



# **Creative Partnerships Change Schools Programme Synoptic Evaluation 2011**



### **Acknowledgments**

We wish to thank the staff at Creativity, Culture and Education for their guidance. Thanks go to all schools sampled for this evaluation. All references to individual schools are anonymised in the report but the full list of sample schools is in Appendix 1.

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## 1 Executive Summary

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**Introduction:** Creativity, Culture and Education (CCE) commissioned an evaluation of the Creative Partnerships national Change Schools Programme to determine the Programme's, 'nature and effectiveness, success indicators and distance travelled' by designated Change Schools. The Programme's objectives are to develop young people's creativity, teachers' skills and their ability to work with creative practitioners, schools' approaches to culture, creativity and partnership working and the skills, capacity and sustainability of the creative industries.

The original report of the evaluation, published in December 2010, was based on data from the first two years of what was normally a three-year funded Programme. In 2011 CCE commissioned a survey to capture data on the final year of the Programme. This is the report of that survey.

The report drew on self-evaluation data from a sample of 80 Change Schools (out of a total of 1067 in the Programme). The mainly qualitative analysis of prose written by school staff was complemented by a statistical survey of their self-gradings. Both the prose and the self-grades were contained in the Creative School Development Frameworks (CSDFs), a self-evaluation instrument which the sample schools uploaded onto the national Creative Partnerships database<sup>1</sup>. Sixty-one schools from the original sample submitted final CSDFs in 2011.

**Main Findings:** The survey reveals a significant and marked acceleration in sample schools' progress towards meeting the objectives of the Change Schools Programme, during their final year of funding. Final CSDFs revealed that many schools had developed reflection, discussion and understanding of the concept of creativity in education and a few even charted their three-year journey from rather superficial understanding to something much more insightful. Specifically, 15 schools had now adopted a named model of reflection, and six schools were trialling models of monitoring and assessing pupils' creative development. The majority of the CSDFs were completed with diligence and detail, indicating high levels of reflection on practice, carefully considered self-grading and a consideration of where next to take the creative learning journey.

In final CSDFs there was also much more evidence than previously to corroborate the gains claimed through the Programme. Twenty-three schools drew explicit attention to corroborative evidence,

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<sup>1</sup> See Appendix 3 for a summary of CSDF headings

including ten, which cited Ofsted inspection reports praising their creative work and six, which cited examination and attainment gains related to the Programme.

Twenty-seven sample schools had made arrangements to sustain creative learning and teaching beyond the three years of funding and to leave a legacy of the Programme. This included seven schools which had appointed a senior staff member with responsibility for creativity, six which had earmarked core funding to support creative projects and nine which were funding creative partners and practitioners.

Parental engagement and family learning remained a prominent focus of the Programme in sample schools, although the statistical survey recorded schools' slow progress, relative to other elements of the Programme, in engaging parents and carers actively in their children's learning. Development of the learning environment also proved to be a key achievement of the Programme. There were many examples of pupils co-constructing projects and schemes of work and involving themselves in many other ways in their school's Programme. Four sample schools described how they gave their pupils the opportunity to be ambassadors for creative learning and teaching by sending them to regional and even national conferences on the subject.

There was less evidence about how the Programme developed the skills of creative practitioners since only seven schools made reference to this. There was also limited information about the overall influence of the Creative Agents, who represented and managed the programme in schools. However, the development of partnerships with creative practitioners and organisations, and the range of educational visits, was a frequent feature of the accounts in final CSDFs, and there was clear evidence that this sort of activity had increased substantially.

Compared with the 2010 data capture, when only 22 schools out of the sample had three sets of self grades, the statistical survey data is now a much more robust element of Programme evaluation in 2011. Of the 61 sample schools which had uploaded a set of at least three CSDFs, 50 provided sufficient self-grades to be included in the 2011 statistical survey. Positive progress, between year one and year three, across the seven domains of the CSDF *Leadership* section are statistically significant in each case. In the *Curriculum* section, by year three, *creative learning (2.1)* was associated with the largest positive shift over time (67% moved forward). All areas of the *Teaching and Learning* section of the CSDFs showed clear momentum and the highlight in this section is the *Involvement of external creative partners (3.3)*, with 73% of the sub-sample grading itself as

*exemplary*. In the section on *Staff Learning and Development, Teachers' creativity (4.1)* showed the most positive movement. In the *Environment and Resources* section, school self-grades moved up markedly in terms of *outdoor learning (5.3)* and *visits (5.4)*.

In conclusion, this synoptic survey of school self-evaluation indicates significant acceleration, during the final year, in *distance travelled* by schools in meeting the Programme's objectives. Moreover, 32 schools made reference, in their final CSDF, to achieving one or more of the objectives they originally described in their application form; for example the introduction of a new creative curriculum model or engaging and involving pupils more in the learning process as 'active' learners.

The sample schools had also made substantial provision for securing a legacy of creative learning and teaching. The evidence for this coalesced into a set of common *indicators*, which emerged from the synoptic survey and the original evaluation data. These indicators of a school's capacity to sustain creative learning approaches are based on an interrogation of its available data and identified with reference to the Ofsted judgement about 'capacity to improve' (Ofsted Inspection Framework, September 2009). The indicators centre on leadership and management (CSDF Section 1), the creative skills of teachers (CSDF Section 3 and 4) and the self-belief and 'agency' (McLean, 2009<sup>2</sup>) of staff and students in the learning process (CSDF Sections 1 and 3).

Not all of the following indicators have to be present in a school's data, nor do they necessarily have to be graded at CSDF *exemplary* level, but they are:

- a) the appointment or designation of a senior leader in the school with responsibility for creative learning;
- b) financial resources allocated on a medium term basis, typically £2000-£10,000 per annum over 1-3 years;
- c) the commissioning of a creative partner or practitioner to promote creative learning;
- d) an action plan or strategy for creative learning and teaching;
- e) a pupil, staff and governor standing committee or forum for creative learning and teaching;
- f) a redesigned or significantly amended curriculum, focusing on creative skills development and/or developing models of assessment in creative learning;
- g) an annual timetabled programme of creativity events and reflection including partnership with and visits to creative and cultural organisations;

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<sup>2</sup> See the explanation of McLean's needs model in the original evaluation (Wood et al: 2010,14)

- h) professional development in creativity and/or the setting of a creative target in performance management for school staff.

Drawing on these indicators, further work could interrogate the legacy of the Programme in schools, using the *predictive impact model* we propose in section 5.3

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## 2 Introduction

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Creativity, Culture and Education (CCE) commissioned DWC Ltd to conduct a national evaluation of the Creative Partnerships national Change Schools Programme to determine the Programme's, 'nature and effectiveness, success indicators and distance travelled,' by designated Change Schools. The original report of the evaluation, published in December 2010, was based on data from the first two years of what was usually a three-year funded Programme in schools. In 2011 CCE commissioned a survey of the Programme to capture data on the final year of the Programme. This is the report of that survey.

**Creative Partnerships** - England's flagship creative learning programme - fosters long-term partnerships between schools and creative professionals to inspire, open minds and harness the potential of creative learning. The programme has worked with over one million children and over 90,000 teachers in more than 8000 projects in England since 2002. The Change Schools Programme is one of the three Creative Partnerships School Programmes launched by Creativity Culture and Education in 2008<sup>3</sup>.

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

**The Change Schools Programme** - enables schools in areas facing significant challenges<sup>4</sup> to engage in an intensive programme, lasting between one and three years, which supports the creative development of the whole school. The Programme focuses on generating long-term dialogue about creative teaching and learning and how schools can become effective creative learning environments. Change Schools are encouraged to explore in depth how they are developing the conditions where creativity can thrive.

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<sup>3</sup> See the CCE website for details of the three programmes <http://www.creative-partnerships.com/programmes/>

<sup>4</sup> From the Change Schools Prospectus p6.



**The synoptic survey** - CCE published DWC's original evaluation report<sup>5</sup> on the Change Schools Programme in December 2010. That report drew on data from 80 sample schools. However, nearly all of them were only two years through their three-year funded Programme when the data capture for the evaluation was completed. Whilst the timing of the main evaluation report allowed CCE and schools to learn from its findings and, in some respects, refine their final year of the Change Schools Programme as a result, it was always acknowledged that this timescale did not provide a complete picture of the 'distance travelled' by sample schools over the life of the Programme. Therefore, in 2011, CCE commissioned DWC to survey the same sample schools, up until the end of the third and final year of the Programme. This survey is *synoptic*, since it not only draws on a smaller data set but also since it draws together threads originally identified in the previous report. It captures the schools' final self-evaluation of the Programme, their synoptic reflections on the changes attributable to the Programme and the legacy it will leave. It offers a more definitive picture of distance travelled by Change Schools, to complement the necessarily provisional verdict in the original report.

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### 3 The survey methods and terms of reference

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#### 3.1 Terms of reference

This report of the synoptic survey analyses data in relation to the Change Schools Programme aims, which are listed in its Prospectus<sup>6</sup> as follows:

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

and to develop:

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

CCE's original brief for the Change Schools Programme evaluation was comprised of three elements:

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<sup>5</sup> Available at <http://www.creativitycultureeducation.org/research-impact/explorerresearch/?pageNo=2>

<sup>6</sup> Available at <http://www.creative-partnerships.com/about/change-schools/change-schools-documents-resources-for-schools-in-receipt-of-funding,183,ART.html>

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

What are its '**success indicators**'?

Did schools travel an '**appropriate distance**' during the Programme?'

The timing of this synoptic survey was designed to provide more information, first and foremost, on the third aspect of the brief, namely the *distance* travelled by Change Schools as they reached the end of the Programme. The survey sought to identify and analyse the *nature* of the changes and developments attributable to the Programme and the *momentum* of travel in the final year of funding. As will be seen in section four there was clear evidence of an acceleration of Programme activity in sample schools in the Programme's final year. Moreover, the survey data also provided further evidence of *success indicators*, in the form of corroborative evidence about the Programme's impact. There is an account of this evidence in section 4.2. The final year data from sample schools also provided information on the *nature* of the Programme, and its prominent themes. This information strengthened and confirmed the account of the Programme, described in the original report.

### 3.2 Survey methods

The synoptic survey drew on the latest data relating to the same 80 sample schools, which were the subject of the original Change Schools Programme evaluation. The principal source of data was the final Creative School Development Frameworks (CSDF<sup>7</sup>), which each sample school was asked to complete and upload on to the Creative Partnerships central database in the summer term of 2011. The CSDF is a self-assessment instrument, comprised of 48 questions, which schools had to complete annually during the Change Schools Programme. It was expected that a wide a range of the school community would be consulted and, through this diagnostic process, the school would establish a clear focus for the Programme, which reflected the school's unique needs and objectives. The format of the CSDF comprises five sections, each containing a series of questions, followed by a sixth section, which prompted the Change School to plan its Programme for the succeeding year. In the final CSDFs completed in 2011, section six was often used to provide information on how the school would sustain the innovations it began through the Change Schools Programme, and the legacy it would leave.

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<sup>7</sup> To be found within the *Schools' Programme Planning and Evaluation Framework* available until 2010/11 at <http://www.creative-partnerships.com/programmes/change-schools/change-schools-documents-resources-for-schools-in-receipt-of-funding,129,ART.html>

The five sections prompted school staff to assess the creative dimensions of the school's:

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

After each question and summarily at the end of each section, a prose response was invited. This provided an insight into how each school's Change Programme was promoting creative teaching and learning.

Each CSDF question corresponds to three descriptors, *beginning*, *progressing* and *exemplary*. The staff member (usually the Programme Co-ordinator) completing the CSDF was also prompted to respond to the questions by clicking on the descriptor, which matched the school's progress in relation to the topic in question. The set of self-grades for each school's CSDFs was uploaded onto the Creative Partnerships database. This survey included a statistical analysis of the aggregated CSDF self-grades for sample schools over three years. It provided a means of enhancing the validity of the largely qualitative analysis of prose data, derived from the text of the final CSDFs. The addition of 2011 data, illuminated the areas where schools judged they had made the most progress and travelled the furthest 'distance.'

Having analysed prose responses in the 2011 CSDFs against the headings contained in an analytical template which was designed for the purpose (see Appendix 2), the survey team compared the content of each final CSDF against the earlier data, which each sample school had uploaded onto the Creative Partnerships database, especially each school's CSDFs, application and project planning forms. This analysis revealed that the majority of schools had met their original aims for the Change Schools Programme (see section 4.12).

In addition to our survey of the CSDFs held in the database, we were able to interview three creative agents, who had also participated in the Programme as creative practitioners and one headteacher, who had completed the final CSDF for her school. We asked two key questions:

- did some Programme developments post-date completion of the final CSDFs in May, June and July 2011;
- are signs of the Programme's legacy emerging in the autumn of the 2011/12 academic year?

The interviewees were drawn from 4 different areas of the country and associated with sample schools which had previously yielded rich data. The responses are summarised below in section 4.13. The interviews provided a modest insight into the Programme's legacy, offering some confirmation of our desk-based evaluation and indicating that substantial further evidence is available in the field.

### **3.3 The available data**

CCE issued the template for a final CSDF on May 15th 2011. The purpose of this was twofold. First, it offered a means of assessing how far schools had developed in the final year of the programme using a framework that posed questions at a systemic level - staffing, training, deployment and emphasis of resourcing of the creativity agenda, curriculum design and so on. Second, many political changes had occurred since the original evaluation of Change Schools had been commissioned by CCE. After the general election of 2010 the decision to stop Arts Council funding for Creative Partnerships was made. Therefore, there would be no new cohort of Change Schools and it seemed fitting to round off the programme with a chance for the then current group of schools to plan for legacy using a final CSDF. CCE saw this as a way of both assessing how far the schools had come with the creativity agenda and as a way for setting a longer term agenda that could be met by schools themselves, without the support of a nationally funded programme.

This survey drew on final CSDFs, extracted from the database up until September 30<sup>th</sup> 2011. By that time **60** of the 80 sample schools had submitted CSDFs and the great majority of these had fully completed the form.

Area Delivery Organisations, which managed the Change Schools Programme in each region, provided the following information about the 20 missing CSDFs:

- three Change School Co-ordinators reported that the school was not prepared to undertake the final CSDF self-evaluation;
- three schools had new head teachers who reported that they had now changed priorities for the school;
- one school Co-ordinator reported that there wasn't sufficient time to do the self-evaluation;

- five schools had pulled out of the Change Schools Programme before completing the three years, usually by mutual arrangement with the Area Delivery Organisation;
- finally, eight schools had reached the end of their three-year Programme in 2010 or before. This was to be expected, since the original sample included – in order to be fully representative – sample schools at different stages of the Programme.

For each of the 60 schools, a wide range of data, previously analysed in the original evaluation, was available for further scrutiny and comparison with the final CSDFs. This included their original application, planning and evaluation forms.

The original evaluation included an interim statistical analysis of sample schools' CSDF self-grades, uploaded onto the Creative Partnerships database over approximately 18 months of their Change Schools Programme (Wood et al, 2010:63)<sup>8</sup>. By comparing school's self-grades in each of their CSDFs, over two and sometimes three years, the results revealed something about what school Co-ordinators and senior management teams considered '*distance*' travelled, through the Programme, an important element of CCE's brief. This statistical survey also complemented the largely qualitative analysis of sample schools' prose data, derived from the database and case study school interviews conducted as part of the original evaluation.

The shortcoming of the original statistical data was that only 26% of sample schools had completed *three* CSDF returns by August 2010. So a statistical insight into how sample schools viewed their '*distance*' travelled over three years of the Programme was indicative only.

Some 14 months later, in October 2011, the database contained much more information. Fifty schools provided sufficient self-grades in the CSDFs, compared to 22 schools in 2010 (numbers vary slightly within different sections of the CSDF due to the varying number of schools omitting data in certain sections or entering 'n/a'). These 50 cases all included three virtually complete datasets of self-grades, to allow for valid statistical comparisons and therefore a quantitative perspective on distance travelled over three years.

A sample of n=50 is normally considered the minimum sub-sample size on which to base percentages. Therefore the data is now much more robust compared with the 2010 data capture. In addition, spot-check significance tests, show that the positive movement between year one to year

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<sup>8</sup> There is also a background to the statistical analysis in Appendix 2 of the original evaluation (p75)

three across the seven domains in the Leadership section are statistically significant in each case. It should be remembered, however, that the data is based on self-grades and is, therefore, subjective. Nevertheless, the second statistical survey, in 2011, provides a much more convincing element of the Programme's evaluation.

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## 4 The survey findings

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### 4.1 Reflection and discussion of creativity

The original report of the Change Schools Programme drew attention to the relatively thin evidence of reflection and discussion of ideas related to creativity in schools, despite the stated Programme aim that it should generate a 'long-term dialogue about creative learning and teaching'<sup>9</sup>. Indeed, that report argued that the quality of ongoing dialogue among staff (Wood et al, 2010:49) is widely identified as a key indicator of school change. However, final CSDFs revealed that many schools had elevated the debate, and a few even charted the journey from rather superficial understanding to something much more insightful:

'The quality of debate is much higher and shows a deeper understanding of the role of creative teaching and learning. We have moved on significantly from the staff meeting where a number of teachers thought there wasn't time to fit creativity into the curriculum, as if it was a subject area.'

Specifically, 15 schools had adopted a named model of reflection such as the 'Schedule of Creative Behaviours' at this special school:

'With reference to creative planning, a lot more time and effort this year has gone into regular curriculum planning meetings. This has resulted in the finalisation of a 'schedule of creative behaviours' that came from in-depth observations of the children and is now the basis for child-led curriculum planning.'

There were several examples of interesting practice in special schools in the sample, as will be seen in the following page. Another school claimed its model of reflection:

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<sup>9</sup> Change Schools Prospectus p6

‘Embedding Talk for Learning’ has had a huge impact on the curriculum. Sharing the outputs of our work to ensure the learning is maximised externally, and understanding that the more we talk about, the more we will examine it and embed it internally.’

Although five schools connected their creativity work with Guy Claxton’s (2002) model, ‘Building Learning Power,’ it was more common for schools to develop their distinctive understanding of creativity rather than rely on existing scholarship or models. One primary school settled on its own definition and adapted an existing model for monitoring it:

‘Creativity in general was discussed and we determined our own school definition of creativity...this has been an important topic of discussion for all staff associated with the school. In order to focus on the different areas of creativity when planning, we have developed our own creativity wheel. This has different areas that we feel make up creativity, and allows teachers to pick out areas that are being covered and highlights areas that need more work. It is linked to examples and key questions.’

Several schools set up activities such as the ‘art of brilliance initiative,’ ‘super learning days,’ or the ‘five keys,’ as a vehicle for the consideration, experimentation and discussion of creative learning and teaching. A special school focused the debate by generating a ‘Philosophy of Outdoor Learning’. A further group of schools involved their pupils closely in reflections about creativity and, in two schools, this involved pupils keeping learning journals. Three schools referred to unusual forms of evaluation and reflection: sensory evaluation in a special school for profound and multiple learning difficulties and the use of a ‘video box’ and a ‘praise pod’ to record reflections electronically.

Four sample schools referred to using a specific skills framework in their reflections, for example, the National Curriculum *Personal Learning & Thinking Skills Framework*<sup>10</sup>:

- independent enquirers
- creative thinkers
- reflective learners
- team workers
- self-managers
- effective participants.

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<sup>10</sup> see – <http://curriculum.qcda.gov.uk/key-stages-3-and-4/skills/personal-learning-and-thinking-skills/index.aspx>

These alternative frameworks, however, had much in common with Creative Partnerships' list of 'forms of impact', namely:

- problem solving & finding
- developing & communicating new skills, ideas, knowledge & understanding
- risk taking
- co-construction
- reflecting on learning.

Which suggest that the four schools were promoting and monitoring essentially the same key pupil capacities.

A notable way in which final CSDFs provided evidence of more considered reflection was that, in around half of them, great care, detailed discussion and reflection was clearly accorded to accurate self-grading. In four cases, a change of head teacher or senior staff member prompted a rethink of the self-grades and the authors of these CSDFs record that, with the benefit of fresh insights, the more modest grades give a more realistic picture of the school's current position, In another few cases the text of CSDFs record that self-grades were 'recalibrated' down once staff and co-ordinators realised, on reflection, that their creative learning and teaching was less advanced and sophisticated than they had originally believed

A CSDF eloquently expressed this:

'We rated ourselves as *Exemplary* last year. On reflection, we feel that this was not accurate and are rating ourselves as *Progressing*. The work with the Change Programme this year has highlighted that reflective practice is not embedded sufficiently in the school culture. We are setting *Exemplary* as a target for next year.

As we have appreciated the need to become more rigorous in our lesson observation and feedback to staff, we have learnt that staff are not reflecting deeply enough about their practice. We are no longer satisfied with ticking this box in a schematic way - we now want to shift the school culture so that expectations on staff are clear: they should be constantly reflecting on the choices they are making as teachers and identifying ways in which they can be more creative and learner-focused in their work.'



And the head teacher of a very large inner city primary school was able to give an insight into the discussion of the CSDF with teachers and pupils:

‘We did a lot of work around being a creative teacher...what creativity means to us, and what it means to be a reflective practitioner. Staff fully understand this now and they have a real enthusiasm for change...three or four years ago if we had asked the children about a visit or visitor they would have said ‘yes, that was nice’, now they can talk...they have developed a language to talk about creativity and their learning and have turned from mostly passive learners into mainly active learners who use open questioning and lots of discussion.’

So the process of completing the CSDF and assigning self-grades was often, in itself, a valuable exercise in moderation and reflection on creative learning and teaching.

#### **4.2 Corroborative evidence**

The original evaluation (ibid 2010:30) found that a minority of sample schools recorded evidence which corroborated their largely positive verdict on the Change Schools Programme. In the final CSDFs, however, there was much more of such evidence. Twenty-three schools clearly drew attention in their CSDF text to evidence which, in their opinion, demonstrated the positive changes attributable exclusively to the Programme. This included ten schools which cited Ofsted inspection reports praising their creative work, six which cited examination and attainment gains which they related to the Change Schools Programme and three schools which connected additions to the school roll with the school’s reputation for creative learning and teaching. Two schools recorded that the Change Schools Programme had contributed to attracting and retaining staff, and another attributed a fall in staff absence to the Programme. Three schools had hosted independent inspections, for example by the National Autism society, each of which had praised their creative work.

The references to the Programme’s impact on standards were usually specific; one school reported a ‘dramatic’ rise of 20% above the expected standards for 2011– a phenomenon the school related to involvement in the Change Schools Programme. At an infants school:

‘Standards improved in communication skills and the project has had a significant impact on the quality of writing with two sub levels progressing in years one and two and pupils’ extended writing in year four.’

At another school, the CSDF detailed how the Programme contributed, over three years, to improving disappointing results:

'We are seeing our new approach working. This year in year two we have only 11 out of 52 pupils who are one level away from where they should be, others have made the progress we would expect. Year five children just missed the introduction of this way of working really; they haven't had the run of years of it. This is very different to where we were before. Over the last nine years we have gone from 37% to 73% level four in English, and we are now at 61% level four in English and maths. At best it would have taken us another three to four years to reach this point without the Creative Partnerships investment - we may never have reached it. We knew we needed an enriched, enhanced curriculum to create the improvement in writing, remembering, speaking, listening... the Creative Partnerships programme helped us to find that, supported staff to find the way.'

The references to Ofsted were directly quoted. In one primary school:

*'Our Creativity was specifically mentioned in our Ofsted report of July 2010, which stated: This is an outstanding school that continues to improve because of the way the head teacher and deputy have embedded ambition and driven improvement. Parents are very pleased with the quality of education provided, as summarised by one who stated, 'We believe [named] Primary School to be the most caring and inspirational, creative school for our children.'*

and at an infants school:

*'The curriculum is outstanding. The key to success is the way the school uses rich and varied learning experiences to enthuse and motivate children...'"The curriculum is outstanding. It is imaginative, innovative and inspiring'*

In one Ofsted report of June 2011, inspectors praise a pupil referral unit's notable achievements with its challenging students:

*'Students' behaviour is excellent because they are captivated by the activities, and after several periods out of school, seize the opportunities they are offered with both hands'.*

There were just two schools where Ofsted evidence conflicted with what seemed to be vigorous Change Schools Programmes. In one of them, whilst the school CSDF described significant efforts in leadership, community involvement, reflection and risk taking, nevertheless the 2011 Ofsted report downgraded the school from *good* (2007) to *satisfactory*. This Ofsted judgement revolved around the quality of teaching, learning and management. So, despite the energy conveyed by the CSDF the Programme appeared to revolve too much around a single leader (the head teacher) and the connection with attainment and achievement was insufficiently focused.

### 4.3 Curriculum

There was a good deal of evidence of curriculum innovation as a result of the Programme and six schools described their innovations in some detail. When describing curriculum innovation these schools most commonly touched on their work in ICT, modern media and new technologies, a trend noted in the original report (ibid 2010:40). Just over 25% of schools made reference to these technological innovations. Another common feature was the design and introduction of new 'creative curricula' often also referred to as the, 'integrated curriculum'. Sixteen sample schools made explicit reference to the introduction of these creative curricula across particular year groups or indeed across the whole school. This was usually in the primary sector, though not exclusively so.

Much of the final CSDF for a secondary school related to the introduction, in 2011/12, of a new year seven curriculum, based on creative approaches to learning – 'the integrated learning curriculum.' Staff had attended a professional development weekend to support it, creative ICT sessions were offered internally and to other local/regional schools and 20 teachers – 'creative pioneers' – met weekly to consider and discuss creative ideas and practice.

'This has helped the school develop excellent and good teaching and a growing culture of reflective practice, where staff feel able to take risks – a 'big improvement' on recent years.'

A primary school in the same area had developed creativity action plans, a year six creative enterprise project and had commissioned an external evaluation of teaching. This reported in June 2011, concluding that creative learning and teaching was threaded throughout the curriculum. Another primary school attributed their change towards a thematic, topic-based approach to the curriculum to their Change Schools programme. This school produced in house key skills leaflets to inform staff of approaches to creative learning in the curriculum. In one of the largest primaries in the sample, with 700 pupils on roll, an allocation of £10,000 out of the school's own budget in 2011/12 was directed

towards funding more visits and resources to enhance the curriculum. Another primary, in one of the most disadvantaged wards in the country, declared its intention of designing and introducing a creative curriculum in its application to the Programme. By the final CSDF this appeared to be in place: the school improvement plan profiled creativity, the school was retaining a Creative Co-ordinator for the future, there were arrangements to monitor the new creative curriculum and all staff had a creativity target written into their Performance Management record. A secondary school reviewed and revised its key stage three curriculum to provide more cross-curricular learning and changed its timetable to support this. They drew on a report by DEMOS (Sodha and Gugliemi, 2009) to provide a rationale for this. Finally another primary school, which adopted a new mission statement during the programme:

‘...to deliver a rich, creative and stimulating curriculum in order to raise the attainment of all children.’

was commended by Ofsted:

*‘The school is encouraging children to be more creative especially through projects and topics.’*

#### **4.4 Assessing creativity**

The original report pointed out (ibid 2010:15), that schools and creative agents did not draw on the comprehensive literature on creativity testing, or experiment with such techniques. This was surprising, given the importance of high stakes, summative testing and the prominence of ‘Assessment for Learning’ practices in schools. However, in the final CSDFs, six schools described their efforts to monitor and even to assess pupils’ creative development. A primary school used an approach, which mapped creative development to national curriculum levels:

‘The challenge has been to monitor and record what individual students have done while they have been engaged in the creative curriculum and to map their learning to the national curriculum subject levels. Teams of teachers have been working more closely on this and sharing the outcomes so that good practice is better established.’

A special school devised a levels system:

'All pupils are assessed for creativity...and these are moderated across the school. Staff have a clear understanding of individual levels of functioning, including the strengths and areas for development within creativity.'

And a secondary school adopted an 'Assessment for Learning' principle:

'This [assessment model] was developed by our Creativity Leader in collaboration with a creative practitioner, who surveyed staff and led consultation meetings with stakeholders. We are now trying to tell children more explicitly when and how they are being creative so they have a better understanding of what we feel creativity is.'

It was clear that these experiments in assessment and monitoring contributed to teachers' and creative practitioners' understanding of creativity in education.

#### **4.5 Learning environment**

As noted in the original report (ibid 2010:42), a key achievement of the Change School Programme has been the development of school environments. Six schools wrote in detail about this aspect of the Programme in their final CSDFs:

'A number of new spaces have been created over the last year or so, a very large and flexible art room which benefits from lots of natural light, a 'tech room' set up with equipment to support video capture and editing and visual/sound based ICT work, and a reflection room which houses the praise pod with its 'big brother chair' and screens giving that diary room feel.'

'Prior to Creative Partnerships projects, most of the outdoor space was designed by staff or by external partners. Children's input into the design and creation of outdoor space has been significant, especially during the final year of the Creative Partnerships programme. Staff and pupils are now comfortable with temporary transformations of outdoor space inside the school grounds and beyond (the park, woodlands and even the building site around the school have developed into resources for temporary 'installations'. Children, young people and staff see the outdoor space as exciting learning spaces rather than threatening, risky spaces in which to work.'

One school had even been a finalist in a national award for school environments.

#### **4.6 Parental involvement**

The original report emphasised the widespread use of the Change Schools Programme to promote parental engagement and family learning and this has proved to be a prominent focus of the Programme, addressing, as it does, the overall Programme aim quoted in 3.1 above. This theme was also profiled in many final CSDFs. Five schools made reference to scheduling various types of 'parent engagement' sessions. Three schools recorded that parents now ran school clubs. One special school had received a parent partnership award and another gave an annual parent involvement award. Two schools claimed that parental opposition to creative learning and teaching early in the Programme had now changed into explicit parental approval. One primary school, which had made greater parental engagement one of its objectives, developed resources for parents on its website and logged 47,000 hits to the site, most of which they believed to be parents. Another primary school now included parents in staff professional development days.

A secondary school listed:

'...parental involvement in the sourcing of partners and practitioners within creative and enterprise sectors, the development of the Parents Reference Group. More recently Photoshop training has been delivered to parents by Year nine students.'

One primary school described progress in parental involvement over three years of the Programme:

'In year one there was little or no mention of how parents could be involved, apart from being invited to the exhibition day at the end of the programme, with a slot about the project. There was a sense then that things were changing and parents were impressed by the learning outcomes. By year two the exhibition evening had changed to an open evening dedicated solely to the project, and by year three, some of the parents, having been involved in the project as it developed (writing at home, sending materials in etc), the entire school welcomed their parents in to show them the performance and open every single classroom with interactive creative activities for the parents run by their children.'

A children's centre, which had assembled a 'core parent group' for creative learning and teaching quoted several testimonies from parents:

‘For me, stepping back and watching children has made me watch what my child does, since doing this project I’ve learned to let her take the lead more.’

‘[I have] learnt more appropriate age-related settings for play.’

‘When the materials are interesting it makes you want to stay and explore.’

‘It doesn’t matter if things are right or wrong, it’s about having the freedom to try things out.’

#### **4.7 Pupil involvement**

There were many examples of pupils’ involvement in their school’s Programme, often co-constructing projects and schemes of work. It was common for pupils to be alongside teachers and governors on school creative committees. In one primary school pupil involvement even extended to some co-teaching of media projects in years four and five. Four schools gave their pupils the opportunity to be ambassadors for creative learning and teaching by sending them to regional and even national conferences on the subject. For example:

‘A key partnership this year saw year five children work collaboratively with a design company to write and publish an illustrated story that promoted our school values. The children have also demonstrated their learning to audiences, for example to members of the local authority for a morning. Children will also develop their own website...to document creative learning processes.’

#### **4.8 Creative practitioners and the creative industries**

Certain sections of the CSDF focus on the development of skills, capacity and sustainability of the creative industries, principally section 3.3 on the ‘involvement of external creative partners’, and section 4.2 on the ‘quality and relevance of CPD in creative teaching and learning.’

Only seven schools offered a detailed response to section 3.3 of the CSDF by describing how the Programme developed creative practitioners’ skills. Among these, one primary school, for example, developed a pack of advice for creative practitioners and a pupil referral unit ran training on disengaged pupils for creative practitioners. One special school offered a detailed reflection on its partnership with creative practitioners:

‘The development of partnerships with external creative partners has taken the school on a huge journey over the past 3 years. This has evolved throughout the Programme, at first driven by the [Senior Leadership Team] who ‘placed’ practitioners, moving towards individual

teachers and practitioners developing mutually beneficial and interesting partnerships together around a chosen enquiry prior to work commencing.’

Although developing creative practitioners’ *skills* was given significantly less attention than developing the skills of teachers, or even the engagement of parents, building the *capacity* of the creative industries and *sustaining* partnerships was a lot more prominent in final CSDFs. Just under 25% of the sample schools drew attention to aspects of their external partnerships, which owed their origin to the Change Schools Programme. For example, two schools recorded their outstanding Ofsted grade for partnerships. A secondary school influenced the educational policy of a new arts organization through a two-year partnership. Another secondary school initiated a ‘Creativity Excellence Cluster.’ There were many examples of schools planning an annual calendar of visits and partnerships with cultural and creative organisations, or becoming hubs for local networks of schools. However, fewer than half of the sample schools recorded a CSDF self-grade for section 2.3, *creative careers advice* and the majority entered *not applicable* here. Whilst this majority comprised mainly primary schools, it suggests that few staff in these schools were making the connection between school links with creative and cultural organisations and the opportunity this presented to learn more about creative careers.

#### **4.9 Conflating the influences on school change**

In a small number of schools it was very difficult to determine the distinctive contribution of the Change School Programme to the school’s progress and development. This was because such schools - usually but not exclusively in the secondary sector - were pursuing other initiatives, which appeared to have a high profile. Occasionally a school described multiple initiatives. As stated in 4.1 above, five schools were employing Guy Claxton’s (2002) *Building Learning Power* strategies, three schools were aligning themselves to the *International Primary Curriculum*<sup>11</sup>, one profiled its work on *Open Futures*<sup>12</sup> and another on *Learning Futures*<sup>13</sup>. The text of the CSDFs for these ten schools tended to attribute their progress to a combination of approaches, and initiatives. Different implications can be drawn from this. One the one hand, the Change Schools Programme may have given staff in these schools the confidence to innovate, to take risks, to engage with new ideas, to embrace open ended schemes of work. The energetic, risk-taking culture in such schools might have been due to the influence of the Programme, and this was supported by the head teacher interviewed, see 4.13 below.

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<sup>11</sup> <http://www.internationalprimarycurriculum.com/>

<sup>12</sup> <http://www.openfutures.com/about-open-futures>

<sup>13</sup> <http://www.learningfutures.org/>



However, another possible interpretation is that these schools were conflating the Programme objectives with their other influences and priorities or even merely paying lip service to the Change Schools Programme, which became simply a vehicle, allowing the school to follow a prescribed method or agenda from another quarter, rather than the more exploratory culture of the Programme. Given the Creative Partnerships principle that the school could determine its own priorities to pursue within the Programme, this may be a good thing. On the other hand it makes it more difficult to account for the Programme, which becomes less visible to staff, pupils and parents.

#### **4.10 Legacy**

The original evaluation report (Wood and Whitehead 2010:48) drew on Ofsted inspection reports showing that around 75% of the sample schools had a capacity to improve that was satisfactory or better. The logical implication was that schools would continue to build on the gains made through the Change Schools Programme, which would therefore leave a productive legacy. The final CSDFs provided further evidence of this legacy. Twenty-seven sample schools drew attention to the provisions they had put in place to sustain creative learning and teaching beyond the three years of funding and to leave a legacy of the Programme in their systems, staffing and annual events:

- seven sample schools had appointed a senior staff member with responsibility for creativity;
- six schools had earmarked core funding to support creative projects;
- four schools had committed to funding their Creative Agent for a further year;
- five schools were funding creative practitioners for a further year;
- two schools set out a three-year creativity strategy;

One school had appointed a creative mentor for new staff, another had contracted an external consultant to review creative learning and teaching in 2011/12 and another planned to compile a book of creative strategies in 2011/12.

Several more schools wrote that they were looking for new sources of funding for creative learning and teaching. Only a small minority of schools, among those which completed CSDFs, claimed that they would no longer focus on creative learning and teaching now that the Programme had ended.

The sort of provisions these 27 schools made are clear indicators that they have the capacity to sustain and develop creative learning and teaching. This led us to consider the possibilities of a model which could reliably *predict the continued impact* of the Change Schools Programme. Therefore, a

predictive impact model, which can be applied to schools, is suggested in the conclusions section (5.3).

#### 4.11 The statistical survey.

These survey findings - based on the schools' self-grades related to the descriptors *beginning*, *progressing* and *exemplary* - generally strengthen the impressions gained from the prose data in final CSDFs. It should be stressed that these self-grades are not corroborated by, for example, Ofsted inspections, so they only illustrate the views of the senior staff and co-ordinators about their own schools. But more importantly, since the statistical analysis compares schools' self-gradings for each year of the Programme, the results clearly indicate an acceleration of activities and achievements which staff attribute to the Change Schools Programme in the final year. There are some advances in the self-gradings recorded in the much larger data set available in 2011, which are statistically significant. By these it can be inferred that there is a 95% chance that these improvements in the self grades are representative of all Change School final CSDFs, had they all been surveyed. So, whilst the primary purpose of the CSDF is self-evaluation for each individual school, these aggregated statistics are indicative of the overall impact of the Programme across the country.

In the CSDFs' section on *Leadership and Management* there is a steeper change between years two and three, which supports the prose evidence in CSDFs that the momentum of Programme activities was at least maintained and often accelerated in the final year. The first four categories show the clearest progression of change with around half of the sub-sample self-grading their school as *exemplary* by year three. Scores for *parental understanding* (1.5<sup>14</sup>), *wider community* (1.6) and *financial sustainability* (1.7) displayed a slower momentum of change, although the improvements over time are still statistically significant<sup>15</sup>. Statistics showed that *securing parental engagement and understanding* (1.5) was the most challenging area of Leadership, with 30% of the schools rating this as *exemplary* by year three, compared to *exemplary* self-grades more commonly at around 50% in the Leadership section. Although parental engagement was a prominent theme and, as can be seen in 4.6 above, around 12 schools described activities designed to involve parents actively, the statistics indicate that school senior staff believe there is still much to do in this respect. The charts that follow show the original survey results in 2010, followed by the 2011 results. The second chart is based on

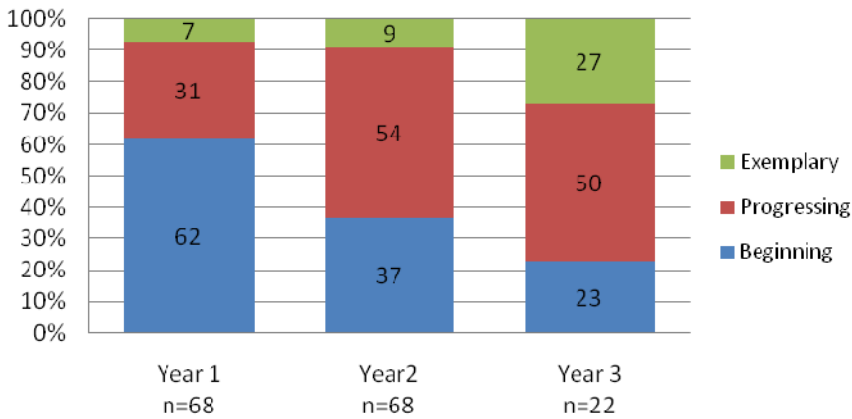
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<sup>14</sup> These chart numbers correspond to the section numbering in CSDFs.

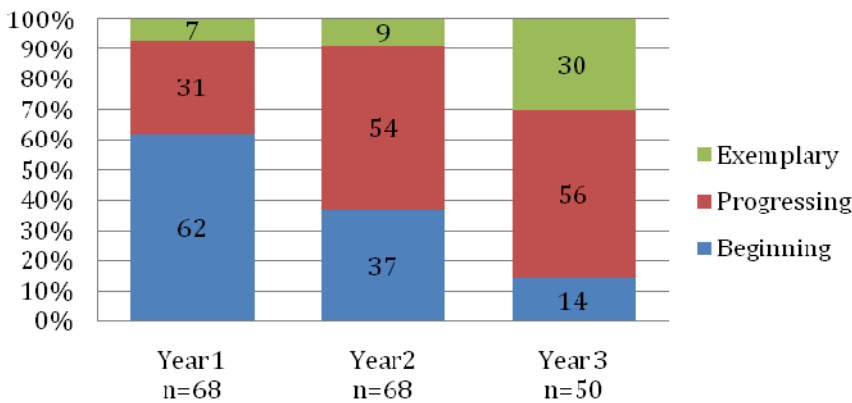
<sup>15</sup> By this we mean statistically significant at the 95 per cent level. This means that there is a 95 per cent chance that the difference in the sample has arisen due to a true difference in the whole population of Change Schools over time, rather than due to random variation.

the larger sample, but expresses the results in percentage terms and therefore allows the reader to make comparisons.

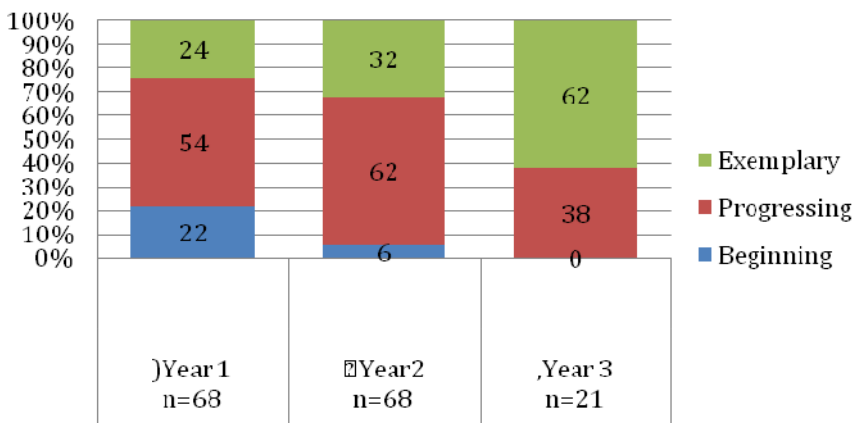
### Parental understanding 2010



### Parental understanding 2011



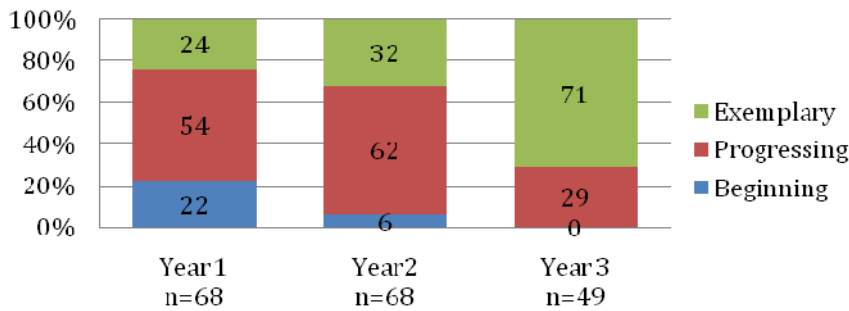
### Creative learning 2010



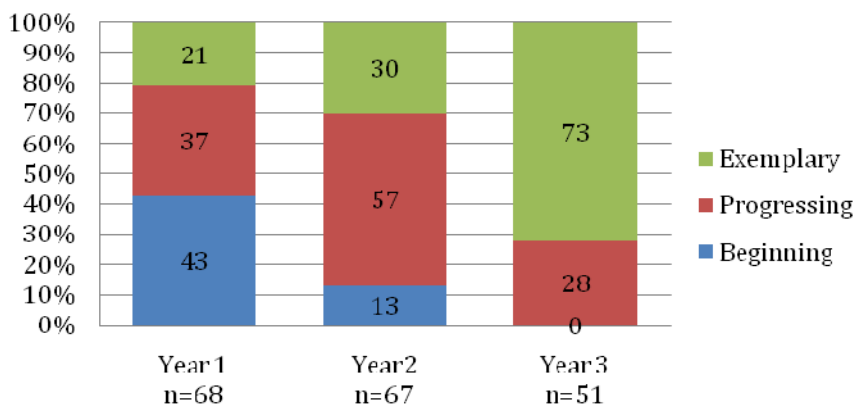
In the *Curriculum* section of the CSDFs, there was a pleasing acceleration of activity in year three. *Creative learning (2.1)* was associated with the largest positive shift over time. By

2011 71% of the sub-sample was in the *exemplary* category, which grew by 9%, (taking into account the different size of the sample in 2010). In gross terms, 67% of schools had progressed at least one grade. Special events was associated with the smallest progression, although, even there, 54% of schools in the sub-sample moved forward.

### Creative learning 2011



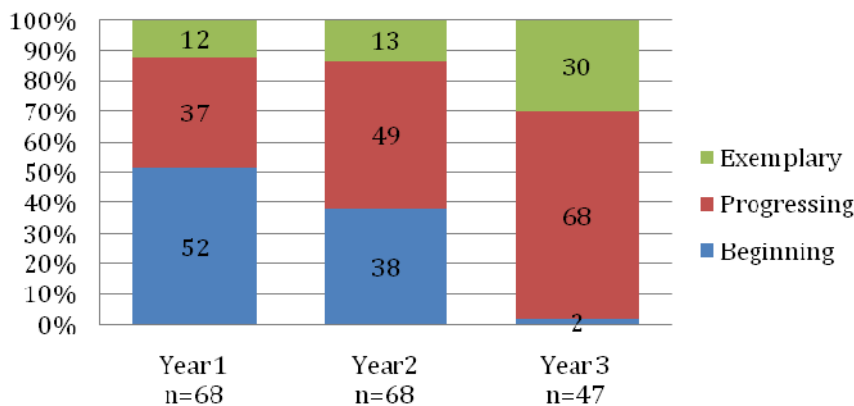
### External involvement 2011



All areas of the *Teaching and Learning* section in the CSDFs showed clear momentum and the highlight in this section is *involvement of external creative partners* (3.3), with 73% of the sub-sample grading itself as *exemplary in 2011*. This supports evidence in CSDF prose

accounts that schools were nurturing a thriving range of partnerships by year three.

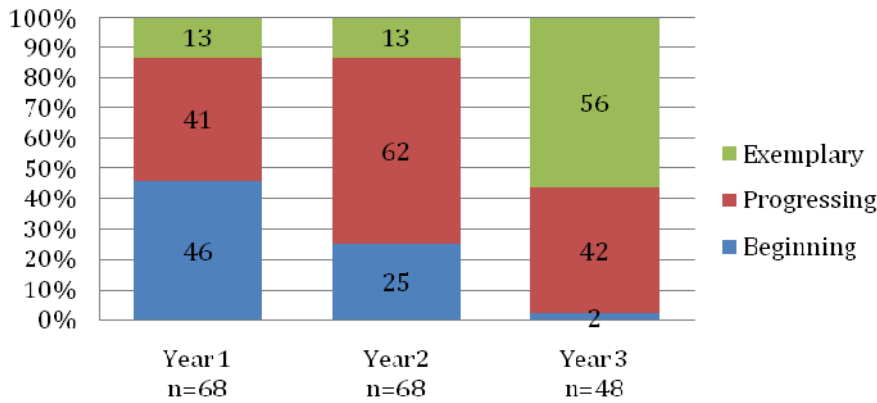
### Performance management 2011



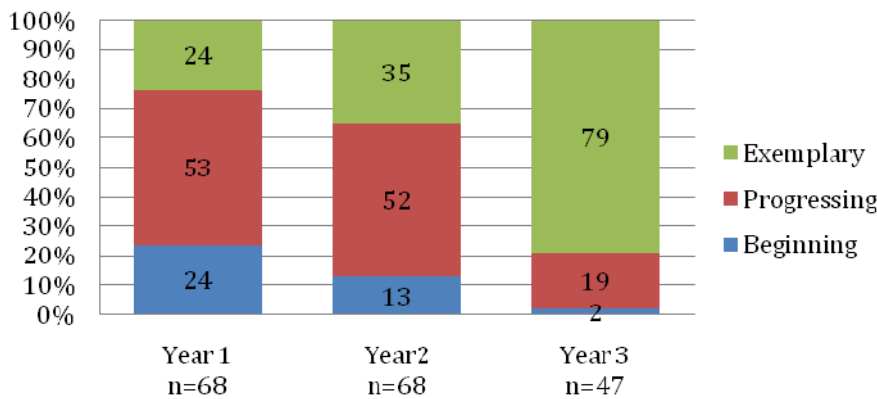
In the section on *Staff Learning and Development*, the momentum in year three was marked for *performance management* (4.5), with more schools indicating progression. Two schools specifically stated

that they specified a creativity target for all staff in performance management interviews and clearly many more schools had started to make progress in this area. In this section, *Teachers' creativity (4.1)* showed the most positive movement.

### Teachers' creativity 2011

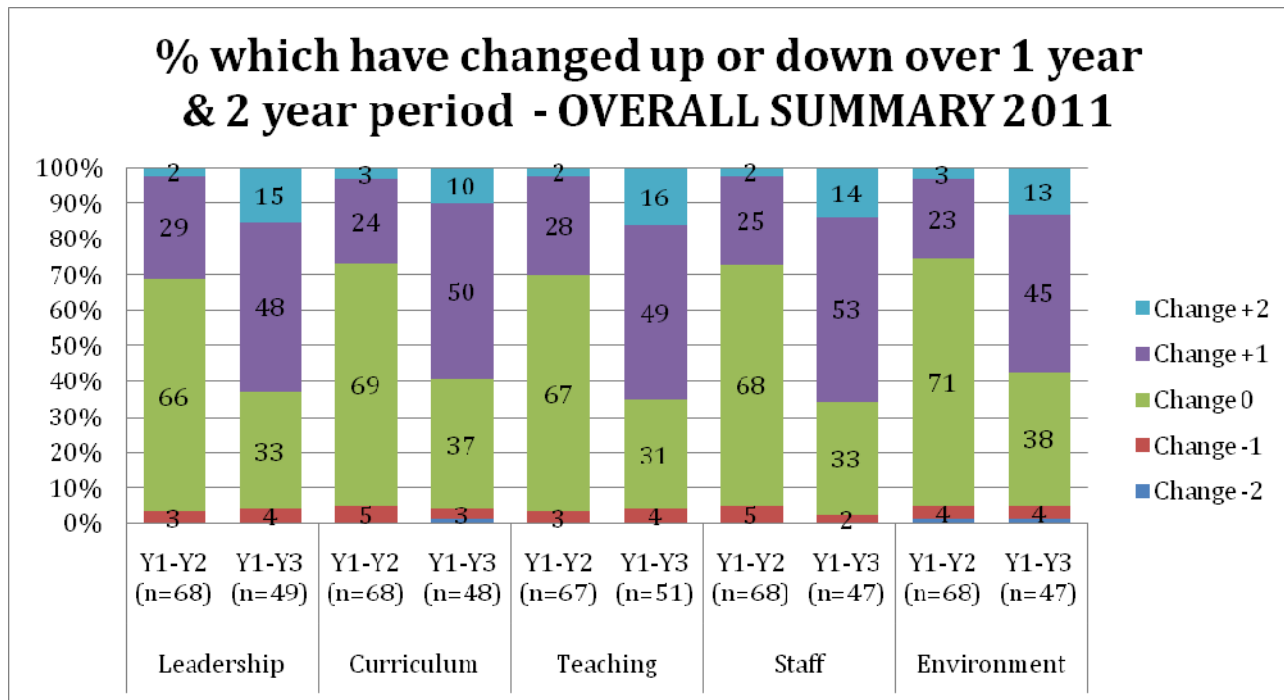


### Visits 2011



In the *Environment and Resources* section, school self-grades moved up markedly in terms of *outdoor learning (5.3)* and *visits (5.4)*. This again supports evidence in the CSDF prose accounts, showing that the Change Schools Programme has greatly influenced school

learning environments and their partnerships and links with a range of cultural organisations.

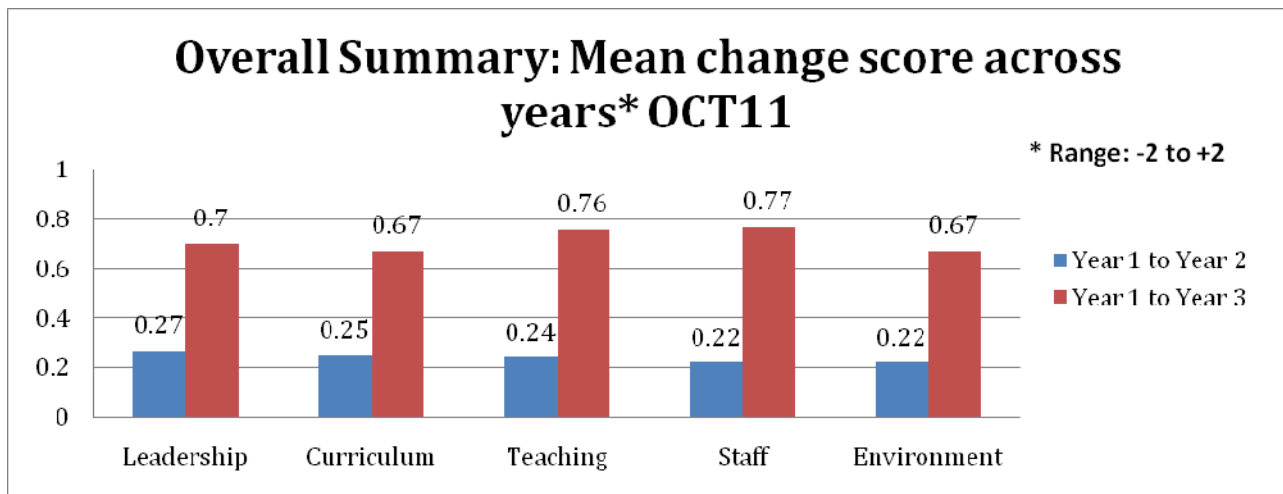


The chart above shows the *mean* change score, based on all sub-areas of questions within each of the five CSDF sections. So, for example, the *Leadership* score represents the average change scores across the seven sub-areas. The chart, therefore, shows a composite picture of change.

Over all five sections of the CSDFs, the acceleration of progress is evident between years two and three, as indicated by the widening of the *Change +2* and *+1* coloured sections in the chart above. So, in each section there is a marked growth in the percentage of sample schools that, on average, move up one or even two self-grades in the years 1-3 columns, as compared to the years 1-2 columns. Within the 25 CSDF categories of questions, on average, between 58% (*environment*) and 67% (*staff*) of the sub-sample raised their self-grades over the three years. Around a third, in each case, recorded no progress, while 2-5% made negative progress, as indicated by the *Change -1* and *Change -2* coloured sections (there is under 1 % in this latter category). The two most likely reasons for negative progress appears to be a change of leadership in the school or a re-think about how the school matched the CSDF descriptors, leading school Co-ordinators and senior staff to regard their original gradings as too high.

The mean change, in the summary chart below, is most marked in the CSDF sections on *Teaching and Learning* and *Staff Learning and Development*, suggesting an acceleration of activity in year

three. Progress in these sections also suggests that staff will remain confident in promoting creative learning and teaching now that the funded Programme has ended.



#### 4.12 Comparison with original survey:

The data in the final CSDF for the 60 sample schools which completed one, was cross referenced with the earlier entries each school had uploaded, particularly each one's original application to the Change School Programme and its planning forms. Thirty-two schools made reference in their final CSDF to achieving, in various ways and to various extents, one or more of the objectives they originally described in their application form. The implication is that these schools managed a successful strategy in their Change Schools Programme.

However, Creativity, Culture and Education did not require schools to adhere rigidly to their original objectives, only that any changes of emphasis should be explained and evaluated. So the means to achieve the Programme objectives were essentially permissive and heterogeneous. In this respect five schools described outcomes and achievements, which differed from their original objectives, but which proved to be fruitful anyway. In addition, one school described its pursuit of the original objectives as, 'cautious but effective,' which suggests that it had a somewhat risk-averse approach to the Programme. Finally, one school, in a text, which typified the realism, honesty and integrity of most CSDFs, judged that it had fallen short of its principal Programme objective of engaging and inspiring teachers.

#### 4.13 Short interviews.

As explained above in section 3.2, four interviews (3 creative agents and 1 headteacher, drawn from four different areas) were conducted in addition to the desk research. These interviews arose usually as a result of affordances when agents contacted the survey team or met us and agreed to respond to the two questions discussed above. The agents were able to confirm that developments were continuing in schools, some of them post-dating what was reported in the final CSDF. One city school, together with its network of partner schools, was supporting and sponsoring an e-community facilitated by two ex-students, who had been ambassadors for the Change Schools Programme at their school and who were now at university. The ex-students set up and convened an e-community of year 12 and 13 students from the city, who had encountered the Programme and who now were considering higher education and creative careers.

All three creative agents felt that their Change schools were sustaining creative learning and teaching but adopting a changed approach, now that they were free from the requirements of the Programme:

‘Schools are now telling practitioners what they want rather than the negotiation (with Creative Agents and practitioners) – the accountability is with them.’

All three were pessimistic about the opportunities for themselves and for creative practitioners to work in schools now that the Programme had ended. They all expressed this in the same terms, using phrases like, ‘cut adrift,’ ‘you feel dropped,’ ‘the sweet shop is now closed!’

‘Now they [practitioners] don’t know what they are doing next. They are feeling lost. There has been no transition for practitioners and hit and miss offers...with mostly a closed door and no information. Feels like the rug has been pulled. Four of us [practitioners] are thinking of setting up on our own...our own organisation.’

The head teacher interviewed explained that their Change School Co-ordinator had now left the school. The head's initial concern about what creative work would continue subsequently was unfounded, since the rest of the staff have shown continued confidence and willingness to try out new things, an important legacy of the Programme. The school is now working on *Open Futures*, which carries on the open questioning approach and, for them, is an exciting way of looking at learning using the media skills acquired during the Change Schools Programme. The school is also left with an extensive network of contacts with other schools, practitioners and cultural organisations. The head



felt that this aspect of legacy should not be underestimated as it supports continued creative learning. She felt that the school and pupils had developed a way to discuss creativity and learning using open questioning techniques and discussion.

No firm conclusions can be drawn from this limited set of interviews. However, they do imply that a much more comprehensive picture of the Programme's legacy could potentially be assembled in the future, by interviewing school staff and former creative agents and practitioners. This could address the principal and important 'known unknown' – namely how the investment in Creative Partnerships will influence creative learning and teaching into the future. Alternatively, a predictive model could be applied to data currently available, an approach proposed in section 5.3 below.

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## **5 Conclusions**

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### **5.1 The aggregated evidence**

It has been illuminating to analyse final CSDFs in 2011 and find substantial evidence of acceleration in creative learning and teaching initiatives in the sample schools. The frequent examples of continuing momentum seems to suggest that – particularly in the final year of the Programme – school staff understood and utilised strategies for creative learning and teaching more fully and more of them were engaged and enthused by the principles of the Change Schools Programme. Moreover, thirty-two schools made reference, in their final CSDFs, to achieving one or more of the objectives they originally described in their application form. The sample schools for which data were available had also made substantial provision for securing a legacy of creative learning and teaching: almost half of them had put in place systems, events and staff posts which would maintain activity and experimentation in creative learning and teaching into 2011/12 and beyond.

The 15 schools describing models of reflection, identified in section 4.1, suggests that many schools have developed resources in creative learning and teaching; materials for assessing and monitoring creative development, for planning creative curricula and for identifying and describing creative skills. A selection of these resources could potentially form a valuable bank of materials if they were available more widely and therefore Creativity, Culture and Education might usefully consider facilitating such a collection.

Finally, we cannot know, at this stage, what will be the legacy and continuing influence of the Change Schools Programme. For this reason the model in the next section is offered as a means to make some plausible predictions.

## **5.2 Legacy - a model for predicting medium-term impact.**

It was clear from the data in section 4.10 that many sample schools had made provision to maintain a legacy of creative learning and teaching into the future. However, it is clearly premature to say with certainty whether the Change Schools Programme will have a medium-term impact in influencing learning and teaching for the better. The only valid means to determine this would be a longitudinal evaluation. However, such methods are invariably the most expensive and the findings which emerge are sometimes published too late to influence the relevant policy and practice, although clearly such findings can influence future practice. One possible approach is to try to *predict* the likely impact of a policy and funding intervention, basing those predictions on the most reliable indicators and creating a model with construct validity. The World Bank (2006) has trialled such *ex ante*, techniques to undertake poverty and social impact analyses (PSIA) of their programmes, allowing their evaluators to make plausible predictions about the distinctive impact of policy and funding interventions in the social domain<sup>16</sup>. The following extract from its report provides a context:

‘...increasingly, it [PSIA] is being applied to promote evidence-based policy choices and foster debate on the options in policy reform. PSIA helps to realize the following tasks:

- analyze the link between policy reforms and the related poverty and social impacts
- consider trade-offs among reforms on the basis of the distributional impacts
- enhance the positive impacts of reforms and minimize the adverse impacts
- assess the risks involved in policy reform
- design mitigating measures and risk management systems
- build country ownership and capacity for analysis.

... The process begins with an *ex ante* analysis of the expected poverty and social impacts of policy reforms. This helps in the design of the reforms. Ideally, the approach then involves monitoring the results during the implementation of the reforms. Finally, where possible, *ex post* evaluations of the poverty and social impacts of the reforms are carried out.’ (2006:21)

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<sup>16</sup> See Appendix 4 for a brief discussion and explanation.

In large-scale quantitative research, predicting impact is also often achieved using regression analysis, which is not judged useful in this survey, since a much larger sample size would be necessary.

In the last two years a number of our evaluation briefs have necessitated predictive impact analyses and, as a result, we have begun to trial tentative models, drawing on Latane's (1981) social impact theory, to forecast the likely medium-term impact of policy and funding interventions.

First, the context-specific meanings of *medium-term* and *impact* must be clarified. In the model described below *medium-term* denotes a period of no more than three years. The reliability of the prediction is highest in the first year, since it is based on details from 2011/12 strategic plans, which schools made reference to in their CSDFs. Schools annually review strategic plans and frequently change priorities, so the predictions are less reliable beyond the first year. However, some schools described two, or even three-year funding commitments or timetabled projects in their CSDFs and this lends weight to predictions for medium periods. Nonetheless, it is suggested that this predictive impact model is not tenable for periods over three years.

We believe that the most reliable predictors of medium-term impact in the Change Schools Programme are, principally, changes to *leadership* and *systems*. First, according to Ofsted (2010), school leadership is critical to maintaining creative learning and teaching:

‘Unsurprisingly, in each of the schools visited, the key to success in promoting creative learning lay with the quality of the leadership and management. In the schools where creative learning was outstanding or at least good, the school’s leadership could demonstrate how it had carefully and consistently put in place the required culture and conditions.’ (Ofsted 2010: para 64, p32)

So those schools which had given a senior staff member responsibility for *leading* creative learning and teaching, beyond the life of the Programme, seem most likely to be able to sustain its objectives. Similarly appointing and funding people such as creative mentors, practitioners or even creative committees with responsibility for promoting creativity in the school and/or in local networks would also seem likely to sustain a legacy.

Secondly, school *systems* and processes are, by their very nature, woven into regular activity, maintained, reviewed and evaluated. As such, new systems for promoting creative learning and

teaching are likely to last for a two to three-year period before a school replaces or changes them. So, we looked for descriptions of new systems in the CSDFs, such as changes to timetable, the establishment of annual events, or the introduction of a creative target as a requirement of staff performance management. These were thought likely to be an annual influence on creative learning and teaching for a period of at least a year and possibly two or three years.

Ofsted's (2009-11) framework for inspecting schools during the period of the original evaluation and this survey included a judgement about a school's 'capacity to improve.' This judgement is also essentially predictive and the original evaluation drew on it, in respect of sample school inspections (ibid 2010:48). The framework (Para 41) defines capacity to improve as concerned with effective leadership and management, the school's current track record, and the quality of its self-evaluation. In the above ways the CSDF also provides important predictive information and, similarly, the Ofsted framework mirrors and adds validity to the model proposed below.

The World Bank's (Coudouel, Dani and Paternostro 2003) guide to Poverty and Social Impact Modelling suggests that models of social impact evaluation should factor in the *distribution* of impact - that is, who is impacted the most and the least by a particular intervention. The limited evidence about the development of creative practitioner skills in the original report may imply that the impact of the Change Schools Programme was most pronounced among school staff and pupils rather than creative practitioners. Moreover, and for reasons around their responsibilities for leading evaluation, the original report and this survey reveals little about the impact on schools of Creative Agents around the country as well as what skills they gained and how these might be utilised in the future. On the other hand it seems likely that Creative Agents were the principal agency of impact, or *transmission*, as the World Bank terms it.

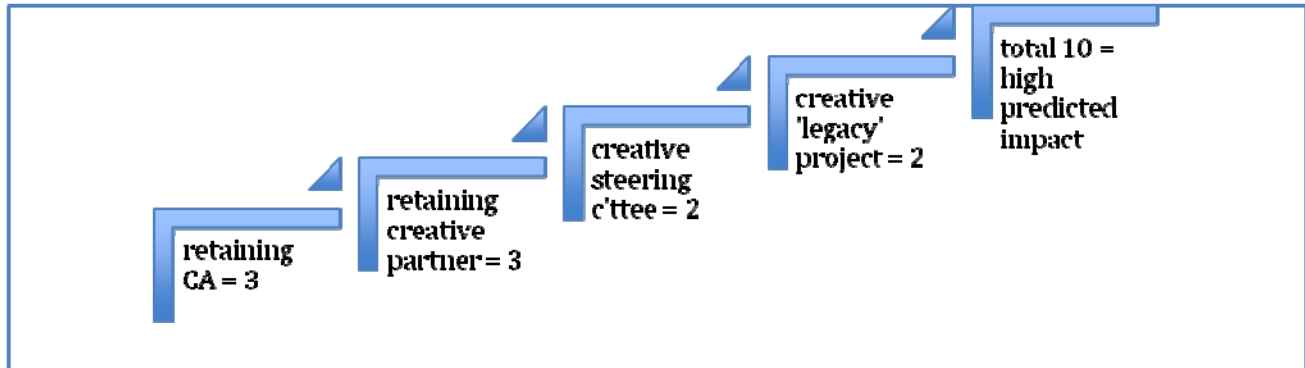
Drawing on examples of sample schools providing and/or funding creative leadership and systems beyond the Change Schools Programme, the model below assigns values and weightings to those provisions. A more thorough trialling of the model would be required if it is to have a use as a valid indicator of the predicted legacy of the Programme in particular schools. However, the model is designed to address the need for a systematic approach to articulating and testing what a legacy of the Programme might involve.

### 5.3 The Change Schools Programme Predictive Impact model

A value is assigned to the list of indicators below, where one = some evidence of predicted impact and three = high value predicted impact. Personnel appointments are weighted at three, since individuals with a brief for creative learning and teaching would be likely to attend to and discharge those responsibilities. Earmarked funding is weighted at two, since it would be directed towards creative learning and teaching. Provisions, which are not de-facto time-limited to a year, such as the formation of a creativity committee, are also weighted at two. This simple model allows a CSDF to be analysed and scored using a total of 18 points, where, for example, a score of 8+ indicates a school, which has made provisions highly likely to lead to continuing impact and legacy.

School provision	Weighting 1, 2 or 3
a) Senior Staff member with responsibility for creative learning and teaching.	3
b) Core funding earmarked for creative learning and teaching	2
c) Creative partner or practitioner appointed to promote creative learning and teaching for a year or more	3
d) Action plan for creativity drawn up for 2011	1
e) A pupil, staff and governor standing committee or forum for creative learning and teaching;	2
f) Medium term curriculum/assessment strategy for creativity introduced	2
g) Timetable change: weekly / termly / annual	2
h) Annual creativity projects scheduled, including visits and partnership with creative and cultural organisations	2
i) professional development in creativity and creative target in staff performance management	1

This model was applied to the 2011 CSDF submitted by a midlands primary school in the sample. The text of the CSDF indicates high predicted impact, as illustrated below.



Clearly a sample of 20-30 schools across a sub-region, together with a follow up survey would be needed as a basis for reliability. But the model is one, which could be trialled or adapted more widely in analysing the local or regional legacy of the Change Schools Programme.

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**Appendix 1 - Sample Schools included in the evaluation**

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

## Appendix 2 – Template used to analyse sample school CSDFs

Final CSDF accessed: \_\_\_\_\_ (date)

Issue Coding	School:
Impact on leadership	
Impact on curriculum	
Impact on parents/governors/community	
Impact on pupils and pupil voice	
Impact on professional development	
Evidence of dialogue about creative learning & teaching	
Impact on practitioners and creative industry	
Impact on ICT	
Impact on environment	
Discussion of creative skills	
Legacy and sustainability	
Any corroborative evidence of impact	
Is there acceleration or deceleration?	
Interesting issues and verdict	



### Appendix 3 – The Structure of CSDFs showing the principal sections

<b>Section 1 - Leadership and Ethos</b>	<b>1.1 Leadership for Creativity</b>	<b>1.2. A strategy for creative learning</b>	<b>1.3. The understanding and engagement of staff with creative teaching and learning</b>	<b>1.4. Pupil involvement in decision making and leadership</b>	<b>1.5. Parental understanding of and engagement with creative learning</b>	<b>1.6 Wider community involvement in creative learning</b>	<b>1.7 Financial sustainability and resources</b>
<b>Grade<sup>17</sup></b>							
<b>Section 2 - Curriculum development and delivery</b>	<b>2.1 A curriculum that supports creative learning</b>	<b>2.2 Management and organisation of the creative curriculum</b>	<b>2.3 Creative careers and enterprise advice</b>	<b>2.4 Special events</b>			
<b>Grade</b>							
<b>Section 3 Teaching and Learning</b>	<b>3.1 Planning and collaboration</b>	<b>3.2 The use of ICT to support creative learning</b>	<b>3.3 The involvement of external creative partners</b>	<b>3.4 Pupils' involvement in planning and personalised learning</b>	<b>3.5 Developing Creative skills &amp; attributes in pupils and staff</b>		
<b>Grade</b>							
<b>Section 4 – Staff learning and development</b>	<b>4.1. Valuing teachers' creativity</b>	<b>4.2 The quality and relevance of CPD in creative teaching and learning</b>	<b>4.3 Learning networks</b>	<b>4.4 Reflective practice</b>	<b>4.5 Performance management</b>		
<b>Grade</b>							
<b>Section 5 – Environments and resources</b>	<b>5.1 Indoor learning spaces that support creative learning</b>	<b>5.2 The use of display to support creative learning</b>	<b>5.3 Outdoor learning spaces that support creative learning</b>	<b>5.4 Visits that support creative learning</b>			
<b>Grade</b>							

<sup>17</sup> **Summary of descriptors and self-evaluation grades by section** Grade 1 – beginning; Grade 2 – progressing; Grade 3 – exemplary (see full descriptors available with CSDF materials)

## Appendix 4 Ex Ante Techniques

Prima facie there would appear to be little application of the World Bank's experiments in *ex ante* models of macro-economic social impact analysis to the context of the Change Schools Programme. However, PricewaterhouseCoopers did offer a macro-economic prediction of the future benefits of Creative Partnerships in 2010<sup>18</sup>. Nonetheless, the World Bank's extensive predictive work may offer principles and models, which can usefully inform thinking about the legacy of the Programme.

What the World Bank refers to as *ex ante* techniques is usually applied in the field of macro-economics in poor countries. In simple terms *ex ante* models try to predict what will happen if certain changes in policy take place, using existing information. These predictions, which are often based on complex socio-economic formulae, can then be used to stimulate discussion about aid for poor countries and national and international policy towards and in those countries. For example, in The World Bank's 2006 guide, Ravallion and Lockshin (2006:27-60) create a model to predict what will happen in Morocco if there is deregulation and the grain price starts to free float. To do this they apply various grain price changes and model the effects on 5,000 sampled households in the Morocco Living Standards Survey for 1998–99. This allows a detailed picture of the welfare impacts to emerge, thus enabling a more informed discussion of the impact of policy change, and potential decision making about deregulation.

We drew on the World Bank's elements and principles for social impact analysis in the proposed predictive impact model for the legacy of the Change Schools Programme. For example we focused on the *counterfactual* (2006:17) to think about what might happen in schools once there was no further Change Schools Programme funding for creative teaching and learning. We considered The World Bank's elements of *transmission* and *distribution* (2006:16) to consider what changes in schools would have the widest impact and upon whom.

It is our contention that there is much more to learn from *ex ante* analyses. However, in the context of the predictive impact model proposed above, it could be used by CCE to provide information, using final CSDFs in the database, on the schools in a particular local authority or sub region which would be in the best position at the hub of networks providing arts and cultural experiences by and with children and young people.

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<sup>18</sup> PricewaterhouseCoopers LLP, (2010) *The Costs and Benefits of Creative Partnerships*, London, PWC.