by 6 days' additional input in support, primarily through the Creative Agent. This clearly contributes to the reputation of the school, as a new member of staff who had come from another school when interviewed stated that *"I applied for a job here because of its local reputation"*

Practice Development: Mentoring

Example 1

One of the case study School of Creativity is currently involved in a 'Buddying Project' which involves the Creative Partnerships Coordinator mentoring a geographically focused cluster of schools established by the Local Authority to drive up literacy standards and enhance parental involvement in their children's learning. The project utilises creative approaches to learning through non-directive learning approaches and the Coordinator from the School of Creativity is currently providing mentoring support to 10 learning partners (including primary schools, private nurseries and child minders) which includes facilitated training sessions, supported delivery of lessons, provision of resources to enable the future delivery of such activities, and ongoing support and facilitated reflection sessions. Partner schools consulted spoke highly of the impact of this mentoring support with one Head Teacher attributing a substantial increase in parental engagement and participation to this support:

> "*we've had an explosion of parents...down to the creative approach".*

Clearly this is a relatively resource intensive process and it is important to note that it is supported through funding from the Local Authority. However, the entire project is focused on disseminating, sharing and implementing practice developed and delivered within the School of Creativity as part of their School of Creativity funded activity.

Example 2

In one case study school, the Creative Partnerships Co-ordinator takes an active role in working with other schools and providing mentoring support. While he supports a number of schools, he currently has one day a week to work with one specific school in the region. This is admittedly due to his role as an Advanced Skills Teacher, but it is clear that the role is used as a conduit for the transfer of creative approaches to the curriculum, and his activities as a Creative Partnerships Co-ordinator plays a key underpinning part to the ways in which the mentoring is developed. This is further supported by the linkages that the school has through local networks in developing a significant creative and cultural infrastructure project.

Again, this illustrates the mix between the individual influence and the School of Creativity, although it is possible to attribute at least some of the individual engagement with the fact that the school has School of Creativity status, as well as previous engagement with Creative Partnerships.

Individual creative champions within Schools of Creativity often drive mentoring activity with external partners. In another example the Head Teacher of one of the case study schools is delivering mentoring to another school in their region, something which a representative of this partner school identifies as having a significant impact:

> "*[it has been successful in] getting us to think differently about how we work with children... [we are] introducing greater flexibility in our learning...introducing creative methods to a diverse range of staff...giving them confidence to introduce creativity into their classroom...particularly those who felt it was "not for them"".*

Crossover Activities: Shared School Activities

Example 1

A case study School of Creativity is currently working with a Change School from the same region on a collaborative project, following linkages developed through their mutual Creative Agent. Partially funded through School of Creativity and Change School funds allocated by CCE this project has numerous strands, including:

- Peer to peer training and discussion sessions delivered by the Creative Partnerships Coordinator at the School of Creativity;
- Joint CPD sessions exploring a range of creative approaches and techniques for learning that are being delivered by creative practitioners to staff from each school;
- Teaching staff from each school are working collaboratively with each other and practitioners to implement the lessons learned during the CPD sessions with Reception classes;
- Collaborative reflection sessions during which staff from each school assess activity and share the lessons learned during implementation;
- All participants from teaching staff, practitioners and pupils keeping blogs in order to foster and reinforce a culture of critical reflection. These blogs are shared both internally and between the schools involved.

While this specific example has been categorised as 'shared school activities', clearly it also touches upon other practice development activities such as mentoring and CPD, with a member of staff from the partner school identifying these shared activities as:

> *"beneficial... [it has been] very useful in terms of knowledge exchange... [it has] given us the opportunity to bounce ideas and share practice".*

Example 2

Two of the case study Schools of Creativity are set to merge with partner schools in 2011(one covering children at primary age, the other a secondary school). In both of these cases the Schools of Creativity involved are seeking to ensure that creative approaches are:

- championed by the leadership of the new schools;
- embedded within culture and ethos of the new schools; and
- incorporated within the curriculum and pedagogical practice.

Since merger was announced both of these schools have been involved in events and collaborative activity with staff and students as part of the transition to single schools. Therefore while exchanging and developing creative practice is not the sole purpose of shared activities delivered in these instances, the Schools of Creativity involved have introduced creativity and creative approaches to teaching and learning as an undercurrent throughout these activities. Consequently in both of these instances creative approaches are informing and shaping the actual process of sharing and collaboration and the culture and values of the new school. For example, the Head Teacher of the partner school suggested that this shared activity been:

> "*very effective... [it has provided a] focus on developing and bringing out an understanding and shared values [around creative practice]...a starting point for the ethos and values [of the new school]".*

Crossover Activities: Shared School Facilities

Example 1

While not directly funded through its role as a School of Creativity, one case study school has taken a lead role in the development and hosting of a major creative and cultural infrastructure project that will support media education, as part of wider investment in the locality. Building work for the centre is now complete, and partnerships are being established with major national media providers, local companies and the local schools networks to ensure that the facility will provide a significant local resource. This is acknowledged by local media representatives, one of whom stated:

> *"[the centre] has everything we need and more, from TV studio, Mac suite and cinema, to recording studios and versatile shared spaces for networking."*

The was originally envisaged as having a significant role in the roll-out of the Diploma programme, but the current lack of political enthusiasm for this approach has led to the investigation of a range of different activities that can utilise this resource. It is clear that the school's School of Creativity role has played a significant part in providing momentum for this project, and will be important in seeing it through to successful implementation.

Example 2

One case study school, focused on special educational needs, has an important role in supporting students with special needs within its local area, including part-time placements from other schools.

It has developed important specialisms in sensory education, and has facilities and expertise that are shared more widely across the educational community, including hosting research projects (see Section 3.3.3 and Dissemination and Research, below). While this all reflects good practice in special needs education, the school's role as a School of Creativity has clearly provided an additional facet to the approaches and relationships that it develops, including collaborative working on projects and utilising creative expertise. This is not limited to UK collaborations, with the Creative Partnership Co-ordinator noting that:

> *"[the school received a] British Council grant to support our link with [a] School for Physically Handicapped in [Africa]. Two… teachers [from the school] will be visiting… to work on our joint projects."*

Dissemination & Research: Dissemination

Example 1

The majority of case study Schools of Creativity highlighted involvement in delivering presentations and workshops at events as evidence of their attempts to influence practice among other schools and fellow teaching professionals. In at least four cases these Schools of Creativity have disseminated their practice and learning at national level events coordinated by Creative Partnerships or CCE. In such cases the audience involves other schools already engaged in Creative Partnerships activity.

One case study school which has been heavily involved in presenting at such events also organises and delivers its own annual conference, to which schools and leading proponents of Schools of Creativity and creative approaches are invited to learn about the experiences of the school, its staff and students.

In a number of cases dissemination presentations have led to the establishment of longer terms collaboration as Schools of Creativity have hosted visits and delivered CPD or mentoring to interested parties. In one particularly notable instance referred to in the main body of this report the Head Teacher of a partner school reported being "*inspired*" to get involved in creative teaching and learning by a workshop delivered by one of the case study Schools of Creativity.

Example 2

Social media are becoming increasingly important for how one of our case study Schools of Creativity seeks to work with other schools. For example, as highlighted in example 1 under shared school activities the school is currently utilising blogs to facilitate shared reflection with a partner school and its work in this areas is set to expand in the near future when its own creative practice website for showcasing and disseminating information on practice at the school goes live in December 2010. Developed in collaboration with a leading design agency the website will provide a space for teachers, students, Creative Agents, practitioners and hopefully parents to reflect share and access materials and information to support creative learning. The School of Creativity hopes that this site will stimulate interest in creativity and enable the school to support other schools and teaching professionals to implement and embed creative approaches.

Consequently the website is viewed as central to this School of Creativity's work with external partners, enabling them to tie into virtual networks and share their experiences and hopefully influence practice more widely than would otherwise be possible. Consequently the website is set to include:

- Creative agents, teaching staff and class blogs, incorporating details of practice and reflection on activity and approaches;
- Practical help on the process of recruiting and working with creative practitioners;
- Examples of what has worked within the school and a breakdown of their creative journey and key lessons learned.

Clearly the success of this website will be dependent on the degree to which it is used and remains up to date. Consequently the Creative Partnerships Coordinator and Creative Agent are currently developing a dissemination strategy and will spend time "creating an audience" in order to promote the site via formal and informal channels and utilising existing social networking media.

Dissemination & Research: Research

Example 1

Linked to the academic role of the former Creative Agent, one case study school has hosted two PhD students in examining the development of technology based approaches to multisensory learning (Digital Storytelling and Sensory Based Music Making).

As well as contributing to academic understanding, these projects have contributed to student learning experience and development, with the experience gained being used in the learning environment of the school. The school website notes the result from one related project in that:

> *"visual recordings … enhance the retelling of their tales in our state of the art Sensory Theatre. We were happy to be able to extend this scheme to local schools that in turn generated their own stories for performance. The work culminated in an evening of story telling performances run by the students for their parents."*

Example 2

The Creative Agent, and part-time member of staff, from another of the case study Schools of Creativity is currently working closely with their Creative Partnerships Coordinator and a number of creative practitioners to develop a publication which will highlight the findings of research and good practice in working with parents in an early years setting.

In addition, there are at least two examples of staff within case study schools contributing to academic publications directly related to their experience.

ANNEX D

Examples of Case Study Schools Approaches to Working with Wider Communities

Community: Parents/Carers

Example 1

Engagement with parents/carers will vary significantly with the environment within which the school operates. For example, the special educational needs school engages with a parent body that already has significant additional demands upon them in supporting their children, and in some cases the parents themselves may require specialist support. To address, this, parents are involved in the 'normal' way, in attending events, etc, but have also recently been involved in a 'Creativity Club', that focuses on activities that the students have been involved in school, such as cooking and jewellery making. In addition, the school hosts a Mencap Saturday Club that utilises creative approaches to engagement.

In another case, a Creative Partnerships Co-ordinator has been involved in developing and setting up 'robot building days' that will involve joint working between students and their parents. This has led to the development of kits and training that is being shared with partner schools in the locality. The co-ordinator noted that:

> *"There's always a moment in the day when the room goes quiet and parents and children are completely focused and engaged with each other".*

Parents consulted during this research spoke positively about the opportunity to participate in creative learning activities with their children and attend events and exhibitions:

> "*it's so nice to be able to come into school to see what they've been doing and to participate in a day like today".*

> *"it really makes us feel that we belong being able to come n to school and share [experiences] like this with [the child] and his school friends".*

Further positive outcomes in this area where identified by a partner school representative who reported that their work on increasing parental engagement through creative approaches meant that they had:

> *"made significant inroads into the way that children present [the work they are doing in class] to their parents...its further consultation, getting feedback from parents about what their children are doing in school...[as a result of working with the case study School of Creativity] we have been very successful with our [parental] engagement work".*

Example 2

One of the case study Schools of Creativity (which is also used as example 1 for mentoring in Section 3.3.1) has a particularly strong record in developing a relationship with parents and engaging them in their children's learning, the school and accessing learning opportunities themselves. The School of Creativity is a Nursery and Children's Centre and as such they have access to external funding to deliver family and Adult and Community Learning opportunities for parents. This school also places a particular emphasis on securing the participation and engagement of parents in their children's learning and working with the whole family in order to secure positive outcomes for their pupils.

Following increasing exposure to and awareness of creative approaches, the school has increasingly sought to use these as the means by which they seek to engage parents in the school and in learning opportunities. For example, the School of Creativity now looks to use creative learning as a gateway for initial engagement of parents in their children's learning before moving them towards literacy and numeracy courses for themselves. Involving parents in creative activities at the outset has resulted in increased resilience and confidence to achieve in literacy and numeracy courses and they are now more likely to participate and complete such courses than they were when the School of Creativity sought to engage them straight into these subjects.

This approach has been used to develop 'Community Champions' at the school with a number of parents volunteering in the school and now delivering some learning activities with other parents and their children. This process has therefore involved parents embarking on considerable 'creative journeys' from becoming engaged in their children's learning, to becoming involved in creative activities and opportunities and becoming learners and then active citizens within the School of Creativity. Following the success of this approach within the School of Creativity the Creative Partnerships Coordinator has been tasked with rolling out this approach to other schools and providers in the area with positive results

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Community: Resource

Example 1

One of the primary schools among our case study Schools of Creativity has sought to embed creativity through an approach to learning based on experiential learning that uses first hand experiences that the local environment has to offer as the starting point for their curriculum. Consequently sections of the local community are utilised as learning resources throughout a number of the topics covered by the school curriculum. For example, during the term in which one of the year groups study World War 2, pupils meet with older residents of the community to discuss the topic and hear their reflections of this period. Pupils also participate in local Remembrance Day activities as part of this process. This particular approach is also found in at least one other case study School of Creativity. A similar approach has also been adopted by another primary level case study School of Creativity around the theme of collecting community stories with an aim to enhance pupils understanding of the local community, develop and reinforce links between the school and the community and further intergenerational understanding with community members valuing the opportunities this presented:

"*it's nice to get the chance to talk to them [the students] and tell our story".*

The School of Creativity referred to at the beginning of this example also utilises the wider community to add stimulation and depth to the learning experience within the topic "what does everyone do all day?". This involves parents and other members of the community coming in to school to discuss their job and answer any questions from pupils, and where possible, pupils visiting workplaces in the community.

Example 2

One secondary school, primarily as a result of the interests of the Creative Agent, puts some emphasis on a sense of place in learning, drawing on wider community experience. This takes a number of forms, including:

- Holding 'tea parties' for local residents and students;
- Focusing on issues around 'how did we get here';
- Working with local authorities and English Nature on the management of a local nature reserve for:
  - educational work;
  - area improvement;
  - cultural involvement; and
- collaborating with traditional sports bodies.

In the words of one parent:

"It was only after coming along [to an event] that I realised [the town] had a Portuguese community"

Community: Beneficiary

Example 1

The example of the School of Creativity supported and developed new media centre has been cited with reference to shared school facilities. This centre is also intended to be a significant community resource, and has already been used as leverage to engage with Channel 4 and BBC at a national and regional level. Unfortunately the centre had not opened to the community during the fieldwork phase of this research and as such we were unable to consult the community on the benefits of the new facility.

In another example members of the community felt they had been *"inspired"* and benefitted from an exhibition which showcased art work developed by students around the challenges and tensions relating to community cohesion in their area. Indeed one community members praised this work for:

> *"bringing awareness of a number of key issues to the community".*

Example 2

The other already quoted example is that of the School of Creativity which has taken on some responsibility over the management and improvement of a local nature reserve, directly involving students in the improvement of the community resource and engaging with local representative and community bodies in this process.

In this case, the Town Council acknowledges the role of the school as *"an important partner"* in developing and interpreting the site.

Example 3

The resources and learning from the special needs case study school is fed into a range of community activities, including:

- hosting clubs for young people with disabilities at weekends, and applying creative learning techniques;
- taking part in a city-wide public art project; and
- involving parents in a jewellery making project, and "*hon(ing) their marketing skills in the 'real world' with participation in Christmas markets and... craft events."*

ANNEX E

OFSTED Extracts

School	Creativity
1	*"One example of the school's innovative work, and a good example of the impact of the school's specialism, is the establishment and development of a sensory studio with a full-time designer to further a multi-sensory approach to learning. The school takes every opportunity to widen its curriculum through engaging in a wide variety of very profitable partnerships that include professional artists, fashion designers and local museums and theatres".*
2	*"senior managers and teachers being open to new ideas from students and most especially contributing to an outstanding creative curriculum in art, music, drama and dance... Key middle managers in science, English, mathematics, the creative arts and in vocational subjects have been appointed and are making a huge impact on teaching and learning throughout".*
3	*"the school became a National School of Creativity... Although the wide range of stimulating experiences related to the school's creative curriculum are not always successful in promoting basic skills, they underpin other areas of learning in a very real and vibrant way. These experiences also provide opportunities for outstanding spiritual, moral, social and cultural development..."*
4	*"the school council is very active and is involved in all new school initiatives such as the design of the new 'creative curriculum'... Pupils benefit from creative and practical activities, such as excellent art work playing musical instruments and carrying out science experiments... the school is a designated 'School of Creativity'"*
5	***"****School of Creativity' status...An extensive and creative range of professional development draws on the good practice of external partners... Work with creative practitioners is regularly used to enhance aspects of provision, for example in literacy."*
6	*"The place buzzes with excitement and anticipation as adults and children learn to play together and have fun creating high quality works of art displayed on corridors and in rooms. Many users organise events such as the highly professional pantomime".*
7	*The school's performing arts status fosters creative approaches which are benefiting students and the community in many ways.*
8	*No comment*
9	*"The school is highly successful and innovative in its drive towards a developing creative curriculum. The school environment is stimulating with many good quality displays reflecting the areas of learning studied"*
10	*"National School of Creativity award...The school's careful planning has resulted in a creative curriculum that effectively promotes pupils' progress and their good well-being. Based on acquiring skills, it provides many opportunities for pupils to learn for themselves, through imaginative experiences. Activities are chosen carefully to match the ways pupils like to learn, with information and communication technology far more central to learning than previously"*
11	***"****The school also has the Arts Mark Gold award for its commitment to the arts and the coveted School of Creativity status... Partnerships with neighbouring schools, outside agencies, allotment committee members, outside sports and creative partners are very well developed and effective in promoting pupils' health and well-being...most lessons are creative and engaging with clear learning objectives and take account of pupils' views... Staff are justly proud of their School of Creativity status, a national recognition of the school's work in providing an exciting curriculum, which links a range of subjects. The appointment of four professional resident artists and musicians adds immensely to pupils' enjoyment and engagement and contributes vastly towards pupils' outstanding personal development."*
12	*No mention*

School	Learning Partners
1	*"Partnerships with other agencies are outstanding and this means that work with health, social care and educational institutions enhances the care, support and curriculum for pupils very effectively...Leaders and managers have a clear idea of what to do next to improve the provision, for example to work with other providers to develop assessment further... A well-informed curriculum access team coordinate outstanding multi-agency work, including good work with parents, so that very effective interventions are tailored to individuals' needs".*
2	*"teachers and students using new technology and extending external partnerships both in and out of college to spread confidence in the wider community about learning opportunities... The promotion of community cohesion is good and has some outstanding features in terms of the local community..."*
3	*"Strong links with local secondary schools also give pupils a view of secondary school life... Links with Llangollen give pupils an insight into a very different part of Great Britain".*
4	*"Very effective partnerships with outside agencies greatly enhance pupils' learning and self-esteem".*
5	*"From Year 9 onwards, the good choice of both academic and vocational courses is extended through the school's effective partnership with local schools, colleges and other providers... Partnerships make a strong contribution to the curriculum and the quality of care and guidance. Partnerships with other schools are being used to help develop the sixth form."*
6	*"exceptionally strong partnerships with LA, HE, community centres and curriculum development agencies (high Scope) here and abroad greatly enhance the schools work, enrich the curriculum and contribute markedly to community cohesion".*
7	*"Through its strong partnerships with local schools and well-regarded guidance for students, the school ensures good transitions at every stage. This includes students whose circumstances have made them vulnerable, who are supported with understanding and respect... The school has significant extended provision with a community sports centre, a nursery and childcare on site, as well as close links with a neighbouring special school".*
8	*no mention*
9	*"Pupils benefit from the school's good partnership working with other schools and agencies".*
10	*"Partnerships with a range of organisations, including secondary schools, make an effective contribution to pupils' personal development and to the curriculum".*
11	*"Partnerships with neighbouring schools, outside agencies, allotment committee members, outside sports and creative partners are very well developed and effective in promoting pupils' health and well-being".*
12	*"has numerous links with other schools and colleges...Excellent partnerships with local schools and colleges extend the range of subjects on offer so that students can choose from a wide range of academic and skills-based courses. The school's specialism makes a significant contribution to developing innovative approaches to learning and courses which attract students from a number of partner schools...Technology and engineering courses have played a significant role in attracting students from partner schools in the ...partnership".*

School	Parents
1	*"There are very good relationships with parents, carers and other professionals... A well-informed curriculum access team coordinate outstanding multi-agency work, including good work with parents, so that very effective interventions are tailored to individuals' needs".*
2	*"Parental feedback on option choice from Years 8 to 9 led to a change in the format and illustrates well that the school takes note of their feedback..."*
3	*"Although the school carries out a range of activities to help it engage with parents, a small minority feel that they do not know the governors well and that they do not always get enough information about how well their child is doing or how to help them improve".*
4	*"Engagement with parents and carers is particularly strong with a rich variety of events to keep parents informed and to make them feel an important part of the school community...the welfare arrangements are very good and staff quickly establish an excellent partnership with parents and carers".*
5	*"The large increase in attendance at parents and information evening is indicative of the academy's good relationships with parents. Parents are informed six times a year about their child's attainment and progress. Arrangements to consult with new parents foster good relationships and promote good attendance from the start."*
6	*"good quality parenting courses help parents secure better relationships, behaviour and home safety for their children and help some users manage their stress and distress"; "children's speaking and listening skills are improving rapidly because parents are shown how to talk and share books with them".*
7	*"the Assessment for Living process is designed to enable parents to become more significantly involved with their child's learning, and there are early signs that it does so... Parents and carers as well as students say the school welcomes them all and maintains close relationships which help them aim high and make the most of the wide range of opportunities".*
8	*No mention*
9	*"high regard for school"*
10	*"Termly meetings to help parents and carers to support their children's learning pave the way for good home-school relationships and communication through the school... Similarly, the school shows its valuing of parents and carers by communicating regularly with them, taking their views on board when making changes and most importantly, increasingly enabling them to support their children's learning. A recent example is the development of speaking and listening workshops".*
11	*"There is a strong drive to involve parents in pupils' learning, especially in regular 'spellings' to which many are committed...There are excellent policies, procedures and practices in place which ensure there is exemplary promotion of children's welfare. For example, before they start in Nursery, many children and their parents attend a weekly afternoon session, called 'Pathways to Nursery' in the school's community room".*
12	*"Excellent links with parents and carers ensure they are well informed about and involved in their children's learning".*

School	Community
1	*"the school works hard to develop pupils' appreciation of 'community', whether this is the community of ... (the school), of... (the city), of the United Kingdom or the wider international dimension".*
2	*"senior managers and teachers responding flexibly to the needs of the students and the wider community as, for example, by setting up very effective vocational courses off site including construction, hairdressing and digital courses... teachers and students using new technology and extending external partnerships both in and out of college to spread confidence in the wider community about learning opportunities at... The promotion of community cohesion is good and has some outstanding features in terms of the local community... Every opportunity is taken to involve students in the life of the ... (school) and local community..."*
3	*"Senior leaders promote good levels of community cohesion, particularly in relation to pupils' involvement in the school and the local community".*
4	*"Pupils make an excellent contribution to the life of the school and their local community... Community cohesion is promoted well at the local level and on a national and international basis. In addition to well established collaboration with the school in..., the headteacher has visited ...to create a strong link with a school working in very deprived conditions".*
5	*"A high proportion of students are involved in extra-curricular activities within the academy and in the local community....They contribute well to the wider community and benefit from engaging with the wider world. For example, students are involved in the production of training videos with external agencies, the Accrington literacy festival and work with primary schools. Sixth form students run popular activities for younger students, such as music and film clubs... the sponsor and the United Learning Trust are very closely involved in the monitoring and evaluation of the academy's performance. They are proactive in supporting improvements, have strong links in the community, and enable the academy to work with a diverse range of partners. Activities to promote community cohesion are based on a strong awareness of the community's religious, ethnic and socio-economic context. Innovative activities focus on the challenges provided by cultural diversity".*
6	*"Highly effective teamwork ensures the centre reaches ambitious targets which improve the health, safety and well-being of the community... The centre belongs to the community and this engenders pride, confidence and ambition... Parents are encouraged to suggest ideas for future activities and promote the centre's work in the community."*
7	*students' spiritual, moral, social and cultural awareness, sense of safety and positive contribution to the community are outstanding... Students make impressive contributions to the local community and have contact with communities further afield through opportunities provided by school. ...The school's performing arts status fosters creative approaches which are benefiting students and the community in many ways... the array of music, dance and drama and other events help bind the school to its community, say its partners, and raise confidence and aspirations within and beyond the school... The school has significant extended provision with a community sports centre, a nursery and childcare on site, as well as close links with a neighbouring special school.*
8	*no mention*
9	*"Pupils make a valuable contribution to the community through their involvement in*

	community projects, such as visiting senior citizens during the year and organising and managing the school fete... The school celebrates cultural diversity and promotes community cohesion effectively with an excellent programme of extra-curricular activities that promote pupils' good cultural development".
10	*It has promoted community cohesion in school and locally, thoughtfully, and has identified the comparative weakness in the national and international contexts.*
11	*"the school has an outstanding knowledge and understanding of and commitment to the community it serves. Consequently, it has excellent strategies in place, which promote all aspects of links with different groups in the local and wider community extremely well...The new Generations Project, helps pupils to trace the course of the River...and its impact on the local area. The school's acquisition of a local allotment, a generous gift from the allotment committee, has helped to raise pupils' understanding of healthy eating and 'green' issues. There is a high take up for a wide range of after school activities."*
12	*"the school knows and serves its own community and others farther afield well and contributes well to community cohesion. Students are well involved at both local and international level in reaching out and giving support. The school is now keen to develop more links within the United Kingdom to extend students' first hand knowledge of the diversity of its society".*

ANNEX F

Case Study Outcomes Planned and Achieved

School		Learning Partners				Community Partners		
		Leadership	**Delivery**	**Culture and Values Transfer**	**Building Evidence base**	**Increased participation**	**Place and people**	**Additional resources**
1	Commitment	N	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
2	Commitment	Y	Y	Y	N	Y	Y	Y
	Evidenced Achievement							
3	Commitment	Y	Y	Y	Y	N	N	Y
	Evidenced Achievement							
4	Commitment	Y	Y	Y	Y	Y	N	Y
	Evidenced Achievement							
5	Commitment	N	N	Y	Y	Y	Y	Y
	Evidenced Achievement							
6	Commitment	Y	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							

Note: “Commitment” refers to whether or not the school made an explicit or implied commitment to generating these outcomes among external partners within their Programme Action Planning or Strategic Programme Plan & Vision documentation. Cells highlighted in green show where these type of outcomes have been generated and evidenced. Cells highlighted in amber show where these type of outcomes are likely to have been generated but have not or cannot be clearly evidenced. Cells highlighted in amber are where no outcomes of this type have been identified or evidenced.

School		Learning Partners				Community Partners		
		Leadership	**Delivery**	**Culture and Values Transfer**	**Building Evidence base**	**Increased participation**	**Place and people**	**Additional resources**
7	Commitment	Y	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
8	Commitment	Y	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
9	Commitment	N	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
10	Commitment	N	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
11	Commitment	N	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							
12	Commitment	N	Y	Y	Y	Y	Y	Y
	Evidenced Achievement							

Note: "Commitment" refers to whether or not the school made an explicit or implied commitment to generating these outcomes among external partners within their Programme Action Planning or Strategic Programme Plan & Vision documentation. Cells highlighted in green show where these type of outcomes have been generated and evidenced. Cells highlighted in amber show where these type of outcomes are likely to have been generated but have not or cannot be clearly evidenced. Cells highlighted in amber are where no outcomes of this type have been identified or evidenced.